

Chapter 6

The Influences on Illustrations and Illustrators of Ethiopian Children’s Literature

Introduction

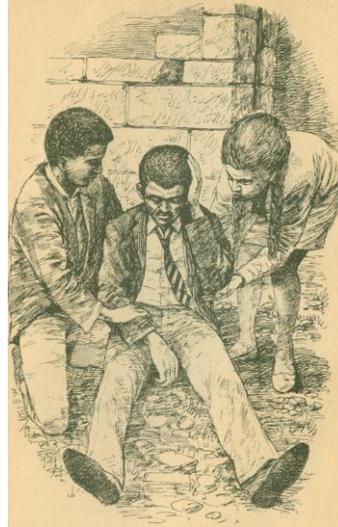
In the stories included in this thesis, illustrations have been used for different reasons. First to illustrate and separate the traditional Ethiopian tales from the stories of the characters in *The Storyteller*, to provide clues and references to enable children to understand the context in *Back in Time*, and to tell a story and teach number concepts without text in *Ten Donkeys*. In each story the illustrations intimately consider the Ethiopian context for characters and place, but the style and medium belong to the author. In saying that, the influences on her work have emerged from various sources: her education and training in illustration, a vast range of books and publications, writers and artists whose work she respects and a wide resource of reference material that she has gathered from Ethiopian and other African sources.¹

Sources of inspiration for illustrators of Ethiopian Children’s Literature

A well illustrated book can influence and be influenced by other illustrators. The author, in her two years studying illustration for children’s publishing, came to appreciate and was influenced by the illustrations of many artists including E. H. Shepard, Arthur Rackham, C.F. Tunnicliffe and Shaun Tan. When the author spoke to a number of Ethiopian illustrators she discovered some of the influences on their work.

Yihenew Worku² said his early inspiration came partly from the books he had seen as a school student, some of which were illustrated in Russia and some by a British illustrator, Eric Robson, who worked for the Ethiopian Ministry of Education as a graphic

artist.³ Robson described the inspiration for his own work which included the work of Arthur Rackham.⁴



Two examples of Yihenew Worku's sources of inspiration: a Russian illustrated book, translated into Amharic before 1991; a pen and ink illustration by Eric Robson for *Adventure in Addis Ababa* by Richard Sherrington (1972)

Other Ethiopian illustrators described their sources of inspiration including works by Ethiopian artists such as Afewerk Tekle⁵ and their teachers at art school, many of whom had studied in Eastern Europe and Russia.⁶ The Emperor Haile Selassie I, who awarded important commissions to Afewerk when he returned from studying in London (including the stained glass window for Africa Hall in 1961), helped to establish the Addis Ababa School of Fine Arts in 1957/8. The first director was Ale Felege Selam who came from a family of traditional painters before studying art in Chicago.⁷

According to Biasio, between the 1920s and 1960s some Ethiopian artists were commissioned by the state to: 'produce portraits of the emperor and designs for street signs, bank notes and stamps, or they were employed as art teachers... During the 1960s a fundamental social and cultural change took place that fostered an acceptance of modern art.'⁸ Contemporary African art was introduced by Skunder Boghossian who taught at the School of Fine Arts until 1969 when he moved to Washington DC followed by other painters including Wosene Worke Kosrof and Achamyelch Debela, who both maintained

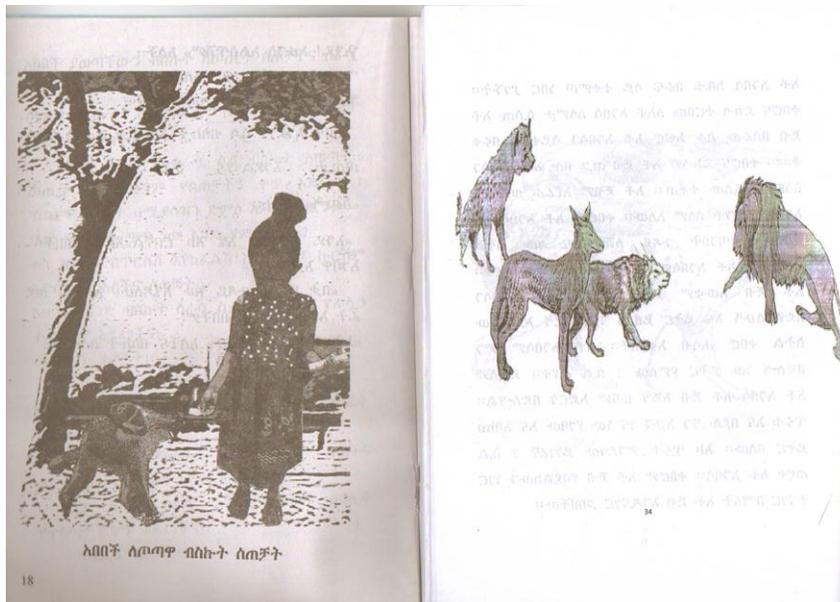
links with Ethiopia and Africa through their works. Biaisio wrote: '[t]he interest in African art led to the introduction of motives of Ethiopian manuscripts, of magic scrolls, of the stelae of Aksum, of the windows of Lalibela, African textile patterns, African masks and the Amharic writing into Ethiopian modern art.'⁹ By the end of the imperial regime three main styles were popular. First the realistic or naturalistic and "naïve" style, then: 'abstractionism, expressionism and surrealism'; and finally an: 'impressionist, expressionist or social-realistic style' which was, Esseye Medhin wrote: '[i]ntended to be sentimental and political in nature, it depicted the cluttered shabby streets of the cities, urban scenes and the downtrodden masses.'¹⁰

When the military government took over: 'socialist realism became the official and exclusive style taught at the Fine Arts School.'¹¹ Artists who stayed in the country during this regime were often employed producing propaganda.¹² Esseye described how the: 'Ethiopian Artists Association's last exhibition was held in March of 1991 ... The show closed the first chapter of Ethiopian modern art.'¹³ After Colonel Mengistu and his government were overthrown in that same year there was liberation in work produced by newly trained artists, some of whom were trained overseas, and those artists, such as Zerihun Yetmgeta, who had already deviated from the approved style. Esseye wrote: '[u]pon their return to the post-Derg Ethiopia of the 1990s they experienced a stimulating but disorienting, sometimes chaotic, artistic freedom.'¹⁴

New groups of artists emerged including FOFW (Friendship of Woman Artists) which had amongst its members the illustrator Mihret Dawit, and the Dimension Group which Esseye Medihin explained: '... was formed to overcome an artistic trend that has

been going on in Ethiopia for quite some time: an artistic style which is largely interested in representing the traditional icon-like Christian Ethiopian figures.¹⁵

Students at the Addis Ababa School of Fine Art were also given some training in illustration including children's book illustration.¹⁶ Gaining inspiration from illustrations and illustrators is not so easy in Ethiopia where a number of the limited books available to children in Ethiopia have illustrations which lack artistic skill and/or are poorly reproduced within the texts.



Illustrations for *Sorry* by Yezina Werku (2000) on the left and *The Blind Lion* by Fasil Asmamaw (2002) – even with modern reproduction techniques and computer art packages there can be disappointing results, especially with lack of training and poor quality paper.

Considering the dearth of children's literature in this country, it is debatable whether such publications are of any value, yet Sutherland and Arbuthnot claim that: '[c]hildren... respond to a wide variety of book illustrations – even crude or saccharine drawings if they help tell the story. Their visual sensitivity can open their lives to positive early experience with books as well as enlarge their experience with art...'¹⁷ Ardizzone was more sceptical and felt that: '[I]ttle children should have the best possible pictures to look at...'¹⁸

The state of illustrated literature during the period of the military government was discussed in a workshop on children's literature in Ethiopia¹⁹ for which one participant, Abdul-Rahaman M. Sherif, a lecturer at the Addis Ababa School of Art, wrote: '...there has been no continuous tradition of producing children's books in our country. Before the beginning of modern schooling, the few books that were printed in Amharic abroad had no illustrations as they were mainly religious books... One could not find books which were specifically meant for children.'²⁰



R André illustrator of *The Coloured Picture Bible for Abyssinian Children* (1886)
This illustration appears in *Children's Bible Stories*
Robert Frederick Ltd published André's illustrations in 1994 in this series of books

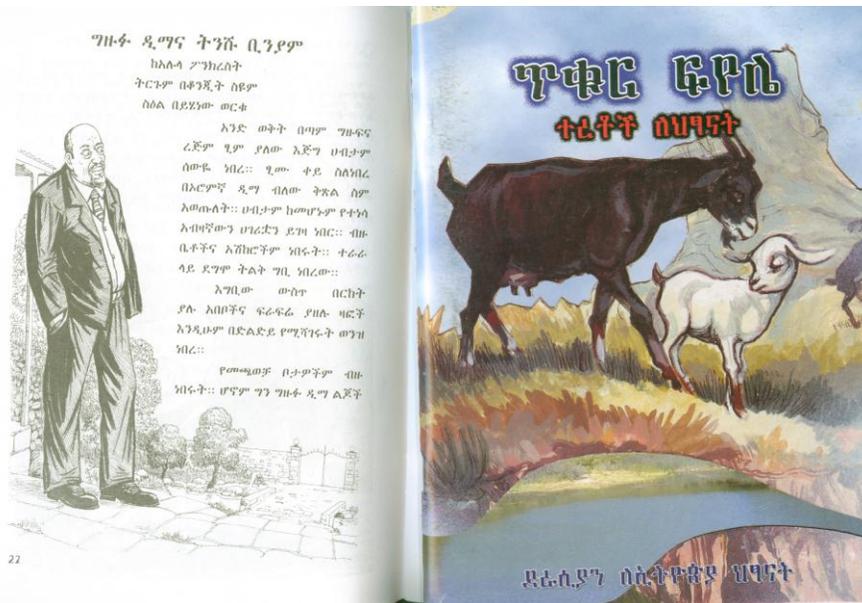
There had been one book produced in the latter half of the 19th Century, *The Coloured Picture Bible for Abyssinian Children*,²¹ which was illustrated by R André. The artist took this pseudonym in 1880 or 1881 after living under the alias of Clifford Merton for a number of years following some scandals and a period of disgrace. He was actually born William Roger Snow in London in 1834 to an affluent family.²² The illustrations in the above book are decorative and are reproduced in both colour and sepia ink.²³ They seem to be intended for a mass international audience and it would be unlikely that Snow ever visited Ethiopia himself.

Abdul-Rahaman described some books which had been available during the 1960s as being: 'generally of a very low level often oriented to sentimental drawings or

copying from European models,²⁴ but he did draw attention to the early Amharic translation of *Pinocchio* and some Russian books translated into Amharic. He explained how books were created by artists working under the former Ministry of Education and Fine Arts, identifying artists such as Agegnehu Ingida and Ale Felege Selam, but noted that: ‘books for children of pre-school age or for those between the age of 6 and 14 were hardly produced at all.’²⁵ It is clear from his paper that there was awareness of what constituted good illustration and illustrators.²⁶ This influence extended to the teaching which took place in the only state school of art offering higher level qualifications in Ethiopia.²⁷

The 1985/6 (1978 Ethiopian Calendar) publication of *Pinocchio*, one of the earliest illustrated children’s books to be translated into Amharic,²⁸ was illustrated by one student of that school, Sable Gebre Hiwot. When Ethiopia Reads first published the folk tale *Silly Mammo*, which was retold by Yohannes Gebregeorgis and illustrated by Bogale Belachew who is well known for his illustrations on Ethiopia’s postage stamps, it was impressive for being one of the first full-colour children’s books published in Ethiopia as well as the first written in two languages for the Ethiopian market.²⁹

More recent developments have apparently led to an increase in the ‘number and quality’³⁰ of Ethiopian children’s illustrators with Abiyalew Assefa,³¹ Andargachew Bogale,³² Atlabachew Reda³³ and Yosef Kebede³⁴ identified by Michael Daniel Ambatchew as among the most prominent, some with international publishing experience. He listed fifteen but noted that many more were not acknowledged by publishers, and some others were: ‘simply downloading illustrations from the Internet rather than going for original illustrations.’³⁵



Illustrations by Atlabachew Reda (cover) and Yihenew Worku for the bilingual anthologies, *Tikur Fiyelay* (2008) and/or *Ema Gilgelay* (2009).

Michael Daniel Ambatchew’s list included Mulugeta Gebre Kidan, an artist who also paints in oils, creates installations and who exhibits in different parts of the world as well as illustrating textbooks and publications.³⁶ His experience of getting into art school appeared similar to other artists interviewed. He described how there were over five hundred applicants for relatively few places in the only institution offering degrees in art so competition was intense. In college he was influenced by teachers who often had training in the eastern European countries and Russia.

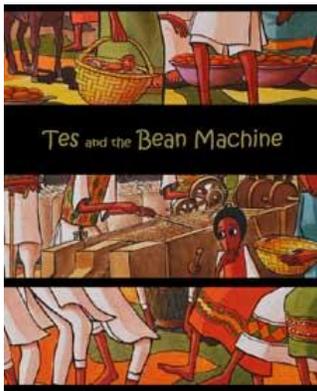
In addition to this list of Ethiopian illustrators, the author identified and worked with others in 2008 and 2009 including Yihenew Worku, Assefa Gebre Kidan and Yodit Wolde Mariam whose illustrations appear in the WEC anthologies *Tikur Fiyelay* and/or *Ema Gilgelay*. She also met Mihret Dawit, another female illustrator inspired by her father who recognised her talent and encouraged her to apply to be a student at the School of Fine Art. Mihret now combines painting with illustrations of books and magazines for children. Another young female illustrator, Senayit Worku Mamo,³⁷ whose work was

used to illustrate the story which won the second Golden Kuraz award, is the daughter of Worku Mamo, a famous Ethiopian painter.

In recent years there have been other artists from Ethiopia who are using a variety of media including oils, watercolours, pen and ink and mixed media to illustrate books for Ethiopian children.³⁸ There are also a significant number of non-Ethiopians who have illustrated children's books which are sometimes written for an Ethiopian audience as well as the international market.³⁹ When looking at these illustrations the author attempted to identify the sources of inspiration and influence.

Influences on illustrations in books for Ethiopian children

Of the different styles and media now used in books produced for children in Ethiopia and the Diaspora, one which stands out as unique to this country is the use of figures, decoration and style based on the traditional religious iconography. Famous Ethiopian artists such as Zerihun Yetmgeta,⁴⁰ Qes Adamu Tesfaw,⁴¹ Gelachew Gebre Hiwot and Afewerq Mangesha, (who both illustrated the story of the Queen of Sheba's visit to Solomon)⁴² and Belachew Yimer⁴³ developed such styles in their paintings. Some contemporary illustrators who use this style are not actually Ethiopian; in fact there appear to be relatively few Ethiopian children's book illustrators who adopt this style.⁴⁴



Traditional style figures are used by Nebiyu Assefa in Joanna Brown's story published by Jozart Press.

Access to Orthodox Christian art in most parts of Ethiopia (where local people would see examples in their churches in wall paintings, on the elaborate crosses and in the religious books, manuscripts and icons) is not restricted and can thus be identified as a familiar style.⁴⁵ Icons date back to the fifteenth century⁴⁶ and the early decorated rock-hewn churches were possibly built in the 11th and 12th centuries though locals believe they were earlier since Christianity has existed in northern Ethiopia since the 4th century.⁴⁷ There are distinctive features such as the forward facing oval shaped eyes of the figures, the brown skin colours, the strong lines and the elaborate borders. Rich reds, blues, yellows and greens are used and many retain their strong hues although the pigments were natural.⁴⁸



Illustrated covers of two of the early Pinocchio books II translated into Amharic by Lema Feyessa and published by Ethiopian Printing Press (1952 Ethiopian Calendar) and Part I published by Kuraz (1978 E.C.)

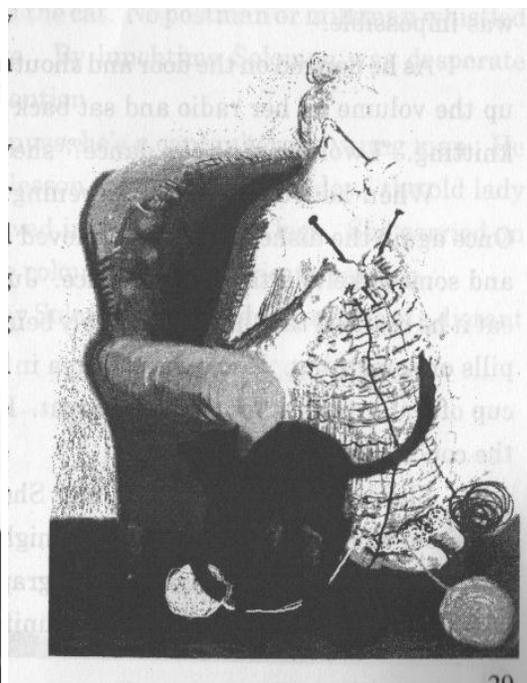
Of the earliest books for Ethiopian children translated into Amharic, *Pinocchio* appeared to be one of the most popular and there were a number of reprints. The illustrations of the earliest book are not attributed to any artist but the style of this cover is cartoonlike while inside the line drawings are more realistic but fairly simple. Compared to the illustrations used elsewhere in the world or in early European editions, these appear similar in some respects (the earlier versions are printed in single colours)

but the author was unable to identify the sources.⁴⁹ In the 1978 (Ethiopian Calendar) version the cover illustrations are attributed to Sable Gebre Hiwot.

Realistic drawings were included in the early English readers illustrated by Eric Robson.⁵⁰ Similarly other artists such as Atlabatchew Reda , Yihenew Worku and Yosef Kebede use realism in their illustrations. Capturing the characters and settings is crucial if they are to be recognised and accepted by the children who look at them. Clothing, buildings, household effects, facial features and landscapes are clues to location and period. The skills of illustrating them within a text often requires more than accurate drawing skills, a factor which led to the training of a small group of artists in educational illustration in 2007.⁵¹

Illustrators including Abiyalew Assefa and Elias Asegahgne have adopted a more comic approach to illustrations and the illustrations by Daniel Taye, like those of Behailu Bezabi, sometimes appear naïve or possibly, as Esseye states, they reflect an: ‘honored Ethiopian tradition of simplification.’⁵² Each of these artists is internationally renowned for their paintings of subjects such as landscapes and portraits.⁵³

More recently artists and illustrators with no specific training have combined computer images, photographs and multimedia effects created on Adobe Photoshop and other packages which have mixed results as can be seen overleaf. The author’s illustrations for *Amen at Home* (overleaf) and *Ten Donkeys* (see Chapter 7) were produced using mixed media with Adobe Photoshop and printed on good quality paper but printing results do not always reflect the screen images as is evident in the illustrations for *Lucky Black Cat* (overleaf). Unfortunately a significant number of books published in Ethiopia suffer poor printing or paper quality in an effort to reduce costs.



Illustrations for *Lucky Black Cat* by the author published in the anthology, *Tikur Fiyelay* (2009). On the left is a jpeg copy of the original; the illustration which appeared on the book (shown on the right) indicates the outcome of printing on thin paper and not having sufficient tonal range.



Cover illustration by the author for *Amen at Home*, published in 2011 by Habte Books and printed in Germany

Influences on the illustrations for the stories included in this paper

The author's illustrations for *The Storyteller* and *Ten Donkeys* combine traditional drawings and paintings developed into finished works using Adobe Photoshop and Illustrator. The pencil sketches for *Back in Time* were drawn using reference material gained from books, photographs and sketches drawn on site and manipulated electronically. Her aim was to provide additional graphical information to supplement the written imagery and avoid lengthy descriptive text. An early decision to use monochrome illustrations was to keep publishing costs low, an issue that would need to be addressed for books that are to be published in Ethiopia. She eventually elected to use an electronic means to display the illustrations which can be seen in the commentary after the story.

Illustrations for *The Storyteller* were also taken from the author's sketches drawn with the aid of reference materials and finished and coloured in Photoshop. Two alternatives were considered for this book which is aimed at older children for whom illustrations are sometimes seen as superfluous. The traditional realistic drawings of characters from the stories were inserted partly to separate the folk tales from the dialogue of the main characters portrayed in the book as well as for decoration. However, Bettelheim believed that illustrations do not: 'serve the child's best needs. The illustrations are distracting rather than helpful.'⁵⁴ Therefore another approach would be to illustrate through the actual telling of the stories and emphasise the performance element, so important in storytelling.

For *Ten Donkeys* considerable research material was used to gather accurate images of village life in Ethiopia which were traced or sketched to produce line drawings which were coloured in layers using Photoshop to create a soft atmospheric image. A number of figures in *Ten Donkeys* are neither lifelike nor cartoon images; their features are merely suggested. The donkeys are individual, each a different colour and with other clues, such as the flowers on the first donkey's head, to identify them throughout the book and on the cover. How realistic to be and how far to go in creating scenes that reflect life is a dilemma for authors and illustrators.

Books need to be appropriate to a child so they can recognise concepts but they can also raise aspirations, such as adding a female at a laptop in *Abeba goes to Bed*.⁵⁵ For this reason the illustration on page two of *Ten Donkeys* was changed following debate to avoid showing the man hitting the donkey. In reality, abuse of donkeys and other animals persists but there is growing pressure to change this and books for all ages are a source of education.

The future of illustration in books for Ethiopian children is positive in respect of the talent available and the enthusiasm as witnessed at a seminar and workshop held in 2011.⁵⁶ Those attending were made fully aware of the problems to be overcome including the low returns illustrators can expect for their work resulting in them needing other employment to make a living. The limited opportunities to develop their skills and display their talents may increase but most illustrators will continue to suffer from restrictions in materials and the appropriate software that will reproduce their work to the highest standards.

¹ As explained in the Introduction, page 1, the author spent periods working and travelling in Ethiopia and other African countries from 2004. She had already visited Swaziland and South Africa during a holiday in

2002 and toured parts of Kenya in 2003. Photographs, sketches and other reference materials were taken and gathered during these visits to supplement a range of internet resources and publications relating to this continent.

² Yihenew Worku is an artist working in pen and ink, oils and watercolours. He is employed as an illustrator of comic strip cartoons for an NGO, ARC, producing comics for police and armed forces to raise awareness of HIV/AIDS. He has contributed illustrations to short stories by Alula Pankhurst for WEC anthologies and told the author that he also wished to write stories for children. (Interview in 2008)

³ Robson, G.E. (1975) 'Educational Materials Production in the Ministry of Education' Terminal report to Ministry of Education, Addis Ababa and Ministry of Overseas Development (England). See appendix 5.1.

⁴ In an email sent Dec 2010, Robson wrote: 'My thesis was illustrated with my own wood engravings, a technique I loved because of the inspiration I got from such great exponents as Gustave Dore... I had great respect also for the engraved work of the Dalzeil brothers who for years did the most magnificent work for The Illustrated London News and many other beautiful books. Eric Ravilious, and Eric Gill, and of course Arthur Rackham, were among my favourites.'

⁵ Maitre Afewerk Tekle is one of Ethiopia's most famous and influential artists/illustrators. Born in 1932, he was a student at the Slade School of Art in London. <http://www.ethiopianart.org/contents.html>., downloaded on 25/11/2010.

⁶ Mulugeta Gebre Kidan said he was influenced by such teachers and later visited Germany. Zenah Asfaw was also influenced by such teachers and he later studied in Sofia in the 1980s.

⁷ Rebecca Martin Nagy (2007) 'Continuity and change: three generations of Ethiopian artists' http://findarticles.com/p/articles/mi_m0438/is_2_40/ai_n19328625/?tag=content;coll., downloaded 15/2/2008.

⁸ Biaisio, E. (2004) 'Magic Scrolls in Modern Ethiopian Painting' *Africana Bulletin* www.wgsr.uw.edu.pl/pub/uploads/abo4/3Biaisio.pdf., downloaded on 2/3/2010 p31.

⁹ Ibid p32 – 40.

¹⁰ Esseye Medhin 'Twentieth Century Ethiopian Art' <http://lissanonline.com/blog/?m=200801>, downloaded on 29/2/2008.

¹¹ Rebecca Martin Nagy op cit.

¹² 'It was only during the Ethiopian revolution that instructors, as well as students of the Addis Ababa School of Fine arts, were expected to be part of the propagandada machine for the government.' www.ethiopianart.org/articles, downloaded on 2/3/2010.

¹³ Esseye Medhin op cit.

¹⁴ Ibid.

¹⁵ Esseye Medihin 'Addis Ababa Art Scen' <http://lissanonline.com/blog/?p=100>, downloaded 4/2/2008.

¹⁶ The author visited the art school on a number of occasions between 2008 and 2009 to discuss the curriculum with the director, Muzie Awol, and his staff and see examples of work and tuition. She observed a life drawing class and saw examples of illustration work and exhibitions of final students' work.

¹⁷ Sutherland, Z. & Arbuthnot, M. H. (1991) 8th Ed *Children and Books*, New York: Harper Collins Publishers Inc., p134.

¹⁸ Ardizzone, E. 'Creation of a picture book' Egoff, S., Stubbs, G.T. & Ashley, L.F. (1980 2nd edition) *Only Connect readings on children's literature*, Toronto: Oxford University Press, p291.

¹⁹ The National Children's Commission and the Italian Cultural Institute in Ethiopia organised a workshop on children's books between May 4th and May 6th 1982 to 'exchange ideas, promote awareness of the value and importance of books, explore and discuss problems and make recommendations' for the future of children's literature in Ethiopia.

²⁰ Abdal-Fahaman M. S. (1982) 'Illustration in Ethiopian Children's Books' *Workshop on Children's Books*, Addis Ababa: National Children's Commission & Italian Cultural Institute, p1.

²¹ Tract Committee for the Society for Promoting Christian Knowledge (ed.) (1886) *The Coloured Picture Bible for Abyssinian Children*, New York: E & J.B. Young & Co. Translated into Amharic by Rev. Martin Fladd..

²² 'Although he had a career in the army, he was also an artist, illustrator and writer. During the late 19th Century he produced a large number of books and illustrated many others which continue to be reproduced today under his pseudonym.' Richard André Papers, *The Secret Lives of Richard André, (1834-1907): A Lecture Given at the Osborne Collection of Early Children's Books, November 2, 1989*, by Thomas E. Blom (Toronto: Toronto Public Library, 1990) <http://www.lib.usm.edu/~degrum/html/research/findaids/DG0028f.html>., downloaded on 2/6/2010.

²³ Robert Frederick Ltd published his illustrations in 1994 in the series of books, *Children's Bible Stories*

²⁴ Abdal-Fahaman M. S.(1982) op cit p2.

²⁵ Ibid p3.

²⁶ 'Future Ethiopian children's books should have to develop a tradition which looks for the kinds of new merits in the visual arts that will create maximum harmony between the illustration and the text, that will emotionally correspond to the Ethiopian child's way of looking at things and yet consistently respect the determining characteristics given in the text of the book.' Ibid p6

²⁷ This continues to be an important element of the undergraduate programme as noted from observations made by the author on visits to the Addis Ababa School of Art and discussions with staff and students in 2008/9.

²⁸ The author saw Part II translated into Amharic by Lema Feyessa and published by Ethiopian Printing Press (1952 Ethiopian Calendar) and Part I published by Kuraz (1978 E.C.)

²⁹ Email from Jane Kurtz on 31/12/2008. See appendix 1.

³⁰ Michael Daniel Ambatchew (March 2007) 'Improvements in the Arena of Ethiopian Children's Literature' (paper presented at a Conference on Children's Literature organized by Forum on Street Children Ethiopia 2007).

³¹ Abiyalew's illustrations appear in the WEC anthologies and he illustrates books written by Tesfaye Gebre Mariam including *Chuchu and Shasho & Baby's Lost Hen* and *Baba the Fool* (2007). He also paints in oils with exhibitions in The Hilton, Addis Ababa (2008) etc. When the author spoke with Abiyalew she learnt that his father was an architect and both he and his brother had taken up art and illustration. His brother, Nebiyu Assefa, illustrated the book, *Tes and the Bean Machine* written by Joanna Brown.

³² Andargachew illustrates for educational publications including the primary grade Civics and Ethical Education textbooks (2009)

³³ Atlabachew produced illustrations for Michael Daniel Ambatchew's books including *Cheray's Great Run* and *Adey's Pigeons* (2004) and the WEC anthologies. He worked for the Transport Authority as a graphic designer according to Taye Tadesse (1991) *Short Biographies of Some Ethiopian Artists 1869 – 1957 Part One*, Addis Ababa: Kuraz Publishing Agency p116.

³⁴ Yosef's works appear in Oxford University Press publications by Elizabeth Laird including *The Garbage King* (2003) and *When the World Began* (2000)

³⁵ Michael Daniel Ambatchew Ibid p5. In addition to the five referred to in the text he added: Daniel Taye (*Diving for Honey* by Meskerem Assegued); Elias Assegahegn (whose beautiful colour illustrations are in an Amharic book by Samrawit Araya Mersha *Alena Tenchlwā*); Eshetu Tiruneh; Haile Haileyus; Lucas Amare; Samuel Tesfaye; Sari Nordenburg (illustrator of *A is for Addis Ababa* by Sauda Mdahoma); Teninet Setegn; Terefe W/Ageneghu and Yohannes Dagne.

³⁶ Mulugeta told the author about his early desire to be an artist from watching a friend's brother drawing when he was in Grade 9. Mulugeta succeeded in getting into Art School after a second attempt when he was in Grade 11. See notes in appendix 1.

³⁷ The author met Senayit at a Seminar and Workshop for Writing and Illustrating for Children in the National Library, Addis Ababa in May 2011.

³⁸ The author found examples in Addis Ababa bookshops including illustrations by: Bogale Belachew (who illustrated the traditional tale *Silly Mammo* published bilingually by Ethiopia Reads); Eneyew Tsegaye (who illustrated *My Father Sold me for Adoption* by Sahle Tilahun in 2004); Yohannes Fitsumbirhan (who illustrated Jane Kurtz' book, *Fire on the Mountain* which was translated into Amharic 1994 – a later version was illustrated by E.B.Lewis, an African American, in 1998); Kibrom Gebremedhin (who illustrated an Amharic version of *The Lady and the Lake* by Piers Elrington and Selam Neggusie); Wegayehu Ayele illustrated two books for Fitsame Teferra, *Abeba Goes to Bed* (2009) and *Little Lion's Bed Time* (2010); and Anteneh Fisseha who illustrated another book by Fitsame, *Counting Addis Ababa* (2010). Getaneh Takalign illustrated *Peter Gets a Letter* by Helena Nicholai (2008) with cartoon type figures and greater evidence of computer aided art. In *The Elephant and the Cock* a compilation of Folktales by Elizabeth Laird (2008) the illustrators were Muluken Hailu, Adamseged Michael, Abraham Gebre, Senait Worku and Endale Solomon did the graphic design. Lara Deguefe's book *Korkoro Boy and Other Stories* (Shama Books 2005) was illustrated by Seifu Abebe. There were other books including some where illustrations were included but were of poor quality or the illustrators were not acknowledged.

³⁹ Examples of non Ethiopian illustrators of children's books include: Christine Price who illustrated and edited *The Rich Man and the Singer – Folktales from Ethiopia* told by Mesfin Habte-Mariam (1971); Robert Kane illustrated *The Fire on the Mountain and other stories from Ethiopia and Eritrea* by Courlander and Leslau (1995 version); Emma Harding, Grizelda Holderness and Lydia Monks provided illustrations for *When the World Began – Stories collected in Ethiopia* by Laird (2001 version)

⁴⁰ Video clip of his studio <http://www.youtube.com/watch?v=SoFFdOL2JQg&feature=related>, downloaded 13/7/2011.

⁴¹ Silverman, R.A. (2005) *Painting Ethiopia The life and work of Qes Adamu Tesfaw*, Los Angeles: UCLA Fowler Museum.

⁴² According to various sources including the British Museum.

⁴³ Taye Tadesse (1991) *Short Biographies of Some Ethiopian Artists 1869 – 1957 Part One*, Addis Ababa: Kuraz Publishing Agency, p6.

⁴⁴ Christine Price's illustrations for *The Rich Man and the Singer – Folktales from Ethiopia*; Robert Kane's illustrations in *The Fire on the Mountain and other stories from Ethiopia and Eritrea* and, to a certain extent, Katherine Hunter's illustrations for Kebede Michael's Enkkulal Teret Begitimena Beseel. Elizabeth Laird's story of *The Miracle Child* (2000 Macmillan) used reproductions located in the British Library of *The Life and Miracles of Takle Haymanot in the version of the Dabra Libanos*.

⁴⁵ Friedlander, M. J. (2007) *Ethiopia's Hidden Treasures – A guide to the paintings of the remote churches of Ethiopia*, Addis Ababa: Shama Books, and Fogg S. (2001) *Ethiopian Art Catalogue 24*, London: Sam Fogg Rare Books and Manuscripts include many examples. The author saw others on her visits to churches and museums in Ethiopia.

⁴⁶ Fogg S. op cit p10-11.

⁴⁷ Friedlander M-J op cit p14-16

⁴⁸ Research into pigments and dyes has been carried out by Anne Parsons and John Mellors (Anglo Ethiopian Society, London)

⁴⁹ Enrico Mazzanti illustrated the first book (1883) in a pen and ink drawing <http://fathom.lib.uchicago.edu/2/72810000/> Downloaded 2/12/2010.

⁵⁰ *The Treasure of Lebna Dengel* (1970) has pencil drawings and *Adventure in Addis Ababa* (1972) includes pen and ink drawings, an example of which is reproduced in this chapter. Other illustrations are in colour. In recent years (2003) he has illustrated the *Abraham Hannibal* children's books based on Ethiopia but written for English speakers by Frances Somers Cocks.

⁵¹ Martha Hardy led this workshop and provided a copy of some the illustrations by the artists and the report on the outcomes which stated, *Illustration in schoolbooks provides a bridge for the child's learning. The image invites and engages the child, encourages the child, encourages the relationship with the text and their education. It motivates, communicates, instructs, explains, makes learning magical, memorable, real.*

⁵² Esseye Medihin Towards the New Realism <http://www.the3rdman.com/ethiopianart/articles/behailu1.html>., downloaded on 29/2/2008

⁵³ Behailu Bezabih founded 'Dimension, a group of artists concerned with moving beyond the bounds of traditional iconic art inspired by the Ethiopian Orthodox tradition' Source: http://addis-ababa.wantedinafrica.com/events/show_event.php?id_event=7075., downloaded 27/1/2011. http://wn.com/Ethiopian_Art_Behailu_Bezabih_Kine 'Behailu Bezabih opted to teach art in a school instead of going to one of the socialist countries like many of the artists and art school graduates of his time. Slowly he opened himself to children's forms of expressions and their art and let his work absorb their playfulness that unceasingly gives his critical perspectives of the world he lives in and his understanding of the human predicament a whole new depth and angle. Over the years his use of collage, acrylic, wood, metal, used materials and multi media in the art work has widened his range of expression and creativity. Perhaps this is why Behailu Bezabih is one of Ethiopia's and Africa's most important artists, having done over 30 independent exhibits and several group exhibits in Ethiopia, Paris, Kenya, South Africa, Berlin, Ireland, New York and Ohio.' Chowbury, M.R Wodi Enna Wedih. Here and There (2010) http://www.capitalethiopia.com/index.php?option=com_content&view=article&id=12571:wodi-enna-wedih-here-and-there&catid=18:arts-and-culture&Itemid=10., downloaded 27/1/2011.

⁵⁴ Bettelheim, B. (1976) 1991 edition *The Uses of Enchantment*, London: Penguin, p59. Bettelheim added: 'if we let an illustrator determine our imagination, it becomes less our own, and the story loses much of its personal significance.' p60.

⁵⁵ Fitsame Teferra, Meron Feleke & Fikirte Addis (2009) *Abeba goes to Bed*, Addis Ababa: Habesha Tales.

⁵⁶ The 'Children's Books Writers and Illustrators Seminar' was held in Addis Ababa on 17/05/2011 and was followed by a workshop. Both were organised by The International Library (Sweden), Bokspindeln (Sweden) and Sololia Publishing/Tigray Libraries (Ethiopia) with funding from The Swedish Institute.