PART THREE
CHAPTER SIX

MINORITY LANGUAGES AND CULTURES

It would give the reader a very biased view of children's books in Scotland and Switzerland, if only those written in English and German were considered. In both countries are found minority languages with their own distinctive history, literature and culture. In Scotland there are two languages, in addition to English: Gaelic, a Celtic language, closely related to Irish and Manx, and much more distantly to Welsh, Breton and the almost extinct Cornish and Scots, a variant of Anglo-Saxon, spoken in the Lowlands. Neither of these languages has achieved official status in the United Kingdom. In Switzerland there are three Romance languages, French, Italian and Romanche and Schwyzerdütsch, a branch of Alamannic, spoken in south-west Germany. At the end of this chapter maps are included which show the relative spread of these minority languages. In 1970 residents of Switzerland by mother-tongue in percentages were: 65% German, 18% French, 12% Italian, 1% Romanche, other tongues 4%. There has been a considerable influx into Switzerland of Italian, Spanish, Turkish and Croatian speakers, since the war. The 'Schweizerisches Kinder- und Jugendbuchinstitut' is at present compiling lists of books for the children of immigrant groups and encouraging children's writers to produce more appropriate material. In Scotland similar steps are being taken.
It is important to remember that many other European countries have minority languages within their borders and legislate for them in different ways— to name a few France has Breton and Corsican, Spain has Basque and Catalan. Common observation shows us how anxious parents often are to pass on to their children something of their own cultural heritage which is inextricably connected with the language they speak. In early childhood transmission is oral, but very soon children's reading matter becomes important in this context:

"Through meeting, in the stories and poems and plays that they read, the attitudes and values, the doubts and certainties, the sources of compassion and cruelty, of humour and sorrow of their fellow Scots, young readers begin to acquire a sense of their own identity as it has been shaped by their own inherited culture."

The above quotation could equally well apply to Swiss children.

Angus McIntosh in sympathy with this view states:

"I naturally share the now widespread feeling that there ought to be a much profounder realisation at various governmental levels of the basic problems and needs, so that financial and other provision can— as a measure of plain common sense and of the highest survival value— be made for our languages and their history and background and for the treasures, old and new, oral and written, which are preserved in them, to be adequately taught and studied and treasured at all levels from primary schools to the graduate departments of our universities."

There is a clear note of dissatisfaction in this quotation and it is of interest and value to compare what Jonathan Steinberg has to say on the same subject:
I now want to suggest that what happens in Switzerland matters. Switzerland is not simply another, rich small state in the heart of Europe. It is the living expression of a set of ideas which may be summed up:

Although the will of the majority makes law and constitutes the only true sovereign authority, the minorities, however small, have inalienable rights. The dilemma of majority will and minority rights can be overcome by the ingenuity of men.

In fact in 1938 the Swiss Government passed a law making 'Romanche' the fourth national language in Switzerland:

'Das Deutsche, Französische, Italienische und Rätoromantische sind die Nationalsprachen der Schweiz'. (Art. 116 der Bundesverfassung).

The second clause of this Article reads:

'Als Amtssprachen des Bundes werden das Deutsche, Französische und Italienische erklärt'.

There is no doubt that during the thirties of this century, in view of political pressures from north and south, the Swiss felt impelled to emphasize their own separate national identity, their Swissness. Romanche has been greatly strengthened by its new status. The same motivation was also behind the greatly increased use of 'Schwyzerdütsch' so that it is now the lingua franca of German Switzerland.

The number of Gaelic speakers in Scotland today is approximately 90,000 of whom 8,000 are children between 5 and 14. That is the important figure, for children are the seed-corn and Gaelic is beginning now to gain a place in some primary schools.

In 1975 a Bi-lingual project was established in the territory of 'Comhairle nan Eilean', the Educational Authority which controls the Outer Hebrides, the last stronghold of Gaelic. There has been an upsurge of children's book-lists: 'Acair' in Stornoway, 'An Comunn Gaidheal' in Inverness, and 'Gairm'
in Glasgow are publishing fiction as well as school-books. The Gaelic Book Council, founded in 1968 and attached to the Department of Celtic at the University of Glasgow, is now able to award prizes and grants to authors and publishers. There is a choice of books in Gaelic for children from the earliest years onwards, but many more are needed. There are also some flourishing nursery classes in the cities, with emphasis on nursery rhymes and traditional games. Subject matter is related closely to the background of the children. The surrounding sea and land, as well as the folk-lore and history of the Highlands and especially of the Islands, are reflected in the books whose illustrations often evoke the mood of the countryside and of the Highlanders as well. *Seilean ¡s a'Bhotul* (The Bee in the Bottle) is a collection of poems by children from the Outer Islands, *Calum Cille* by Cairistiona Dick, and Iain Bannerman is the story of Saint Columba, and for older children there is *Geugan Ulaine* (Green Branches), a comprehensive selection of texts, edited by Iain Dòmhnallach and Uileam Dòmhnallach. Authors like Iain Crichton Smith, who usually writes in both Gaelic and English normally for adults, also contribute.

It would be a matter of great regret if such a beautiful and ancient language as Gaelic were to disappear. The number of native speakers dropped from 200,000 at the beginning of the century to 80,000 in 1961, since when there has been a rise of 10%. Even in the eighteenth century, in the aftermath of the Jacobite rising, Dr. Johnson must have had an inkling of what
lay ahead for he said:

'Ve am always sorry when any language is lost because languages are the pedigree of nations'.

Gaelic was brought to Scotland, it is thought, from Ireland about the beginning of the sixth century and flourished for six hundred years. When the Scottish King, Malcolm Canmore married the English-speaking Princess Margaret, the court became anglicised and Gaelic began to decline. This decline was hastened by a number of untoward developments: the failure of the Reformation to produce a Bible in Scots Gaelic, due mainly to the indifference and even hostility of the General Assembly of the Church of Scotland in Edinburgh, the Jacobite risings of the eighteenth century, particularly the Forty-Five, which resulted in wholesale repression and the proscription of Highland dress and language; finally, the clearance of the people from the land towards the end of the eighteenth and throughout the nineteenth century, resulting in a mass exodus to the cities and to Canada and elsewhere overseas. One excellent children's book about what happened to two children who made such a journey to Canada, has been published lately by a writer from Scotland who is herself an emigrant. Two final blows to Gaelic were the Education Act of 1872, making English the compulsory medium of instruction in the schools, and the continuing settlement in the Highlands of non-Gaelic speakers.
Gaelic has a long and interesting literary tradition, but it is the oral tradition with its immense store of folktales and folksongs that has been important for children. The School of Scottish Studies, founded in 1952, publishes a lot of material of interest to children in its magazine Tocher. In 1983 the hundredth anniversary of the founding of a Chair of Celtic was celebrated in Edinburgh. It is a story told by Dr John MacInnes that remains in my mind and illustrates very well the indifference felt by some Scots for others. There was in particular a gulf between the Highlander and the Lowlander. On being told that a visitor to Inverness had been drowned in the river, an old woman was heard to exclaim, "Surely, you don't expect me to worry about the death of a Gall!" The word 'Gall' in Gaelic implies a total lack of kinship. I could not help contrasting this reaction with the Swiss attitude of co-operation which appears in all four languages: "einer für alle, alle für einen", "un pour tous, tous pour un", "uno per tutti, tutti per uno" and finally "in per tuts, tuts per in". The old Highland woman could have stepped out of a folktale and epitomises a feature already noticed in some of the Scottish children's stories: an eagerness to confront rather than co-operate.
It has always struck me as a fascinating story that the Romans recruited for their fight against the Caledonii soldiers from the Alpine regions of Helvetia, fellow Highlanders from Raetia, the vast Roman province stretching from the Rhine to the Adriatic. Terra Grischuna, Graubünden or the Grisons, the name most commonly used in English, has always contributed a high proportion of mercenaries to fight in French, Austrian, Dutch, Spanish and Piedmontese armies—a sure sign of the basic poverty of the country.

At the present time Romanche is spoken as a mother-tongue by about 50,000 Swiss in the valleys of Graubünden. Romanche is basically an umbrella term covering Sursilvan, spoken in the district drained by the tributaries of the Upper Rhine, Ladin, spoken in the Engadin, the district drained by the River Inn and its tributaries. Two other dialects, Sutsilvan and Sumiran, are spoken by small numbers and not generally written. Communication between the valleys which run from east to west is not easy. The main lines of communication in Switzerland run north/south. About 500,000 people have a form of Romanche as their mother tongue in Northern Italy and 30,000 likewise in South Tirol.
Romanche occupies a position in Switzerland analogous to that of Gaelic in Scotland. It is certainly threatened by German, but it clings on in its valleys as Gaelic does on its islands. In 1983 I heard young people speaking it quite naturally in trains in Graubünden and in the station buffet at Disentis. I had lunch with an old farmer and his wife who acted as interpreter for me. He described Romanche as 'the language of the angels'. Old Gaelic speakers say exactly the same thing. The mother-tongue exercises a powerful magic.

The 'Liga Romontschalp', founded in 1919, is housed in an attractive old house in Chur which also gives shelter to a flourishing nursery school. This organisation has much the same functions as 'An Comunn Gaidhealach' and the Gaelic Books Council. Romanche-speaking children are now being taught in their own language for the first two or three years in school. The present director, Bernard Cathomas, is energetic and full of enthusiasm, all of which augurs well. So is the fact that financial support is available from central and cantonal authorities. Romanche has been upgraded academically for in 1957 Alexi Decurtins was appointed lecturer at the University of Fribourg with responsibility for Romanche Language and Culture.

Support has also been given to Romanche by the unique Swiss publishing venture with headquarters in Zürich mentioned previously in the thesis: 'Das Schweizerische Jugendschriftenwerk' (Swiss Publishing Society for Young People), founded in 1931 by a group of Swiss authors with a capital of 200 SF, partly to counteract what they regarded as meretricious reading.
matter for children. This venture met with success and it is now funded at federal, cantonal and communal levels.

Hans Wegemann, director of the 'Jugendschriftenwerk' calculates that up to date, twenty-seven million booklets for children from five to fifteen have been published, produced to a very high standard and in all four languages. The price is kept low and distribution costs are minimal, for the booklets are distributed largely through schools with the help of teachers. They can also be bought from booksellers or centrally in Zürich. Roughly half are written in German and the remaining half divided between the remaining languages. Some of the booklets are translations, usually from German. All the booklets are sold at the same price, which means the much bigger German sales help to subsidise particularly the Romanche booklets. Many prestigious authors and artists work, on principle, for this publishing venture. The 'Ligia Romontscha' produces books too and co-operates closely with the JWS. Publishing a book in Romanche is what the Swiss call both a cultural and political act.

Romanche is unique among the Swiss languages in that it has no immediate link with the languages of the big neighbours: Germany, France and Italy. I was much impressed by the devotion of Romanche-speakers to their language, fragmented as it is, and their determination to keep it alive in their children. Alexi Decurtins writes:

'There is reason to hope that better results will be achieved both as a result of the long years of experience as well as of investigations geared to actual practice. One thing is certain, if the Rhaetoromans, as Uriel Weinreich put it in
1953, "like the Italian Swiss, practise their language with the utmost devotion and loyalty without thereby pursuing any nationalistic aims or striving after any political independence", then this can be attributed in no small measure to the circumstances, which, although not absolutely ideal, do allow them reasonable freedom of movement and opportunity for self-development. This, if nothing more, is a lesson in humanity and politics which could well be treated with respect and copied everywhere where minorities are subjected to oppression and discrimination. 22

But the outlook for Romanche, however, despite tolerance and a measure of support, is not very bright. The following five difficulties are listed: emigration of Rhastoromans, immigration of non-Romanche speakers, unwillingness of immigrants to learn Romanche, tendency for Romanche-speakers not to bother keeping their language alive, the increasing number of marriages where only one partner speaks Romanche. 23 Those Scots anxious to keep Gaelic alive are facing precisely the same difficulties.

Printed books in Romanche date from the early post-Reformation years and reveal the Reformers' interest in education. Durich Chiampel published a collection of psalms and religious songs in 1562, the introduction to which is addressed to young people, instructing them in the true faith: *Intraquidemaint dad infummir la Giuentün in la uaira cretta*, 24 but it was not until the nineteenth century, when there was a Romanche Renaissance, that poems and ballads appeared which revealed how deeply aware of their identity the Rhastoromans were. Gion Antoni Huonder's *Il pur suveran* (The Free Peasant), 25 written about 1860 in Sursilvan, sounds the same cry for freedom as *Scots Wha Hae*. Later in the century,
Cheaper Muoth (1844–1906) wrote historical ballads, reflecting his homeland, also in Sursilvan. Peider Lansel (1863–1943), writing in Ladin, makes his feeling about his native land very clear:

'Ni Talianas, ni Tudaie-cha, Rumanschs vuilains rester!' (We want to be neither Italians nor Germans, but to remain Romanscha). 26

Children's books which have achieved world-fame have originated in Graubünden in recent years. Best-known are undoubtedly Schallen-Ursli, Flurina und der wilde Vogel and Der Große Schnee, 27 written initially in Ladin by Selina Chönz and illustrated by Alois Carigist whose native tongue is Sursilvan. These books are works of genius. Ursli takes his place with Baber and Peter Pan, as an archetypal children's hero and every stroke speaks of Graubünden and the love the authors feel for their countryside.

Another 'Bündner', Toni Halter, writes very distinguished books for children, initially in Romansch, but they are always translated as well into German. He writes for an older age group and the width of his subject-matter is reminiscent of the Scottish writer Mollie Hunter. His first book, Cuian, der Pfadseucher in Cressaulta, is set in the Bronze Age in the district round Disentis; Der Rossbirt am Grinenpass is a tragic and dramatic story, with mysterious undertones. It covers the period 1866 to 1881 and it too is set in the mountains near Disentis. Campaua is the story of a town boy's love for a farm in the isolated hills and his ultimate return to school and a career. Toni Halter has made what is clearly his beloved homeland live for a wide public. In this endeavour he
has often been helped by the illustrator Alois Carigiet.  

Before going on to consider children's books in Italian and French Switzerland, I should like to take a second brief look at Scots and 'Schwyzerdötsch', which have already been mentioned in the context of the oral tradition in both countries. Scots or the Doric or in twentieth century literary dialect Lallans is today a minority language in Scotland. One of the maps of Scotland in the map section at the end of this chapter makes clear the spread and variation of dialect that there is. It is surprising in Shetland to hear how much 'North Insular Scots' is spoken and to some extent written as this verse from a local primary school magazine shows:

'Dis thing at day dig up, ca'ed oil
Make men quarrel foe as day' re wirt,
Makkin mair money as day can use
An fillin wir isles wi dirt'.

In this century quite apart from traditional rhymes some fine poetry for children has been written, notably by William Soutar and J.K. Annand. The following poem is by William Soutar:

Fareweel

Fareweel! Fareweel! the swallows cry
Skimmerin back and fore.
The pessies skree: Fareweel! Fareweel! Fareweel! lapwings
And tummel owre and owre
In the blythe sky.
The wintry day seems far away;
And yet the slen see plain,
The leaf frown grey, the windlestrae, withered grass
And yonder on the ben
A glint o' snow.

Scots has been on the retreat since 1707, when Scotland finally ceased to be an independent country. In 1627, the Statutes of
Heriot's School, Edinburgh read: the school-master 'shall teach the scholars to read and write Scottis', but by mid-eighteenth century David Hume was anxious about his Scottish accent and eloquent teachers from England were in Edinburgh.

Despite all these developments the Scottish accent is still very much with us: from the fully localised and Scottish working-class accents to the less localised and still mainly Scottish accents of many middle-class Scots. The laird class generally speaks with an English upper-class accent which may well go back to the time of the 'hungry Scottis' who followed James VI and I in 1603 to London when he succeeded to the throne of England and Wales and Ireland and so became the first ruler of the United Kingdom. This accent has been reinforced by exposure to the English public school system. It is as well to bear in mind that Scotland has not been a politically independent state since that date, although in the Scottish mind it remains always a nation. National identity is naturally closely linked to historical background and so quite clearly is accent. One of the steps taken to reduce the rebelliousness of the Highland clans was to demand of the chiefs that they send their eldest sons or daughters to be educated in England. That certainly drove a wedge successfully between the chief and his clan (in Gaelic children). Ambitious parents in Scotland have sometimes thought of an English education for their children which has resulted in a further eroding of Scottish speech. Strange hybrid Morningside/Kelvinside accents possibly reflect an admiration for things considered to be English.
Any writer of children's books, wishing to convey a Scottish atmosphere today will write in Standard English with an admixture of Scottish vocabulary and turn of phrase. If he wants to communicate with the world outside Scotland, he will keep the number of Scotticisms low and even supply a glossary. Lavinia Derwent, a well-established Scottish writer can and did write in Scots, for example, *The Kirk Moot*, but even her most famous book, *Tammy Trot*, is basically written in English, as are her two successful series on *Macpherson* and *The Boy from Sula*. But the characters in these books are indubitably Scottish and consequently the Scottish heart warms to them with immediate understanding. It would be a mistake, however, to assume that other hearts don't warm to them as well for the appeal is universal as far as children are concerned.\(^37\)

The whole problem of whether to use 'Synthetic Scots', 'Braid Scots' or English as a writer has provoked some bitterness in the past, but to quote from an Austrian interested in the use of dialect in general:

>'The paralyzing obsession to prove that one is a Scottish writer by writing in Scots and defying English seems to be fading these days. The use of Scots, or English, is, with many, no longer primarily motivated by considerations of national prestige, but rather of poetic and artistic requirements'.\(^39\)

English is more and more a world language and the pressure to use it becomes ever greater. It may in the end obliterate Scots, but there is still a warm welcome especially for children's poems, strengthening as they do the bonds of home. Edwin Muir wrote of English as 'a homogeneous language in which everything can be expressed that a people wishes to express'.\(^39\)
met a great deal of opposition at the time he was writing to these views. It seems likely that he would meet the same sort of opposition today, for generally the Scot feels a need to express himself in his own variety of English and takes some pleasure in recognising the many non-standard accents to be heard. If one can speak Gaelic or Lallans as well as English, so much the better, for they open other doors, but a great deal would be lost by closing the door against Standard English. Some months ago at an international conference about children’s books, I fell into conversation with a Malayan educationist who had been critical of the effect of British colonial rule on the Malayan education system. Suddenly he leant across and said, "But you left us the language". We are very fortunate in Scotland in being able to face linguistically at least two ways, out into the wide world and into our own homeland.

The language situation in German Switzerland can be compared with that in Scotland. There, although Standard German is a kind of official language, "Schwyzerdütsch" is spoken by everyone simply as a matter of course. Although 'Berndeutsch', 'Baseldeutsch' and 'Zürcherdeutsch' are very different, mutual comprehension does not seem to be a problem. I have noticed too that in discussions at the 'Jugendbuch-institut', when I am the only non-speaker of 'Schwyzerdütsch', the Swiss soon lapse back into dialect because they find it so much less restricting. Even an official lecture at the 'Landesmuseum' in Zürich was only delivered in Standard German because of my presence. The background to this
widespread use of dialect has often been explained to me. Walter Bernhart in his article in Akro-
thesis confirms these explanations. As a result of the rise of German nationalism the German Swiss distanced themselves from Germany and turned back to their regional dialects and positively encouraged them. In 1941 the first university seminars in dialect were held at the ETH (Eidgenössische Technische Hochschule - Swiss Polytechnic) in Zürich and they continue today. Dialect is now spoken everywhere and by everybody and seems to have no social restriction, although the Swiss themselves say somewhat wryly that there is an educated and a non-educated way of speaking dialect. The very local dialects are gradually becoming more uniformly regionalised. There is borrowing from Standard German of modern technical terms and words to express abstract and analytical thought. Every child in German Switzerland has to learn a second language on coming to school for the first time. Every foreigner who wants to get to know the Swiss Germans well has two languages to learn. This is one reason why the German Swiss finds it easier to learn French than the other way round. Sitting in a Symposium on Modern Swiss Literature in 1984, I felt that English, especially American English, was well on the way to becoming the first foreign language for many Swiss.

Although 'Schwyzerdütsch' is clearly a majority spoken language, it is equally clearly a minority written language even for children. An excellent anthology of prose and verse
for children, published by Beat Brechbühl, is entirely in Standard German, whereas an anthology of Scottish poetry edited by Alan Bold has a fair proportion of the contents in Scots. Recently, however, an anthology of 'Schwyzerdütsch' poems for children has appeared. Some are traditional rhymes but others are freshly minted for today's children. Even the postscript is in 'Schwyzerdütsch'. Emil Zopfi who has just been presented with the 'Schweizer Jugendbuchpreis' for his entire output of children's books and who began his career by writing in 'Schwyzerdütsch', said in a recent interview that he had taken part in eighty readings in schools in the past year. He has found a compromise. He can read in Standard German and talk about his books in 'Schwyzerdütsch'. It is an ideal way to bridge the gap between the two languages and must reinforce the children's awareness of their special national identity, or more likely cause them to take it completely for granted. He himself comes originally from the field of electrical engineering and uses some of the expertise from that world to enliven his books for children.

The American novelist, Henry James, left the United States in 1883 and did not go back until 1904. On his return to New York he was initially appalled by the mixture of immigrants he saw on the streets and felt deprived of his national identity. He looked back with envy at 'the luxury of some such close and sweet and whole national consciousness as that of the Switzer and the Scot'. The impression James had of the Swiss and
the Scots may well have been an illusion even eighty years ago, but having 'Schwyzerdütsch' as a common national language certainly makes a close bond. The same would be true of smaller groups speaking Scots or Gaelic. The phrase 'whole national consciousness' (and James himself emphasizes the word whole) indicates far more than language. The multi-lingual nature of their country does not make the Swiss less Swiss, nor does the fact that they use English more and more make the Scots less Scottish. James perhaps bracketed the two countries together because he felt they shared an intense love of homeland.

As for the two remaining languages of Switzerland, Italian and French, they are in a special position, because, unlike the other languages mentioned so far, they are far from being minority languages in a general sense. The culture of Italy and France affects very deeply their Italian and French-speaking neighbours.

Italian Switzerland is separated into four parts. There is no obvious capital although Bellinzona is the administrative centre of Ticino. As soon as the traveller emerges from the St. Gotthard tunnel, he feels he is already in the south. Vegetation and housing alter almost immediately. My first visit to Bellinzona was in the spring and the streets were full of trees in bloom. The Italian Swiss are separated from the administrative north not only by mountains but, as soon became clear, also by language. The arrangements made for my visit to the education offices and local comprehensive school had somehow never been transmitted. The impression
was given that the 'Tessiner' take a mischievous delight in replying to all letters from Zürich in Italian, which is of course an official language, and good-naturedly hinted that the Zürich officials had perhaps not understood. In the event I was shown most courteously over the school, where a Scot from Glasgow was teaching English, and then shown a wide selection of school-books in the education centre. Nearly all of these were published in Italy, but one attractive series of readers proclaimed their nationality with Swiss flags on buildings, boats and aeroplanes. The soldiers too were wearing Swiss uniform. I was told that Swiss parents sometimes object to their children learning from books with Italian flags and that the offending pages are occasionally cut out.

From the thirteenth to the fifteenth century, Bellinzona was ruled by the Forest Cantons and three striking towers, still called Uri, Schwyz and Unterwalden, bear witness to that period of domination. Today there is a high influx of German-speaking tourists and hotel-keepers, but also retired people, industrialists, business men and their families have settled in Ticino. 'In 1960 over 11% of the entire population came from other cantons, mostly German-speaking'. Milan is in fact the cultural capital of Ticino and is only an hour's drive away from Lugano. Young people from Ticino like to be students there, but it is more expensive than going to a Swiss university, so they often make the effort to learn French or German and go
north. Fribourg and Zürich were mentioned as possible choices. There is no university either in Ticino or in Graubünden.

There are also three valleys in Graubünden where Italian is spoken: over the Lukmanierpass or through the San Bernadino tunnel to Roveredo and the side-valley Calanca., or else over the Malojapass and down to the Italian frontier at Castasegna. Many people seem to live in Switzerland and work in Italy or vice versa. The border is wide open and there is none of the feeling of being shut in, experienced sometimes in Zürich. The journey along these valleys is by postal bus or by car, or if you are the only passenger, the postman will take you up to the mountain village of Soglio in his van, just as he would in the Highlands of Scotland. A surprise awaited in the village. When I opened the door of the parish church, I realised it was Protestant, a foundation by refugees from the Counter-Reformation in Italy. The third journey into an Italian-speaking valley was made by train. It was already October and as we went over the Berninapass, there was snow on either side, but very soon again the sight and smell of the south. I have lingered so long over these Italian valleys, because they add a dimension to Switzerland which is completely missing from Scotland and I am able to read again with new insight the two children's books: Der Schmied von Göschenen and Svizzero. The climate, the vegetation, the appearance of the people, all tells the visitor he has left the north behind.
There are few publishers in Ticino and most children's books are imported from Italy. Apart from his Novelle morali, a collection of stories addressed to children, published by Francesco Soave, philosopher and teacher in Lugano, in 1782 and 1784, nothing of great importance for children appeared, until Francesco Chiesa wrote his Racconti puerili in 1920 and Tempo di Marzo in 1925. These are really autobiographical books which tell of his childhood in Ticino. He describes the landscape and the people he knew. Comical scenes contrast with poetic descriptions. His friend Giuseppe Zoppi continued in a similar vein with Libro dell'Alpe in 1922, but this time the hard life of the peasants is described. Both these men want to convey a feeling of Swiss identity and their books have all become classics of their kind.

As well as the imported children's books mentioned earlier, there are many translations from French and German and from 1941 onwards the 'Jugendschriftenwerk' has supplied many attractive booklets in Italian. Italian Switzerland had very close links with Italy and during the Fascist period, there was not the same breaking of ties as occurred between German Switzerland and Germany. Standard Italian is the official language of Ticino, but a Lombard dialect is also spoken by most people with many local variations. It is interesting to note that there is little connection between the widely separated Ticino and the Italian-speaking valleys of Graubünden which have their administrative centre in Chur. This underlines the relative autonomy of each
canton within the Swiss confederation and makes a contrast to the more centralised government of the United Kingdom as it affects Scotland and Scotland's view of itself as a nation.

The last, the largest and in many ways the liveliest of the minorities are the French Swiss and this part of Switzerland is called 'la Suisse Romande', known in German Switzerland as 'die Westschweiz' or 'das Welschland'. They make up nearly 20% of the Swiss population and are the dominant linguistic group in five cantons and a vociferous minority in a sixth. Vaud, Geneva and Neuchâtel are Protestant cantons, so again there is the religious mixture that the Swiss seem to manage in such a civilised way, but which they have avoided as a subject in their historical children's fiction. With four universities, Geneva, Lausanne, Neuchâtel and Fribourg, 'la Suisse Romande' is certainly intellectually vigorous, but it is fair to say that Paris is the cultural centre. The bulk of French children's books are produced in Paris, in much the same way as London puts its stamp on Scottish children's book publishing. There is, however, a much stronger native growth in French than in Italian Switzerland. French Switzerland did not undergo the same trauma as German Switzerland when confronted by Nazism, so that children's books continued to be imported from France and there was not the same upsurge in French Swiss publishing for children as there was in German Swiss. All the same there is no doubt about the Swissness of this part of the country, but it faces north with the Rhine and south with
the Rhone. There is a certain ambivalence towards their nationality: Ramuz is quoted as saying, 'Je suis Suisse, mais ne le dites pas'. James Boswell comes immediately to mind with his 'I do indeed come from Scotland, but I cannot help it'. Parisians, listening to the French-speaking Swiss, with their 'huitants' and 'nonants', tend to regard them in much the same way as the French Swiss regard the German Swiss, slow and lacking in sophistication. French Switzerland has indeed made an impressive contribution to European culture and profound thinkers have grown up there or been made welcome permanent guests. Examples are Rousseau, Le Corbusier, Piaget, Calvin and Voltaire. Pestalozzi, although very much a German Swiss, has a close connection through Yverdon. Against such a cultural background how has the child fared?

'Mais c'est le cœur qui s'attache à l'enfance plus que l'esprit d'observation scientifique. L'enfant est présent au centre du premier mythe de l'histoire helvétique, comme il est dans le cœur du plus illustre de tous les Suisses. Impossible d'imaginer Guillaume Tell et Pestalozzi sans l'accompagnement de l'enfant'.

Professor Berchtold is concerned in his article with assessing the traits that make up the Swiss national consciousness and it is not surprising that in a nation so intent on education the child comes so high.

Many books are published in French Switzerland, about a sixth of the total for the whole country, mainly in Geneva, Lausanne and Neuchâtel, but only a minute proportion of these are children's books. Of these most are information books rather than fiction. French-speaking Swiss children read just as much as children in other parts of the country, but as noted already the children's book-
trade is dominated by Paris. In the last few years, however, there has been an interesting development in Lausanne. Étienne Delessert, a Swiss illustrator of world renown, returned from the United States to settle permanently in Lausanne. He has gathered about him a 'stable' of young authors and artists. Editions Tourne-Sol, Saint-Sulpice, has already made a considerable impression in Bologna and Bratislava, the two major children's book-fairs in Europe. Another native source of children's books in French is of course the 'Schweizerisches Jugend- schriftenwerk', with its head-quarters in Zürich. The French booklets from this source, sent to Edinburgh by Pro Helvetia, the equivalent of the Scottish Arts Council, have a marked element of fantasy in them. This organisation also awards prizes for children's books, but so far few French-speaking Swiss have won.

Another development took place in January 1984. Under the auspices of the 'Schweizerischer Bund für Jugendliteratur' with headquarters in Bern, there appears four times a year a journal called simply Jugendliteratur and subtitled Littérature de la jeunesse, Letteratura della gioventù and Litteratura de la gioventù, an umbrella journal for all four national languages. Now the French Swiss have founded a journal of their own, called Aroloa, standing for 'Association romande de littérature pour l'enfance et la jeunesse' which will give more opportunity for publicising French-language children's books. It must be stressed that the new magazine is a branch of the parent body, 'Schweizerischer Bund für Jugendliteratur'. The Swiss, true to their traditions, have achieved diversity within unity.

There has indeed been an interest in writing for children for many years in French Switzerland. Children's authors in French Switzerland draw their inspiration from both Switzerland and
France. In 1775 and 1782 Abraham Tremblay wrote for his children: *Instruction d'un père à ses enfants sur la nature et la religion* and *Instructions d'un père à ses enfants sur le principe de la religion et du bonheur.* In 1843 another Genevan, Rodolphe Toepfer, who was both writer and artist, published *Voyages en Zigzag,* an account of a journey in the Alps with his pupils, as fresh and charming today as when it was written.

As in France there were 'salons' under the guidance and patronage of cultivated women. One of these, Isabelle de Montolieu, translated *Der schweizerische Robinson* into French and also wrote *Châteaux Suisses* in 1816, a storybook about medieval knights and their adventures on the Crusades which started a literary fashion in French Switzerland. A French Swiss children's writer of considerable talent may have had her interest awakened by this fashion. Huguette Chausson has a real vein of originality. She published in 1946 *Le Troubadour du Comte Pierre,* the tale of a tough, resourceful girl, told against the background of Vaud's war of liberation against Savoy. Even better is *Lausanette la Boulanger* (1948), which is an exciting adventure story, containing much fascinating information about Lausanne in the Middle Ages. Such tales of knights have caught the imagination of French Swiss children.

Monique Rosenthal, Benito Merlino and Lecrétia Fedorov made a television series for children called 'Les Paladins de France' ('Teledition s.a. Geneva, 1982). This seems to have much the same source of inspiration as Huguette Chausson's medieval tales of Lausanne. Unfortunately I was not in Switzerland to see the programmes and only heard the project discussed in Bologna at the Children's Book Fair.

It is in their history books, written expressly for children, that the French Swiss most clearly show their love of homeland
and their Swissness. A good example is *L'histoire Suisse Racontée par Grand'mère* by Marthe Reynaud (Neuchâtel, 1918); there was also a successful translation of Jeremias Gotthelf's *Knabe des Tell* (Fils de Tell) by Juliette Boby (Lausanne, 1935); finally one must mention Conzague de Reynold's *Contes et Légendes de la Suisse Héroïque* (Lausanne, 1912), revised and republished 1937, a date which is almost synonymous with the outbreak of the Second World War and Swiss awareness that they might be called upon to defend their neutrality. Conzague de Reynold (1880-1970) had a long and fruitful life as a man of letters and an historian. He was a native of Fribourg and at one time Professor of French Literature in Bern. He was anxious above all, when he wrote his stories and legends to pass on his love of Switzerland to children and young people.

In conclusion there is no general statement to be made about the role minorities play in the countries under discussion beyond stating that they contribute a great deal of value to both Scotland and Switzerland. To take one example, the latest Gaelic books for children have brought to light talented illustrators, whose work might never have been seen by a wider public but for the funding made available by the Gaelic Books Council. Scotland too forms a minority in the United Kingdom along with Wales and Northern Ireland. There are approximately five million Scots and fifty million English so the discrepancy in numbers is enormous.

The situation in Switzerland is quite different, where all minorities included, are Swiss. The equivalent term for the Scots is British, but the old divisions, with centuries of
nationhood behind each of them still persist and, it must be said, continue to produce distinctive children's books which reflect differences. The smallest minority of all, the Rhaetoromans of the Grisons (Graubünden) have produced Alois Carigiet whose Schellen-Ursli is as universal in his appeal as Peter Pan.

In both Scotland and Switzerland minorities have a recognisable role to play also in the field of children's literature. Living proof is all around in the books produced and that will be made more evident in the next chapter on Illustration. Of great importance is the tolerance and encouragement of majorities and less indifference.
German, French, Italian and Rhaeto-Romansh are the national languages of Switzerland. (Article 116 of the Federal Constitution).

German, French and Italian are declared official languages of the federation.

But the heart is nearer to childhood than is the spirit of scientific observation. The child is present at the centre of the earliest legend in Swiss history, as he is present in the heart of the most illustrious of all Swiss. Impossible to imagine William Tell or Pestalozzi without the company of a child.
NOTES FOR CHAPTER SIX


5. Why Switzerland, p. 188.


9. Cairistiona Dick and Iain Bannerman, Calum Cille (St. Columba), (Glasgow, 1982).

10. Gàg-an Usaíne (Green Branches), 1 and 2, edited by Iain Dòmhnallach and Uileam Dòmhnallach (Stornoway, 1982).

11. Iain Mac a'Ghobhainn, Am Bruadaraiche (The Dreamer) (Stornoway, 1980).


14. Victor Durkacz, Decline of the Celtic Languages (Edinburgh, 1983), article in the Scotsman, 21 May 1983: 'Spreading the Word in Gaelic'.


16. Tachair, School of Scottish Studies, University of Edinburgh, 27 George Square, Edinburgh 8.


26. Peider Lansel, Musa Romontaca, Antologia poetica (Samedan, 1950); The same words, but this time in French, 'Ni Italiens, ni Allemands, Romanches vouons rester' appear in a translation of poems and prose by different Rasteroman authors, see Revue Neuchâteloise, edited by R. Kaehr, 18 (1974-5), No. 69, Neuchâtel, pp. 1-8.


28. Toni Halter, Culan, Der Pfaducher von Crossul (the path-seeker) (Dissentis, 1959); Der Rosshirt am Greinapass (the horse-herd) (Zürich, 1963; Campsura (Zürich, 1967).


42. 'Modern Swiss Literature. Unity and Diversity'. Symposium under the auspices of Pro Helvetia and the Swiss Embassy (London, 1984).


45. Schnigge, Schnagge, Schnägebei. Värelit für Chinde, compiled by Hans Manz with illustrations by Paul Nussbaumer (Frauenfeld, 1982).


47. Emil Zopf, Susanne und die siebenhunderttausend Zwerge (Aarau, 1979); Ein Wiesenfest für die Komputerkärer (Zürich, 1982); Die Weltraumbasis beim Roten Haus (Zürich and Köln, 1983).


52. Francesco Chiesa, *Racconti Puerili* (Children's Tales (Milan, 1920); *Tempo di Marzo* (March Weather) (Milan, 1925).


54. Examples of Jugendschriftenwerk (Children's Publishing Company Booklets:

   Maggetti, Anna Maria, *Il bosco de Aghiverdi à salva* (The wood of Aghiverdi is safe), No.1536 (Zürich, 1980); Binda-Scattini, Angela Maria, *Indagini al museo* (Investigating at the museum), No.1538 (Zürich, 1979); Bertanza, Patrizia, *Buffo gira il mondo* (Buffo goes round the world) No.1535 (Zürich, 1980).


59. Alfred Berchtold, 'À la Rencontre de la Suisse', Vie intellec-
tuelle et littéraire (Lausanne, Office suisse d'expansion Commercielle, 1970), pp. 36-37.

60. See above, Note 55.

61. Information given on visit to 'Kinder- und Jugendlbibliothek', La Chaux-de-Fonds, January 1981, by Madame Edith Montella, librarian.
62. Examples of Jugendschriftenwerk Booklets:

Leonard, Yvette, *Epidor et la lettre blanche* (Epidor and the white letter), No 1531 (Zürich, 1980); Piguet, Jacqueline, *Le secret de l'arc-en-ciel* (The secret of the rainbow), No 1529 (Zürich, 1980); Batsillard, Nouky, *Mais qui est Turlupi?* (But who is Turlupi?) No 1532 (Zürich, 1980).


64. Abraham Tremblay, *Instruction d'un père à ses enfants sur la nature et la religion* (Genève, 1775); *Instruction d'un père à ses enfants sur le principe de la religion et du bonheur* (Genève, 1782).


CHAPTER SIX - APPENDIX I

1. The map labelled 'Lowland Scots' is based on a map in The Scottish National Dictionary, vol. 1, p. xxiv. This dictionary was compiled in Edinburgh from 1929 to 1976. The editor from 1929 to 1946 was Dr. William Grant and from 1946 to 1976 it was David Murison who also wrote The Guid Scots Tongue (Edinburgh, 1977) in which he incorporated the map in question (pp. 34–35). The abbreviations on the map refer to the variations of Scots. The smaller abbreviations refer to parts of the old counties like Roxburgh and Selkirk or are simply groups of initials, for example ABD=Aberdeenshire and SE PER=south-east Perthshire.

2. The information about Gaelic speakers was supplied by the General Register Office for Scotland and the Scottish Development Department – map production section.

3. This map outlines the language divisions in Switzerland, German, French, Italian and Romanche. It was supplied by the Federal Office of Topography in Wabern, near Bern.

4. Professor S. Sonderegger, of the University of Zürich, shows in this map, first published by him in Sprachgrenzen und Sprachgrenzlandschaften in der Schweiz, Onoma XX (1976), pp. 277–292, p. 279, the spread of Swiss German in Switzerland and its neighbouring languages and dialects.

5. This small map is of south-east Switzerland (see also Map 3), where three languages, Italian, German and Romanche are spoken in the Grisons or Graubünden.
The maps have been reduced in size to comply with the regulatory standard for the format and binding of theses, University of Edinburgh. Unfortunately some of the maps proved difficult to copy in this size.

Permission to reproduce these maps in my thesis has been requested and kindly granted by all those listed.
The shaded portion covers the area in which Lowland Scots is spoken, and the boundaries within that region are those of the dialects. The dotted lines round the north-east coasts indicate the limits of the various criteria of the dialects, for which see the inset reference grid and pages 32-37.
Map 2

Gaelic Speakers 1981
Aged 3 years and over

Percentage of population

- 79.5% (Western Isles)
- 53.6% (Skye and Lochalsh)
- 4 to 16%
- 1 to 3.9%
- 0 to 0.9%

Ages of Gaelic Speakers

Population resident on Census night
THE LANGUAGES OF THE GRISONS

**Italian**

The valleys of Misox, Calanca, Bergell and Puschlav are linguistically joined to Italy. The exception is the valley of Hustair which belongs to the Romanche area.

**German**

The German area comprises the high valleys of Safien, Obersaxen, Avers, Davos and others, including the district round Chur. Linguistic borders are very fluid.

**Romancbe**

Three loosely connected districts make up the Romancbe area. Sursilva occupies the extensive north-west section. In the middle section Sutsilva and Sumira are spoken. The eastern section contains the Engadin and Hustair. There Ladin, made up of Ruter and Vallader, is spoken.

This information comes from *Die Rätoromanen*, compiled by Mariano Tschuor from *Die Rätoromanen - zwischen Resignation und Aufbruch*, by Werner Catrina. (Orell Füssli Verlag Zürich, 1983.)
CHAPTER SIX — APPENDIX 2

This appendix supplements the maps of Appendix 1 and gives a brief and selective account of my own journeys in Scotland and Switzerland undertaken before and during the period of work on this Ph.D. thesis. The Scottish journeys took place from 1978 to 1985, the Swiss ones from 1980 to 1983.

Unlike Switzerland Scotland has only one official language: English, although the maps make clear where Scots and Gaelic tend to be spoken as well as English. The children’s books, either analysed in depth or discussed in passing, reflect clearly their different linguistic background in both countries. The following notes indicate the scope of journeys undertaken.

Scotland

April 1978: The Trossachs, which include the surroundings of Loch Lomond and the Rob Roy country.

July 1978: Glasgow and the Burns country.


May 1979: Fife, including St. Andrews, across the Firth of Tay to Dundee, Glamis, Kirriemuir, Perth.

June 1979: East and West Lothian Coastlines, including Edinburgh.

September 1979: The Borders.


June 1980: Aberdeen, Deeside including Balmoral, Inverness, Kyle of Lochalsh, Skye.
April 1981: Mull and Iona.

May 1981: Orkney, Maes Howe, Skara Brae, based on Kirkwall.

August 1981: Shetland from Sumburgh Head to Unst, based on Lerwick.


March 1983: Islay, mainly to see wild geese, but also to see the countryside of J.F. Campbell, the great nineteenth-century collector of Gaelic folktales.

March 1984: Galloway and Dumfries principally to see the ruins of the Cistercian Abbeys and the countryside where the Covenanters defended their faith.

March 1985: The far north of mainland Scotland along the coast of Caithness and Sutherland and visiting Strathnaver where the Argyll and Sutherland Highlanders were raised in 1800. Saw a monument to Donald MacLeod who drew attention to the Sutherland Clearances. On the way south a visit to the greatly enlarged Highland Folk Museum at Kingussie.
Switzerland

The Swiss journeys are grouped around the four national languages, German, French, Italian and Romanche.

April 1980: German and 'Schwyzerdutsch' are the most widely spoken languages. I paid visits to Aarau, where I was made welcome at the publishing firm of Sauerländer, founded in 1807, Einsiedeln, Lichtensteig, St. Gallen.

January 1981: Zürich remains the main centre for exploration and study in the Schweizerisches Jugendbuch-Institut, the Pestolozzianum, the Zentralbibliothek, but in January I made a journey through deep snow to Urnäsch in the Appenzellerland to see the celebration of the old New Year where the 'Chläuse', wearing their leafy costume and great bells, wish us all well. In Zürich, I saw Christmas plays for children, Trudechin and Dornröschen, which were still on.

April 1982: Sechseläuten festival in Zürich.

A visit to Bern to the 'Landesbibliothek', but I also included a city tour in four languages, English, French, German and Italian.

Sankt Gotthard Tunnel by train on my way south to visit the Children's Book Fair in Bologna.

I know Interlaken and the Jungfrau area, Luzern and Zermatt from previous visits to Switzerland.

September 1983: Basel to see the 'Kalender' collection in the Department of Folklore in the University.

A second visit to Chur, on to Disentis, over the Lukmanier
Pass down to Bellinzona, back through the Sankt Bernard Tunnel. The round trip to Bellinzona and back from Chur was by post bus, but from Chur up to Arose was by train. Winterthur and surroundings by car.

**January 1981:** Through deep snow in LaChaux-de-Fonds to visit a children's library, Yverdon with many reminders of Pestalozzi, Lausanne. Some days in Geneva with an old friend, and a visit to the Château de Penthes, now a museum which tells the story of the Swiss in foreign service.

**January 1981:** A first visit to the Lugna Romontcha/Lia Rumantscha in Chur.

**April 1982:** Chur, Samedan, as main base for the Engadin, Sankt Moritz, Maloja Pass, Bergell valley, Soglio and Castasegna.

- Pontresina, Bernina Pass, Poschiavo.
- Zernez, Ofen Pass, Val Mustair.
- Zernez, Scuol-Taraasp, back to Samedan.

**April 1982:** In Graubünden three languages are used, Romanche, German and in the southern valleys Italian, but I found German and occasionally French enabled me to communicate. On my way back from Bologna, I broke my journey in Bellinzona, mainly to get further information from the educational authorities on Italian Swiss children's books, but also made time to explore the three citadels of Schwyz, Unterwald and Uri which remind the visitor so clearly of the time when the bailiffs of the Forest Cantons ruled this area and how much bitterness and oppression have been absorbed and overcome by the Switzerland of today.
CHAPTER SEVEN

ILLUSTRATIONS

The impressive technical excellence of today's children's book illustrators seems, on looking through the pages of the appropriate numbers of *Graphis* to lay them open to certain dangers, which two Americans have highlighted, basing their remarks on a question and answer session at the Library of Congress with Maurice Sendak in 1970. Talking about the Biennale of Illustration in Bratislava the latter said:

'... there was a European point of view as to what illustrations accomplish in a children's book as opposed to what we believe is the function of illustration .... partly perhaps because there is a dearth of original writing, they tend more often to illustrate their classics and their fairy-tales and the illustrations take on a dominance which I, as an illustrator, do not approve of. The books often become show-cases for artists .... here we are very much involved in making the illustrations work in a very specific way inside a book .... we are involving ourselves in some very deep way with the writer of the book, so that the book when it is finally illustrated, means more than it did when it was just written .... we are opening up the words in a way that children at first did not see was possible .... pictures and words to form a wholeness in the book, which I was very surprised to find is not at all important in many European countries .... Here graphic acrobatics are less important .... It is disappointing I find going to Europe (with the exception of England and Switzerland) and finding so few contemporary children's books!'
The phrase 'graphic acrobatics' is telling. In the Biennale of 1983 at Bratislava the work of some illustrators, although superb technically, made the same impression. One could even perhaps talk of 'international graphic acrobatics'. By and large, however, the national identity of the individual illustrator was clear. There was a more marked divergence of style in the U.S.A. selection of illustrations. Some of the artists revealed their original ethnic background to an astonishing degree. Since I was primarily interested in observing national differences in illustration, this was of particular interest.

If Sendak came back to Europe again today, I do not think he would be disappointed at what he saw in Switzerland, particularly in the joint creative combination of Jörg Steiner and Jörg Muller, author and illustrator, whose interest in the contemporary world has resulted in a series of books which fascinate child and grown-up alike. These are certainly illustrations in Sendak's meaning of the word and not merely substitutions for the text. Illustrators undergo a very thorough and appropriate training in Switzerland where there is a 'Kunstgewerbeschule' (applied art school) in every fair-sized town. This arises from the cantonal organisation of the country. The old masters, Alois Carigiet (Chur), Hans Fischer (Geneva), and Felix Hoffmann (Basel) underwent this training and thereafter did a wide variety of jobs, including the painting of scenery, planning of school-texts and designing of advertisements. In their picture-books they have aimed
always at a balance between text and illustration achieving a satisfactory compromise. This is particularly true of Felix Hoffmann's *Der Wolf und die sieben Geislein*, which is so inspired by Swiss surroundings that any Swiss child would feel immediately at home. All this activity is far from the ivory towers of fine art. These books, produced by the combined talents of author, illustrator and publisher, seem to satisfy the demands of the market, commercial as well as aesthetic. The Swiss are prepared to pay for their children's books and do not want inferior products. They seem to be particularly interested in catering for their children and there is a long tradition in this. Despite obvious divisions Switzerland is a more homogeneous country than Scotland where there are always pulls in conflicting directions. As well as being a nation in its own right Scotland is also part of the United Kingdom, a situation which inevitably causes tensions.

Making these generalisations caused me to look again, from the point of view of nationality, at the combination of adults who create children’s picture books: author or editor, illustrator and publisher. In this collection of such books the authors or editors are all Scots (very occasionally by adoption) or Swiss, but the situation changes in the case of illustrators and publishers. Looking first at the 'Scots': out of 31 illustrators, 11 are non-Scotts, out of 30 publishers 20 are London-based and a further 2 from New York and Toronto. The Swiss figures are quite different. Out of 26 illustrators, 3 are non-Swiss, out of 28 publishers, 4 are non-Swiss, 2 being
When collecting the illustrations for this thesis, I experienced difficulty in tracing Scottish illustrators in any numbers, whereas it was the numbers of illustrators as well as the quality of their work which first caught my eye in Switzerland. Recently the 'Schweizerisches Jugendbuch-Institut' published a 'Lexikon Schweizer Bilderbuch-Illustratoren' which contains reference to 354 illustrators and 1130 picture books. The 'Lexikon' is written in German, French, Italian and Romanche, the 'curriculum vitae' of each illustrator being first written in his or her native language, for example Romanche for Alois Carigiet and French for Étienne Delessert. Despite differences of language and culture, there is a strong feeling of wholeness in this 'Lexikon'.

Sendak bracketed England along with Switzerland and excepted these two countries from his general feeling of disappointment about European illustrators. It is difficult to imagine what his reaction to the illustrators of children's books in Scotland would be. Over the last decade there has been an explosion in the production of picture books for children, but Scotland barely seems to have participated. The local bookshops are full of picture books but very few of them are homegrown.

Initially I made contact with the four Art Colleges in Scotland on the advice of Ruairi McLean, with a view to finding out who was working in Scotland in the field of children's book-
illustration, and whether their work revealed anything specifically Scottish. The results were meagre. A lecturer in one Scottish Art College described the Swiss achievement in illustration as 'light years ahead'. My impression was that painting was more highly rated than an 'applied art' illustration. There are, as was discovered later, children's book illustrators working in Scotland, but in much smaller numbers than in Switzerland and they do not enjoy the same recognition and status.

It was interesting to note, when reading the list of acknowledgements in the Lexikon Schweizer Bilderbuch-Illustratoren, how the whole enterprise had been financed from public and private sources. This field certainly pinpoints one of the curious contrasts between Scotland and Switzerland. The creative imagination of the Swiss is clearly seen in their illustrations of children's books, and publishers seem to be aware that illustrations may contribute to the well-being as well as the pleasure of the child. The Swiss are regarded as a meticulous people, and it may be that the combination of gifts required to produce a fine picture book may suit the Swiss temperament. The emphasis is not so much on 'the broad sweep and the dashing effect, as on the more difficult and tiresome task of getting all the details right'.

The dearth of Scottish illustrators of children's books is connected to some extent with the concentration of publishing houses in London. Long before any major expansion
in children's literature, Scottish authors gravitated to London and tended to employ naturally enough English illustrators for their books. Examples are George MacDonald (ill. Arthur Hughes), J.M. Barrie (ill. Arthur Rackham), Andrew Lang (ill. H.J. Ford), Kenneth Grahame (ill. Ernest Shepard), Mrs Molesworth (ill. C.E. Brock); S.R. Crockett, though based in Scotland, chose Gordon Browne as his illustrator. Scottish authors still tend to be published in London, sometimes by firms with a now tenuous Scottish connection like Macmillan or Hamilton who almost automatically employ illustrators based in London. The young Scottish illustrator will therefore tend to try his luck in London or possibly continue his studies at the Royal College of Art. There are exceptions like Mairi Hedderwick, Jill Downie, Aileen Paterson and Ian MacInnes. The illustrators of Gaelic children's books are often Art teachers who work in the Highlands.

More publicity is also given to the illustration of children's books in Switzerland. The international art magazine Graphis, has devoted every fourth year since 1967 a whole issue to the illustration of children's books. An article on children's books in Britain has always been included, but up till now there has been no mention of a single Scottish illustrator. In sharp contrast Switzerland more than holds its own in the international scene, with offerings from Sauerländer, Artemis, Atlantis, Nord-Süd and Huber. Hans Consettl stressed the importance of pictures in improving powers
of expression and stimulating the imagination. He also underlined the great responsibility which rests with those who make and market books for children. There are some small publishers in Scotland who produce children's books: Canongate, Gordon Wright, Richard Drew, Acair come to mind. Some very old firms like Oliver & Boyd, Chambers, Blackie and Collins still produce illustrated books, although the tendency is to move part of their business to London, which acts as a magnet for authors seeking a wider public.

In the thirties the political situation in central Europe with the spread of Nazism, the Swiss position of armed neutrality, the Second World War, indeed everything conspired to make the Swiss more self-sufficient, more anxious to assert their own nationality. They developed their own independent children's publishing industry. Emphasis on Swiss independence was immediately reflected in the children's books of this period. The Swiss continue to maintain a high standard of excellence. One result has been that practically every illustration, chosen for this thesis, was created, published and printed within Switzerland itself. The Swiss have also been very active in the international field. They have produced many co-editions, in which the illustrations remain the same but the language of the text varies. The danger is that the illustrator may evolve a kind of international style and lose something of the flavour of his own country. At the Children's Book Fair in Bologna it was clear that many foreigners, that is non-Swiss, were anxious to buy publication and translation rights from the 'stable'
of the mega-star, Étienne Delessert. There is also a tendency for certain Swiss authors and illustrators to publish their books in Germany rather than in Switzerland. It may be that they simply prefer a certain publisher who happens to be German, or it may be a gesture of self-confidence. Franz Hohler and Arthur Loosli do this. There is also the appeal of bigger sales.

Success tends to be equated with demand in the marketplace. Books that linger too long on the booksellers' shelves are remaindered; if paperbacks do not sell in so many thousands, they are shredded and pulped. Illustration is a highly competitive field, and few artists earn their living by that alone. Young artists are attracted to events like the Bologna Children's Book Fair and appear there with their portfolios. They sometimes get their first commissions in this way, for publishers are looking for fresh and original talent. There are indeed some Scottish illustrators and it is their work naturally that has been sought out for this thesis. The author/illustrator sometimes appears, but that is a relatively rare combination and happens usually in books for young children, where the text can mirror the pictures in a simple way. Recently the Gaelic Books Council in Glasgow has been enabled by government grants to commission some children's books. Now and then illustrations appear which imaginatively reflect the atmosphere of the north-west Highlands and present an authentically Scottish viewpoint. They may not be international in their appearance or innovatory in their techniques, but they have a universal significance which brings to mind the words of
the Swiss illustrator Alois Carigist:

'The years of my happy mountain childhood linger in my memory like an unforgotten time... I went to transmit something of the light that brightened my own childhood to all children near and far and, in particular, to city children.

Carigist obviously shares the outlook of Jella Lempmann, the founder of the International Youth Library in Munich, who wanted books to be the bridges between children of different countries. Translation is vital, but illustration by its very nature transcends frontiers. A danger exists in ironing out the national differences between countries. It can be argued that to retain the characteristics of the country of origin adds to the attraction of the artist's work. Although the basic human element is by far the most dominant factor in any art, which is after all a form of communication, national traits are more than just embellishment.

This brings me to a brief consideration of the role that illustration plays in children's literature, from the no-text-at-all picture book of the three-year old to the subtle interpretation of George MacDonald's *Light Princess* by Maurice Sendak. I will let Sendak speak for himself:

'To me illustrating means having a passionate affair with the words. I hate to say that it's akin to a mystic rite, but I have no other language to describe what happens. It is a densely sensual, densely important experience. An illustration is an enlargement, an interpretation of the text, so that the child will be illuminated by the picture to comprehend the words better. You are always serving the words. You are serving yourself, of course but the pleasure in serving yourself is
in serving someone else. That is what illustration is to me. It may be other things to other people.  

Hans Fischer conveys in a more light-hearted way the difficulties experienced by a cat learning to walk in boots. There are two pages of uproarious sketches of Puss struggling with his Boots and finally marching off in triumph. Fischer explains:

"Was nicht in der Geschichte steht; nämlich, daß es für einen Kater gar nicht einfach ist, in Stiefeln zu stehen, und auf zwei Beinen zu gehen. Das mußte er zuerst lernen. Und er übte heimlich in der Nacht: zuerst das Stehen, und dann das Gehen — bis es ging!"

Maurice Sendak hopes the child will be illuminated by the picture to comprehend the words better and Hans Fischer attempts to do substantially the same thing. Both these artists believe implicitly in the power of the pictures. It is because I share that belief that I think the inclusion of illustration in this thesis will help us to understand how a child's feeling for his country is born. The symbols which represent our countries are by their very nature visual. From an early age a child learns to recognise his national flag, although its import will come only later. In battles all down the ages, the standard was the rallying point, always to be defended, never to be surrendered, in defeat, if humanly possible, to be carried secretly from the field and treasured. The visual image has tremendous power, as television demonstrates every day, so that initially reading seems of less importance to the child. The first books for children have no text at all and the picture
is the child's way into the story.

Charles Keeping has been called 'perhaps the most exciting, but probably the most provocative, children's illustrator working in England since the Second World War.' He has recently published a book, with few words, *Willie's Fire Engine*, set in Edinburgh, which epitomises the power of the picture to extend the text and, with its overtones and associations, to say things not possible in words. I shall summarise the story briefly so that the fusing of reality and dream found in it becomes clearer. Willie lives in a dingy tenement. His real-life hero is Mick the milkman who is employed by the St. Cuthbert's Co-operative Association to deliver milk in one of their horse-drawn vehicles. At the time of writing these words on 23 January 1985 the horses made their last delivery in the streets of Edinburgh. Willie's imaginary heroes are the old-time firemen whose fire-engines were also horsedrawn. Their pictures hang above his bed, symbols of romance and courage. One morning Willie cannot see Mick and goes to look for him. A little girl comes from nowhere to help him find the way. Charles Keeping's pictures evoke the gloomy, sometimes threatening atmosphere of the city streets. Dream gradually takes over from reality. There is to be a fire that night high up in the castle and Willie, transformed from milkman to fireman, is bidden to man the fire-engine and charge up with his horses to the rescue. The Princess, strangely like the small girl who had earlier
helped him, calls from her casement window and Willie helps her to descend. In no time at all Willie is back asleep in bed and his beloved firemen back in their picture frames.

In Charles Keeping's own words:

"Willie slept well that night, a hero among his heroes."

Keeping tells the story of a little boy's dream adventure, but he also symbolises in his pictures what a grown-up cannot find words to express: love, courage, fear, danger, compassion, grandeur and triumph.

Keeping says of himself:

"I've always had an interest in children, and in the child in all of us. I don't like this great division (between child- and adulthood), although there probably are some people who grow up and become adults and nothing else. But I think that for most of us there will always be something in life we can go on dreaming about, something we liked as a kid." 16

In this book about Edinburgh Keeping reveals an intuitive grasp of the contrasts of Scottish life: poverty and enterprise, hardheadedness and romance, practicality and poetry. Only a sentimental people would deliver milk in horse-drawn vehicles in the streets of its capital city in 1985, and yet there is an element of grandeur about the spectacle of horses. A love of the grand gesture, however bitter the cost, lies deep in Scottish history, witness James IV and Flodden or Charles Edward Stuart and Culloden. 17

Before going on to make individual comparisons between Scottish and Swiss illustrations, with a view to showing
how they reveal their countries of origin, it is important to stress how dependent the illustrator is on the reproduction of his work. Enormous technical advances have taken place in the past hundred years. The writer too relies heavily on the printer. The Edinburgh printers of the eighteen-nineties were famed for their excellence and maintained their position for some considerable time. George Bernard Shaw, for instance, insisted on his books being printed by R. & R. Clark .

The main emphasis in this chapter on illustration, however, must be on the development of the coloured print. Up to the middle of the nineteenth century prints were generally coloured by hand. Mechanical colour-printing made people realise the boundless possibilities of picture-books in colour at a price which would appeal to a mass-market. All through the second half of the nineteenth century time and money were devoted to improving techniques for producing quickly and efficiently the coloured pictures that the public wanted especially for their children. The process of chromolithography was, in its early stages, not entirely satisfactory for it resulted in an oiliness of surface in the pictures produced which made them less attractive than the earlier hand-coloured pictures. During the same period a technique of wood-engraving was developed, by which it was possible to transfer the artist's original picture to the surface of the wood-block photographically. A separate wood-block was then engraved for every colour needed — a process which was later applied to the preparation of metal blocks by chemical means. This technique was developed in
England, where the great engraver and printer Edmund Evans perfected the process. Fortunately his work coincided with that of three outstanding children's book artists who were attracted by his achievements: Walter Crane, Kate Greenaway and Randolph Caldecott. As many as nine colours blocks were often used and editions of 10,000 to 20,000 were printed. An example of Edmund Evans' printing technique, where nine colours from wood blocks were used, can be seen in Illustration 49, Richard Doyle being the illustrator.20

Lithographic techniques were perfected so that offset printing, far from imperilling the quality of children's book illustration, offered new opportunities. The thirties saw the advent of Jean de Brunhoff's Babar: L'histoire de Babar (Paris, 1931), Le Voyage de Babar (Paris, 1932) and Le roi Babar (Paris, 1933). These outsize picture-books were a publishing event. They were written by de Brunhoff for his children back in Paris, when he was in a sanatorium in Switzerland. Kathleen Hale's Orlando the Marmalade Cat (London, 1938), another of these outsize books, was one of the best to benefit from lithography. Orlando's fine fur coat and that of his wife, Grace, were rendered with great fidelity.

Illustration is clearly a very international field, especially where technical discoveries are concerned, and knowledge is always ultimately pooled. Alys Senefelder's discovery of the process of lithography in Bavaria in 1798 was of universal benefit. After the Second World War, however, the publishing world in London was in ruins. In 1947 the publisher, Allen Lane,
already involved in the immediate pre-war years with the
the first Penguins and Pelicans, invited the book-designer,
Jan Techibold across from Basel to help establish guide-
lines for post-war Penguins and to start Puffins for
children. Jan Techibold, a German from Leipzig, had left
his country for political reasons and settled in Switzerland.
He was regarded as the leading practising book-designer in
Europe and probably the world. For two years London
was fortunate to benefit from his expertise and he himself,
for instance, wrote the leaflet of Penguin Composition
Rules. The Royal College of Art has now become pre-
eminent in training graphic designers and has its own Press,
'The Lion and the Unicorn'. In the eighties illustration
and printing are more than ever international activities,
with a wide range of reproductive processes available to
artists.

The next section of this chapter contains representative
illustrations from Scotland and Switzerland which I hope show
clearly the essence of the country from which they come.
There is a very wide selection of picture books and illustrated
books in the 'Schweizerisches Jugendbuchinstitut' from which
to make a choice. Since the subject of the thesis is
'National Identity', the choice was made with that in mind.
The Swiss pictures were taken first, mainly because it was in
Switzerland that I realised how vitally important pictures were
to the subject I was proposing to investigate and how outstanding the Swiss were in this particular field. To disregard illustration in children's books would be tantamount to distorting any conclusions from the very beginning.

The illustrations are arranged according to subject matter and subjects have been selected to cover as many aspects of 'national identity' as appeared in the books I had selected earlier for more intensive perusal in Chapter Five as a step towards a better understanding of some of the ways a child develops a sense of that very identity. The short commentaries are intended to be informative rather than critical. It was found necessary to increase the number of illustrations in order to make the review as representative as possible.
FRONTISPIECE : 1-2

GROUP 1 : SIGNALS OF NATIONALITY : 3-6

GROUP 2 : SIGNS OF NATIONALITY : 7-24

GROUP 3 : FAMILY LIFE : 25-36

GROUP 4 : WORK : 37-42

GROUP 5 : PLAY : 43-48

GROUP 6 : EARLY INTERPRETATIONS OF INDIVIDUAL FANTASIES : 49-52

GROUP 7 : FOLKLORE AND FANTASY : 53-64

GROUP 8 : POPULAR CHARACTERS : 65-66

GROUP 9 : MOTHERS AS ILLUSTRATORS : 67-68

ENVOI : 69-70
The little book, *Travels by Land and Sea*, was brought up from London to Edinburgh in 1839 by a father as a present to his young son. That is all we know from the information on the fly-leaf, but the name of the publisher is clear. It is William Darton, a forbear of the F.J. Harvey Darton who wrote *Children's Books in England*. The two illustrations seemed ideally suited to introduce this chapter. On further examination it became clear that the illustrations had first been sketched and the colours applied later with the use of a stencil, a method that was frequently used at that time by publishers employing children. It is easy to see in this particular instance where the stencil did not quite fit.

Stereotyped signs of nationality are clear in the Scottish example, but inaccurately observed. The headgear and pipes are fanciful and the whole picture is packed with what the artist saw as Scottish detail: the thatch on the roof, the granny wearing her mutch, the spinning wheel, the castle, the hills and amusingly out-of-proportion thistle, suggesting from the very beginning the old Scots motto 'Wha daur meddle wi' me?' (Who dares to interfere with me?).

The Swiss picture is in no way aggressive. Both partners are wearing a stylised form of country dress and the wife is obviously hoping that the husband has brought his wages home. The foliage suggests a vine growing. In the background are the Alps, one of the commonest emblems of Switzerland.
Both texts have a quaint charm. We are told the Scotch are able to endure incredible hardship and fatigue and that the Swiss are in general very industrious. Making generalisations about nationality was just as intriguing a hundred-and-fifty years ago as it is today.

Signals of nationality: 3-6
(Note: The first name is that of the author, the second that of the illustrator).

From a very early age we are all used to the use of symbols in a national context. They send signals out to us at once, for instance, a Maple Leaf on the rucksack of a young hiker in the north of Scotland may well evoke a gesture of friendship on the part of someone with relatives in Canada, while in a less happy context the advent of a 'Tartan Army' in London on the occasion of a football international may arouse consternation. The banners and the coats of arms of some of the Swiss cantons may be a constant reminder of a long and turbulent history, whereas the Swiss national flag itself reminds us that we are in the country where the first Red Cross organisation was founded by Henri Dunant. National heroes also tend to become symbols for their countries; Robert the Bruce and William Tell are obvious examples. Animals too play their part: the Lion Rampant, the Unicorn, the Bernese Bear, the Black Bull of Uri.

If we look more closely at Illustrations 3 and 4 other differences strike us. Wallace, probably the most loved hero of Scotland, stands at the head of his army, the victory at
Stirling Brig still to come, his face sad, as if sensing already his martyrdom in London. How different are the Swiss bears as they trot smartly along, the standard-bearer supporting his banner almost nonchalantly with one arm! The whole picture is sunny and bright, the offensive weapons not to be taken too seriously. It has now been possible to trace the artist, and he has left us a confident and relaxed picture.

Illustration 5 presents Robert the Bruce with a tense and worried countenance, with Stirling Castle in the background, still in the hands of the English. Supporting him are probably his great friend, Sir James Douglas, the good Sir James, and his Queen, Elizabeth de Burgh, but the future is very uncertain and no one can know that a great victory for Scottish arms lies ahead. The Lion Rampant, emblem of Scotland, proclaims its message on breastplate and standard.

Illustration 6 presents the most famous scene in Swiss history, although the exact details of the event or when it took place are unknown. The myth has become more important than any fact. Jeremias Gotthelf's Der Knabe des Tell (Berlin, 1846) places not Tell but his son right in the centre of the market place at Altdorf. The child stands quietly there, supremely confident in his father's ability to split the apple. The child is presented as the hero, an attitude not so surprising in the land of Pestalozzi. Despite the presence of guards and halberds, there are plenty of children and old men about. The key-note is calm and the spectator has difficulty in believing that anything can go wrong.
Signs of nationality: 7-24

The next group of illustrations takes us right away from history in any serious sense. Illustrations 7-10 are concerned with forms of transport and the environment in which they function. In Scotland one is never far from the sea. In Linda and the Lighthouse we are up in the Shetland Islands, nearer Norway than Scotland, with the lighthouse-keeper and his little daughter. When they go further out they will see lots of seals and even porpoises and a great variety of seabirds, for instance sea-gulls, solan-gese, eider-ducks and guillemots. The lighthouse boat is clearly British, not Scottish.

The children in Illustration 8 are going for an excursion in a Swiss train. Swiss trains are known to be punctual, clean and comfortable. The children radiate joy and confidence.

Illustration 9 shows a very different mode of transport. The golden eagle carries the Old Man of Lochnagar over the hills and down towards Balmoral Castle. This picture is painted in a rather impressionistic style, making a sharp contrast with the detailed, exact and realistic Swiss illustration below. The Old Man is hanging on to his inevitable bonnet with its toorie. Some years ago at Balmoral H.R.H. Prince Charles made up this story to keep his two younger brothers amused so it is a genuine family story. Some weeks ago he told it on 'Jackanory', a children's television programme.

Almost every form of transport is presented in the Swiss scene in Illustration 10. The yellow post-bus, the lake-steamer, a local train, a funicular and resplendent as a background, the Alps. This realistic picture contrasts sharply with the Scottish flight of fancy.
Illustrations 11-14 tell stories about animals which behave like human beings, the sort of tale loved by children down the ages.

Tammy Troot appeared towards the end of the Second World War and was printed on the poorest of paper, hence the curious see-through effect of my photograph. Tammy loves to wear his Scottish 'gear' and to go swimming in the burn with his granny. He is an established favourite with Scottish children.

Hans Fischer made for his own children two lovely books almost entirely about animals who live with old Lisette. She is the equivalent of Babar's 'vieille dame' but not so grand. I have chosen Pitschi to be the hero of Illustration 12. If you look carefully, you will find him in the big Swiss bed. He is not well and all his friends have come to sympathise, and some have brought him unsuitable, little presents of carrots to show their love. Hans Fischer had a warm-hearted sense of humour and as well he was an illustrator of genius. His children loved to stand behind his chair to watch him draw and he often added their favourite animals to please them. He would surely have laughed to find himself in an academic thesis!

Maisie, the little kilted kitten, has just arrived in Morningside and brightened the Christmas holidays for a number of Edinburgh children. Illustration 13 shows Maisie being 'ticked off' by Mrs McKitty because she has not taken her turn to clean the common stair. This is a perennial problem in city tenements, but here it is treated with light-hearted good-humour.
Zig et Zaq Alpinistes are almost as old as Tammy Toot. There is no doubt about the Swiss background of Alps and edelweiss nor about the devotion and love, felt for her huge companion by the little white hen.

These last four illustrations are particularly happy examples of a genre in which animals experience the emotions of humans. They clearly show the characteristics of their countries, but equally clearly reveal emotions which disregard and transcend frontiers.

Illustrations 15-24 have no theme in common but each illustration reveals the country of origin by one or more details. The sum total of these details will certainly contribute towards a better understanding of what makes national identity.

Illustration 15. The granny sitting in her Orkney chair of course proclaims Orkney, but other articles of furniture and clothing are often mentioned in children's stories to create local colour.

Illustration 16. The clue here was seen as the Emmental cheese and could be expanded to cover a variety of foods, for instance haggis. The little girl has interested participants in the scene, a crow, a dachshund and a tiny mouse. I was fascinated to find a crow and a dachshund riding in the tram car in Basel (see Illustration 18), but do not know whether there is any connection between the pictures. Susanne Stöcklin-Meier gives no further information about the sources of her chosen illustrations beyond that contained in the caption.

Ludwig Richter (1803-1884) was a celebrated German artist who illustrated many children's books with his wood-cuts.
Illustration 17. The Border keep is the most obvious detail here. Buildings that are typical of certain places or have certain sentimental values are very important in creating an image which contributes to national identity.

Illustration 18 is unmistakably Basel: the cathedral, the tramcar with the arms of Basel, the old Johanniter bridge now demolished, the lamp-posts, the barge with its Swiss marking. All these details might well add up to home for an exile.

Illustration 19. The hungry deer and the wintry landscape suggest the Highlands, nothing more specific than that, but the location is, in fact, Mull. Animals, however, can be important clues in given contexts, for instance the horses in Willie's Fire-Engine, mentioned earlier in the chapter.

Illustration 20. In its beautifully stylised way this picture proclaims Switzerland. Landscape and flowers add to the impression made by the animals. Smaller details like the shape of the cow-bells are also typical of a Swiss scene.

Illustration 21. The flat, treeless landscape suggests an outer island and the standing stone is reminiscent of Callanish, in Lewis. The goats, the stone dyke and the house could be in a variety of places, but archaeological remains like standing stones or brochs are more specific pointers.

Illustration 22 is easily identified. The monks are Augustinians from the hospice at the St Bernard pass. It is the St Bernard dogs, however, which really focus attention and bring a whole host of mountain rescues to mind.

Illustration 23. A Scottish racing-pigeon proclaims his
nationality somewhat crudely by his bonnet. His sharp eyes and aggressive beak simply underline the message 'Wha daur meddle wi' me?' All the same he is glad to get home.

Illustration 24. Étienne Delessert's mouse may come from French Switzerland but his appeal is universal and he simply cries out to be loved. We are once again in a situation when nationality is of interest but not importance. In writing and illustrating this story, Delessert worked closely with the educational psychologist, Jean Piaget. The mouse sees the world with the eyes of a five-year-old child and passes through the same stages of development as such a child, when he goes out into the world, makes new friends, leaving mother and father behind. The story is a confident expression of the child's need for freedom and independence. In the illustration chosen, however, he is just about to leave home and is frightened.

Family Life: 25-36

This section is concerned with aspects of family life, seen as basic to the child's well-being and vastly influential in shaping his view of the universe.

Illustration 25. The farmhouse kitchen conveys the warmth, security and love of home, as opposed to the cold and danger of the outside world. Janet has been disobedient in attempting to gather in the sheep by herself from the forbidden East Hill, but she has also proved herself resourceful and courageous in sending her dog, Fly for help, and in remaining
with the ewe and the new-born lamb. Nothing reproachful is said. Janet is welcomed and comforted by Granny and Aunt Kate.

Illustration 26. 'Schellen-ursli' arrives home to be welcomed by his relieved mother who did not know where he was and that he had gone up alone into the treacherous mountains to fetch the bell, inadvertently left in the hut and needed for the grand spring parade. No reproaches here either, but a certain recognition of a resolute deed accomplished. Every line of the two figures registers mutual affection. The harsh world outside is clearly visible.

Illustration 27. A simple picture to complement an old Scottish rhyme:

Chap at the door, knock
Keek in, look
Lift the snack, latch
Walk in.

The loving relationship between mother and child is clearly seen.

Illustration 28. This is the cover of Staub's Neues Kinderbuch.

It is a reflection of comfortable, happy middle-class family-life. The little girls are intent on their picture book while their doll looks on. Only the edelweiss suggests Switzerland.

Illustration 29. Here is Supergran, a great favourite with Scottish children. She too wears her bonnet, but that is almost the only traditional thing about her. Supergran half belongs to the science fiction world. With her X-ray eyes and incredible strength, allied to an indomitable spirit, she
survives a series of whirlwind comic adventures. This granny is not a sweet old lady but a tough, resourceful old bird. There are many like her in Edinburgh.

**Illustration 30.** The two children Maurus and Madeleine, crossing the bridge where the Limmat flows out of the Lake of Zürich are unmistakably from the brush of Alois Carigiet, the distinguished 'Graubündner' illustrator, and the family group are only passing through the city. Carigiet has written the text himself in his native Sursilvan (a dialect of Romansch) and also in German. As in *Supergram*, several generations are involved in more realistic adventures. For once Carigiet has left his mountains behind, but we are unmistakably in Switzerland, with the Fraumünster and Grossmünster in the distance.

**Illustration 31.** We must be in Glasgow, for the little boy is 'Wee Macgregor', beloved at the turn of the century not only in Scotland, but also in Canada, Australia and New Zealand. He is anxious to get into the 'Sweetie Shops' to secure some 'taiblet' which is still secure in the affections of Scottish children and grown-ups!

**Illustration 32.** An engraving from an early edition of *Heidi*, which was not initially illustrated. The picture focuses on the little girl as she impulsively rushes towards her grandfather. There are several details which suggest nineteenth century Swiss country life: the wooden gutter, the well and wooden bucket, the outside wooden shutter, the grandfather's clothes, especially his braces and his pipe.
Illustration 33. This scene is still common in Scotland round about Hallowe’en, although Guy Fawkes and his fire-works have grown greatly in popularity. We dressed up as children and roamed the streets of Inverness with friends much as the children are doing in this picture. Sometimes we carried turnip lanterns to light the way but also to ward off evil spirits. Kindly neighbours produced good things to eat and in the kitchen we always 'dooked' for apples. We were known as 'Guisers' and the boys often blackened their faces to act as masks.

Illustration 34. An attractive picture book, written in Schwytzerdütsch, recently appeared in Glarus in central Switzerland, commemorating a local custom, not unlike the Beltane fires, supposedly an old Celtic rite, lit to celebrate the end of winter. It reminded me of a custom in the village of Burghead, where my grandmother lived, called 'The Burning of the Clavie', (a barrel of tar). In the Swiss picture the joy and excitement of the children comes across, and as usual the Alps stamp the country as probably Switzerland. Fathers and mothers are there too to enjoy the fun, but also to supervise the fire.

Illustration 35. This is the story of two children whose parents had been planning to emigrate with them to Canada. When the parents die in Glasgow, the children decide to make the journey alone. Margaret Anderson, the author, is a minister's daughter from Kelso, a graduate of the University of Edinburgh, who emigrated herself to Canada but now lives in Oregon. The intense pain of loss and of irrevocable
separation is in the book, but also the courage and endurance, partly drawn from a Scottish inheritance. The sea forms once again the background to an illustration which admirably conveys the contrasting feelings of the children, the girl more aware of the dangers, the boy all enthusiasm, but still clutching his teddy-bear.

Illustration 36. 'Der Leuchtturm' is again the story of a broken family. The father is driven from his home by poverty and has to leave his family behind. The Light-house which gives this picture-book its title is far away in a distant seaport. The landscape and buildings are Italianate and could easily be in Ticino. The atmosphere is very different from any part of Scotland, but the human situation is similar.

Work: 37-42

The next group of illustrations shows a few aspects of work in Scotland and Switzerland as they might appear to children.

Illustration 37 reflects a poem written by a young lad in the Outer Hebrides. The original is in Gaelic. He describes his uncle at work in his boat, about to set sail round the headland to set his lobster-pots. The clarity of light, stretching to the far horizon, is typical of these islands. The boy finishes his poem by saying that in the summer they will go to an island where they can get sea-gulls' eggs, whelks and crabs.

Illustration 38 makes a complete contrast. The admiring and respectful attitude of the children tells us in what high esteem the Swiss train-guard is held. His distinctive red satchel
advertises his professional prowess and status. The efficiency of the Swiss transport system right in the heart of Europe is of vital importance to the functioning of international freight and passenger trains.

Illustration 39. In the Highlands of Scotland, Janet is helping the shepherds to rescue a sheep whose leg had become entangled in a wire fence. With the aid of the collies they can trace and dig out sheep, caught in a sudden blizzard. Janet keeps a new-born lamb warm under her coat. Hill sheep-farming is a typical occupation in these parts.

Illustration 40. Jeanne Pflüger from French Switzerland uses a very different style of presentation to introduce the cowherds of the Valais and their life in the summer mountain pastures, where they make the great round cheeses, which they transport later on their specially designed shoulder-racks. Away in the distance, as always, are the Alp. There is an air of far away and long ago about the cowherds’ life as mirrored here, as if they had stepped out of a folk-tale.

Illustrations 41 and 42 can most easily be considered together, for they both show men struggling in different ways with his environment and both come from historical novels for children. The Scottish story is set in the early nineteenth century and recounts the adventures of Elspeth, nicknamed ‘the Sassenach’, because of her English speech. (‘Sassenach’ means in Gaelic simply a stranger, one who does not belong to a certain place, but is commonly taken to mean ‘English’). The picture shows men in blizzard conditions, leading in a horse
which is in fact pulling a stretcher on a sledge, heaped up with blankets to keep Elapeth warm. She has been injured in an affray with sheep-stealers. Only the garb of the first man emphasises the nationality.

The second picture shows Heini, the hero of the Schmied von Goschenen, beginning slowly and carefully and with infinite courage, to hammer in the first supports on which will hang the 'Teufelsbrücke' (Devil's Bridge) across the Schöllenen Gorge, thus easing greatly the St. Gotthard route through the Alps to Italy and beyond. The bridge gets its name from the legend, recounting how the Devil helped with the building of the bridge, demanding as payment the soul of the first being to cross, who turned out to be a billy-goat! Felix Hoffmann has sketched in a few goats as tribute to that first victim. The granite wall of the Reuse Valley facing Heini epitomises the natural difficulties overcome by the Swiss.

Play: 43-48

The next group of illustrations has as its subject play, the natural contrast to work.

Illustration 43. This scene presents the major spectator sport in Scotland today. From the number of banners with Saltires, Lion Rampants and even plain Scotland it is an International, possibly against the 'Auld Enemy' (England). The players too are wearing the Scotland strip. There are other typical games played in Scotland like golf, Highland games such as tossing the caber, putting the shot, throwing the hammer, shinty and curling. Rugby is very popular in the Borders, whereas cricket has never had the mass appeal it
enjoys in England. There are many child football-fans, as this illustration from a children's book suggests.

Illustration 44. By comparison the Swiss boys, playing football in the street, introduce the game in a low key. Only the shape of the dustbins, doubling as goal posts, suggest Switzerland. Two of the boys are wearing strangely look-alike T-shirts: 'Pele' and 'Pele, sein Bruder'. Jörg Steiner, the author, is interested in the socio-psychological problems of children. (Pele was a famous and popular Argentinian footballer who had learned to play football in the streets). In this book Steiner considers the difficulty of the outsider, who feels he is not accepted in a particular group to which he would like to belong. The name 'Pele, sein Bruder' proclaims that the 'misfit' is accepted by the most popular and successful boy. The football-team is purely a symbolic grouping. The Swiss seem to be defusing nationality, whereas the Scots appear to be fighting Bannockburn all over again.

Illustration 45. This picture is from the same collection as the Guisers (see no. 33). The boys could easily be playing in an Edinburgh street. Even today many of the streets retain their cobbles or setts. The boys start the game back to back, either sitting or standing, and the aim is for one boy to lift the other off his feet. There is an accompanying chant:

'Weigh butter,
Weigh cheese,
Weigh a pun' o' can'le grease'. pound candle

Illustration 46 comes from a jolly picture-book for young children in which the snowman himself takes to the streets for a
series of adventures. The houses in the background are typical of the architecture in the Engadin and the steep slope brings to mind villages built on the hillsides of the Inn valley. The book is written, as a number now are, in one of the variants of Romanche and also in German. Local parents and children can thus read in their mother-tongue.

Illustration 47. No mistaking the country of origin with the kilts, glengarries and the balmoral worn by the boys. The picture comes from Young Barbarians (Toronto, 1901) and the action takes place in Muirtown Seminary (Perth Academy) at the turn of the century. Ian Maclaren (Dr. John Watson) also wrote Beside the Bonny Brit-rush, from which came the expression 'kailyard' in 'kailyard literature', meaning sentimental and parochial. The smaller, differently attired boy is Ernest Molyneux, for short Nestie, the motherless son of the Baptist minister. His English accent, somewhat grand clothes and high-sounding name do not meet with much favour, but he is befriended by Peter McGuffie, nicknamed Speug (sparrow), the tough, little son of a horse-dealer and the best fighter in the school.

Illustration 48. Much earlier in the nineteenth century in Geneva Rodolphe Töpffer was sallying forth with his pupils to explore the countryside. One of the results of these expeditions was Voyages en zigzag, ou excursions d'un pensionnat en vacances dans les cantons suisses et sur le revers italien des Alpes. The book is filled with sketches, dovetailing with the text and conveying a feeling of joyous adventure. Unusually
at that time there is no moral caption to point a lesson from the picture. In most of the pictures of the book, away ahead in the distance, appear the majestic Alps.

Early Interpretation of Individual Fantasies: 49-52

Illustration 49. This is an exceptionally beautiful book, in which the standard of illustration is very high and can compare with the work of the great Swiss illustrator, Ernst Kreidolf. The text by Andrew Lang is much less successful, in the circumstances hardly surprising. The illustrations by Richard Doyle - of Irish descent, born in London, and the uncle of Conan Doyle - had been printed in colour by Edmund Evans in 1870 for In Fairyland by William Allingham and now appear for the second time in 1884 for The Princess Nobody, written round them by Lang. Lang lamented in his dedication:

... 'I made it up out of my pate
And wasted midnight oil,
Interpreting each cut and plate -
the work of Dicky Doyle -

The work dates from the era of the great English illustrators, Crane, Caldecott and Kate Greenaway.

Illustration 50. It is impossible to appreciate the range, quality and imaginative power of Ernst Kreidolf's work from one or two examples. He was both author and artist; having received help and recognition first in Munich, he returned ultimately to his native Bern. He derived his inspiration mainly from the Alpine landscape he loved. Year after year his volumes of flower-fairies, gnomes in their ice-grottoes, winter landscapes with birds and squirrels, spring and summer
with myriad flowers and butterflies appeared. He is regarded as having laid the foundation for Swiss illustration. This picture, 'Butterblumes Ausfahrt', is closely related in inspiration to Richard Doyle's earlier illustration. Both artists have a common interest in fantasy which cuts across national boundaries.

Illustration 51. In England Edmund Evans had perfected his colour wood-block technique, with the result that R.M. Ballantyne was able to produce a series of stories for very young children, in which animals with human attributes are the only characters. In 1857 My Mother, the tale of a cat and her two kittens, appeared in verse; in 1860 came Mr Fox who goes out on a hungry plight. In the text we see his den, his wife and his little ones and cannot but identify with them. Much later in 1882 he published The Kitten Pilgrims, a very attractive book with big, clear, bright illustrations and twelve chapters with verse headings. The illustration chosen forms the cover of the book. Two kittens are sent out on a kind of crusade by their mother, Flimsy, and her only brother, Dick - a brave sight with his sword, lance and breastplate - and of course Dog Truss or Trusty. This coloured picture-book presents a gallery of fantastic animals, encountered by the Pilgrims: Rhinoceros Sulkyface, Peacock Pride, Griffin Rage, Octopus Untruth and many others. It is quite evident that although fantasy has taken over, moral lessons are still being driven home all the time. It is a kind of Pilgrim's Progress.

Illustration 52. This is another example of Ernst Kreidolf's
work out of the dozens that could have been chosen. He was an artist who realised his best work in his picture books. He came of farming stock and loved the countryside, one of his favourite occupations being to observe flowers and small animals. His health was poor so that he was not considered robust enough to be a farmer; instead he was apprenticed to a lithographer, for he had started to paint and draw as a child. He drew each colour direct on to the lithographic stone and thus combined high artistic quality with craftsmanship. Three of his brothers and sisters died young of tuberculosis, but he underwent a course of hydropathy under Pastor Kneipp and lived until his ninetieth year. At first he could find no publisher, and the 'Blumenmärchen' were financed by a patron to whom he had given drawing and painting lessons. 26

Folklore and Fantasy: 53-64

The illustrations in this section are from collections of traditional folk tales which are published sometimes for children, sometimes for scholars. They often contain international motifs. The finest illustrators have been inspired by these tales. Artists like Felix Hoffmann transferred folktales to a Swiss setting so that Der Wolf und die sieben Geisslein (The wolf and the seven kids) of the Brothers Grimm are seen to be living in Switzerland and Swiss children can recognise their own streets and shops.

Illustrations 53 and 54 come from the covers of such folk tale collections and underline their nationality immediately by the use of 'props'. The thistles and the witch-like
figure send out a thorny message; the Frog Prince, punting himself along rather nervously on his lily pad carries a lantern proclaiming his Swiness.

Illustration 55. This picture comes from a story called 'The Dull Ring'. Hynd Horn, servant to the King, loves the King's daughter, the Princess Jean. He is banished from the court, but receives from the Princess a token of her love for him, a magic ring which will grow dull, should their love wane. This is an international motif. Sometimes the symbol of love is not a ring but a flower that fades. In this story, however, Hynd Horn returns and wins his princess.

It is interesting to find a story with such obvious Norse connections in a book of Scottish folktales, a reminder that the Norsemen ruled the Western and Northern Isles of Scotland for hundreds of years. Again in the background is the sea, linking a ship with the pain of parting. Barbara Robertson, the illustrator, has contributed only rarely to children's books and is primarily a print-designer.

Illustration 56, from a collection of traditional legends, is one of the many pictures in the book by Felix Hoffmann. This is an account of how the Sardona glacier came into being, but also the story of how the cruel son of a widow makes merry with his beautiful young wife, while his mother starves, neglected and alone. In this illustration, with so many symbols of Switzerland, the young wife is making her way across stepping stones which are really fine Swiss cheeses. The young husband, also in his best clothes, waits for her. In the story, the widow, in her misery, eventually calls out
to them: 'If you're so keen on each other's company, why don't you stay up here forever!' Immediately the snow begins to fall and keeps on day after day, at last turning to ice and the cruel young people are engulfed forever. The good are rewarded, in this case rather sadly, and the wicked punished, as in all traditional folktales.

Illustration 57 is from a Gaelic legend which tells the story of a cauldron which is never empty, a present from a fairy to a poor crofter's wife. This is another international motif. One day the fairy-wife comes back for her cauldron. The husband unthinkingly lets her take it. When his wife returns she is desolate, but being a resolute woman, she determines to fetch the cauldron back. This picture shows her making her way over the moor, pursued by fiendish hounds, but the ending is happy, for the goodwife reaches home to dance a jig with her husband. As usual there is a hint of nationality, this time the woman's tartan cloak.

Illustration 58 concentrates on a mysterious old man who appears one day and asks to borrow a cow for a year. He is allowed to take a thin old one, but at the end of that time he re-appears with a fine-looking cow and the present of a cheese which is never entirely consumed as long as a piece remains. This is essentially the same type of tale as the preceding Gaelic one. Local colour is stressed, the dun-coloured cow so often seen in Switzerland and the low shingle-roofed house nestling into the hillside. The tale comes from Unterwalden in Central Switzerland, also the home of Paul Nussbaumer the artist.
Illustration 59. Among the many Scottish folktales, connected with the sea, this is the saddest—the story of a seal-maiden, persuaded to marry the fisherman who had hidden her sealskin. They live happily enough together for a time and have two children whom they love dearly. Then one day when her husband is at sea, she finds the sealskin, is seized by an uncontrollable longing and inevitably returns to her own element. The illustrator has endeavoured to convey the tragedy of her situation, lost between her two worlds. The tale comes from North Uist in the Outer Hebrides.

Illustration 60. This Graubünden tale is in essence the same story as 'Whuppity Stooris' from Dumfriesshire in Southern Scotland, in which a mortal can only be freed from the power of a fairy-being by guessing his or her name correctly. Luckily the village maiden hears the mountain dwarf, Hans Öfeligächeli (Hans of the tiled stove) chanting his name and is therefore not forced to marry him. There is nothing sinister or sad about the Swiss illustration. Even the 'Bergmännchen' looks willing to compromise, as he sits warming his back at the huge stove and the maiden does not seem unduly worried. The magnificent antler trophy in the background is reminiscent of those seen in Alpine houses.

Illustration 61. Prince Iain has reached the end of his travels and come to claim his kingdom. Behind him is the Princess of France, sitting on the Yellow Filly with its silver bridle; on the Prince's wrist is the Blue Falcon, at his waist the Sword of Light, and smouldering at his feet, his
wicked stepmother turned to kindling wood and burned. Gilles
Martin, his faithful friend the fox, who has helped to bring
all these wonders about, looks on content. Prince Iain's
outfit suggests a Celtic background.

Illustration 62. Tredeschin is no prince, only the
thirteenth child of a poor peasant, but he too marries the
King of France's daughter after many triumphant adventures.
He is depicted here in the Sorcerer's Palace, stealing the
blue bedcover, embroidered with the sun, the moon and the stars.
In the background the Sorcerer is quarreling with his wife about
the missing bedclothes, while the parrot shrieks a warning.
A homely theme, but presented with imaginative elaboration
in the way the frame of the picture is broken by the cage, the
bedcover and the hero. This is typical of Monika Laimgruber's
style. She is an Austrian who has lived in Switzerland for
many years.

Illustration 63. The far north in Shetland where the
fiddlers are famous for their unique style of playing. In
this picture Rabbie Anderson is playing to the trows who will
in return bring him good-fortune in the future. Tom Tulloch,
the story-teller, informs us they were soon to be driven away
from the islands by the minister James Ingram. In the distance
lies the sea, but more unusual for these flat, windswept islands,
gnarled tree-trunks can be seen.

Illustration 64. What could evoke Switzerland more than
this picture of the Alphorn, and added to that the Alpine hut,
the cows and the Alps themselves, range upon range of them.

Since this section has dealt with traditional folktales
and legends there has been no mention of towns, but one must remember that there is a huge urban belt in Scotland, whereas in Switzerland one is almost always in sight of mountains.

**Popular Characters:  65-66**

**Illustrations 65 and 66.** These two illustrations draw attention to two 'cartoon' or 'comic strip' characters, beloved by children. 'Oor Wullie' is a kind of Scottish 'Struvvvelpeter', created oddly enough by an Englishman on the staff of the Dundee firm, D.C. Thomson & Co., and perpetuated since Watkins' death by a stream of illustrators. Wullie is a tough, abrasive, working-class boy who never seems to change. He has been going strong since 1936, when he first appeared in a new fun section in the Sunday Post. Since then he has never missed a week, often sitting on his famous upturned bucket. Dudley Watkins' original drawings are considered classics in the characterization of Scottish working-class life. One of Wullie's endearing qualities is the way he makes fun of pretentiousness and over-seriousness. In the course of his countless adventures he often 'sends up' the stock symbols of Scottishness: bag-pipes, kilts, sporrans, bonnets, stag antlers and haggis. Every second year Wullie's exploits are published in book form.

The Swiss equivalent of 'Wullie' is 'Globi', invented by Robert Lips. Part-bird, part-human, permanently clad in his check trousers, he has been around since 1932. He initially appeared in black and white to be coloured in by children themselves. Now he has grown into an industry.
There are about fifty 'Globi-Bücher', published by the Globi-Verlag. The drawings, and the verses which always accompany them, continue in the same tradition. 'Globi', 'the children’s friend', is addressed to a younger age-group than 'Our Wullie', who has many grown-up friends. He is not nearly such an abrasive character as Wullie, but he has innumerable adventures which often end up in trouble for 'Globi' himself. *Globi’s Schweizerreise*, from which this illustration comes, shows many aspects of Switzerland in an admittedly trite, and yet curiously refreshing way. 'Globi' seems to infect the reader with his innocent enjoyment.

Mothers as Illustrators: 67–68

The next illustrations come from books which were written by mothers for their children in difficult circumstances.

*Illustrations 67 and 68. The first illustration is from The Story of Little Black Sambu*, written and drawn by Helen Bannerman, the wife of a Scottish doctor in the Indian Civil Service. She wrote it for her two little daughters whom she had to leave in a hill station, while she herself made the long wearisome train journey back to join her husband in Madras. There she wrote the text and painted the pictures, eventually binding all together in her own book-press and sending the finished product back to her daughters, then aged five and two. It was exciting and moving to see the original manuscript in a National Library of Scotland exhibition in 1981. To lift this story out of its historical and personal context into a racial controversy, as has unfortunately happened, makes no sense. It is an innocent fantasy of far away and long ago
which remains a nursery classic. 27

Die Geschichte vom Lustigen Männlein has also become a nursery classic. The author Esther Hoach-Wackernagel, wrote the story for her small son when they were staying at a holiday resort and he was recuperating from a serious illness. He was condemned to rest during the day and would not go to sleep when night-time came. His mother began to draw pictures to distract him, at first on the back of hotel menu-cards, and promised him that the next instalment of the story would be waiting beside his bed in the morning when he woke up. It is an account of a juvenile Don Quixote with his little son, along with a mare and her foal and a bitch and her puppy. They journey across the African desert, adventure follows adventure, finally a camel, a lion and an elephant join the party. The story and the drawings are so deliciously naive that grown-ups fall under their spell, especially if they are reading together with a child.

Bettina Hürlimann wrote of this book and could have written similarly about Helen Bannerman's tales:

'It is the classic situation for a picture book to arise: the urgency of the problem, the love of an anxious mother – and the results cannot be ascribbed to the fade of any particular school of art'. 28

Envoi: 69–70

Illustrations 69 and 70 are meant to sum up in a very simple way an aspect of the two countries under scrutiny,
Scotland and Switzerland. They might be entitled War and Peace.

The first picture was drawn to illustrate a short story in Gaelic, called 'Bòrn (Water) by Iain Crichton Smith, which is included in a selection of articles and tales for older school-children, Geugan Uaine (Green Branches). The story itself is quickly told. The Scot takes the German prisoner at gun-point, but eventually they establish a human relationship. There is an exchange of cigarettes and cheese. Then the German suddenly puts his hand in his pocket and, in alarm, the Scotsman shoots him dead. The water from the proffered water-bottle drains unheeded into the mud.

The artist is using everyday, indeed conventional symbols, but he manages to convey something of the human dilemma and the futility of war.

There seemed no better way to end this selection of children's book illustrations than with a picture from Paul Nussbaumer's Ihr Kinderlein kommet (O Come Little Children) with its message of peace and goodwill. Nussbaumer has transported the whole Christmas story to his native Switzerland; Mary and Joseph are warmly wrapped up against the winter cold of central Europe and surrounded by snow-laden branches, so familiar to the children who will shortly come to worship at the crib. Even the donkey, so alien in some ways to the scene, seems to prick up its ears in joyful anticipation. All the
colours are muted and quiet, but the universal message is intrinsic to the scene and about to be translated for us into flesh.
Travels by Land and Sea

Author untraced
Illustrator untraced
William Darton Junior
High Holborn
London, about 1839.

Highlanders.
The Scotch are generally tall, large-boned and very strong; robust in constitution and body, they are able to endure incredible hardship and fatigue.
The favourite instrument of music with the Scotch is the bag-pipe.

Swiss.
Their men are all strong and robust, and their women handsome; they have many good qualities and are in general very industrious. Switzerland is remarkable for its mountains, and for the simplicity of its inhabitants. The chief riches consist of excellent pastures.

4. Sagen und Erzählungen aus der alten Schweiz (Legends and Tales from old Switzerland).
   Gonzague de Reynold/Hans Tomamichel
   Benziger & Co., Einsiedeln, 1939.
5. *Robert the Bruce, The Path of the Hero King*  
Nigel Tranter/  
Neville Deere,  
Hodder & Stoughton,  
Coronet Books,  

6. *Der Knabe des Tell* (Tell's Boy), Bettina Hürlimann/  
Paul Nussbaumer, Atlantis-Kinderbücher, Zürich, 1969


10. *Im Postauto der P.T.T. fährt Heidi, Bläs und der René* (Heidi Bläs and René go for a ride in the Post-bus) Ewald Classen/Ernst Huber, Neue Bücher A.G., Abteilung Schweizer Bilderbücher-Verlag, Zürich, about 1942.

12. Pitschi, eine lustige Geschichte mit vielen Bildern (Pitschi, a jolly story with lots of pictures), Author and Illustrator: Hans Fischer, Artemis Verlag, Zürich, 1959.

14. **Zio et Zaa Alpinistes** (Alpine Climbers)
Author and Illustrator: Frédéric Hafner,
15. *Six Lives of Fankle the Cat*, George Mackay Brown, Ian MacInnes

17. The Reivers, Author and Illustrator: John Grant

18. Die tolle Strassenbahn (The crazy tram), Maria Aebersold/
    Lis Boehner
   Pharos Verlag, Basel and Annette Betz Verlag, Munich, 1966.
19. **Only**, Charles MacLean/Sylvia Macartney

20. **Die Arche Noah** (*Noah's Ark*).
    Eugen Häffter/Berta Tappolet
    Morgarten Verlag, A.G., Zürich, 1942.
21. Rònan a' Chuise Bhrìanuil \[\text{Finlay MacLeod/Andrew MacMorrine} \]
\[\text{Acair, Stornoway, 1978.} \]

22. Barry, Bettina Hürlimann/Paul Nussbaumer, Atlantis Kinderbücher \[\text{Zürich, 1967.} \]
23. *Fly Home McDoo*,
Author and Illustrator:
Gillian McClure
André Deutsch,

24. [Comment la souris reçoit une pierre sur la tête et découvre le monde,] (How the mouse gets a knock on the head from a stone and discovers the world),
Author and Illustrator:
Etienne Delessert, /
Preface de Jean Piaget,
L'ecole des Loisirs,
25. Herself and Janet Reachfar
Jane Duncan/Mairi Hedderwick
Macmillan,

Selina Chöz/Alois Carigiet, Orell Füssli, Zürich, 1971.

28. Neues Kinderbuch

(fifth edition), edited by Johannes Staub, Cover illustration, artist untraced. Verlag von Cäsar Schmidt, Zürich, around 1890.

31.
Wee Macgregor,
J.J. Bell/A.S. Boyd,
The Scots Pictorial
Publishing Co.,
Edinburgh & Glasgow,
Grant Richards,
London, 1903.

32.
Heidis Lehr- und
Wanderjahre (Heidi's
years of apprentice-
ship and travel).

Johanna Spyri/
Wilhelm Pfeiffer,
Perthes,
Gotha, 1881.
33. 
Dae Ye Min' Langsyne?
collected and edited by
Amy Stewart Fraser,
illustrated by Constance
and Brian Dear
Routledge and Kegan Paul,
London and Boston, 1975.

34. Fridlfürlfridolin's FireAuthor and Illustrator:
Verena Speich, Buchhandlung Baeschlin,
Glarus, 1981.
35. *The Journey of the Shadow Bairns*,
Margaret J. Anderson/
Patricia Henderson Lincoln
Alfred A. Knopf,

36. *Der Leuchtturm* (The Lighthouse), Rosie Schnitter/Bertha Tappolet,
published by Gotthelf-Verlag, Zürich, first published, 1934.

38. Alois, Die heitere und lehrreiche Geschichte von Alois, dem Buben, der Zugführer werden wollte (The happy instructive story of Alois, the boy who wanted to be in charge of a train), Author and Illustrator Cili Ringgenberg, Sauerländer, Aarau, 1944-5.
39. Herself and Janet Reachfar
Jane Duncan/Mairi Hedderwick,
Macmillan,

40. Der Kuhreigen (The Dance of the Cowherds), Author and Illustrator, Jeanne Pflüger, Spes, Lausanne, no date.
41.
The *Sassenach*,
Author and Illustrator:
Helen B. McKenzie,
Canongate,
Edinburgh, 1980

42.
*Der Schmied von Göschenen* (The Smith of Göschenen),
Robert Schedler/
Felix Hoffmann,
Sauerländer,
Aarau, 1919
(this illustrated edition, 1971).
43. Dòmhnall MacDhòmhnail MacDhòmhnail (Donald MacDonald MacDonald), Norman Campbell/Merrill Duggan Acair, Stornoway, 1980.

44. Pele, sein Bruder (Pele's Brother),
Jörg Steiner/Werner Maurer,
Gertraud Middelhaue Verlag,
Cologne, 1972.

46. *L'hom da naiv/Der Schneemann* (The Snowman)

Anna Pitschna
Grob-Ganzoni, translated by Barbara Hesse, illustrated by Jacques Guidon,
Schweizer Verlagshaus N.S.B. Buch & Phono-Club, Zürich, 1980.
Voyages en zigzag, ou excursions d'un pensionnat en vacances dans les cantons suisses et sur le revers italien des Alpes (Criss-cross journeys, or a boarding school’s expeditions in the holidays to the Swiss Cantons and to the Italian side of the Alps).

Author and Illustrator: Rodolphe Töpffer, Garnier Frères, Paris, 1860.
51. The Kitten Pilgrims,
Author and Illustrator: R.M. Ballantyne,
James Nisbet,
London, 1882.

54.

_Schweizer Märchen_ (Swiss Folktales), collected and edited by Bruno Schönlangk, illustrated by Franz Gygax, Fraumünster Verlag, Zürich, 1938.

53.

55. **A Cuckoo's Nest (The Dull Ring)**  


Schweizer Sagen. Das Barqmännchen als Freier
(Swiss Legends. The Mountain Dwarf as Wooer), collected
and edited by Arnold Büchli, 1926-31, reedited and supplemented
by Dino Larese, illustrated by Felix Hoffmann,

Scottish Highland Tales,
selected by Iain Crichton Smith, series editor
Geoffrey Summerfield,
The Seal Woman,
illustrated by Lyn Bruce,

63.
The Green Man of Knowledge and other Scots traditional tales, The Last Trow in Yell,
edited by Alan Bruford, illustrated by Hilary Duthie,

64.
Alpensagen und Sennengeschichten,
(Alpine Legends and Tales of the Cowherds),
edited by C. Englert-Faye, illustrated by Berta Tappolet,
Zbinden Verlag, Basel, 1980,
first published, 1941.

66. **Globis Schweizerreise** (Swiss Journey), written and illustrated by Robert Lips, Globi-Verlag, Zürich, 1941.

68. Das lustige Männlein mit der langen Nase (The funny little man with the long nose), written and drawn by Esther Hosch-Wackernagel, published by Drei Eidgenossen Verlag, Basel, 1936.
69. Geugan Uaine (Green Branches), Leabhar (Book) 2, edited by Ian Donald and William Donald. Bùrn (Water), written by Iain Crichton Smith, illustrated by Alastair MacMorrine, published by Acair, Stornoway, 1982.

70. Ihr Kinderlein kommst (O come, Little Children)  
Christoph von Schmid (1768-1854), illustrated by Paul Nussbaumer, Atlantis Verlag, Zürich, 1964.
What, in conclusion, is the reason for the difference between Scottish and Swiss book production in their illustration?

In the first place one cannot help noticing the relative importance of metropolitan London in comparison to its distant Scottish lands and comparing that situation with the geographically united area of Switzerland. The new *Lexikon Schweizer Bilderbuch-Illustratoren* made it possible to check where nearly all the Swiss artists featured in this thesis were trained. Basel and Zürich seemed to be the most popular centres to train, but Bern, Geneva, Lausanne, Lucerne and Chur had all been patronised as well as art-schools abroad. There was no vast metropolis like London to act as a magnet. London attracts writers; it attracts publishing houses which dominate the market; it encourages the imposition of London values, (even in so elementary a matter as the choice of artist) on the production process, for convenience, for economy, for reasons of familiarity. One London publisher described the present 'set-up' as having all the advantages of a club. Switzerland with approximately the same population as Scotland spreads opportunities more widely because there is no smaller local publication industry struggling against a larger but still related one; the language question may split Switzerland, but the publishers are geographically close. The *Lexikon*, just mentioned, for example, was published in Disentis/Mustér in Graubünden. Only the Italian centres, Locarno and Lugano seemed less involved.

In Switzerland too resources are available for distribution
and an attempt is made to distribute them more fairly, for instance the 'Schweizer Jugendschriftenwerk' (Swiss Children's Publishing Organisation) supplies booklets in Italian and Romanche at the same price as in German and French but to far fewer children. The greater number subsidises the lesser.

In Scotland the distance from the London government has led too easily to neglect of educational resource in art education and an unhealthy domination of non-Scottish values at the teaching level, which can be seen in the lack of native illustrating talent emerging from this survey. The London publishers do not simply choose London artists because it is easier; there do not seem to be other options available.

London publishers also dominate the children's book market to an undue extent. It required a public outcry in the columns of the Scotsman in 1982 to have more attention paid to Scottish children's books in Scotland. The National Book League (Scotland) played an important role in the campaign that followed. The publishing firm 'Canongate' took up the challenge, has already reissued twelve of the most popular out-of-print titles and will continue to do so at regular intervals. The books are called 'Canongate Kelpies' (spirits in the shape of horses haunting lochs and rivers). The illustrator employed to design the covers of this series is a young graduate of Duncan of Jordanstone College of Art in Dundee. London publishers who produce the work of so many Scottish children's books might do worse than consider Scottish illustrators, when it comes to choosing an artist
to design the covers. It is, after all, the cover that often sells the book and at present books and covers may be poorly co-ordinated.

Secondly, the intrinsic value of illustration in children's books needs to be assessed. Consider for a moment the effect of the picture book, with little or no text, on the young child. Reading a picture book with a child is a step forward in communication, the beginning of aesthetic pleasure, a civilising experience for both child and adult. If, for instance, the picture is of Hans Fischer's Pitschi (Illustration 12) in his great bed, waited on by his little friend, both child and adult experience a range of emotions that enlarges their view of life. If an older child reads Der Schmied von Göschinen, illustrated all the way through by Felix Hoffmann, he becomes braver, wiser and more devoted to his homeland (Illustration 42). The text is immeasurably enriched. If a teenager reads Iain Crichton Smith's Bùrn with Alastair MacMorrine's picture of the two soldiers, he finds the story has become a complex work of art, with additional complicated appeals to history, nationality and a vaguely perceived, but none the less, real aspiration (Illustration 69). A book can be made intrinsically more valuable if illustration and text merge and blend. The reverse is unfortunately also true.

Lastly an attempt must be made to define what impression of his national identity these illustrations from children's books make on the Scottish and the Swiss child. A child's view of his country is influenced by a complex combination of factors, created by history and geography as well as social
and family attitudes. History plays a major role in Scotland, for the Scots are aware from an early age that Scotland was once an ancient, proud and independent kingdom and that her present situation is far from happy. The Scots are insecure in their nationhood and less homogeneous than the Swiss despite the obvious linguistic divisions of Switzerland. There are these barriers, but illustrations by their very nature overcome obstacles and are a unifying force. The native language of most of the illustrators included in the thesis is German, but their work is usually presented with texts in different languages.

A rapid review of the Scottish illustrations leaves the impression that fifteen of them convey a feeling of insecurity, even sorrow, whereas only five of the Swiss illustrations arouse these feelings. National characteristics, such as dress, customs, landscape and buildings, naturally appear as motifs in the illustration of both countries, but these are outnumbered not only by common international features of family life but also of folklore and of fantasy about animals or places, quite unrelated to local colour or society.

Illustrators of children's books in both countries also share an ability to escape from cramping limitations of fact by their special ability to appeal to a child's imagination, where the workaday limits of reality are blurred continuously by an active secondary world, where animals have a human co-existence, where historical barriers fall away and where
the experience of the individual child can be enlarged in
the world of make-believe in a process which is internalised
in every child's daydreaming mind, but externalised through
the specialised techniques of book-illustration for children.
To appeal both to the splendid world of freedom and play and
to the stricter limits of commercially acceptable book
illustration might seem a constricting discipline, but
the wealth of illustration surveyed here suggests otherwise.
This is particularly true in the case of the Swiss for they
have produced an impressive wealth of talent in this field.

In the main section of the thesis, that is Chapter Five,
where individual texts were analysed in some detail, impressions
were given of differences between the Scots and the Swiss,
most notably the tendency to confrontation on the part of the
Scots, as opposed to the Swiss tendency towards reconciliation.
The same impression is left by the illustrations, witness
Wallace at the head of his army (Illustration 3) contrasted
with the essentially light-hearted army of scurrying bears
(Illustration 4).
Hans Fischer, talking about Der gestiefelte Kater (Puss-in-Boots)
p. 483.

What is not included in the story: you see it's not at all easy for a cat to stand in boots and to walk on two legs. That was what he had to learn first of all. And he practised secretly in the night: first standing and then walking until he was perfect!

**TRANSLATIONS OF CAPTIONS TO THE PICTURES**

**Illustration 12:**
You see that they love him very much. The kittens have stopped playing. All are sad.

**Illustration 14:**
'Oh you great madcap! Don't lean out like that to gather edelweiss'.

**Illustration 20:**
Look, from the Alps they come, from afar, Cows, sheep and little goats, there they are! Would it not please you in the Ark still more, If someone brought you Alpine herbs galore?

**Illustration 24:**
[I am a mouse. I am five and I've always lived] in a house underground with Dadda and Mamma. I've never gone out of the house.
Illustration 24 (contd.)
and it is so little
that there is nowhere
to play.

Illustration 66:
The fiery horse, all aglow,
Pulls our Globi through the snow!
St. Moritz and leaning tower, as through we dash,
Seem to vanish in a flash.

Illustration 68:
And now they sit contentedly together and tell each other about
everything they have experienced, meantime the soup cooks.
ACKNOWLEDGMENT

This chapter on Illustration was made possible with the assistance of Swiss and Scottish friends. First of all the 'Schweizerisches Kinder- und Jugendbuch-Institut', Zürich, allowed me to choose from their shelves whatever books I felt would best illustrate my theme of 'national identity'. Professor F.H. Epstein, an old friend, arranged for me to photograph the illustrations at the 'Institut für Sozial- und Präventivmedizin' in Zürich, where Herr Hans Peter Jauss kindly set up the necessary apparatus in the Photographic Laboratory and I photographed the illustrations that I had chosen. Two visits to the Laboratory were necessary to complete the programme. The results in slide form were quite satisfactory.

The Scottish books were photographed in my home in Edinburgh with the exception of four older illustrations, processed by the National Library of Scotland (Illustrations 1, 2, 49, 51). All photographs were taken as slides and again the results were satisfactory. Unfortunately it proved very difficult to make adequate colour prints from the slides. Blair Russell of Edinburgh Cameras and Sandy Cleland of the Edinburgh Photographic Society persevered and eventually produced the prints which now illustrate the thesis. It is to be hoped that these pictures will, to paraphrase Maurice Sendak, enlarge our understanding of what is meant by 'national identity' and make us feel that children become aware of their native country to some extent at least through the illustrations.
they observe in their books. All the publishers permitted me to make copies of the illustrations, for which I am most grateful. They are acknowledged individually beside the relevant illustration.

It should be made clear that I am not trained as a photographer, art-historian or artist. I hope the illustrators will forgive me for any distortion of their work, especially with regard to colour. A number of the prints have had to be trimmed to fit in with the exigencies of space. I am particularly grateful to my daughter, Mrs Alison King, herself an artist and art-historian, for her help in arranging and securing all the illustrations. I have also benefited from having access to Denise von Stocker's *Das Bilderbuch in der Schweiz*, (Zürich, 1979). Unveröffentlichtes Manuskript (unpublished manuscript). Denise von Stocker represents the 'Schweizerisches Kinder- und Jugendbuch-Institut' in French Switzerland.
NOTES FOR CHAPTER SEVEN

1. *Graphis* is an international art magazine, published six times a year by the Graphis Press, Zürich, in English, French and German.

2. BIB or Biennale in Bratislava is a competitive exhibition on an international scale of children's book illustrators. Each country participating sends a representative example of work done within the previous two years.


16. The Pied Pipers, op. cit., p. 51


CHAPTER EIGHT

CONCLUSION

The object of this thesis has been to examine the development of children's books in each country while assessing the conditions, historical, geographical, economic, cultural and educational, which have influenced that development; to examine the hypothesis that a child's awakening sense of national identity has been influenced by the stories, rhymes and songs passed on to him, either by word of mouth or, as literacy increased, by the printed word; to explore this hypothesis in greater depth by analysing individual books; finally to compare individual illustrations from books to see whether they have reinforced national identity.

The survey and argument have appeared to support the hypothesis, while making clear that, since almost all books written for children are inevitably by grown-ups, one can only approximately assess their effect. On the one hand, it can usually be deduced what adults are attempting to convey to children and it must be assumed that children, being at a formative age, absorb much of what is offered. On the other hand, the internal language and cultural divisions in Scotland and Switzerland, being different in intensity, difficulty and historical duration, make any clearcut, direct comparison virtually impossible.

There are, however, many recognisable symbols of Scottish and Swiss national identity used visually and as
motifs of plots. In the case of Scotland, no longer an independent state since 1707, the visual identity of the flag is blurred into a Union Jack at home and abroad, while the visual symbols of nationhood tend to be historical, belonging to a distant past, representative of a vanished country. In Switzerland, by contrast, the continuity of visual symbols brings the national flag to the eye on every train and on every corner and equates the crossbow with 'Swiss Made'. The unity of Switzerland, both present and past, is reinforced. Children are only partly aware of the significance of symbol in either country, but they see what they see frequently and absorb it into their subconsciousness till it becomes part of their identity. The different quality of perception of each country can hardly be overlooked.

Some time ago there came to hand a list of the basic elements which shape nationality. The author was thinking of the Scots, but what she writes could apply equally well to the Swiss:

'the shape and climate of their land, the life-styles they owe to their environment, the encompassing web of belief, custom and sayings that all these weave for them. The quality of their personal relationships is also part of this web, as are the rhythms and cadences of their speech. They are swaddled in the web at birth, shrouded in it at death. Throughout life they wear it like an invisible garment'.

With this list in mind I reviewed again the books analysed in depth as well as the illustrations. These are the two sections which constitute the heart of the thesis. The other chapters provide necessary supporting background, but
these two help the reader to experience life in Scotland and Switzerland in as far as the writer is endowed with the gift of looking through the eyes of a child or a young person.

'The shape and climate of their land' is recognised at once by both Scots and Swiss. There are identifiable towns like Edinburgh and St. Andrews, Zürich and Basel. Sometimes the action takes the main character to Frankfurt, London, Leyden or even the steppes of Russia, but his inner heart and mind continue to belong to the homeland. Often the scene is set in the country and in Scotland that can mean wide vistas of sea and sky, whereas in Switzerland the Alps, much higher than the Scottish mountains, dominate the landscape. Animals too are often part of the children's book world; in Scotland, deer, seals, sheep and collies, in Switzerland more often, cows, goats and marmots. There are contrasts too in the vegetation between heather, bracken and thistles and the brilliance of Alpine wildflowers like gentians, anemones, orchids, primulas and edelweiss.

'The life-styles owed to environment' are as many and as varied as one might anticipate in adult literature. There is no shortage of danger, violence, cruelty and evil. The child is not protected from these aspects of life, but the children's writer tries to keep the child's eye trained forward beyond any immediate horrors. He himself maintains an optimistic stance. This is not an attitude he strikes for children, but one which reflects his own nature and outlook.
A theme common to the children's books of both countries is the struggle man has against his environment which is just as painful as any he may have against human oppressors. The Swiss are seen to have been successful on several counts. They are a peasant nation which, without kings or nobles to lead them, defeated the Hapsburgs and the Burgundians; they also mastered and transformed a difficult physical environment, remaining a confident and independent republic. Children's books, featured in the thesis, show the Scots to be just as brave, just as ingenious as the Swiss, but to have a fatal penchant for 'going it alone'. Colin MacLean writes 'Scotland has always valued stimulus above consensus'.

Mollie Hunter next perceives man encompassed by a web made from his beliefs, customs and sayings and further sees woven into it his personal relationships and even the very rhythm and cadence of the language he uses. In an arresting final image she has a vision of the web turning into a man's shroud and thus invests the concept of nationality with great dignity reminding the reader of the flag traditionally used to drape a soldier's coffin.

'Belief' embraces both pre-Christian ways of thought as well as our present-day view of religion. One may consider first of all Christianity and see how that form of belief is treated in children's books. Both Scotland and Switzerland are Protestant, but with very large Roman Catholic minorities. Nineteenth and early twentieth century children's writers tended to be deeply religious and anxious to pass on their faith to young readers. A few, notably S.R. Crockett,
R.L. Stevenson and August Corrodi, do not emphasize religion, but Niklaus Bolt sees the hand of God at work even in the completion of the Jungfrau Tunnel. Religious conflict has, on the whole, been avoided as a subject in Swiss children's books, a fact which may still reveal the influence of Niklaus von Flüe, known as Bruder Klaus, who initiated the tradition of conciliation as opposed to conflict.

A desire for freedom of conscience has been at the root of much religious strife in Scotland and religious conflicts of the most violent kind have also been the subject of Scottish children's books. Although Swiss writers have avoided religious issues, they have often described violent scenes realistically. The marked difference between the Scottish and Swiss books is that the Scottish books do not end in reconciliation and rebuilding, whereas the Swiss display an overriding community loyalty which may appear symbolically as a tunnel or even as a loaf of bread.

'Customs and sayings' often pre-date Christianity and, seen from such a perspective, Scots and Swiss may well have common ancestors. Only in the north and west of Scotland have the Norse left traces of their distinctive culture. Chapter Three, 'The Oral Heritage', has underlined differences in this area between Scotland and Switzerland. Chapter Five, in the section, entitled 'Fantasy' and Chapter Seven on 'Illustration' have done likewise.
'The rhythm and cadence of their speech' is the last of the elements selected by Mollie Hunter to complete the invisible web and the most controversial, as we look at Scotland and Switzerland with their several languages and dialects. When far from our country we have all warmed to a voice from home. It is clear, however, that in the case of Scotland and particularly of Switzerland, that there are many voices from home, all of which are indubitably Scottish or Swiss. More important than the pleasure of recognising one's own familiar language or dialect is the realisation that nations can be built out of very different groups, speaking quite different languages. Switzerland shows what can be achieved and suggests that a higher level of tolerance and encouragement might have significant results. In the multiracial society of today this conclusion is important. Recognition of the separate identity of different groups has repercussions for all. It is the largest identifiable group, in the case of the United Kingdom, England, in the case of Switzerland, German Switzerland, which has the most power to give a lead.

One point which has clearly emerged is the importance of children's books. They now command great interest. Jella Lopman, just after the Second World War, founded the International Youth Library in Munich in 1948 and also the International Board for Books for Young People (IBBY) in Zürich in 1953. Every two years IBBY awards the Hans Christian Andersen Medal to an author and to an illustrator
of world renown. Jella Lepman also wrote *Die Kinderbrücke* (The Children's Book Bridge)\(^9\) as her contribution towards international understanding. The International Youth Library has settled in the past two years into its spacious premises in Schloß Blutenburg on the outskirts of Munich, a development which greatly facilitates the comparative study of children's books and gives a wider dimension to children's literature in general.

There is no hard and fast conclusion to the hypothesis proposed, because the elements involved are imponderable, but it may seem likely to any grown-up reading the examples of children's books from Scotland and Switzerland that these books will greatly influence a child's view of his country. The same view holds good of the illustrations chosen. The crucial difference between Scotland and Switzerland is that Switzerland is an independent country and Scotland is not. Scotland is locked in a constitutional trap to which the key seems permanently lost. This situation may appear to have very little to do with children's books, but on closer examination it clearly has. The modern Scottish books, for example, Mollie Hunter's *The Sound of Chariots*, Alison Fell's *The Grey Dancer* and Allan Campbell McLean's *Master of Morgana*, all have in them a feeling of unhappiness that comes and goes, but is never abated and might be diagnosed as a yearning for a real national identity and not a largely artificial one.

The conclusion, as was said in the last paragraph, must be tentative, bearing in mind the fact that the
literature is adult-generated though child-aimed, we see a wide sweep of theme and content in which nationhood can be argued to exist, but we cannot prove that the child receives nationhood through literature or its symbols or content. What seems a stronger hypothesis is that the popular literature of each country has provided a running commentary of fact and convention against which the child has created his own imaginary country. The Scot perceives his country through geography and history, language and character, only imperfectly understood as 'Scottish', often blending more easily into the everyday life of a country, distinctly different from England, but not politically nor economically self-contained. The Swiss, by contrast, perceives Switzerland simultaneously through national symbols which have retained a good deal of strength even in the twentieth century, and through divergent and convergent local custom, language, geography and climate.

The Scottish and the Swiss child thus sees his reality coloured by the literature in different but comparable ways; in neither case is the unitary identity of country presupposed in Scottish or Swiss children's literature truly apparent, but in each case the existence of this genre of popular literature is a factor which helps to give shape to the individual national identity. Whether in a Scotland which seems to retreat to a past when national identity seemed less fragmented and threatened, or in a Switzerland whose superficial homogeneity is in fact threatened by divisions not immediately apparent, but not concealed in
children's books, literature has the power to interpret a complex reality. For too long children's literature has been seen as a genre which simplifies that complex reality for simple minds. This thesis has attempted to show that in two important instances, Scotland and Switzerland, there are bodies of children's stories which do not simplify but, acutely and skilfully, reflect something of the shifting identity of both nations, revealing the consumer as a discriminating and surprisingly mature intelligence. In the books under review children's literature is no passive entertainment, but it can be entered imaginatively as a continuing dialogue between national identity and the coming generation of those who will be charged with the responsibility of maintaining and transmitting their nation's identity to future generations.
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*Signal*, Stroud.

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*Graphis*, Zürich.