

# «INTENTIONAL» STYLISTICS AND «ATTENTIONAL» STYLISTICS IN *ORBIS SENSUALIUM PICTUS* BY JAN AMOS COMENIUS

MIRCEA BREAZ<sup>1</sup>

**ABSTRACT.** The discursive manner of *Orbis sensualium pictus* is marked by the existence of differences in the referential register which condition the literariness of the book in a transtextual mode, since the literariness of the work – similar to its attentional stylistics – does not pertain to the realm of some “constitutive literariness” (having an institutionalised aesthetic purpose), but rather belongs to a so-called “conditional literariness”. The analysis proposed is centered upon the early emergence of certain integral patterns of the literariness of children’s literature which configure, in *Orbis sensualium pictus*, typological structures and fictional conventions characteristic to the realm of conditional literariness and attentional stylistics. The events of textual literal aspect exist both “intentionally”, and “attentionally” in the receptor’s consciousness or attention. The mutation from “intentional” stylistics to “attentional” stylistics redefines the phenomenon of the literariness by relating it to the two main axles in the referential functioning of linguistic signs, regarding the dialectics between the object world and the text world: the denotative axle of the literal exemplification in the syntagmatic plan of the “intentional” aspect (literalness or stylistics of common speech), respectively the axle of the

---

<sup>1</sup> *The Department of the Didactics of Social Sciences and Humanities, Faculty of Psychology and Educational Sciences, Babeş-Bolyai University, Cluj-Napoca, Romania.*  
E-mail: mircea.breaz@yahoo.com

stylistic expressiveness, into the paradigmatic plan of the "attentional" aspect (literariness or stylistics of the speech considered literary). Upon such foundations is based the entire research, focusing on *Orbis sensualium pictus* as a comprehensive attempt to involve the lecturer's functional skills at an early school-age. For the references to the English text of J.A. Comenius's work, we have used Charles Hoole's translation (C.W. Bardeen, publisher, 1887). All quotations, chapter titles, etc. included hereafter are taken from this edition, and reproduce faithfully the English translator's choice of words.

**Key-Words:** intentional stylistics, attentional stylistics, conditional literariness, literalness, literariness, literal exemplification, metaphoric exemplification, lecturer's functional skills

**ZUSAMMENFASSUNG.** Die diskursive Art von *Orbis sensualium pictus* ist durch das Vorhandensein von Unterschieden im Referenzregister gekennzeichnet, welche die Literalität des Buches in einer transtextuellen Weise konditionieren, da die Literarität des Werkes - ähnlich seiner Aufmerksamkeitsstylik - nicht in den Bereich einer "konstitutiven Literarität" (mit einem institutionalisierten ästhetischen Zweck) gehört, sondern zu eine so genannte "bedingte Literarität". Die vorgeschlagene Analyse konzentriert sich auf das frühe Auftauchen bestimmter integraler Muster der Literarität der Kinderliteratur, die in *Orbis sensualium pictus* typologische Strukturen und fiktionale Konventionen konfigurieren, die charakteristisch für den Bereich der konditionalen Literarität und attentionalen Stilistik sind. Die Ereignisse des textuellen wörtlichen Aspekts existieren sowohl "absichtlich" als auch "aufmerksam" im Bewusstsein oder in der Aufmerksamkeit des Empfängers. Die Mutation von "absichtlicher" Stilistik zu "aufmerksamer" Stilistik definiert das Phänomen der Literalität neu, indem sie sich auf die beiden Hauptachsen

im referentiellen Funktionieren sprachlicher Zeichen bezogen auf die Dialektik zwischen der Objektwelt und der Textwelt bezieht: die denotative Achse der buchstäblichen Veranschaulichung im syntagmatischen Plan des "absichtlichen" Aspekts (Literalität oder Stilistik der gemeinsamen Sprache) bzw. der Achse der stilistischen Ausdruckskraft, in den paradigmatischen Plan des "aufmerksamen" Aspekts (Literalität oder Stilistik der literarisch angesehenen Rede). Auf diesen Grundlagen basiert sich die gesamte Forschung, wobei *Orbis sensualium pictus* als ein umfassender Versuch betrachtet wird, die funktionalen Fähigkeiten des Dozenten in einem frühen Schulalter einzubeziehen. Für die Verweise auf den englischen Text von J. A. Comenius 'Arbeit haben wir die Übersetzung von Charles Hoole verwendet (C. W. Bardeen, Herausgeber, 1887). Alle nachfolgenden Zitate, Kapitelüberschriften usw. stammen aus dieser Ausgabe und geben die Wortwahl des englischen Übersetzers getreu wieder.

**Schlüsselwörter:** absichtliche Stilistik, aufmerksame Stilistik, konditionelle Literarität, Literalität, Literarisch, buchstäbliche Veranschaulichung, metaphorische Veranschaulichung, funktionale Fähigkeiten des Dozenten

## **1. "Intentional" stylistics and "attentional" stylistics, preliminary remarks**

It is generally accepted that language is governed by two "intentions" (the "transitive" intention and the "reflexive" intention), which remain intimately linked, despite being different and inversely proportional to each other:

“Considered in its double intention, it can be said that the linguistic fact is at the same time «reflexive» and «transitive». It reflects in itself the person who produces it, and all the people who come to know it are touched by it. An inner hotbed of life radiates in the manifestations of language and a human community receives warmth and light through them. The two intentions of language are in inverse proportion to each other. The more a linguistic manifestation is intended to reach a larger human circle, the higher its «transitive» value, the lower its «reflexive» value, and the reflection of the inner life which has produced it diminishes accordingly” (Vianu, 1966: 11-19).

On the horizontal plane, the *transitive* intention reveals the literal sense of communication in the linear order of the text as a discursive materialization of the object-language. Within this surface order, which usually reflects the common linguistic use, the denotational or differential meanings of the transitive signifier are syntactically updated. On the vertical plane, the *reflexive* intention glosses upon the connotative meanings of the reflexive signifier. Within this deep order, the expressive use of communication is characterized by a significantly higher density and is continually opposed, as a paradigmatic product of the transmitted meanings, to any sum of differential meanings resulting from their simple addition to the linear series of transient signifiers, in other words, within the chain of the syntagmatic disposition of linguistic units.

If the *literal* meanings are textually identifiable within the syntagmatic order of the transitivity of current communication, the reflexive meanings of the *literary* usage can be revealed expressively both in the actual paradigmatic order of the *text*, namely, at the level of the material content of the real text (in a distinctly present or manifest mode) and in the virtual paradigmatic of the *metatext* of literary creation, in which the factors pertaining to the social and ideological context

complement the parameters of the linguistic context. The interaction between text and metatext takes place on the middle-ground of *intertextual* meaning, where the mental model of the socio-ideological context implied by the text is continuously related to the linguistic context, as the basis of the semantic representations. It is this *intertextual* space that generates and incessantly reconfigures the clues which demonstrate that texts provide an intentional “reading” of history and society, while being read, in their turn, “attentionally”, within the consensual horizon of the readers’ literary expectations. By this consensual horizon we understand the place of convergence, whether momentarily or more permanently, of a number of “*habitus*”, which, according to Bourdieu (1980: 88-89), represent socially and ideologically acquired “penchants”, that is to say, conglomerates of intentional or attentional practices peculiar to the cultural mentalities of various historical periods and artistic ideologies.

The intertextual clues pertaining to these “*habitus*” are the truly genuine indicators of the degree of literariness of any text. That is why discursive linearity is usually determined from the perspective of the phenomena pertaining to the intertextual order. In fact, the very object of the sciences of the text calls for investigating the manifestations of intertextuality, more exactly, of those things which, in the dialectic of *text* (transitive meanings), *metatext* (reflexive or expressive meanings) and *intertext* (intertextual meaning), endow some random discursive conglomerates with the quality of literary texts. The same intertextual dialectic also defines the literariness of children’s literature, imposing it as a particular case of an asymmetrical relationship of the real-virtual kind, emerging in the space encompassed between textual continuity or convergence, on the one hand, and metatextual discontinuity or divergence, on the other.

The stylistics of everyday language is founded on the objective aspect of the discursiveness of standard speech and the *transitive intention* of language, while the stylistics of the (presumed) literary works gives precedence to the subjective (i.e. singular or individual) aspect of style and the *reflexive intention* of language, relative to the general distinctive features specific to certain historical ages or periods. As a result, the stylistics of everyday speech is an *intentional stylistics* (“intentional” in the collective or general sense), operating on the literal level, whereas the stylistics of literary language is an *attentional stylistics*, manifested within the expressive realm of subjective discursiveness.

The dominant elements inscribed by the intentional perspective within the *literal* realm of functional communication are represented by (i) native stylistic exemplification and (ii) stylistic pertinence in the respective age, while the dominant elements emplaced by the attentional perspective within the *expressive or reflexive* realm of literary communication are (i) broadening of the capability of expressive exemplification and (ii) versatility of stylistic functionality. The variability of the attentional stylistic expression is indebted to the postulate of subjective expressivity (the irreducible uniqueness of a singular style), the receivers’ linguistic consciousness, and their changing stylistic perceptions. Hence, the necessity to relativise the polarisation between the intentional and attentional perspectives, in the analysis of literary discursiveness, since recognising an intentional or attentional stylistics in an author’s work varies according to the manner in which the author’s cultural project is related to the extra-literary and non-literary metatext of the socio-cultural age in which it has produced its effects:

“Of course, the easiest thing to do would be to distinguish between two aspects of style: *the intentional aspect*, relatable to the native stylistic exemplification, part of the intentional (but not necessarily consciously programmed) structure of the text and *the attentional aspect*, which can be related to the linguistic exemplification ability that the text acquires along its historical reactualisations. Indeed, considering that the linguistic universe of the author and that of the successive generations of readers do not coincide, stylistic exemplification and expressiveness are subject to change.” (Schaeffer, 1996: 125)

Referring to Gérard Genette’s contributions to understanding the phenomenon of literariness, Schaeffer provides an ample picture of the dynamic of oppositions between the stylistics of common language usage (the “*intentional*” aspect) and the stylistics of the literary discourse (the “*attentional*” aspect) (Schaeffer, 1996: 119-126). In this sense, aligning himself with these contributions to defining literariness as a compound of factors pertaining to the aesthetic function of expressive language, Schaeffer sums up and clarifies the terms of this contrastive perspective:

“Despite allowing for the existence of certain intentional stylistic traits, Genette considers that the literary fact pertains, in principle, to *the receiver’s attention* – in other words, that literary stylistics is a matter of *attentional*, rather than *intentional*, *aesthetics*. This does not mean that stylistic facts exist only in the consciousness of the reader: they are discursive properties exemplified by the text, and not every text *exemplifies* the same properties, since not every text *possesses* the same properties as others (Schaeffer, 1996: 125).

The mutations which, in time, affect the relationship between “intentional stylistics” and “attentional stylistics” redefine literariness by being related to the two principal axes which govern the referential

function of the linguistic signs, as concerns the dialectic between the objectual world, on the one hand, and the textual world, on the other: the denotative axis of literal exemplification on the syntagmatic plane of the intentional aspect (the stylistics of everyday speech), respectively, the connotative axis of literary exemplification or expressiveness, on the paradigmatic plane of the attentional aspect (the stylistics of literary discourse).

Understanding style as an expressive variant of the standard literary language, we believe, therefore, that the literariness of children's literature is rooted, primarily, in an "attentional" stylistics, rather than an "intentional" one, given that the general discursiveness of everyday speech manifests itself mainly in terms of "intentional" stylistics, rather than through the data of the "attentional" one.

The discursive manner of *Orbis sensualium pictus* (or *Orbis pictus*) is marked by the existence of differences in the referential register which condition the literariness of the book in a transtextual mode, since the literariness of the work – similar to its attentional stylistics – does not pertain to the realm of some "constitutive literariness" (having an institutionalised aesthetic purpose), but rather belongs to a so-called "conditional literariness", which "includes works belonging to genres *without* an institutionalised aesthetic purpose [...], but which, the moment they become the object of an *aesthetic attention*, become part of the literary realm" (Schaeffer, 1996a: 135).

Upon such foundations is based the entire research that follows, focusing on *Orbis pictus* as a comprehensive attempt to involve the lecturer's functional skills at an early school-age.

For the references to the English text of Comenius's work, we have used Charles Hoole's translation (C.W. Bardeen, publisher, 1887). All



quotations, chapter titles, etc. included hereafter are taken from this edition, and reproduce faithfully the English translator's choice of words.

## **2. From “intentional” stylistics to “attentional” stylistics in *Orbis sensualium pictus* by Jan Amos Comenius**

In a belated review occasioned by the publication of the Romanian edition of the *Orbis pictus* encyclopaedia by Jan Amos Comenius (2016), I highlighted the amplitude and audacity of this intellectual endeavour (Breaz, 2017: 127-135), expressing, at the same time, my admiration for this “amor intellectualis” which had not been acknowledged by the volume's editor. I was referring at that time to the reasons for which the book had been considered “a wonderful scholarly feat” (Antonesei, 2016), a genuine cultural monument – both from a linguistic and pedagogical perspective – one aimed at “awakening minds, attracting and sharpening attention and instructing through game-play and in fun” (p. XL (*Introductory study*)). Hence, the emphasis on the hybrid nature and the multifunctional prevalence of the Czech scholar's work: the first illustrated school encyclopaedia (in the pedagogical sense), the first illustrated children's book (in the philological sense), but also the first school textbook with pictures for children (in the didactic sense), and thus, the first model for the modern school textbooks, following the pedagogical and linguistic order established by the renowned scholar: “If a more perfect description of things, and a fuller knowledge of a language, and a clearer light of the understanding be sought after (as they ought to be) they are to be found somewhere whither there will now be an easy passage by this our little Encyclopædia of things subject to the senses [p. 10-11 (*Preface*)].

The directive manner in which the principal pedagogical and linguistic aim of the book is expressed - the consolidation of young school children's referential function – is based on the five Comenian principles of perceptive “delight”, whose finality is to guide children's actions (attitude and conduct), as concerns the development of their faculty of mental representation of the natural world. These principles targeting the development of the capacity to designate can be recognised in the rules of the “cheerful use of this book” [p. 11 (*Preface*)], prescribed by the author in the form of as many commandments of the school that prepares the intellect, the “school intellectual”:

I. “Let it be given to children into their hands to delight themselves withal as they please, with the sight of the pictures, and making them as familiar to themselves as may be, and that even at home before they be put to school.”

II. “[...] so that they may see nothing which they know not how to name, and that they can name nothing which they cannot shew.”

III. “[...] let the things named them be shewed, not only in the Picture, but also in themselves.”

IV. “Let them be suffered also to imitate the Pictures by hand, [...] lastly to practice the nimbleness of the hand, which is good for many things.”

V. If anything here mentioned, cannot be presented to the eye, it will be to no purpose at all to offer them by themselves to the scholars; as colours, relishes, &c., which cannot here be pictured out with ink. [p. 11-12 (*Preface*)].

In these prescriptions are anticipated the three modes through which, according to Piaget, the child discovers the surrounding world:  
1. The active mode, achieved through practicing, through free manipulation

of objects (corresponding to the actional-objectual stage, in which the child exploits the means of action); 2. The iconic mode, based on images, lacking actual manipulation (corresponding to the stage of thinking in images, which resorts to means of visual representation); 3. The symbolic mode, when symbols replace images, by mediating verbal language or other conventional languages used in communication.

*Orbis sensualium pictus/ The sensible world in images* contains 150 chapters (titles), accompanied by an *Invitation* (which includes an illustrated alphabet) and a *Close*, in which outstanding is the final call for erudition and faith: “Go on now and read other Books diligently, and thou shalt become learned, wise and godly” [p. 356 (*The Close*)]. The author’s *Preface* sends precisely to this conceptual key to understanding the purpose of the book, which, in its entirety, proves to be a plea for learning and knowledge, for the wisdom to seek, from an early age, the spiritual foundations of life, thus justifying the sapiential meaning of the proverb at the end. Indeed, “If you did not gather in youth, how do you expect to find in old age?” In fact the introductory thesis regarding the foundations of wisdom, plus the conclusion in paremiological key at the end of the preface create a sententious framework which sets apart any discourse on the Comenian method, centred on revelatory observations regarding the interference between verbal language and the visual or imagistic one, in the child’s representation of the world.

The titles of the chapters, as intermediate scripto-visual manifestations, are situated, in their turn, at the intersection between the written discourse and the imagistic one, channelling the young school children’s reading either along the line of a predominantly “*intentional*” stylistics (in functional, informative discursive patterns), or the principally artistic direction of an “*attentional*” stylistics (in narrative or descriptive discursive patterns). What is pursued in this

fashion is the gradual transformation of controlled reading (a continuous, linear, analytical reading targeting the gathering of information) into a self-controlled reading (a selective, parallel, synthetic or tabular one). To this end, the titles engage, above all, the appellative function (of differentially signalling the thematic order of reading the world) and the referential function, which informs about the actual content of the text that follows. The rhetorical function of the titles is, however, also present, and it aims at gaining the young learner's allegiance, through its enticing way of accomplishing designation, promising a problematising or even critical type of reading.

We return to the prevalence of the book within the realm of children's literature, intent on highlighting its importance for establishing this peculiar type of literariness, namely, *conditional literariness*, which has made it possible for children's literature to be considered both a literature that opens up the path to reading (in its *literal*, non-fictional or functional aspect) and a literature in its own right (in its genuine *literary*, fictional or belletristic aspect). In *Orbis pictus*, this hybrid status can be remarked, primarily, on the level of the complementarity between the linguistic (verbal) code and the iconic (imagistic) code in the process of reading the sensible world. In this sense, we have remarked on a previous occasion (Breaz, 2017: 133) that the *Preface* itself, composed by Comenius, defines the whole book as a "compendium of the entire world and of all of language," rich in *drawings*, *names* and *descriptions* of things. The drawings represent iconic labels of the visible (concrete) or invisible (abstract) things, the names serve as eloquent titles for the drawings, expressing the whole thing through the corresponding general term, and the descriptions represent explanations of parts of the drawings, occasionally through association with a captivating tale of the medieval kind: "For children, it is enough to read the text in Romanian

and observe the drawings, perhaps by associating them with a captivating tale of the medieval kind. In support of these, we have included, as footnotes, brief explanations for the words we have considered to be lesser known to them” [p. LXIII-LXIV (*Note on the edition*)]. From this perspective, *Orbis pictus* has already been considered “a classic of children’s literature” (Buzăși, 2016: 47), while from the functional perspective of its pedagogical utility, it has been analysed as “the first illustrated manual for children in the history of literature” (Chiciudean, 2016: 17) or has been presented as an “editorial event” of ample cultural resonance (Goia, 2016: 7).

The analysis we propose in what follows is centered, along the theoretical thread delineated in the preliminary notes, upon the early emergence of certain integral patterns of the literariness of children’s literature which configure, in *Orbis pictus*, typological structures and fictional conventions characteristic to the realm of *conditional literariness* and *attentional stylistics*.

The logical-argumentative discursive and injunctive patterns of expression are mainly determined by the reign of intentional stylistics, while the narrative and descriptive patterns belong to the structures of attentional stylistics. The discursive contaminations are not excluded either, being naturally resultant from the hybrid nature of conditional literariness. Thus, the narrative patterns sometimes include logical-argumentative elements, whereas the descriptive ones frequently acquire functional details of an injunctive type. On the other hand, the logical-argumentative patterns are not removed from humour and irony, and the genuine detail is not absent from the complex descriptive-injunctive patterns. Two examples of humour and irony can be identified in simple logical-argumentative patterns:

- “The *Cat*, riddeth the House of *Mice*, which also a *Mouse-trap*, doth.” (XXV. *Four-Footed Beasts: and First those about the House*);
- “*Shop-keepers, Pedlars, and Brokers*, would also be called *Merchants*” (CXXVI. *Merchandizing*).

Otherwise, the logical-argumentative patterns are either simple – the cause-effect relation in *The Aspects of the Planets* (CIV), *The Apparitions of the Moon* (CV) or *The Eclipses* (CVI) –, or they imply more complex relations, of a consecutive or conditional type, as in *The Tree of Consanguinity* (CXIX), or in the manner of modal logic, as in *Measures and Weights* (CXXVII).

Similarly, there are simple injunctive patterns in: *River Fish and Pond Fish* (XXXIV), *Sea-fish, and Shell-fish* (XXXV), *Grasing* (XLVII), *The making of Honey* (XLVIII), *Grinding* (XLIX), *Fishing* (LI), *Butchery* (LIV), while the descriptive-injunctive patterns prove to be extremely complex in: *The Dressing of Gardens* (XLV), *Husbandry* (XLVI), *Bread-baking* (L), *Fowling* (LII), *Hunting* (LIII), *Cookery* (LV), *The Vintage* (LVI), *Brewing* (LVII), *The Dressing of Line* (LIX), *Weaving* (LX), *The Carpenter* (LXIV), *The Mason* (LXV), *Engines* (LXVI).

We have remarked earlier that the revelatory detail can sometimes contradict the discursive recipe of the complex descriptive-injunctive patterns. Thus, from reviewing the human modes of existence we learn that horticulture was man’s first labour, which Adam the gardener performed in Paradise (XLV. *The Dressing of Gardens*), just as in old times, “tillage of ground and keeping cattle was [...] the care of Kings and Noble-men”. A further example is occasioned by the reflection upon the simple beauty of the logic of equilibrium informing the act of measuring. Through direct address, it becomes an occasion to persuade the readers to share the view that there is proper measure in all things:

“The Brasiers balance, weigheth things by hanging them on a Hook, and the Weight, opposite to them [...] weigheth just as much as the thing [...]” (CXXVII. *Measures and Weights*).

That is why, on the level of human consciousness, the foundation of prudence lies precisely in maintaining a stable inner balance between appreciating our accomplishments – as they appear to us in the mirror of the past – and the prospect of the expected achievements, as can be seen through the looking-glass of the future.

In their turn, the narrative and descriptive patterns governed by the internal order of attentional stylistics are either simple or complex. A prominent role in their case is played by the educational intention sustained by the moral epithet: thus, the ant is diligent (XXXII. *Crawling-Vermin*) and “the Bee maketh honey, which the Drone, devoureth” (XXV. *Flying Vermin*).

Simple, even summative, are the narrative patterns in: *The Potter* (LXXI), *The Horse-man* (LXXXIV), *Carrying to and fro* (LXXXVI), *Passing over Waters* (LXXXVII), *Swimming* (LXXXVIII), *Writing* (XCII), *Boys Sport* (CXXXVI). In this sense, we remark the discursive order of the presentation of the seven ages of man (XXXVII), evoked upon a summative framework, perfectly articulating the connective variables of progression in consecution.

More complex narrative patterns, potentially capable of generating works belonging to the epic species common in the age, can be found in the narrative kernels that allude to the story of the Genesis and man’s banishment from paradise (XXXVI. *Man*), the history of Christianity (CXLVII. *Christianity*), the history of the punishments for wrongdoers (CXXV. *The Tormenting of Malefactors*), the mysteries of the study conducted in voluntary seclusion (XCIX. *The Study*), the sequencing of the medical act, seen as both science and art (CXXVIII. *Physick*), the mystery of marriage

(CXVIII. *Society betwixt Man and Wife*), the simple ritual of the burial (CXXIX. *A Burial*) or the description of the vine (XVIII. *Shrubs*), constructed upon the discursive scaffolding of enigmatic literature.

The complex narrative patterns usually follow the paremiological path of attentional stylistics, especially in the lineage of the aphorisms (proverbs). The aesthetic value of the proverbs was related, in general, to their philosophical value. Thus, the main functions outlined through this interdisciplinary approach are either general functions, such as the axiological function, the gnoseological function, the symbolic function and the aesthetic function, or specific functions, such as the moral function, and the formative or educational function. The values of the human experience have been preserved in valuable imagery expressions, in which the metaphor, the allegory and the symbol intervene in an effective and expressive manner in order to sensitize the idea, enlarging its moral authority and extending its existential meanings:

- “The Tulip is the grace of flowers, but affording no smell.” (XV. *Flowers*).
- “Sleep, is the rest of the Senses.” (XLII. *The Outward and Inward Senses*).
- “The Soul is the Life of the Body.” (XLIII. *The Soul of Man*).
- “The Heaven is full of Stars everywhere.” (CIV. *The Celestial Sphere*).
- “Diet and Prayer is the best Physick.” (CXXVIII. *Physick*).
- “All men perceive that there is a God, but all men do not rightly know God” (CXLIV. *Religion*)



- “[...] Fewer rather than more, least anything should hinder.” (CX. *Prudence*).
- “A diligent Scholar is like Bees, which carry honey from divers Flowers, into their Hive” (CXI. *Diligence*).
- “But the Prodigal, badly spendeth things well, and at the last wanteth.” (CXVII. *Liberality*).
- “(*The Liberality*) submits her *wealth* to herself, not herself to it” (CXVII. *Liberality*).

Elsewhere, the paremiological manner takes on the form of the moral example, as shown by the case of the traveller (LXXXIII), which professes the avoidance of untrodden ways and treacherous crossroads, advising *homo viator* not to “forsake the High-road, for a Foot-way, unless it be a beaten Path” (LXXXIII. *The Traveller*).

We discover simple – enumerative, sententious or demonstrative – patterns behind the descriptions in: *Carriages* (LXXXV), *The Booksellers Shop* (XCV), *A Book* (XCVII), the kingdoms of Europe (CVIII), *Paper* (XCII: “That which is to last long is written on *Parchment*”), *A School* (XCVIII: “A *School*, is a *Shop* in which *Young Wits* are fashion’d to vertue”).

The unexpected detail, like humour (even of a macabre sort) often refreshes the enumerations. Thus, the enumeration of “crawling vermin” (earth-worm, caterpillar, grasshopper, moth, pismire / ant, spider, etc.) includes, surprisingly, the book-worm (*blatta librum*), a kind of moth that supposedly bores through books (XXXII. *Crawling-Vermin*). As for macabre humour, we can exemplify it with *The Seven Ages of Man* (XXXVII), where the male human’s final age is that of a “decrepid old man”, while that of the female is one of a “decrepid old Woman”. The superlative formulae

are also sententious or demonstrative: “the best known flowers” (XV), the “birds that haunt the Fields and Woods” (XXII), “the most unpredictable wild beasts” (XXX), “the most effective treatments” (CXXVIII), etc.

The most evident superlative formulae are the quantifying ones:

- “The Nightingal (Philomela) singeth the sweetlyest of all” (XXI. *Singing-Birds*).
- “The *Bird of Paradise* is very rare” (XXII. *Birds that haunt the Fields and Woods*).
- “The *Scate* [is] the most monstrous” (XXXV. *Seah-fish, and Shell-fish*).

On several occasions, the logic of enumeration yields unusual hierarchies, which sometimes allow for playfulness, humour or irony:

- “The party colour’d Parret, the Black-bird, the Stare, with the Mag-pie and the Jay, learn to frame men’s words.” (XXI. *Singing-Birds*).
- “The Ass and the Mule carry burthens. The Horse (which a *Mane* graceth) carryeth us. The *Camel* carryeth the Merchant with his *Ware*.” (XXVIII. *Labouring-Beasts*).
- “A Flea appeareth in a multiplying-glass like a little hog.” (LXXX. *Looking-glasses*).

More complex are the descriptions in *A Galley* (LXXXIX), *Printing* (XCIV), *The Soldier* (CXXXIX), especially those referring to the hierarchy of the royal court (CXXXVIII. *Regal Majesty*), *The Celestial Sphere* (CIV), aspects of city life (CXXII. *A City*, CXXIII. *The inward parts of a City*) or

topics related to military camps (CXL) and the strategic organisation of fights and battles (CXLI) or the besieging of cities (CXLIII). The dynamic of the descriptive mode frequently reaches high peaks of evocative virtue, as in this depiction of the deadly wave of mutual annihilation in a naval battle: “A *Sea-fight* is terrible, when huge *Ships*, like *Castles*, run upon one another with their *Beaks* or shatter one another with their *Ordnance*, and so being bored thorow they drink in their own Destruction, and are *sunk*.” (CXLII. *The Sea-Fight*).

Of great complexity are also the chapters in the series *The Head and the Hand* (XXXIX), *The Flesh and Bowels* (XL), *The Channels and Bones* (XLI), whose logical progression will culminate in the chapters dedicated to *The Outward and Inward Senses* (XLII) and *The Soul of Man* (XLII). The chapter about the senses surprises us not so much for the assumptions regarding the localisation of fantasy and memory, as due to the subtle manner of describing the way in which the two faculties make claim to using the perceptual data provided by common sense: “The *Phantasie*, under the *crown of the head* judgeth of those things, thinketh and dreameth. The *Memory*, under the *hinder part of the head*, layeth up everything and fetcheth them out: it loseth some, and this is *forgetfulness*.” (XLII. *The Outward and Inward Senses*).

The complexity of the chapter on the soul of man is also structural, since the demonstration follows the formulation of a thesis regarding the uniqueness of soul, as the life of the body, either in the *vegetative* sense (in the case of the plants), the *sensitive* one (in the case of the animals) or the *rational* one (in the case of humans). In a symmetric fashion, the pre-ordering triadic construction of the theses is followed, in the demonstration, by two other triadic doubles, the order of the conceptual descendancy being, in each case, from *genus proximum* to *differentia specifica*. The first of these refers to the constitutive elements of spiritual

life and the consequences of their functioning: the *Understanding* or the intellect (which makes us recognise good or evil), the *Will* (which makes us “desireth or rejecteth a thing known”) and the *Mind* (which “pursueth the Good chosen or avoideth the Evil rejected”). The second double triadic structure is generated by the last of the previous three constituents, for the *Mind* fuels both *Hope* and *Fear* (generating “desire” and “dislike”), *Love* and *Joy* (“in the Fruition”), but also *Anger* and *Grief* (when it comes to “suffering”) (XLIII. *The Soul of Man*).

The allegorical descriptions are particularly impressive, as when they capture the mystery of unknown places and of the lives of those who live under the Poles and have days and nights lasting six months. They capture surprising kinetic images, sometimes in an inspired metaphorical dynamic: “Infinite *Islands* float in the *Seas*.” (*Terrestrial Sphere: lower hemisphere, CVII-B*). In this category of complex descriptions, the moral epithet gradually opens the path of the fabulous to the imagination, as in a book about fantastic animals, in which “The gay *Peacock* prideth in his *Feathers*” (XIX, *Tame Fowls*), “The tayed *fox*, the craftiest of all”, “The *Badger* delighteth in holes” (XXX *Wild-Beasts*), “The *Owl* is the most despicable; The *Whoopoo* is the most nasty” (XXII, *Birds that haunt the Fields and Woods*). There is no shortage in this series of “the watchful *Crane*”, or “the mournful *Turtle*” (XXII. *Birds that haunt the Fields and Woods*), “[t]here are also fish that flie” (XXXIV *Sea-fish, and Shell-fish*), while “[t]he *Dragon*, a winged *Serpent*, killeth with his *Breath* [and t]he *Basilisk*, with his *Eyes*;” (XXXI *Serpents and Creeping things*), or even the monoceros, which may be the rhinoceros but also the unicorn or licorn, considered “a symbol of purity and virginity in medieval legends” (XXVIII). We can also add to these, in the same order of complexity of descriptions, that the parade of the deformed and the monstrous (the giant, the dwarf, the hunchback, the big-headed, the nosy, the thick-lipped, the cross-eyed,

the bald and many others) prefigures the typology of the characters satirised in realistic stories, where the removal of the human body from the common form is frequently associated with malice or vice.

The allegorical mode governs the most complex descriptive patterns, as in the case of water, whose description becomes a means of evoking the ages of man and the mystery of life: “The *Water* springeth out of a *Fountain*, floweth downwards in a *Brook*, runneth in a *Beck*, standeth in a *Pond*, glideth in a *Stream*, is whirled about in a *Whirl-pit* and causes *Fens* (VII. *The Water*).

Most notable are the descriptive pictures portraying the main moral virtues: *Prudence* (CX), *Diligence* (CXI), *Temperance* (CXII), *Fortitude* (CXIII), *Patience* (CXIV), *Humanity* (CXV), *Justice* (CXVI), *Liberality* (CXVII). Their series opens with the sentencing portrait of *Moral Philosophy* (CIX), an allegorical painting of life itself, represented as a crossword of wise choices, “like *Pythagoras’s Letter Y*, broad on the left hand track, narrow on the right; that belongs to *Vice*, this to *Vertue*” (CIX. *Moral Philosophy*).

The attentional structure of the entire descriptive picture is dominated by the directive logic of the serialising of precepts, in its turn, not lacking in metaphorical expression: “Mind, Young Man, imitate *Hercules*: leave the left hand way, turn from *Vice*; the *Entrance*, is fair, but the *End* is ugly and steep down // Go on the right hand, though it be thorny, no way is inaccessible to *Virtue*/ Follow whither *Virtue* led through *narrow places* to *stately palaces*, to the *Tower of honour* // Keep the middle and streight *path*, and thou shall go very safe // Take heed thou do not go too much on the right hand // Bridle in, the wild *Horse* of *Affection*, lest thou fall down headlong” (CIX. *Moral Philosophy*).

The portrait of *Prudence* allegorically illustrates the choice of the middle path in life, *Diligence* is described in terms of unwavering perseverance, *Temperance* is characterised in terms of moderation,

*Fortitude* is presented as constant in audacity, simultaneously courageous in danger and trustworthy in favourable situations, *Patience* is distinguished through the wisdom of self-control and trust in the changing destiny, *Humanity* is individualized from the perspective of the virtues of reciprocity which lead to harmony, *Justice* is represented as impartial and unshakeable in determination, and, finally, *Liberality* embodies all the gifts of honour, among which humanism, discernment and the detachment from material values, as “she submits her *wealth* to herself, not herself to it” (CXVII).

The exemplifying detail always has the attentional power of the literary symbol or of the bookish allusion. Thus, the misleading opportunity, which *Prudence* pursues unabatedly, is difficult to grasp, for it slips lightly like the winged creatures possessing a “bushy fore-head and being bald-pated” (CX). Likewise, *Diligence* does not “sing the *Crow’s* song, which saith over and over that repeats *Cra(s), Cra(s) (Tomorrow, tomorrow)*”, *Patience* relies on “the *Anchor of Hope* (as a *Ship* tossed by waves in the Sea) (CXIV), *Humanity* urges us: “love and so shalt thou be loved” (CXV), *Liberality* shows her “*cheerful countenance and a winged hand*” (CXVII), and *Fortitude* “receiveth the strokes of *Misfortune* with the *Shield of Sufferance*: and keepeth off the *Passions*, the enemies of quietness with the *Sword of Valour*.” (CXIII). Thus are harnessed the expressive resources of a wide variety of forms, methods and literary techniques consecrated, in time, by the most popular species of the epic or lyric genre: the fable, anecdote, riddle, proverb, saying, apophthegm (maxim, sentence) but also by the parable, psalm, ode, hymn, satire, epigram or meditation.

In the established tradition of the ornate form theory, Comenius's reflections on rhetoric and poetics, as arts of the discourse, validate the deliberately cultivated artistic valences of these manifestations of literariness: “Rhetorick, doth as it were paint, a rude form of Speech with Oratory Flourishes, such as are Figures, Elegancies, Adagies, Apothegms,

Sentences, Similies, Hieroglyphicks, &c. // Poetry, gathereth these Flowers of Speech, and tieth them as it were into a little Garland, and so making of Prose a Poem, it maketh several sorts of Verses and Odes, and is therefore crowned with a Laurel." (XCIX. *Arts belonging to Speech*).

From the point of view of the discussion on the relative antithesis between content (*what* we communicate), on the one hand, and expression or form, as style of attentional expression (*how* we communicate), on the other hand, the ornate form theory dissociates content from style, as a result of emphasizing the domain of eloquence, whereas the rhetoric theory of style as meaning in action does not operate this distinction – in other words, it does not clearly dissociate between the substance of the content and the form of the expression, focusing on promoting other aspects of rhetoric such as *invention, disposition, memory*, and particularly *action*.

Whereas the ornate form theory is, as a rule, aesthetically defined as an rhetoric art of attentional styles, as expressive syntagmatic varieties of figures of speech, the theory of style as meaning in action is rather acknowledged as a science of language, with the focus on the intentional strength of discourse in an effective form, emerging as a result of the various possible paradigmatic choices between non-synonymical phrases, as figures of thought, centered not on the *envisaged* or *anticipated* persuasive effect, as it is the case with figures of speech, but on the *actually generated* or *real* persuasive effect, at all times adapted to the heterogeneous by definition audience of the educational environment. In this regard, in *Orbis pictus*, the direct style of the intentional verbalization implies, in the most obvious way, the act of reception and of the immediate validation of the common speech universe, which evinces a collaborative approach where the speech actors mutually ratify some presuppositions based on a previous consensus, which is generally tacit, however always active.

### 3. Conclusions

In conclusion, the study of literary communication specific to the literature for children in the generic framework of linguistic communication, delimited by the relation between the language sciences, pedagogical sciences and fields connected to them, proved to be one of the most profitable methodological ways, taking benefits of the significant tradition of the most important educational factors, guaranteeing the institutionalization of this type of literary communication, and of the most important media of literary reception specific to these canonical institutionalizations, respectively (Spiridon, 1984: 24-28).

As we previously noted (Breaz, 2008: 275-278), the events of textual literal aspect exist both “intentionally”, and “attentionally” (in the receptor’s consciousness or attention), since, from the perspective of their creation, texts do not share the same characteristics, and from the perspective of the literary perception, texts do not reveal the same properties. Nonetheless, the literary aspect of the literature for children, like literature in general, is defined by “attentional” stylistics rather than “intentional”, as long as the general discourse aspect of the common speech, understanding the style as an expressed version of the standard literary language, is defined by “intentional” stylistics, rather than “attentional”.

The mutation from “intentional” stylistics to “attentional” stylistics redefines the phenomenon of the literariness by relating it to the two main axes in the referential functioning of linguistic signs, regarding the dialectics between the object world and the text world: the denotative axle of the literal exemplification in the syntagmatic plan of the “intentional” aspect (literalness or stylistics of common speech), respectively the axle



of metaphoric exemplification (of the stylistic expressiveness, respectively), into the paradigmatic plan of the “attentional” aspect (literariness or stylistics of the speech considered literary).

## REFERENCES

- Antonesei, L. (2016). *O frumoasă ispravă cărturărească*, 21.09.2016; consultat on-line la data de 05.06.2017: <https://antoneseiliviu.wordpress.com/2016/09/21/o-frumoasa-isprava-carturareasca/>
- Bourdieu, P. (1980). *Le sens pratique*. Paris: Minuit.
- Breaz, M. (2008). Stilistică „intențională”, stilistică „atențională”. Din nou despre literaritatea literaturii pentru copii. In: Bocoș, M.; Chiș, V.; Albușescu, I. & Stan, C. (coord.), *Tradiții, valori și perspective în științele educației*. Cluj-Napoca: Editura Casa Cărții de Știință, pp. 275-278.
- Breaz, M. (2017). At the beginnings of the children’s literature: *Orbis pictus* or about the first illustrated encyclopedia for children in the history of literature. In: *Journal of Romanian Literary Studies – JRLS*, Nr. 11/ 2017. Tîrgu-Mureș: Editura Arhipelag XXI Press, pp. 127-135.
- Buzași, I. (2016). O carte clasică din literatura pentru copii. In: *Steaua*, Anul LXVII, Nr. 8 (814), August 2016, Cluj-Napoca, pp. 47-48.
- Ciortea, M. (2016). Studiu introductiv. In: Comenius, Jan Amos (2016). *Orbis sensualium pictus/ Lumea sensibilă în imagini*. Cluj-Napoca: Editura Argonaut, pp. IX-XLIX.
- Comenius, J. A. (2016). *Orbis sensualium pictus/ Lumea sensibilă în imagini*, Bilingual Edition in Latin and Romanian (Ediție bilingvă latină și română). Edition supervised, Romanian Translation, introductory study, chronological table, note on the edition and dictionary by Marcela Ciortea. Foreword Eva Mârza. Cluj-Napoca: Editura Argonaut.

- Schaeffer, J.-M. (1996). Stilistica. In: *Noul dicționar enciclopedic al științelor limbajului*. București: Editura Babel, pp. 119-126.
- Schaeffer, J.-M. (1996a). Poetica. In: *Noul dicționar enciclopedic al științelor limbajului*. București: Editura Babel, pp. 127-139.
- Spiridon, M. (1984). *Despre aparența și realitatea literaturii*. București: Editura Univers.
- Vianu, T. (1966). Dubla intenție a limbajului și problema stilului. In: *Arta prozatorilor români*. București: Editura Pentru Literatură, pp. 11-19.