ARTISTIC INTERPRETATION
IN THE FAIRYTALE PICTUREBOOK

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by
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* * * * *

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1987
To the Memory of

Professor Robert Stapp
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INTRODUCTION

In this thesis, I will explore the problem of the artistic interpretation of traditional fairy tale motifs in the fairytale picturebook. The symbolism and form of traditional fairy tales will be examined to provide a conceptual framework. The nature of artistic interpretation will be explored in two ways; first by comparing fairytale picturebooks and second, by discussing my own interpretive process. Observations from an elementary classroom bookmaking project will be used to provide an example of the value of the fairytale picturebook as an art form. A problem statement will be made and definitions will be given. From the problem statement and definitions I will generate some ideas about fairytales and picturebooks, and what happens when the two are joined.

Nature of the Problem

Contemporary artists are interpreting traditional fairy tale motifs to visually retell traditional fairy tales and literary tales that incorporate traditional motifs. Each artist interprets according to her own personal experience with the tale. Often, the artist will freely retell the text of the tale in order to better capture its essence in picture book form.
Artists and writers are also telling original tales which build upon traditional motifs, yet reflect modern concerns. The visual portrayal, whether traditional, literary or original, can extend the aesthetic beauty of the tale or distract from it, depending on the skill and insight of the artist.

In retelling a fairytale through word and image artists are often confronted with issues related to the portrayal of violence and sexist stereotypes. Critics are concerned that the visualization of sexism and violence redoubles these negative attributes which they attach to the fairytale. Such criticism is the result of a limited knowledge of the genre, which overlooks its dynamic quality, its ability to be shaped within the narrator or writers cultural background and still retain universal human truths.

The fairytale picturebook holds great value for children as an art object. It visually extends the beauty of the genre by allowing children to enter into the enchantment, transporting them to exotic places in which they vicariously experience the trials and rewards of the hero, sharing his hope and consolation. Repetition and variation of narrative style are mirrored in the overall conceptual design of the fairytale picturebook which can serve as an appropriate model for young book makers.
Problem Statement

At the beginning of this study two problems were defined. The first resulted from my own artistic exploration, the second reflects my concern as an educator. They were as follows: Can the symbolism and form of traditional fairy tales be interpreted with words and images to reflect a personal message? What are the limits in doing so? 2. What value does the fairy tale picture book hold for children as an art form?

On Fairytales

"...true fairy tales...come straight out of myth; they are, as it were, miniscule reaffirmations of myth, or perhaps the myth made accessible to the local folkly mind. In the nineteenth century, as you know, Andrew Lang and all his fellow pundits treated them as the meanderings of the primitive intelligence—and therefore, apparently, suitable for children! Then the anthropologist had a go and later they descended...to the psychoanalysts. But none of these seem to have been able to exhaust their meaning; there is still plenty left." 1

P.L. Travers

After reading through several attempts by professors in psychology and literature to define the fairy tale, I found this quotation to be relevant and refreshing. When I use the term "fairy tale" I will be referring to a literary genre that dates back to preliterate societies, was transmuted through oral tradition, has mythical roots and uses symbols to represent diverse aspects of
the human condition. My discussion will be limited to fairytales of Western Europe, particularly those of the Grimms, as my own fairy tale was influenced by variants of that cultural community.

How is the fairy tale different from other genres of children's literature? To begin, the fairy tale and folk tale are of the same family; the fairy tale is a part of the folk tale genre. Charlotte Huck uses a quotation from folklorist Stith Thompson to define the folktale as "all forms of narrative, written or oral, which have come to be handed down through the years". This takes in a great deal; ballads, legends, epics, folk songs, fables and myths. Huck poses the question of distinction, stating that the genre is separated more by the age of the child who is supposed to enjoy reading it than by any real difference in the stories. Thus, "Little Red Riding Hood" is a "simple folk tale", while "Cinderella" is a fairy tale since it is longer and contains, "romantic elements". I disagree with this assertion. The symbolism of Little Red Riding Hood is intricate and complex, with the archetype of the sinister wolf juxtaposed with the innocent girl. "Clever Kate" and "Stone Soup" function more as folk tales, these reflect concern with matters of daily life, like food and drink, not with archetypes and symbols that deal with matters of the psyche.
The fable is another branch of folktale that sometimes is confused with the fairytale. The fable is terse, right to the point. It always has some moral either clearly stated or obviously contained within. Its function is didactic, meant to instruct.

At times fantasy and fairytale seem similar, both containing aspects of the numinous, or supernatural. Writers of fantasy such as C.S.Lewis and J.R.R.Tolkein tell us that they were greatly influenced by fairytales, both having rediscovered them in adulthood. The main difference is stylistic, the fairytale follows the folktale style with its universal characters and themes, its repetitions of 3 or 4, and its happy endings. Whereas fantasy is "there and back again" the fairy tale is forever in "once upon a time".

Within the fairytale itself are different genres; animal tales: these feature animals as the main character but unlike the fable, have no didactic purpose; anti-fairy tales: those like "The Fisherman and His Wife" in which the magic leaves them the same as before; religious tales containing religious characters or themes, like Spencer's "Saint George and the Dragon" in The Fairie Queen; novellas, where the magical is in the background, as in riddle fairy tales; and farce fairytales that have a farcical tone, often taking delight in what would be impossible in reality, or a
retelling of a familiar tale that twists the plot, playing with narrative possibilities, such as Jane Yolen's, *Sleeping Ugly*.

**On Picturebooks**

"No Caldecott Award committee begins deliberations without first attempting to define the term "picture book"; it has become as popular a conundrum as the proverbial chicken and egg." 3

E.M. Roberts

The picturebook is a unique art form, one that can bring together two seemingly disparate arts, literature and the visual arts, and fuse them into one. It's an art form loaded with sensuous experiences. During an interview Maurice Sendak commented: "I've seen children touch books, fondle books, smell books, and it's all the reason in the world why books should be beautifully produced." 4

Picturebooks are distinguished more by their overall concept than by the quantity of illustrations. Two books can have the same amount of illustration, yet one may be a picturebook and the other an illustrated book. The illustrated book may be filled with pictures, but these will be as a set of separate photographs, the images are frozen in the midst of the narration and are not lead into one another when the page is turned. The picturebook is conceived as an "organic" whole, the
images tell you what the text does not. The pictures can not be torn from the text of a picturebook because the narrative would be partial and disjointed.

Whereas the text of an illustrated book is written without regard to images or overall design, the picturebook maker considers both word and image and weighs these as she develops the design of the book. This gives the picture book artist cause for joy and grief. Maurice Sendak calls it "a complicated and challenging poetic form." 5 As a maker of this challenging form Sendak alludes to a feeling of being pulled in two directions. "I find myself writing things that I don't like to draw, as if I were two separate people." 6

How can this "complicated and challenging poetic form" be considered as an art object? Dr. Kenneth Marantz, Chairman of the Department of Art Education at The Ohio State University has written that:

"A picture book ought to be appreciated as an art object because its expressive potential goes well beyond the mere narrative. More like a film than a painting, its aesthetic force derives from the continuity of images, from the relationships of the pages as they are turned. Each book is, ultimately, an object to be handled, experienced and reexperienced—an entity loaded with associational possibilities and visual delights." 7

Maurice Sendack has reflected on his first experience with a "real" book, as opposed to cheap paperbacks. He first set it up and stared at it for a
long time, "...because it was just such a beautiful object." Next he smelled the paper, fine paper. Then the binding "it was very solid...I remember trying to bite into it." 8

The picture book is not solely aesthetic, however, it is more than sights and smells, more than a "bound gallery of images." 9 Ethel L. Heins, editor of The Horn Book, expressed concern about contemporary artists who have been liberated by modern technologies and who seem to regard the picture book as an arena for self-indulgence. She claims that many contemporary picture books lack illustrative cohesion and narrative energy; that artists are using the format as a portfolio. The Days of Creation by Leonard Everett Fisher reminds me of this. His work is loosely based on the above text from the Bible. The artist remarked at this year's Children's Literature Conference (1987) 10 that he works so fast that he can't see his hand as he paints. This book looks like a portfolio that was loosley based on the titled theme, the images and text do not need eachother and in my opinion, pull eachother apart.

The illustrated book first appeared, broadly speaking, in the eighteenth century with crudely printed chapbooks of fairy tales and adventure stories. By the end of the century one publisher, John Newbery, began publishing specifically for children books that were
friendly and entertaining, as opposed to the chapbooks or adult material of the time. It is interesting to note that fairytales were being collected and told just for children around this time in Europe. In the early nineteenth century children's books were taken very seriously, they were intended to instruct children on piety and save their souls. However, not all writers and illustrators felt this constraint. Randolph Caldecott was one of these. His first picturebook was published in 1878 and he set the style by which today's picturebook is judged. "Story and picture have merged so closely in these books that to pick out a single page as a specimen of drawing is like removing a line from a sonnet. Each sketch depends on what went before and what comes after."11

What then, is a picturebook that has the fairytale as its conceptual framework? Hock mentions picture story books that are original and modern, yet incorporate rhythms, repetitions and refrains of old tales, that are written in the traditional folk style. Thus, the fairytale picturebook is an art form that has the fairytale or traditional form of the fairytale as its conceptual framework. Stretched over this is the author/artist's selection of theme and motif recreated through words and images and woven together into one poetic tapestry.
NOTES FOR INTRODUCTION


4. Sendak, Maurice. "An Interview With an Author Who is also an Artist". The Cool Web, 1977


CHAPTER I

FORM AND SYMBOLISM IN TRADITIONAL FAIRYTALES
The fairytale is distinguished from other folktales by its use of symbolism to portray human characteristics and its unique narrative form. I will discuss the function of symbolism by examining a variety of symbolic elements which when combined portray, within each particular tale, one aspect of the human experience. Those characteristics of form that contribute to the esthetic beauty and style of the fairytale will be described.

Symbolism

"Because there are innumerable things beyond the range of human understanding, we constantly use symbolic objects that we cannot define or fully comprehend." 1 Carl Jung

In the fairytale, internal human processes are represented externally through three different symbolic elements: archetypes, magical and natural props and symbolic gestures or actions. Each element has a specific function within each tale. I will describe each and how it functions using the metaphor of the stage.

The fairytale is like a stage on which one particular aspect of the human drama is portrayed. The stage, actors, their props and script are symbolic, representing more than the obvious. To explain this metaphor, the stage is the numinosity of the fairytale, the actors are archetypes, their props are symbolic
objects and the script is one aspect of the human drama, which is externalized through symbolic gesture and actions.

The numinosity or otherworldly quality of the fairytale sets the stage for this drama, allowing the audience to enter Tolkein's "Secondary World", relating what is true according to the laws of that world. In the world of the fairytale you must be willing to "suspend your disbelieve", to walk among giants and dragons, fairies and witches and not be surprised by their existence. After hearing the words, "Once upon a time", we know that this drama is not going to take place in the every day, in this time and place. It will transport us into another time, "when wishing still helped", and an enchanted place where the human is brought together with the otherworldly.

Archetypes

The actors of this drama are archetypes, which in the traditional fairytale are "a tendency to form such representations of a motif, (for example, the wicked stepmother, witch, dragon, innocent and good child, simpleton king and queen, etc.) representations that can vary a great deal in detail without losing their basic pattern." These representations have been formed from archaic remnants of past myths which have remained in
the "collective unconscious" of man. The Jungian psychological theory of the collective unconscious views the mind as an organ which has evolved, but become estranged from its past, separated into two parts, the conscious and unconscious. In the unconscious, those archaic remnants are active, influencing our response to the archetypes of fairytales.  

Jung and his followers assert that the various archetypes found in each tale are externalizations of one psyche. Thus, in tales in which a monster bride groom marries a princess, the destructive forces within the psyche are "married" with the beautiful, the good. In this way the two opposing forces of the human psyche, (ego and shadow, anima or animus. 6) are integrated and achieve balance or in the language of the fairytale, "live happily ever after."

Although Jung's theory of integration provides some valuable insights, accounting for the seemingly immoral nature of tales like Jack in the Bean Stalk, it would be a mistake to assume that the external in the fairytale is only a representation of the internal. Beside the hero (who will be discussed in the next section) are partners, helpers and those in need, other siblings and animals who may or may not have a symbolic function.
Props

The props of the fairytale help to portray an imperishable world. This explains all the gold and silver, crystal and glass found within many tales. Everyday and magical objects, "...aid in the achievement, recovery or manifestation of identity; they speak especially clearly and representatively for the importance of the nonliving environment for man." 7

Everyday objects offer man protection and support and are part of the world of nature, reflecting our harmony with it and its forces. They also are symbolic. In two traditional French versions of Little Red Riding Hood, the wolf asks, "Which road will you take, that of the needles or that of the pins?" The little girl chooses the path of the pins, because, in a time when sewing was a work task required of young girls, it was easier to pin things together than sew them with needles. 8 In these variants, common pins and needles are used to symbolise a choice between pleasure and reality.

Symbolic gestures and actions are used to convey internal human processes. The fairytale uses gestures and actions to show rather than tell the emotions and motivations of the characters. "Dislike is expressed directly as lust for murder." 9 Repetitive tasks may symbolise the process of maturation, these must be
mastered before the hero can be rewarded with the 
pleasure of a mate, as in Cinderella, or so the hero can 
obtain skills and wisdom to rule over the kingdom. 
Wishes do come true, they are tricky things, granted 
only when the hero has need of them. Some anti-fairytale 
s ( tales which leave the hero worse or the same as he 
was before the magic ) use wishes to represent human 
desires, they almost seem to say, "Be careful of what 
you wish, it may come true! "

The script of the fairytale deals with one aspect of 
the human experience. Although social development is 
part of this, it is the concern of other folk genres. 
The focus of the fairytale is on the individual. 10 

Aspects commonly depicted are overcoming fear, as in 
dragon-slayer tales, the humble being exalted as in 
Cinderella, the simpleton who allows others to help him 
and accomplishes what his more capable elders could not. 
Regardless of the nature of the experience, good always 
wins and evil is always punished. Justice in traditional 
fairytales is black and white, there are no gray areas. 
The wicked are always punished, the punishment fits the 
crime.

The fairytale is optimistic, the dragon-slayer 
always slays the dragon, he is never destroyed. This 
represents man's hope, that he too can overcome what he 
fears, that the small one can miraculously do what
others can not, the hope that one day, "after struggling courageously against what seem like overwhelming odds" we will succeed in finding meaning in our lives and live, "happily ever after".

Form

"The mission of art is...to make it easier for us to focus our attention." The esthetic beauty of the fairytale makes it easier for us to focus our attention on its portrayal of the human experience. This beauty can be seen in its simplicity of form. "The style of the fairytale has the beauty of the clear, the definite, the orderly—the beauty of precision." 13

Those characteristics of form that best illuminate the esthetic beauty of the fairytale will be discussed. They are: linearity and isolation, beginning and ending formulas, repetition and variation, polarity, theme, stability and dynamism.

The beauty of precision can be found in the linear, one-dimensional quality of the fairytale. Characters are movers, not thinkers, they are abstractions that move only forward. They do not reflect on the past, the present is their concern. Fairytale heroes do not think about what they are going to do, they just act, and usually just by virtue of their nature, they act correctly. Even when they do not heed advice, as in the
case of Snow White, who admits the old woman nee witch into the home of the dwarfs and becomes poisoned, later events lead to her awakening by a handsome prince, and the destruction of the wicked queen.

The style of narration is also linear. Events happen in sequence, each episode stands on its own. In tales which feature the duming or simpleton, the unsuccessful attempts of his two brothers are isolated, the second brother learns nothing from the attempt of the first and the simpleton uses outside help instead of learning from his brothers mistakes.

Isolation is a dominant feature in the traditional fairytale. It is in the isolation of the hero that we see most clearly a portrait of man. Whether because of deprivation at home, being an only child of miraculous birth, or set upon a task, the hero is singled out, isolated from the rest of his society. The hero is not internally but externally motivated, a state of disequalilibrium precipitates his actions. "A fairytale fully motivated throughout would no longer be a fairytale, not only because oral renderings are less fussy than written ones, but because nonmotivation in one form or another simply belongs to the notion fairytale." 14

The hero moves forward, unencumbered, free to enter into new relationships. She doesn't always know where
she is going, or what she'll do once she gets there. She is in need of help, a "deficient creature" 15, just like man, who without his technical aids is vulnerable to the forces of nature. She is also a "creature of detours" 16, ignoring advice or trespassing boundaries, opening forbidden doors, finding a forbidden spindle. Each detour takes the hero one step higher. The hero often learns something from the detour; in popular versions of Rapunzel, she uses the arts of magic learned from the witch to move from the witch's realm to a kingdom. Man, like the fairytale hero is a creature of detours, achieving goals indirectly, changing and learning from each successive stage.

The opening and closing formulas create distance from the world of reality, they allow us to enter the enchantment. Opening formulas can also contain an element of mystery, such as, "Once there was, there never was", There was and there wasn't". 17 Closings mirror the openings but have the opposite effect, they gently or ungently return the listener to reality. Some contain a trace of irony, as in the Grimm's Hansel and Gretel, "My tale is done; see the mouse run; Catch it if you would, to make a fur hood". 18 More than a distancing device, closings of this sort seem to challenge the listener to catch the wisdom of the tale, which lies behind the gossamer cloak of numinosity.
Repetition and variation are universal principals which govern nature and human society. Day and night, seasonal cycles, waking and sleeping, work and relaxation, these order our lives and provide the pattern for human activity. The fairytale uses repetition and variation to make the structural elements of life visible, as well as providing a structural form for the narrator. In European fairytales this is done through tripling. There may be three tasks, three brothers, three princesses, three paths or three transformations, as in Cinderella. Within the tripling, there are variations, the sequence is the same but one thing may be changed. In Rumplestilskin, the miller's daughter must spin straw into gold three times, each time there is more straw. With each task tension mounts, the first two times her fate will be death if she can't do the impossible, the third time she will become queen. In Cinderella, there are two transformations, each time the magic is limited, but the last, when her real identity is revealed, is the one that remains.

Repetition and variation provide the narrator with both structure and room for his own style. Episodes are usually repeated verbatim, as are magic chants, but each narrator can choose which elements to repeat, and which to quickly describe. A narrator might go into detail
with the first brother who attempts to slay the dragon, with the second, "...and so it went with the second as well", might suffice.

Repetition and variation give the narrator and listener a sense of security; the narrator knows she has three episodes to tell, if there's a magic chant it will be repeated. Word groups can be repeated for added emphasis: "She cried and cried". The listener knows the logic of the fairytale, can predict what the outcome may be, and because of this, can vicariously experience the dangers and fears of the hero without undo trepidation.

To provide a shaper focus, the fairytale pushes figures, fates and tasks to extreme poles. This is due to its extreme completeness of form. Luthi states that polarities come into being according to the law of opposite word meanings. Goethe also referred to this, "Each word uttered evokes its opposite". Opposite figures abound in the fairytale, the good, innocent hero, heroine is juxtaposed with the evil witch, the beauty with the beast, the young fool with the cunning dragon. In our earlier discussion on archetypes, I mentioned Jung's theory of integration, of two archetypes which portray one psychic event. Although this is just a theory, not applicable to every tale, it does account for the tendency of the fairytale to assign good and evil to two different figures that represent each in
extreme, rather than to unite them in one, which is closer to reality. Within the sharpness of the contrast we see most clearly the nature of the human characteristic portrayed. The good, beautiful girl is the otherworldly epitomy, although her goodness could be called a personal attribute, her beauty can not. In the traditional tales, beauty is not described, if elaborated on at all it is connected with cosmic radiance, "beautiful as the day". Beauty is perfection, that highest good which we strive for, not a personal attribute. By the same token, evil is sometimes also ugly, like Cinderella's stepmother and stepsisters. Here again, this is not a personal attribute, it is a characteristic of the nature of the evil.

The fairytale has extreme fates, the good receive the highest reward, the bad the cruelest punishment. Both the reward and punishment are appropriate, reflecting poetic justice. Within this are traces of irony, often the evil plans boomerang on the villain and cause his own destruction.

Tasks in the fairytale are also extreme, usually contrasted with the everyday. A man may be able to move large objects, but moving mountains requires magic. Some impossible tasks reflect diligence, and need to be accomplished before the hero can reach her reward.
This may reflect the biographical nature of fairytales that deal with adolescent themes, such as Cinderella and Rapunzel. 21

Although individual fairytales can differ widely in theme, one that is central to all tales is that of appearance verses reality. On the surface this can be seen in a variety of ways: unpromising heroes who, with magical transformations reveal their true nature; deception, the beautiful evil queen in Snow White, or the wolf who dresses in grandmother's gown to deceive Little Red Riding Hood; disenchantments, such as the sister of The Seven Swans, who must perform impossible tasks to disenchant her brothers.

The problem of appearance verses reality has puzzled man from the time of the ancient Greeks through Kant to today. It is a frightening puzzle, especially to children, to learn that everything and everyone may be other than they appear. The fairytale presents this problem in an acceptable manner by creating distance. The deceiver is an abstraction, moreover he can be manipulated by the hero; his own devises can be used to his demise. The fairytale is optimistic, the problem of appearance vs. reality can work on the hero's behalf. He may be unpromising, but by allowing himself to be helped, often by unpromising helpers, he can magically transformed, the beauty of his true nature revealed.
The fairytale is an art form that has the unique ability to create and borrow, allowing for wide narrative variation. Semiotician Umberto Eco has described the folk fairytale as a "closed text" 22, which is open to every possible interpretation. Although seemingly contradictory, Eco's description reflects the characteristic of stability verses dynamism. Traditional fairytale motifs are stable narrative kernels or even figures and props, which can enter into new plots, and be shaded and reformed by different narrators from widely different cultures. The dynamic feature of the fairytale encourages both narrator and audience to take part in its recreation, to bring the motifs to life in their imaginations.
NOTES FOR CHAPTER I


3. Grimm, Jacob and Wilhelm, "The Frog Prince"


5. Ibid, "Just as the human body represents a whole museum of organs, each with a long evolutionary history behind it, so we should expect to find that the mind is organized in a similar way."

6. Jung, Carl G., Ibid, pp 31, "In the Middle Ages, long before the physiologists demonstrated that by reason of our glandular structure there are both male and female elements in all of us, it was said that 'every man carries a woman within himself'". Jung calls this female element the "anima," the male within the female is the "animus". "Dr. Jung has pointed out that the shadow cast by the conscious mind of the individual contains the hidden, repressed, and unfavorable ... aspects of the personality. ", Joseph L. Henderson, Ibid, Chapter 2, "Ancient Myths and Modern Man", pp 118. This also contains discussion on the conflict of ego and shadow.

7. Luthi, Max. The Fairytale as Art Form and Portrait of Man. Indiana University Press, 1984, pp.149


9. Luthi, Max. Ibid, 73

10. Ibid, pp 135, "The fact that the interest both of the fairytale narrator and of his listener is focused on what happens to the hero, who, whether masculine or feminine, is generally human, has led individual scholars to call the fairytale a humanistic genre." The focus of the traditional fairytale is on the hero, who represents an individual human experience.
11. Bettelheim, Bruno. Ibid, pp. 8
12. Luthi, Max. pp.78
13. Ibid, pp.40
14. Ibid, pp.41
15. Ibid, pp.137
16. Ibid, pp.139
17. Ibid, pp.49
18. Grimm, Jacob and Wilhelm. "Hansel and Gretel".
19. Luthi, Max. Ibid, pp.95
20. Ibid, pp.21 to top of 22
21. Ibid, pp 141, "One cannot really speak of change, though one can of transformation."
Chapter II

Artistic Interpretation in the Fairytale Picturebook
"The purpose of works of art is not fulfilled when they become rigid and are passively taken in by observers or listeners." ¹

Max Luthi

The fairytale, a dynamic art form, was drastically altered when it became, "impaled for all time on... the written and printed page". ² Tales were collected and printed that could not be altered by interpretations of narrators or the corrective influence of the listeners. They became almost sacrosanct. Literary works which used motifs much in the same way as the oral narrator, embellishing and tailoring the tale to suit their audience, once printed and popularized, became the only acceptable version. Charles Perrault's Cinderella and Little Red Riding Hood became so popular that only recently have other versions been rediscovered. Today, the dynamic quality of the oral narrator has been revived in fairytale picturebooks. In their total visual conception, they recreate the emotional content of the tale.

Artistic Interpretation of Traditional Fairytales

The illustrator acts as a storyteller, retelling it in her own unique style, drawing on motifs and interpreting these based on personal experience. In an article on Trina Schart Hyman, Jill P. May writes,
"In a sense her pictures order the old tales she illustrates in a new way." According to May, Hyman reaches back into childhood fantasies, "in order to create a romantic world of happily-ever-after-stories..." Anthony Browne and Paul O. Zelinski have used the Grimm's Tale, Hansel and Gretel, as the content of their picturebooks. Both commented in interviews that they remembered the tale quite vividly. Marcia Brown and Lisbeth Zwerger were both drawn to the fairytale early in their careers as illustrators. As a child, Brown thought that she would like to illustrate books for children, particularly of the fairytales she loved.

The fairytale provides exciting challenges to artists who work with the picturebook form. The traditional fairytale, like those of the Grimms (although they did edit and embellish) is more oriented to action than description, characters are not described in detail, settings are outlined simply, motivations are sparse. This lack of flowery description gives the artist the freedom to fill in the blanks, to interpret the mood, to set the emotional tone, to bring the world of the fairytale to life. Charles Mikolaycak has discussed the challenge of the picturebook, particularly the challenges presented by folktales. He, like Nancy Elkholm Burkhart, researches the settings he has chosen for each tale. But the research is augmented
by interpretation, "For each book I work on, I conjure up a world for myself, setting it on a stage for someone else to experience."4

Setting

But which world, what time, whose culture? The portrayal of setting is one of the challenges of the fairytale picturebook. For those artists who retell with words and pictures, who are able to read between the lines, this choice is far from easy. "Once upon a time" can be "a time that was or never was", it exists in the enchanted mists of our individual imaginations. Each person who hears a fairytale will imagine it differently, each storyteller has his own style of telling. This is the magic, the force that drives the artist to the fairytale, to recreate that childhood vision.

Authenticity in Approach

For some artists, the recreation of the tale involves looking at paintings which depict the common life of certain historic periods. Paul O. Zelinski and Nancy Elkholm Burkhart both used this approach. Zelinski had a "closer, heartfelt feeling" 5a towards the seventeenth-century Dutch genre paintings which enabled him to study them more as illustrations than as
classical paintings. According to Zelinski you can really look at the people and be amused by them and what they are doing, without feeling separated by the emotional wall of "great art". He was also influenced by a painting of the gingerbread house, which was done by his great-grandmother. It was part of his vision, a painting he grew up with, which he reproduced in his book. Zelinski's vision began as a child, the first image he remembered was not the gingerbread house, but the children lost in the woods. He recalls that he always had a, "very intense response", to the story. In visually recreating the world of Hansel and Gretel, Zelinski stretches beyond period authenticity and captures the emotional depth of the tale.

Burkhart was drawn to the Flemish masters of the fifteenth and sixteenth centuries, who were exacting in their depiction of the life of that period. Her Snow White was set in that time; "Not only do the illustrations accurately reproduce the decorative arts and costumes of the period, but the extraordinary attention to detail which almost requires a magnifying glass for full appreciation is minutely exacting in the manner of the Flemish masters."

Whereas Burkhart's recreation gives the impression of a museum-perfect period piece at times (not always, the scene with the evil queen conjuring up the poisoned
apple, and the last page, the shoes by the darkend
downward stair are emotionally charged), Zelinski's
setting is just that, a backround to provide a frame of
reference. Hansel and Gretel may look like Dutch
children, but they are much more, they are expressive,
you can get a sense of their personalities, how they are
reacting to situations, how they are changed by their
experience. Burkhart's Snow White shows little emotion,
does not react with any real significance, does not
change. She is clothed accurately, symbolically,
symbols for purity and virginity surround her, a white
dog, a bowl of cherries, lilies on the table. Meadow
rue, believed to have been a protection against witches,
is embroidered on her apron. But she seems frozen on
the page, passive, incapable of action or feeling.

Eclectic Approach

Perhaps its not enough for an artist to be
technically brilliant, accurate in every detail, to bring
the message, the emotional content of the tale to our
attention. Visually, Burkhart's Snow White is stunning,
but the tone of the story is not quite set, the mood is
missing.

Snow White, by Trina Schart Hyman conveys the
emotional content of the tale through contrasting
symbols of folklife and Christianity which are part of
her sensual, earthy visual interpretation. Hyman's time and cultural setting are her own creation, based more on her interpretation than period research. (This is not to say that Hyman does not do any research. She does, but in a more eclectic manner.) "My Snow White ... is a very symbolic and personal story, and I really did put my own heart into those pictures." 

Her own daughter, Katrin, was twelve years old when she created Snow White, she modeled as the young princess. Other friends and relatives either modeled or influenced Hyman and became the characters of her tale. Speculations have been made regarding the artist's personal involvement with this particular fairytale out of concern for her adolescent daughter.

As an eclectic, instinctive artist, Hyman has the unusual ability to read between the lines, to add a new dimension to traditional tales. In Snow White, Hyman's use of symbols depicts the struggle between folkways and Christianity. This can be most clearly seen in the first illustration - the queen simply dressed, gazes out an opened window, three drops of blood lie in the white snow, in front of her are books and a vase of holly. 

The books are bound in the manner of medieval manuscripts. Since most books bound in such a way were written by monks, we can deduce that they may have contained religious instruction. The red blood on the
white snow in Christian religions symbolizes the
sacrifice of Christ (his blood) which washes sins "white
as snow". The holly is symbolic as well, white flowers,
red berries, leaves as sharp as thorns and, according to
the Christmas carol, "Of all the trees that are in the
wood, the holly bears the crown".\textsuperscript{7b} A triptich of Mary
and the Christ child appears above the text with a
lighted candle.

Thus, in this illustration we see not only the
visual animation of one part of text, but through
symbols of Christianity we get an idea about the
character of the queen, and her dreams concerning the
child. On the pages that follow are symbols of the evil
queen, symbols of witchcraft, like the mandrake and the
grotesque figures which surround the magic mirror. The
dark, candle-lit room of the evil queen is contrasted
with the warm, home-spun glow of the dwarfs abode.

The whole book depicts the struggle between good and
evil through line, color and design as well as through
symbols. It vibrantly retells the tale, allowing you to
step into the enchantment. In Snow White, Hyman has
expanded our understanding of the Grimm's tale and given
us a powerful, emotional aesthetic experience.

English artist Anthony Browne has also used symbols
to convey emotional content, but in a surreal way, by
choosing a modern setting for the traditional
"Hansel and Gretel" by the Grimms. Browne's recreation, although it looks as if it could take place today, is from the time of his childhood; "I produced a picture of the father and mother taking the children for a walk into the woods and I don't know why I put them in contemporary clothes...I can only think I remember the story very vividly...So it's not actually set in the 1980's; it's really set in my childhood in the 1950's."  

In the first scene Browne uses modern symbols to indicate poverty, peeling paint and wallpaper, stained carpets, the family seated around an empty table, the father looking at a newspaper-apparently at help wanted ads. This may give modern readers a jolt, these may be symbols of today's poor, but the text reads, "...and when a terrible famine came to the land, they could find nothing to eat."  

This discrepancy between text and illustration is confusing and leads you out of, rather than into, the message of the story. "Hansel and Gretel" isn't just about poverty making people evil, it's about children learning to rely on themselves. To Paul O. Zelinski, "It's about how infants become their own people, how they come to realize they're not an outgrowth of their parents."  

The surrealistic setting, trees that resemble hands, animals in tree roots, the vertical bars all combine to make this a visually intriguing book, but not one that
really enhances the text. The juxtaposition of the 
traditional tale with a modern setting is frightening 
and distracting. However, when the children enter the 
house of the witch, an imaginary place, the story and 
pictures are more complementary. The peaceful image of 
Gretel seated on the white duck viewed from a distance, 
with the pond and pond life filling the page, and a 
rainbow arched above is very satisfying, as is the 
vignette of a treasure chest on the top of the opposite 
page. The last scene, a full page of the back of the 
father embracing his two children is moving, blue skies 
are reflected in the top glass of the door, a child's 
red ball is hidden in a corner. The room is dark, 
contrast with the brightness of the open doorway, 
which surrounds the children. The vignette of the house 
on the opposite page is cheerful, the house is neat and 
clean, the skies are blue, in contrast with the same 
vignette on the first page, the skies are dark 
(polluted?), the house dirty. Browne's ideas about this 
tale are very visual and emotionally charged.

The setting in Lisbeth Zwerger's Hansel and Gretel, 
appears to be timeless. Her characters are clothed in 
simple country dress that could belong to any time. 
Zwerger conveys mood by using impressionistic 
backgrounds, watercolor washes, rather than detail.
This gives the book an otherworldly quality, almost dream-like, that sets the tone of the tale.

**Place**

In addition to establishing time and culture, the artist must set the place, the scene where the action will occur. The four most common settings in traditional fairytales are the woods, castle, tower and hut in the woods. These settings, or places, have symbolic functions within each tale. "As the 'primer of the picture-language of the soul', the folk fairytale speaks to us in physical images and settings so as to convey truths beyond yet within them."\(^{11a}\) The forest, in tales like "Hansel and Gretel" and "Little Red Riding Hood", is an unknown place, full of mystery, a "threshold to the supernatural."\(^{11b}\) The forest is both a physical place and "psychic space", "which perhaps is why the narrator need merely state, 'There was a deep wood', to set that woods psychic aspects securely within our imaginations."\(^{11c}\)

Zelinski commented that his first image of Hansel and Gretel as a child was of the children lost in the woods. In his drawing he, "...wanted to make the woods very big and the children very small."\(^{12}\)
Anthony Browne did the same thing, filling the large woods with strange, surreal images, reflecting perhaps its supernatural quality.

In "Little Red Riding Hood", in both the Grimms version and Perrault's, the woods are an integral part of the tale. The child leaves home to enter the unknown, encounters a talking wolf and makes a decision, albeit unwittingly, to enjoy the pleasures of the forest rather than continue on the path as her mother had instructed her. The difference in the two versions appears at the end of the story; in the Grimms, Little Red Riding Hood re-enters the forest alone on her way home after the experience at grandma's, Perrault leaves her in the belly of the wolf to teach little girls a lesson.

Trina Schart Hyman portrays the forest in her Little Red Riding Hood as a glowing, inviting place with a dark shadowy hint of foreboding. In her book, based on the Grimms, the forest is prominent, in the first and last forest scenes the little girl is small, surrounded by the lush greenery and trees. Lisbeth Zwerger's Little Red Cap contains just a delicate hint of forest, with more emphasis on the characters which seem to loom out of the mists.

In "Hansel and Gretel" and "Little Red Riding Hood" (Grimms) the forest is a supernatural place, a place of
discovery. To Bruno Bettelheim, and those who follow his Freudian analysis, both of these tales deal with oedipal struggles within the family. Hansel and Gretel are forced out of their home (in some versions by their mother, not stepmother) not because of physical poverty, they are cast out to learn self-reliance, to learn how to give instead of take. "Little Red Riding Hood" is about the discovery of sexuality in the school age child, who is not quite prepared for it. These views are speculative, I've only outlined the general ideas here because they do provide some insights into the tales and how they are interpreted with words and images.

Artists are influenced by such views. In Browne's, Hansel and Gretel, the stepmother stares through the glass at the children, there is a mole on her left cheek. In almost exactly the same pose, the witch stares out through the glass of the gingerbread house, there is also a mole on her left cheek. Despite psychological speculation, the woods in these and other tales are indeed places where the supernatural comes in contact with the human, places tucked away where man comes in contact with the otherworldly.

Whereas, "The spell cast by the woods is one with man's uneasy relationship with nature",\textsuperscript{13a} the castle, tower and hut are symbols of man's inner self.
The castle is often portrayed on a hill, with sharp vertical lines that reach into the clouds. It often represents a goal, something the hero strives for, "...the castle's physical matter symbolizes the hero's absolute victory, more spiritual than physical." 13b

Trina Schart Hyman's, *Saint George and the Dragon*, clearly conveys the castle's symbolism. Although called a legend, the adaptation from Spencer's *Faerie Queen* by Margaret Hodges and Hyman's visual interpretation both reflect traditional fairytale motifs. Hyman plays with this mixture of genre, the half-title is surrounded by a moonlit scene, fairies look out through the border frame, one has a finger raised to her lips while holding the frame, as if to say, "Don't tell, but we're part of this story too." On the full title page the fairies look and point into the distance, a few peek out shyly at the reader. On the dedication double spread the fairies retreat into the woods, lower left corner, as the figures of The Red Cross Knight, Una leading a lamb and a dwarf enter from the right on the horizon. The fairies only appear in text borders throughout the rest of the book. They are contrasted with the symbols of Christianity and chivalry. Once again, Hyman has read between the lines and created a world for us that mirrors the conflict between the old ways, traditional customs and beliefs with the emergence of Christianity.
The message of St. George is tied more to the castle than saints or Christianity. The Red Cross Knight is much like the traditional dragon-slayer. He does not know where to go, or how to go about slaying the dragon, or why he needs to do this. He had, "...never faced a foe, and did not even know his name or where he had been born. But now he was bound on a great adventure."

He had been sent by the Queen of the Fairies to "...try his young strength against a deadly enemy, a dragon grim and horrible." (pg.7)

Una, a princess, left her kingdom in search of a champion to fight the dragon that was laying waste to her land. After finding him she leads him back to her country, but he often rides ahead, losing his way, "The path they had to follow was straight and narrow, but not easy to see" (pg.8) It is the princess, not the saint, who has the clarity of vision and purpose, she knows the way and he must allow her to guide him. Hyman reflects this by showing Una in the foreground, gazing outward, her pose straight with tight control of the donkey's reins, her chin resolute, firm. The Red Cross Knight (St. George) follows Una, but is prominently placed in the center, between the dwarf in the foreground far right and Una to the left. The knight holds his reins in his left hand loosely, the spear in the right.
He looks thoughtfully off to the right. But in this scene it is Una, not the knight who is in control.

On the next page, the knight is seen with an old hermit on a hilltop overlooking the valley. Una rests in a hut below them. They are looking at a castle which sits atop a golden hill, above the clouds. Angels move from the castle (top right corner) onto the borders which surround the text. Fairies are shown in the bottom border. This scene illuminates the symbolism of the text. The Red Cross Knight had thought the Fairy Queen's crystal tower the "fairest palace in the world", but after gazing at the palace in the sky he longs to go there with Una. The hermit reminds him that he was sent to do brave deeds in this world— the palace is a "High City" in another world. Before he can "climb the path to it" and hang his shield on its wall, he must go down into the valley and fight the dragon.

The castle becomes the knight's vision, his goal. After receiving the vision he learns his origins and his name. He now has clear purpose, to reach the castle with Una he must first slay the dragon, then do brave deeds for six years in the service of the Fairy Queen. The castle in the clouds is never shown again. It is not the castle of Una's father, it is a "High City" in another world. It is a spiritual place, a vision,
the reward of Christianity, or in Jungian terms, represents the completion of the self.

In addition to its symbolic connotations, the castle is a magical place, a setting that calls attention to the importance of the tale. The Grimm's, "Sleeping Beauty", is a tale about maturation. "Sleeping Beauty is fifteen years old when she comes under the spell: the time of transition from childhood to maidenhood." 15a Although the castle and its everyday activities are an integral part of this tale, it is not featured in the same symbolic sense as in St. George and the Dragon. It is in the door to an ancient tower that Sleeping Beauty or Briar Rose finds a key, which opens the way to her discovery of a forbidden spindle. Her curiosity about the spindle leads to the fulfillment of the curse (the curse of all women?) and causes her to sleep through one hundred years.

Bettelheim and Luthi both interpret the enchanted sleep as the period of withdrawal that is common to all adolescents. According to Luthi, the hedge which surrounds the tower is like the hedge of thorns which seems to grow around young people, shielding them from the world. But, like Sleeping Beauty, "...the youth matures and will awaken to a new, larger and brighter life." 15b
The tower in Sleeping Beauty and Rapunzel is a place of transition for the adolescent female. Hyman has visually interpreted the symbolism of the tower in both tales. In Sleeping Beauty, we see the girl approaching an ancient wooden door, with a key left in the keyhole. She is surrounded by crumbling masonry, through the loose stones the untended lawn can be seen. The tower is thus portrayed as isolated from the rest of the castle, forgotten, containing something forbidden.

In Rapunzel, the tower is similarly isolated, surrounded only by the witch’s gardens. Rapunzel is more active during her isolation, she has accepted the transition from home to life with the witch. In one scene Rapunzel kneels by the witch’s feet with a look of adoration in her eyes. The witch responds kindly with a smile. The girl learns the arts of the witch, which she eventually uses to trick her and escape the tower’s isolation. Hyman uses borders to amplify Rupunzel’s isolation in the tower. In the first scene between the prince and Rapunzel, bricks and brass hinges are used, showing the tower as a prison. At the end of the tale, when the prince returns to his castle with Rapunzel and the two children, Hyman contrasts the peaceful hills and orderly castle which lie ahead, with the dark misery of the forest that they have left behind.
In Paul O. Zelinski's *Rumpelstilskin* retold by the artist based on the 1819 Grimms text, both castle and hut are prominent. The beautiful miller's daughter, because of her father's boast to the king, is forced to enter the castle and perform an impossible task. Zelinski's brilliant design allows us to see the father boasting to the king on the on the left, then to the right, through the castle's exterior, arches open to provide a view of the king showing the poor girl to the task. In this scene the artist portrays the emminence of the castle which also reflects the enormity of the task.

The castle is beautiful, but to the miller's daughter, locked inside a room filled with straw, faced with an impossible task, it is a dungeon. She cries and receives the help of a strange little man. Three times she must perform the task, three times the little man helps her, in exchange for whatever she can give him. The first two times her punishment for failing to accomplish the task of spinning straw into gold (an medieval alchemical notion which Zelinski builds on) will be death. The first two "payments" she gives to her helper are simple baubles, a necklace and a ring. But the third time, when instead of punishment the emphasis is on the reward, marriage to the prince, the girl has nothing to give but badly needs assistance.
Perhaps now, more than the threat of death, the adolescent girl needs the reward of marriage and the attainment of the kingdom.

Her helper, aware that she has nothing now but soon will become queen, asks for an incredible payment, her first child. She agrees because she can not think of another way to save herself. The task is completed and the king marries the miller's daughter the very next day. The artist has placed the two royal figures under two arches, which face outward toward an entry arch filled with well-wishers. The village can be seen behind them. The whole image is fused with warm, glowing colors. The new queen looks out at us with a smile, her train extends out from the rectangular composition, under the text, and is held by a small child. The child, sharply seen against the white page, foreshadows the queen's pregnancy.

The following double spread shows the queen with babe in arms, looking at the little man with surprise and fear. Begging and pleading buys the queen three days, at the end of which she must guess the name of the man or forfeit her son.

It is at this point in the tale that we see the hut and can attempt to ascertain its significance. After two unsuccessful attempts at guessing the strange little man's name, the queen, in desperation, sends her most
faithful servant into the woods to find him. In the corresponding double spread the artist leads us from the moonlit castle where the servant bids the queen farewell, through her search in the distance and through the forest, until she appears on the lower-right corner illuminating the path that leads to the little man's hut. The faithful servant, appearing at different points on the two pages, holds her lantern high in the darkness, reminiscent of the saints of medieval illuminated manuscripts. The saints held candles aloft to light the way to heaven. In this instance, the servant lights the way to the discovery of the hut, to learn the secret of its inhabitant's identity.

The hut's isolation in the woods makes it a place where the human is close to the supernatural. "The hut's isolation and woods setting desiginate it as something distinct and therefore special, while its concentrated presence intimates an anthropomorphic being...it seems like a man."16 The hut's inhabitant is close to the supernatural as well. The hermit in St. George knew everything about his origins and destiny, wise men, witches, sorcerers and the like are often found in huts or caves. This creature, who the servant now knows is named Rumplestiltskin, is a supernatural being much like nature, amoral, neither good nor bad, a whimsical, intriguing character. Many of the symbols in
this story invite speculation, the cooking spoon which Rumpelstiltskin rides away on at the end of the story, rather than splitting in two, as he does in later versions, the baby- why was it requested for payment, a common motif in traditional tales. What significance does the impossible task have? Why must the maiden after becoming queen search for her helper's identity, finding it with the assistance of a faithful servant? Zelinski's retelling and visualization of Rumpelstiltskin conveys with image what the text can not, and although image can not "anwser" questions such as these, it can bring us closer to the "otherwordly", closer to an appreciation of the emotional power of this fairytale.

Characters

Characters in traditional fairytales are usually not described, they are simply named. If mentioned at all, the description will be brief and contain universal symbolism, such as, "She was as beautiful as the day". This gives the artist the opportunity and headache of bringing the characters to life. The archetypical characters are the epitomie of good or evil, although some, helpers like the seven dwarfs, are just themselves.
Good vs Evil

The conflict between good and evil is common to all traditional fairytales, although some are more focused on it than others. In tales that feature young heroes and witches, dragons or wolves this conflict is clearly evident. In Trina Schart Hyman's, *Snow White*, the conflict between good and evil is dramatically portrayed. In this book, the evil stepmother is outwardly beautiful, but Hyman's depiction of her leaves no doubt about her inner nature. In the same way symbols of Christianity were used to express the goodness of Snow White's mother, symbols of witchcraft, mandrake roots, herbs hanging from the ceiling, a black cat and a large mirror surrounded by leering, grotesque figures are used to show the stepmother as a witch and convey the extent of her self-centeredness and vanity.

Hyman uses expression and gesture to bring the archetypes to life, in contrast to those of Burkhart, who relies more on the authenticity of costume. Burkhart's evil queen wears the traditional black garb of the witch, Hyman's queen is clothed in "clinging decollete gowns". Hyman does use costume to lift her characters "...out of the Marchen and into the real world of the German peasant". Her costumes recreate the feudal German culture by incorporating folk patterns and costumes.
Hyman's characters are more than archetypes in folk
dress. They act out the drama through expression and
gesture. In the next scene the evil queen looms dark
against the background, arms about herself, staring at
Snow White's gentle beauty with a cold, calculating
expression. "Hyman makes it clear that this vain
woman's concern is that her beauty will wane while that
of her stepdaughter blossoms." 18b From this point on
the evil woman is consumed with jealousy. When next
portrayed, she is disguised as an old peddler, gazing
into her mirror with hands partially covering her face,
her eyes wickedly conniving, yet troubled. The demonic
images look on in surprise. When the queen again learns
that her plan has failed, her face is contorted with a
look of insanity, contrasted with the serene expression
of Snow White reflected in the mirror. This time the
demons appear to scream in horror, externalizations of
the queen's emotional state.

When last pictured in front of her mirror the evil
woman is arrayed in jewels and a beautiful gown, but her
face is wooden, she seems numbed, forcing herself to go
to the wedding to see the young queen. Skulls surround
the mirror, leaving little doubt about her fate.

Hyman's, Snow White is beauty personified, an
otherworldly beauty, the embodiment of innocence and
goodness reminiscent of the Christian ideal:
"Like Eve in the garden of Eden, she has no real understanding of evil or sin. She is humankind regenerated, oblivious of original sin. After each of her three trials against evil, she regains her youth and her innocence. It is the third trial, that of the apple, which assures Snow White's own survival against paganism and demonstrates her significance as a woman able to free herself from the curse of the earlier apple. In this way, Hyman's interpretation shows that there is a need among women to find a savior who is female, and who will break the association with evil women inherit from the Old Testament story of Eve." 18c

Without the saccarine sweetness of Disney's young heroine, Hyman portrays a lively young girl with a falcon on her hand, who grows to be a grave, lovely woman. She is capable of emotion, from fear of the forest to delight and surprise at seeing the prince. She is also naive, even to the point of disobeying the dwarfs to admit the deceptively kind peddler. In Hyman's portrayal of Snow White, from her serene expression to her work-worn humble attire, we see a flesh and blood human being, who experiences pain and suffering, who dies, but by virtue of her other-worldly innocence and the magic of love, is awakened from death.

Appearance vs Reality

As I mentioned in Chapter I, man has puzzled over the existential dilemma, the problem of appearance versus reality for centuries. It is not surprising that this problem should appear in traditional fairytales. Just as Snow White was deceived by disguise, Hansel and Gretel were lured to the witch by the gingerbread house.
Likewise, Little Red Riding Hood was tricked by the wolf into enjoying the pleasures of the forest while he devoured grandmother, then disguised himself to deceive her. Although the evil queen of Snow White and the wolf of Little Red Riding Hood are commonly depicted in disguise in order to fulfill their wicked intentions, in recent versions of Hansel and Gretel the witch remains the same.

As a child reading, Little Golden Books, I remember one in which the witch was dressed like Mother Goose, with a big white hat tied with ribbons, white apron and candy striped stockings. I have no idea who the artist was, but I remember that image. It blended in perfectly with the gingerbread house. The next scene contrasted sharply in both setting and character, the witch was revealed in typical garb, pointed black hat and black dress.

In Lisbeth Zwerger's version we first encounter the witch on the cover with the two children. (The cover is an exact copy of one scene in the book, her other books are like this also, which causes me to wonder if Zwerger's books are profusely illustrated rather than picturebooks.) The witch wears a tall, black conical hat. Her face is detailed, large red eyes, long nose, high cheekbones above a large toothless grin. She leans on a cane, appearing to be quite ancient. Her white
hair flows indeterminately from under the hat over her enormous bulk, loosely drawn, which melts into the shadowy brown background. The witch remains the same throughout, we never see her change.

In the first three scenes in which she appears, she is kindly smiling and plying the children with food. In the next scene she leans on the ground, about to ask for Hansel’s finger, he stands ready with the bone. Although we only see the back of the witch, her cruelty is evident from Hansel’s imprisonment. When the witch is last portrayed, her huge bulk has been pushed by Gretel into an old world oven. The red eyes look out with surprise, not horror.

Zwerger’s children are easily deceived by the witch. Although the text indicates that they “were so frightened that they dropped what they held in their hands”, the pictures show none of this. On the textless double-spread which follows the above text, the children are relaxed, sitting and leaning, Hansel even smiles. They meekly follow the witch into the house and are delighted with the food, which looks delicious. We don’t see reaction to the change in the witch—Gretel is viewed from the back when carrying the tray to her brother; Hansel looks down at the bone, the criss crossed bars on the cage door prevent us from getting a closer glimpse. In only one scene, when the children
are lost in the woods for good, is there a hint of 
sadness and it is on Gretel's face alone.

Where Zwerger's characters show little emotion, 
Paul O. Zelinski's are very expressive. Zelinski's 
witch (whose unusual costume was influenced by a little 
bronze set of Persian shoemakers owned by his 
grandmother) does not change her costume to deceive the 
children, but she does change expression. When Hansel 
and Gretel first discover the magnificent gingerbread 
house, the witch peers at them maliciously through the 
window. On the next double-spread the witch looks kind, 
holding out her hand as she beckons them to come in. 
The children aren't so easily fooled; Gretel hides 
behind the sugar-candy window, Hansel steps back. This 
reflects the text on the previous page, "The children 
were so frightened that they let fall what they had in 
their hands."\(^{20}\)

The next morning marks a clear change in the witch. 
Having put Hansel in a cage, the witch awakens Gretel by 
shaking her; she responds with a look of terror. Thus, 
although she did not change physically, the witch 
clearly deceived the children with her magical arts (the 
 gingerbread house is huge and looks like a gastronomic 
dream) and kind expression. Bettelheim has put forward 
the theory that the gingerbread house:
"...represents an existence based on the most primitive satisfactions...stands for oral greediness and how attractive it is to give in to it." 21 Perhaps to these artists the gingerbread house is symbolically and visually strong enough to convey the witch's deception, without the addition of a disguise. But careful reading of the text indicates otherwise. The witch is described simply as an old woman, some versions contain minor elaboration such as "old as the hills" in Zwerger's version. Only after she has fed the children and sent them off to sleep do we learn of her real identity and intentions. There is little mystery to the tale when the witch is portrayed as evil from the start.

**Disenchantments**

Within the problem of appearance vs reality are tales of disenchantment, in which evil witches, fairies and the like have cast a spell upon a character, resulting in a change of appearance. Usually there is little mention of the reasons for the enchantment; the emphasis of the tale is focused on the disenchantment. The enchanted one must seek out someone who accepts what he is, and likes him none-the-less. The method of disenchantment ranges from a kiss to a throw against the wall. Luthi suggests that this emphasis reflects man's need for deliverance, "In this regard, the fairytale
comes close to the religious position." To Luthi, disenchantments are common to all fairytales in some form. Both Snow White and Sleeping Beauty are released from their long enchanted sleep with a kiss, Cinderella or the German Aschenputtel is lifted from her state of degradation through a magical transformation.

In the traditional tales of the Grimms, clear examples of disenchantments occur in tales where the enchanted one is a prince who has been changed into an animal, a frog, bear, donkey or a host of others. The disenchanter of these tales is always female, one who eventually is kind to the beast/man and learns to care for him. In some tales, such as The Donkey Prince, this is all that is needed to break the spell. In others, such as Snow White and Rose Red, the disenchanter(s) unwittingly assist the bear/prince by their kindness to a dwarf; cutting his beard three times to free him, thereby reducing his power, which allows the bear to destroy his enchanter and releases him from animal form. In The Frog Prince, the princess throws the frog against the wall, which frees the prince from the frog's body.

These tales contain what Bettelheim calls "the animal-groom cycle". They are concerned with the adolescent's struggle for maturity. Romantic in nature, they explore various stages in male/female relationships, such as the need to go beyond
infatuation, to accept the unlovable aspects of the beloved. Barbara Cooney's picturebook versions of "The Donkey Prince" and "Snow White and Rose Red" reflect the lighthearted humor of these tales as well as their romance. Cooney's donkey prince is pictured as an unhappy child, who through no fault of his own is doomed to go through life among humans in donkey form. In this tale the cause of enchantment is described, the blame is placed on the royal parents. They had everything that they wanted but were childless and sought the assistance of a magic wizard. He agreed to help them in exchange for thirty-three bags of gold. The king cheats him by putting lead in the bottom of each bag. Although the method of the enchantment is not described, the queen gives birth to a child shaped like a donkey. He was raised as a prince but ignored by his parents. Cooney's soft, subdued tones and use of expression convey his sadness.

When the donkey prince sets off into the forest with his lute, the colors get brighter. The castle of the princess is a glorious place, reflecting the hope of the enchanted one. The princess is portrayed with golden hair, traditionally a symbol of otherworldly beauty. Gold functions as a "cosmic metaphor" in this case; golden hair signifies that she is a radiant beauty. The princess and her father recognize the sensitivity of the
donkey prince, they are delighted with his lute playing. Cooney uses facial expression and gesture to convey this. In her depiction of the donkey prince we see his poise and princely nature. The scene of disenchantment, the donkey skin falling away from the handsome young prince, illuminates the message of this tale, "...that we become lovable only as we are loved."24

In *Snow White and Rose Red*, Cooney first establishes the relationship between the two sisters and their kind nature. On the cover the two girls are pictured embracing a bear. On the full title page are Snow White and Rose Red working together pumping water. Two rose bushes, one white and one red are behind them, from these they were named. The text begins with an illuminated letter "A", that looks like it has been formed from the branch of a rose bush. The roses also are pictured at the end of the tale, after the two girls marry and move into the castle their mother, who is invited to live with them, plants the two rose bushes. They appear around the castle, almost as if to imply that children will soon be born.

That there are two girls, two disenchancers, and only one beast may seem odd, unless we agree with Bruno Bettelheim that the bear prince has an alter-ego, represented in the character of the ungrateful drawf:
"While the animal groom is nearly always a disgusting or ferocious beast, in a few stories it is a tame animal, despite its savage nature. This is true in the Brothers Grimm's "Snow White and Rose Red," in which it is a friendly bear, not at all scary or disgusting. But these bestial qualities are not absent from the story—they are represented by an uncouth dwarf who has bewitched the prince into a bear."  

Cooney's portrayal of both bear and dwarf supports Bettelheim's theory. The bear is shown to be gentle, he lets the girls ride on his back. His expression is kind, contrasted with the grumpy dwarf who wears a continual scowl even after being freed three times. In the end, his beard is considerably shorter than it was at the beginning, which weakens his strength. When last seen he is greedily admiring his jewels; the girls spy him, and tell this to the bear, who reveals his real identity and can now kill his enchanter. The killing is not portrayed. The emphasis is on the disenchantment—the bear skin falling away, the prince revealed.

The splitting of archetypes, reflecting dual aspects of one psyche, can also be seen in Cooney's retelling with both word and image of the Grimms "Little Brother and Little Sister". This tale is similar to "Hansel and Gretel", which also contains the dual aspects, but the emphasis of "Little Brother and Little Sister" is on the disenchantment.

The first scene shows little brother and little sister seated at a wooden table, gnawing on a bit of bread crust, while the stepmother and her daughter feast.
Little brother convinces little sister that even the dog is happier than they are. On the next page double-spread, brother and sister stand in the doorway, looking out at the beautiful forest, brother throws out his arm, pointing to the wide world, for them, a world of freedom. Unlike Hansel and Gretel, little brother and little sister want to leave the house and its misery behind, they are prepared to enter the forest alone.

But soon the stepmother who is really a witch casts her spells of enchantment onto the streams of the forest. Little sister, although she too is thirsty, pauses to listen to the warning she hears in the murmur of the stream. Her hand is on brother's shoulder, holding him back. The second and third repetitions of this are placed on the same text page, so we see first, sister warning brother, then after turning the page, we see sister with the fawn. This works well, setting up suspense on one page; "Will he give in to his thirst?", and showing the outcome on the next. This also emphasizes duality of the psyche, sister can wait, she is able to hear the warning, brother can not hear nor heed it.

The form of the fawn leads to speculation. At the first stream, had brother given in to his thirst, he would have been changed into a tiger, the second time, a wolf. Bettelheim suggests that the sister represents
the "...higher mental functions (the ego and superego)"
who warns her brother (id-dominated) not to give in to
"...his wish for immediate gratification." 25b He heeds
her warnings, avoiding enchantment into antisocial
animal forms. When he does give in, he becomes a gentle
fawn. Sister places her golden garter around his neck
and leads him by a leash made from thrush. They find a
hut in the woods where they live happily for a while.
Cooney's portrayal of this is warm, her characters
gentle.

The hunt of the king is pictured on a double-spread,
the hunters extend from the castle, far left, the hut is
seen through the forest, on the right. The fawn longs
to join the hunt, to outrun the hunters. Sister allows
this but asks that he come home by night fall. Sister's
concern is reflected by her image standing in the
doorway, watching the fawn leave. When the fawn is
injjured, sister lovingly tends the wound. Once more the
fawn begs to go out, and this time the king comes home
with him. He is taken with sister's beauty; Cooney has
subtly changed her from a girl to a woman. They marry
and live in the castle.

All seems well, the royal couple (the king reminds
me of a character from a Shakesperian play) are seated
in a courtyard, watching the fawn. But when the queen
gives birth the witch and her daughter disguise
themselves as ladies-in-waiting. They suffocate the queen in a bath, substituting the ugly daughter for the queen. She peeks out though the covers with only one eye showing. Again, there is a repetition. The queen's ghost comes at midnight to nurse the baby and pet the fawn. This is portrayed with pale blue and white tones. The king is told of these visits by a nursemaid, and watches. On the third and last visit, he shows himself to the ghost and holds her in his arms, which brings her to life. Here, Cooney uses bright, warm colors which contrast wonderfully the previous scenes.

The evil pair receive just punishments, the witch is burned, her daughter left in the forest. The fates of the evil pair are not portrayed. With the death of the witch, brother is released from the enchantment, he appears as a prince beside the king and queen and the child looking out from the castle. Thus, in Little Brother Little Sister, Cooney has interpreted the message of this tale by focusing on the two disenchantments, that of the queen and her brother, as well as through her sensitive use of color, line and placement.

Mercer Mayer's, East of the Sun West of the Moon, is an original tale which combines motifs from two traditional tales, The Frog Prince, by the Grimms and the Norwegian, East of the Sun and West of the Moon.
"In Mercer Mayer's version of the classic Frog Prince tale, one is not rewarded for breaking promises or killing frogs. But one comes to deserve one's final happiness through work and waiting and a love that endures." 26 It is evident from this information, which appears on the book's flyleaf, that Mayer had problems with the traditional Grimm's tale. He borrowed motifs from each of these traditional sources to tell his own tale, placing emphasis on punishment for those who break a promise, but also offering hope. Those who prove faithful, who seek for a way to atone their wrongs and endure terrible ordeals will be rewarded.

In The Frog Prince, a young princess plays with a golden ball beside a deep pool. The ball falls into the water and the princess cries. A frog hears her and offers his assistance, with the provision that the princess allow him to be her companion, to drink from her glass, eat from her plate and sleep with her. The princess agrees, then forgets her promise. When the frog appears at her doorstep, the princess is repulsed by it, but her father tells her she must keep her promise. She does, but on the third request, when the frog wants to sleep with her she throws him against the wall, killing the frog, but releasing the prince. According to Bettleheim, when the princess asserts herself against the frog and her father "...she thus
becomes herself". The frog is restored to his princely form by her action. Bettsleheim suggests that the frog is like the child who desires a symbiotic existence with mother, and has to be thrown out of it. In this way he can mature and enter into union with the princess.

In Mayer's version, we first see a beautiful maiden who looks over her shoulder at three hopeful suitors. She is described simply, her beauty is not mentioned in the text, only that her father and mother loved her deeply. She is not a princess, but the daughter of a farmer who had plenty, so she never suffered any hardship. Although, "She had her pick of all the best young men in the kingdom", none were to her liking. She is much like the king's daughter in the Grimm's, King Grisley-Beard.

The next scene marks a change in her fortunes. The maiden is shown in battered winter clothing, about to collect the game she has shot. The winter setting reflects her hardship, strongly contrasted with the lush autumn greens and golds of the first page. "The king of that land went to war and his soldiers took away all their food and livestock." The farmer became very ill and the maiden was sent by her mother on "...a very difficult journey." She was to take a silver cup to the spring at the house of the South Wind and draw a clear drink of water. From her expression Mayer makes it
clear that she does not want to go. Elements of folk life and religion are in this scene, votive candles illuminate the Madonna and Christ Child behind the dying man.

The maiden "...after many weary miles" arrives at the home of the South Wind. He was gone and the spring was clouded over. Aware that this water is not fit to drink she cries and a frog asks her why she weeps. Bending over for a closer look, she drops the silver cup. The frog offers to uncloud the water and fetch the cup in exchange for three wishes. He only asks the first, that he be allowed to visit her. She agrees. Mayer's pond setting is rich and vividly detailed, lush greens around the pond, golden hues behind the maiden.

After the water from the spring restores the farmer's health, the families fortunes improve. The maiden once again has her pick of fine men, and has forgotten her promise to the frog. When he appers on the doorstep, she is repulsed, her hand raised as if to shoo him away. Here the tale is similar to The Frog Prince, but with notable changes. The maiden admits the frog to her home without her father's intervention. The frog visits for seven days, then makes his second wish, for the maiden to go with him and be his bride. She runs to her room, but the frog follows, telling her that her father has told her to honor her promise. She
shouts with rage that she will not be wed to a frog, picks it up and throws it against the wall. The frog dies, then changes into a handsome prince. This is where the Frog Prince ends and East of the Sun and West of the Moon begins.

Mayer dramatically portrays the surprize and misery of the maiden who, staring with hands raised to her face watches her newly beloved prince being carried away by grotesque trolls. Smoke swirls around them. A picture of the Madonna and an open Bible are pictured behind the maiden, perhaps to symbolize her repentence. In the Norwegian tale, the prince is contained in the form of a white bear, bound to the form for one year. This tale is similar to the literary Beauty and the Beast and the ancient Greek "Cupid and Psyche" in which the maiden must marry the beast. She is forbidden to look at him at night, but, giving in to her curiosity, she holds a lighted candle above him, three drops of tallow fall and awaken him. Were it not for her curiosity, he soon would have regained his human form. Now he must go to the castle, east of the sun and west of the moon and marry the princess with the long nose. When the girl awakens, the castle and the bear have vanished, she is left alone in the woods. She makes four long trips to each of the winds, arriving at the castle on the back of the North Wind. The prince will only marry the one who
can remove the tallow from his shirt. Only the maiden, disguised as a peddler can perform this task. The trolls burst, the prince and princess marry and leave the castle.

In Mayer's version, the maiden is also left without her home, "The house and everything in it became like colors in a stream and vanished. The maiden was alone and once again in rags." The maiden finds herself in the same condition as she was when she met the frog, but this time she has clear purpose, to find her prince and rescue him. But how? She asks this question and "Since her desire was sincere..." the Moon answers, telling her to go to a chamber of fire in the cave of the Salamander, hidden in a mountain of ice. "The Salamander knows everything that is in the heart of the world." In the scene opposite the text, the maiden gasps at the horrible creatures frozen in the ice. The element of fire, in grey and white swirls, appears as an ancient circular talisman under the text.

The Salamander knows what is in her heart and the heart of the prince and that their hearts are breaking. But the kingdom she seeks does not lie in his realm, it lies east of the sun and west of the moon, and if she reaches it she will not find a welcome within. He sends her to Father Forest and gives her a tinder box to keep, but the unicorn she rides on must be returned. This
pattern is followed with each element she meets. Father Forest, a great tree giant knows the body, the Great Fish of the Sea, the blood, the North Wind, the mind. Each of them give her some object, a tinder box, bow and arrow, a scale that is clear as a mirror. She does not receive an object from the North Wind, but he transports her to the castle. The circular grey talisman appears under the text each time the maiden encounters the elements. Mayer's use of the elements, each knowing a different aspect of the relationship is entirely appropriate in this new synthesis, it still retains the form and symbolism of the traditional tale, yet reflects the author/illustrator's unique style.

Like the princess of the traditional Norwegian tale this maiden poses as a beggar looking for work once in the troll's castle. They torment her. She is told to clean everything but the room with the gold knob on the third floor. The maiden is pictured with broom in hand, tormented by the hideous troll princess. Detailed stone figures are place diagonally, one in the foreground right, the other, background, left. The figures in part reflect the text, the troll princess meant to let her work until the other trolls turned her to stone; they also anticipate the frozen state of the prince.

The maiden uses her tinderbox to melt the ice which surrounds the body of the prince. In the scene that
follows, the maiden uses her bow and arrow to shoot the
troll princess, who turns into wood. The prince appears
to still be weary from his experience, one hand is
covering his eye. The castle now comes to life, the
spell not only of the prince, but townspeople who were
turned to stone as well is broken. "in a happy
celebration, the maiden and the youth were married, and
crowned king and queen of the land. The troll castle
was taken apart stone by stone. A new castle was built
in its place and a city rose about it." Below this text
is a circle which encloses two interlocking hands, with
young plants growing inbetween. The new king and queen
appear in the center, wearing traditional folk dress,
the townspeople are in the background, taking apart the
troll's castle.

The last page contains a closing in the traditional
style, "From that day onward, if any traveler on the
open road asked the way to a kingdom that lay east of
the sun and west of the moon, people would answer, "The
way to that kingdom is hard, but if you reach it, you
will find a welcome within." Above the text two worn
shoes are pictured in the greenery, in the distance,
center, is the castle. The picture is bordered with
wood and folk patterns. The circles appear on the back
cover, almost as if to help you remember the tale.
Mayer has written an emotionally powerful fairytale, by combining motifs to reflect his personal views about the lack of faithfulness in the Grimm's Frog Prince. His style is so poetic that the transition between the motifs is not felt. Mayer's romantic style is beautifully suited to this romantic tale. In writing my own fairytale I used an approach similar to Mayer's, though my visual ideas are more oriented toward total conceptual design, integration of text, than Mayer's. My writing process and visual interpretation of traditional motifs will be described in the next chapter.
NOTES ON CHAPTER II


3a. May, Jill P. "Illustration as Interpretation: Trina Hyman's Folk Tales". *ChLA*, pp. 127

3b. Ibid. pp. 127


5b. Ibid. pp. 299


7a. May, Jill P. Ibid. pp. 127

7b. Ibid. pp. 128


11b. Ibid. pp. 127

11c. Ibid. pp. 128

13a. Thomas, Joyce. Ibid. pp. 127

13b. Ibid. pp. 129


15b. Ibid

16. Thomas, Joyce. Ibid. pp. 132


18a. May, Jill P. Ibid. pp. 129

18b. Ibid. pp. 127

18c. Ibid. pp. 128


22. Luthi, Max. The Fairytale as Art Form and Portrait of Man. Ibid. pp. 143

23. Bettelheim, Bruno. Ibid. pp. 277


25b. Ibid. pp. 80
26. Mayer, Mercer. *East of the Sun and West of the Moon*. Four Winds Press, N.Y., 1980. All quotes below this footnote that are not numbered are from this text. This book is not paged.

CHAPTER III
AN INTERPRETIVE PROCESS
"The narrative possibilities inherent in motifs, features and motif constellations wait to be discovered and realized; they refer not to the past but to the future."  

Max Luthi

The traditional fairytale provides the modern bard with a host of possibilities. Motifs, such as the faithless princess who breaks her promise in "The Frog Prince", can be lifted from one tale and woven into another, as in Mayer's, East of the Sun and West of the Moon. Narrative possibilities provide the warp for the storytellers loom, exploring the question; "what would happen if...?" Farces are often built on this. Jane Yolen's, Sleeping Ugly, illustrated by Diane Goode, builds on the motif of the enchanted sleep, with a modern twist. The prince chooses to kiss not the beautiful Princess Miserella, who reminds him of his cousins, beautiful on the outside but mean on the inside, but Plain Jane, whose inner beauty is reflected in her pleasant smile. Yolen has combined several motifs and features to reshape the tale of "Sleeping Beauty" into a tale that conveys a contemporary message, that "beauty is as beauty does."

Magical objects are often used to explore the impact of the magical in an unmagical world. In William Stieg's, Sylvester and the Magic Pebble and The Amazing Bone, magical objects are found by children who are more
open to the magic in life than their parents. In The Amazing Bone, Pearl, after finding the bone, is eager to show it to her parents, and thinks about how they will react: "She would tell about the talking bone, her mother would say 'You're only imagining it,' her father would agree, and then the bone would flabbergast them both by talking." 2

Although the fairytale provides the storyteller and artist with countless possibilities, critics, as well as children tend to be conservative, and do not always respond favorably to editing or retelling:

"And retellers, plundering the world's folklores, are irreverently adapting tales and sending forth a stream of picturebooks that lack individuality or that reley on elaborate, ornamental illustrations - lush productions whose texts are far too fragile to support the burden of the pictures." 3

Criticisms such as this fail to account for the fairytale's dynamic quality, which has allowed it to be reshaped to the time, culture and imagination of centuries of narrators, yet still retain its form and universal human message. In retellings or original fairytale picturebooks (see introduction) that build on motifs, the tale has been recreated, reinterpreted through the combination of word and image to shape it to our time, our culture. Artists are bringing the old tales to life, not to "plunder the world's folktale's" but to recreate their childhood visions, to convey both
the message and emotional content of traditional tales to today's child.

**Objectives and Rationales**

To gain insights into the process of artistic interpretation in the fairytale picturebook I selected a traditional tale, the Grimm's, "Little Red Cap", to use as the basis for my own fairytale, *Little Golden Cap*. As I was writing, characters and settings appeared in my mind and subsequently on my sketch pad. I organized these several times, using a variety of styles and design approaches, until I arrived at something that reflected my own personal vision. In doing this my objectives were: First, to determine whether a modern writer could borrow traditional motifs to tell an original tale within the art form of the picturebook; Second, to discover the possibilities and limits of artistic interpretation.

Early in my writing I was confronted by the problem of identifying what particular kind of fairytale I was creating. The literary fairytale has been defined as "...a piece of imaginative writing that often uses the form and motifs of the traditional folk tale but that has an identifiable author". What this definition does not describe is how the literary or "art" fairytale
differs in style from those tales which have been written specifically for the picturebook form.

Literary tales, notably those of Hans Christian Andersen and Charles Perrault, have often been used as the content of picturebooks. However, due to the amount of descriptive text these contain, the artist is not as free to recreate the tale. Those who attempt to do so, like Beni Montresor in Hans Christian Andersen's *The Nightengale*, are subject to criticism for sacrificing "...a good deal of Andersen's story to the constraints of the picture-book format..." 5 I adapted what Charlotte Huck calls "a traditional folk tale style" of writing, rather than a literary approach because this allowed me to describe the text through pictures. I selected "Little Red Cap" rather than Perrault's *Little Red Riding Hood* for this reason.

"Little Red Cap"

After looking at what seemed like hundreds of fairytales I chose "Little Red Cap" because, like Trina Schart Hyman, I had identified with her as a child. She is a good little girl who doesn't purposefully disobey her mother but gives in to the wolf's suggestion that she explore the pleasures of the forest. When I think of Little Red Riding Hood, or Little Red Cap, I see a good-natured young girl of about six years old who is
curious about life. But she is also naive. By following the wolf's suggestion she endangers her grandmother as well as herself. Neither the girl nor her grandmother are able to ward off the wolf and would have perished were it not for the concern of an observant huntsman. However, once rescued Little Red Cap becomes more active. She fetches heavy stones "with which they filled the wolf's belly." When he awoke the wolf wanted to jump up but "the stones were so heavy that he fell down dead." 6 When Little Red Cap returns home, her only thought is that she must hence forth obey her mother and always stay on the path.

The 1812 version of "Little Red Cap" contains an epilogue of another encounter with the wolf, only this time Little Red Cap is on her guard and grandma is more assertive. The little girl was enticed by the wolf to leave the path, but went straight to her grandmother's house instead. Once there she describes her encounter with the wolf. The grandmother bolts the door. The wolf attempts to trick her by disguising his voice, but failing this climbs on the roof, waiting for the girl to leave. He wanted to "sneak after her and eat her in the darkness." 7 But this time grandmother tells Little Red Cap to pour sausage water into a large trough which is in front of the house. The wolf smells the sausage, leans over the roof, falls into the trough and drowns.
The epilogue is written in a different style than the rest of the story. It is less polished, more oriented to action than description or dialogue. Although Jack Zipes calls it, "...an anti-climactic moral..." I disagree. It shows that Little Red Cap has learned from the experience and so has her grandmother. They do not allow themselves to be tricked again and together they destroy the wolf. Although the Grimms were influenced by the popularity of Perrault's tale, they were also influenced by German folk tales. The happy ending is a motif borrowed from "The Wolf and the Seven Kids". In this tale, the nanny goat cuts the wolf's belly, releasing her kids, then fills it with stones and stitches it. The wolf, thirsty after his meal, goes to the well to get a drink, falls in and drowns.

Zipes assertion that the Grimms civilized and refined Perrault's tale into a "...coded message about rationalizing bodies and sex" fits neatly into his ideas about the bourgeois socialization process of the 19th century, but fails to acknowledge that their version could have been influenced by German folk tales and traditions as much as by Perrault.
Variants

My fairytale was influenced by two variants, one literary and the other an American folk tale. The literary tale I discovered while reading *The Trials and Tribulations of Little Red Riding Hood*, by Jack Zipes. It was written in 1888 by French folklorist, Charles Marelle, entitled *The True History of Little Golden Hood*. It contains magical features not found in other retellings, a magical golden cloak with a hood, gold and fire-colored that was "...made of a ray of sunshine" and a grandmother who "...was considered something of a witch". 10

The folk tale is called, "The Gunny wolf", which I found in *A Treasury of American Folklore*. It is a short cautionary tale, a warning to little girls who stray away from home. But it contains some wonderful motifs. Music and rhythm have been integrated into the narrative style, even when reading it I could hear the little girl sing: "Tray bla-tray bla-cum qua, kimo", and dance, "pit-a-pat, pit a-pat, pit-a-pat, pit-a-pat". 11 The little girl, who is not named, lives with her father in the woods. (In a retelling by Wilhelmina Harper she lives with her mother in a hut on the edge of the jungle.) Her father built a fence around the house because there were wolves in the forest. He told his daughter that, "...she must on no account go outside the
gate while he was away." 12 One morning while he was gone the little girl began looking for flowers and "thought it would do no harm just to peep through the gate." 13 One flower led to another and soon she was far from home. While she picked flowers she sang a song which attracted the attention of a wolf.

Two things about the beginning of this tale intrigued me. First, that the girl, like any child, wants to "peep through the gate", and sees nothing wrong in doing so. Children are curious about life outside the gate, beyond the confines of home and school. They will explore the world, regardless of our warnings. This theme appealed to me as a storyteller. Whether or not we agree with Betalhein's "pleasure vs. reality" interpretation of "Little Red Cap" it is clear that the girl would have stayed on the path if she had not been manipulated by the wolf. In "The Gunny Wolf" the girl leaves the safety of home without any outside influences. She is guided naturally by her curiosity.

The other point of interest is the manner in which the wolf is attracted to the girl. He is drawn to her, not by a red cap or hood which represents her budding sexuality, but by her song, again, a natural thing for a child to do. If we assume the psychological implications of the role of the wolf, that he "...represents all the asocial, animalistic tendencies
within ourselves" 14, then we can speculate about the attraction of the wolf to the song. The old adage, "music soothes the savage beast" might apply here. The savage beast within ourselves needs to be soothed so that we can integrate it into our whole personality.

Speculations can also be made regarding the cultural background that may have influenced the strange rhythmical lyrics. I have looked into this, comparing the lyrics of this transcription with the retelling of Wilhelmina Harper which are: "Kum-kwa, khi-wa, kum-kwa, khi-wa." 15 I have tried the patience and endurance of several librarians by attempting to turn up some information on the origin of this tale, but nothing has come to light at this time. Harper's story was illustrated by William Wiesner in 1967. The pictures contain jungle scenes and exotic characters which look like they came out of Walt Disney's "Jungle Book". There is no mention of the origins of the tale anywhere in the book or card catalogue.

After the "great gunny wolf" appears, he asks the child to "Sing that sweeten, gooden song again." 16 The girl responds to his request by singing, and cleverly pit-a-patting away. Weisner's pictures made this motif clearer by showing the wolf sleeping under a tree while the girl runs away. The idea that she dances away was mine, after I read the folklore transcription, which has
the pit-a-pats directly after the song. Then the wolf and the girl engage in a fascinating game of trickery. The wolf eventually finds the girl and says, "You move", to which she coquetishly replies, "O no my dear, what 'casion I move?" 17 Once again he asks for "...that sweeten, gooden song", once again she sings and moves away. On the third and final repetition of this motif the girl has moved all the way back home and shuts the gate, thereby shutting out the wolf. The tale ends abruptly with this.

I have spent more time discussing "The Gunny Wolf" than The True History of Little Golden Hood because I used it to structure the plot of my tale. My interpretation of the human drama it portrays is of the child being led astray by her own curiosity into the unknown, where she encounters the beast, perhaps her own anti-social nature. She can calm it for a while with her song, but it always returns. I wonder what will happen when again she peeps outside the gate.

An Interpretive Process

After reading both variants several times I began to explore the possibility of adding the magical hood, which I changed to a cap and witch-like grandmother of The True History of Little Golden Hood to the basic plot structure of "The Gunny Wolf". I closed the books and
developed my narrative by first trying it out on my daughter, then recording it on tape. By doing this I tried to recreate the oral storytelling experience, relying more on voice inflection and the rhythmic lyrics than description.

I spent a great deal of time rethinking the ending of "The Gunny Wolf". I found it very disturbing to imagine that wolf still lurking about in the forest. Why didn't he jump over the gate? The story seems to imply that as long as the little girl stays within father's gate she will be protected. But children are curious and they will continue to be so, even when faced with danger. They are courageous in dealing with the difficulties of growing up. Sooner or later this girl will get older and leave father's gate. What will prepare her for the wolf? What happens when she can no longer shut the gate on him?

Asking questions such as these helped me to identify my feelings about the story I wanted to write. I looked at variants of "Little Red Cap" because I had difficulty rewriting it to fit into my own personal message. I wanted to make it more magical but did not know how to go about it. I tried several things, vanishing capes, fairies, wizards, but they were too outlandish. I think you have to really get inside the world of the fairytale and see what it looks like, what things you might
encounter, explore the possibilities. Although I couldn't take my message into the world of "Little Red Cap", the world of "The Gunny Wolf" seemed to welcome it.

The message that I tried to convey in Little Golden Cap is that curiosity is a natural part of life. I wanted children to know that it's O.K. to be curious, to venture forth into the unknown. The golden cap represents the protection of parents and grandparents, those who care about the child. Love, like the sun, to me is golden and warm. The golden cap is love's golden shield, which allows the child to explore the outer and inner world, yet keeps her safe. That it is a cap worn on the head symbolizes not only the love, but also the teachings of the grandmother instilled within the child's mind.

Once I identified my message the tale evolved quickly. The beginning and ending of the tale are my own inventions, the song, rhythm and movement of the "The Gunny Wolf" are there but retold through word and image. The original draft is on pages 126 through 130. Text blocks are numbered to correspond with the first storyboard (figure 1). The final text within the final dummy begins on page 142 (figure 10) and ends on page 147 (figure 20). All figures mentioned in this chapter are in Appendix A. What I will discuss on the
following pages is the basic plot of my fairytale, how the text was altered to accommodate my visual ideas and design and how I interpreted motifs and message through line, tonal qualities, texture, use of space, page-layout and overall book design.

_Little Golden Cap_ begins by asking, "Have you heard the story of Little Red Riding Hood and the Wolf? Well, she had a cousin named Little Golden Cap and this is her story" (figure 10). I used this rather than a more traditional opening formula, such, "Once upon a time", because I have built my tale using motifs from another. This opening allowed me to establish the time and place of my tale, linking it to one familiar to most children.

The characters of the father, little girl and grandmother are outlined in the first block of text. The little girl and her father lived deep in the woods and would have been lonely if grandma had not lived nearby. She came often, bringing things that they needed and special treats for the little girl. This not only gives insights into the characters but describes their relationships and how much they depend on grandmother. In the first scene, full-page, (figure 11) the girl and her father are leaning on the fence, as if waiting for grandmother. Opposite this she appears in a round vignette, bringing a sack of food. Treats, such as toys and candy, surround her. I put them there
because, at least to my children, these things are strongly associated with the image of grandmother.

On the day of the little girl's birthday grandma brings a beautiful box that contains a golden cap. Once the child puts it on, she never takes it off, and soon came to be known as Little Golden Cap. In this block, grandma gives her special magical gift to the child. That this occurs on her birthday suggests that she is growing up; grandma is giving her something to help her as she grows and begins to explore the world. The box is prominent on this full-page; the girl looks at it with anticipation and delight. Grandmother hovers close beside her, but father looks at his mother with a puzzled expression. He knows all about her magical dabblings and wonders what she might be up to (figure 12).

At first this passage was very descriptive; it was the girl's seventh birthday, and the girl never took off the cap because she believed that her grandmother was magical, hence so was the cap. I decided to leave the birthday age up to the reader; visually she appears to be about six or seven. Grandmother's magic is established early on the half-title, full-title and dedication pages (figures 7, 8 and 9). She is shown first consulting the elves under the stars with an opened book on her lap. A golden cap with a star can be seen on one page, cryptic runes are on the other. An old elf is
speaking to the grandmother, one hand on the book; the other points to a star which appears above the title. Other elves look on or peek out at the reader.

On the full-title page the elves help grandmother weave cloth from the star's magical light. One young elf runs off the opposite page, right, dragging the cloth underneath the title, leading the eye to the far right corner, hopefully tempting the reader to turn the page. On the next page, left opposite the dedication, is a round vignette of the elves walking away from the house to the woods as the first rays of dawn fill the sky. Surrounding the dedication are stars, scissors, thread, items used by grandmother to make the cap. She appears seated on the lower right, adding the final stitches to the cap.

The feature of the girl putting the cap on and never taking it off was important to my feeling about Little Golden Cap and how I responded to her. I chose not to describe her with words because that cap really does it; it gives her a name, an identity. She appears in three vignettes, first putting on the cap, bathing with it and sleeping in it (figure 12). At the end of the story, when she no longer has the cap she seems vulnerable, unprotected.

The impetus for action begins when father has to leave home to cut wood. He instructs the child to stay
inside the gate until he returns. I placed this scene in a vignette surrounded by the fence and gate to accentuate how it keeps things out and protects her, but also cages her in (figure 13). Opposite this is a full-scene of the gate, it looms large on the page as a child might see it. Just beyond the gate is a bright red wild rose, which the girl sees no harm in stepping out to pick. But this leads to another and another and soon she is deep in the woods. I placed the gate on the right to pique the reader's curiosity. On the next page, another full scene, the opened gate appears in the foreground, with Little Golden Cap starting down the path that leads into the forest (figure 14).

Opposite this, in a vignette, the wolf appears, leaning against a tree, asking the child to sing her sweet song again. She looks over her shoulder at him, finger in mouth, thinking over the situation. On the next page (figure 15) she sings and dances; the wolf looks out at us, hands to his face, knees bent with glee. He can't believe his luck. The song and rhythms surround the three vignettes on the opposite page. In the first, Little Golden Cap dances away, while the wolf is sleeping under a tree. She moves farther and farther away. The size of the lyrics and rhythmic words around each vignette decreases as she moves away.
On the following page (figure 16) is a full scene of Little Golden Cap resting beside a tree. Suddenly she hears, PIT-PAT, PIT-PAT, PIT-PAT. The wolf peers at her from behind a tree. He asks, "Did you move away from me, my dear?" She replies, "Why no sir, why would I?" Again he asks her to sing that sweet song, which she does. Again he falls asleep, but this time she moves faster. Around each vignette; "pit-a-pat, pit a-pat, pit-a-pat," reflects the quickness of her steps, instead of just one "pit-a-pat" per vignette as before.

This time she runs to grandma's gate and locks it tight. On this page (figure 17) the gate is large on the full page scene. Opposite this is a vignette of Little Golden Cap running from the wolf who has jumped over the fence. Footprints were used to border the vignette; they appear to run about the circle. This scene sets up the suspense for the next page (figure 18). There are three vignettes. In the first, the wolf has bitten into the cap, not the girl and looks with surprise at the smoke which is beginning to curl around his face. The vignette is bordered with flames and stars. The magic of the cap has been released. The second vignette shows a pile of ash and smoke in place of the wolf, bordered by happy elves. The third depicts a broom sweeping away the wolf's ashes to the four winds, N, S, E, W, are placed around the circle like a
compass. Opposite this is a full page scene of grandmother dancing with Little Golden Cap, who is now capless, through the woods.

Grandmother returns the child to her worried father, (figure 19) they embrace within a large vignette surrounded by hearts and flowers. Little Golden Cap promises never to leave home again. Opposite this grandmother appears in a full page scene making another golden cap, "...just in case." Following this (figure 20) is a textless full page showing grandmother's house in the distance, behind the trees. Elves are entering the house, some peer out, waving goodbye.

The final storyboard was worked out after much deliberation about how best to visualize characters and setting, how to design the book to convey the emotional content, set up suspense and capture the rhythm of the narrative. I began by sketching characters (figure 4); the wolf was first to appear on my sketch pad. He is the only character that stayed the same throughout. He wore a big fedora, large glasses, a bold tie, pants and vest the first time I drew him, and has insisted on wearing them ever since. He is a comical character to me, although also a bit frightening. Although he doesn't really trick Little Golden Cap, he doesn't reveal his true intentions- which she suspects, until the end
when he jumps over the gate and chases her. He doesn't frighten me until then.

Little Golden Cap took forever to develop. At first she was very detailed, with long hair in ponytails. She has always worn overalls. Her age was a problem; at first she looked too old, about ten or twelve. I did some figure studies using my four-year-old daughter and her friends who were a bit older; this really helped me to capture the spirit of Little Golden Cap. One night she finally appeared on the storyboard, not so detailed, with shoulder-length dishwater-blonde hair, blue eyes and an impish grin. She is a good-natured child, and though she may be a bit naive, she's also clever. Little Golden Cap is a curious child who wants to discover life beyond the gate and does it, without seeing any harm. She is carried away by curiosity, represented by the flowers that lead her deeper and deeper into the woods. When she encounters the wolf she is aware that he may be dangerous, and tries to trick him. Although clever, she is still a child and in the end is saved by wearing the magic cap. She is a fun character; I enjoyed drawing her. I almost see myself in that puckish face.

The grandmother came next, looking much like my mother-in-law who wears glasses and loves to sew. She is quite magical; she can make wonderful things of
scraps and odd things around the house. I suspect that sometimes she has an elf or two in her old antique trunk. My grandmother was also like that and always had sweets and toys for me when I visited. She once told me about elves, how you could see them in the woods just outside the house if you woke up at sunrise. Elves have always been part of my life. The elves in this story are a cross between those lovingly described by J.R.R. Tolkien and my childish images of them.

The father was last to appear and I'm still not quite sure about him. He looks a bit like my husband, but more like my father. He doesn't have as much personality as the other characters. He is lonely and loves his daughter very much. He depends on his mother to help raise the little girl but he's a bit concerned about her involvement with the elves and magic. He wears overalls, a flannel shirt and a hunting hat. My characters are dressed in clothes that could almost belong to any time. They look and act like country people, living simply off the land.

Nature plays a major role in my fairytale. The characters are close to it; they live in log cabins, travel by walking on dirt paths through the forest. It is the place where the supernatural comes in contact with the human. Grandmother's cabin is similar to the hut in the woods; she is close to the forest, in touch
with its magical inhabitants. In choosing the setting for my tale, I wanted to emphasize the magic of the forest. On the half-title I made the trees shadowed and wispy, branches curling upward randomly in the background. One branch of a foreground tree arches over the stars and title. Arches and circles were used in page layouts because they lend themselves more to nature than harsh geometrical shapes.

The vignettes appear in two ways; either as one large or three smaller circles. Each vignette is bordered with objects that relate to what is happening inside; they add meaning rather than mere decoration. The large circles contain scenes that are important, but that somehow needed to be softened by distance, or set apart. Scenes that fill one page needed the space to set the tone or describe what is taking place. By placing vignettes opposite the full scene I could get all story elements in, and at the same time play with the rhythm of the narrative.

In writing this tale I discovered that it is possible for a modern bard to tell her tale by weaving traditional motifs and features into the fabric of her own imagination. Artist/illustrators like William Stieg and Mercer Mayer to mention only a few have done this well. But there are limits. As a writer and illustrator you must not only know your story but be familiar with
the world you want to create. Who are the characters, what are they experiencing, how do they or will they react to situations? To be able to answer these questions you have to know your characters well, their personalities, how they move, smile, laugh, dance etc. When sketching, if the character needed to smile, I found myself smiling as I drew. If an arm was raised, mine was too. My husband thought I was bananas, but by identifying closely with each character I tried to capture its spirit and make the story more meaningful.

As the storyboard and dummy may suggest, this project has only just begun. Many important decisions would need to take place now if I were to make this into a book. Someday I will. For now, I have learned to weave a fairytale that I am happy with. It's really my story, not something just written for a child. My visualization process took a long time, too long perhaps, but once I identified the message, my message, things came together quickly. I have not mentioned tonal qualities or use of color as this is just a storyboard, and those things would evolve later, after the final lay-outs were made and the dummy finished with the calligraphy in place. My plans for the dummy are to do the text with calligraphy, I'm not sure which hand as yet, something light, Italic but not too stylish, simple like the handwriting of Little Golden Cap or that
of her grandmother; similar to my grandmother's beautiful handwriting in her old school books. Lines would be done in pen and ink, soft and thin, some cross-hatching and texture, dry-point on the hat box, etc. I will build up tones with water color before the ink, molding the tones. Light and shadow are important to the magic of the tale, so I will use this when considering tones. The cover will be cloth bound, the title sewn with golds against blue, surrounded by stars. The title will arch over the golden cap. The hand sewn cover will provide a tactile quality, as well as linking it to the making of the cap which grandmother does on the preliminary pages. Some day this book will be finished and it will lead to another and another...
NOTES FOR CHAPTER III

1. Luthi, Max. The Fairytale as Art Form and Portrait of Man. Indiana University Press, 1984, pp.75


7. Ibid. pp. 126

8. Ibid. pp. 15

9. Ibid. pp. 17

10. Ibid. pp. 172-175


12. Ibid

13. Ibid


17. Ibid
CHAPTER IV
IMPLICATIONS FOR TEACHING
"A good picturebook has the potential for a transcendental experience, a carrying away beyond the stuff of the making into a state of mind where new and personal meanings can take shape. It is a medium for seeing the world in a partially novel fashion, for a unique sensually-intellectual experience we call esthetic...Unlike a work of literature, a picturebook is not read – it is experienced."

Kenneth Marantz

After exploring the artistic interpretation of traditional fairytale motifs in the fairytale picturebook I wanted to apply my ideas by developing an instructional unit within an elementary school book arts program. The classroom selected to participate in this unit consisted of first and second grade students who were part of an informal education program which uses literature as an integral part of the curriculum. They had previously been exposed to fairytales and wanted to make fairytale picturebooks.

Interpretation Through Drama

My first objective was to make students aware of the "unique sensually-intellectual" esthetic experience of the fairytale picturebook, by looking at the emotional content of the pictures, discussing how they transported us to another time and place, how we were able to step into the tale and share the experience of the hero.
In doing this we went "beyond the stuff of the making", to focus on the visual drama.

To reinforce this I led the students in a dramatic improvisational activity which we called, "The Island of Enchantment". We imagined ourselves onboard a magical ship, on our way the Island of Enchantment. Looking through the "portholes" the students described what they saw. Crystal castles, dragons and gallant knights, kings, queens and princesses, fairies and wizards were some of the things mentioned. Also described were magical objects, rings, wands and crowns. Questions such as: "What does the king look like? What kind of clothes does he wear, what color are they? How high is the castle?", were used to help the students visualize the island and its inhabitants.

Following this we divided into small groups for an improvisational role play. Students were each given props and cards with a fairytale character written on it. These were not named, they were general, such as king, queen, knights and dragon in one group. They were given a situation to act out. For example, in the "dragon" group the situation was that the dragon snored all night and kept the king and queen awake. The students not only had a situation, they had a problem to solve. Later, students shared their dramatizations. I used this activity to discuss expression and gesture,
how these enhanced the words of the actors. Students also described how they felt while in role, how this affected the way they walked and moved. This extended their understanding of fairytale characters and provided a frame of reference for writing and drawing, building a foundation for visual interpretation.

The same small groups used their improvisations to write the script for a "fairytale radio show". By doing this students had experience with the form and narrative style of the traditional fairytale. What they had previously conveyed with gesture and dialogue they now put into words and sound. The narrative form and style came naturally to them as they had previously been exposed to it. This activity reinforced what they already knew about fairytales and gave them confidence in their abilities as storytellers.

**Shape Books and Storyboards**

My second objective was to teach students how to use the storyboard as a way to organize their text and pictures, and to help them develop an understanding of how text and image combine to tell a story. Prior to this unit the students had watched a film distributed by Weston Woods on Steven Kellogg which showed the steps involved in the making and publication of *The Island of the Skog*. Because of this they were familiar with the
storyboard and dummy and willing to use these to revise their story and picture ideas. The classroom teacher had made blank books in the form of dragons, crowns and slippers; symbols from the three fairytale improvisations to stimulate student interest in fairytale writing. I had asked the students to draw characters and scenes that came to mind as they wrote.

Once the stories were written, I introduced the storyboard. I was working on my own storyboard and drew it on large chart paper as an example. I discussed the storyboard as a tool for planning a picturebook. By cutting out some text and images, arranging them in various ways, I discussed factors which contribute to the decision-making process, such as amount of text, how much of the page will have pictures; when do you want a double-spread or if there are several things happening at once will you use vignettes?

We discussed how to break up the text. I suggested that if you have a bunch of sentences that go together, if you can visualize one scene or a few related scenes for vignettes, that might be a way to group the words. Since they had already done some drawings during their writing, most students were able to make complete storyboards. Those having difficulty also had trouble writing. I worked individually with them, extending the ideas they had, having them tell me the story. With
these students the storyboard enabled them not only to plan a book but to sequence their story ideas. The sample in Appendix B (figure 21) is from a student who had difficulty getting his ideas in order. After I worked with him he began to see the connection between his drawings and the story. By drawing the episodes in sequence he used the storyboard as a prop for writing. When we began this activity he had little confidence in his ability to either draw or write. But after he started sequencing his ideas through rough sketches his confidence increased. He was proud of his work and enjoyed finishing his book. (See Appendix B, figure 22)

The Title and Dedication Page

Students were given the opportunity to explore the possibilities of three types of media (stencil, collage and crayon resist) while making the title and dedication pages of their books. They were given rectangular pieces of white paper to practice on. Students at this age need much direction, so I gave them a guide to help them plan their pages. They were free to design the pages in any way they chose, but the guide helped them to get started. Most students followed the guide for the title page, but came up with their own ideas for the dedication.
While working on ideas for the title and dedication pages we discussed how to use images and symbols to convey meaning. For example, I held up a crown and asked, "What do you think of when you see this?" They responded with king, queen, prince, princess. We talked about how color is used to convey mood; warm colors are used for warm, happy feelings, cool colors and shadow can convey sadness or evil. The students had previously discussed this while looking at fairytale picturebooks and had also noted instances in which cool colors were used to convey magic, or a range of other emotions. These students were aware that color could be used in a variety of ways, but needed a starting point for their own artistic interpretations.

Making Fairytale Picturebooks

My objective at this point was to encourage students to convey the emotional content of their fairytales through the combination of words and pictures, by allowing the pictures to describe what the text does not. To do this we looked at fairytale picturebooks and talked about how the artist used pictures to describe the tale. I showed them a book I had made, entitled The Three Daughters, and discussed how I extended the world of the tale by depicting objects not described in the text. Paul O. Zelinski commented on this when asked
about the chamber pot below the bed of the father and stepmother in Hansel and Gretel: "The fact that there's a chamber pot doesn't bear on the character of the people in particular, but it does fill out the world of that household. They would have had a chamber pot." 2

To allow students to begin trying out their ideas about combining text and image we sewed blank books based on the number of pages they had planned on the storyboard, inserting extra pages for tucking into the binding and end sheets. The classroom teacher and I decided that this blank book would be used to design the final arrangement of the book, like a dummy, but instead of making another book, we used this one by gluing in text, illustrations and borders. With older students we would normally use the dummy to plan the final book, but at this age I felt that the students had already revised several times, from the shape book to storyboard, then from the storyboard to penciling in the final lay out. The teacher suggested that the students needed to complete the book at this point to retain interest in the project.

After sewing the blank books the students began to plan their page lay outs, following the storyboard. Many students revised their ideas. We talked about the role of the publisher, who helps the author/illustrator design the book by discussing their design ideas.
looking at the text, making sure that the pictures convey the story. I acted as publisher, the children as authors and illustrators. I worked with each student to help plan the books. Some students knew exactly what they wanted to do, others needed some feedback on design ideas. When conferencing with students I asked them to identify what was most important about each block of text. Once they identified this, we talked about how the scene would look, setting, characters, colors and media choice. Then the student indicated where the text and image would be placed, deciding if they wanted to establish a pattern. For example, one girl had dictated a version of "Cinderella" that seemed more descriptive than Perrault's! We discussed what she might want to leave to image and still retain the story narrative. Since several different things happened at once on one block of text she decided to use vignettes rather than full page illustrations. (See Appendix B, Story B, figures 29 through 36.)

Once the books had been planned in pencil the students were given their typed text, which they cut apart and glued in place. The illustrations were done in a variety of media: watercolor, crayon resist, collage or colored pencils. Students tended to chose the media that they felt most comfortable using, although several tried new techniques that they thought
would be more appropriate to their stories. One student had not done much with collage before, but after trying it he decided it would work well in a scene where objects were important. In other scenes he used marker and crayon.

Once the text and pictures were in place some students wanted to make borders. Most of these used construction paper and foil wrapping paper scraps for this, rather than doing a more detailed border. They had had experience with this earlier, they had made several "big books" as a class. Each student designed one page and they all did very detailed borders of objects that related to the central image. I was surprised that they did not choose to do this in their fairytale picturebooks. At this point in the project the students wanted to finish the books and making detailed borders would have taken more time. They had done so much with page lay out that perhaps they did not feel a need to use the borders to express their visual ideas. A few students who used rectangular full-page illustrations did do detailed borders.

Once the contents were finished they were tucked inside a non-adhesive binding. The covers had been marbled earlier using the Persian technique. Wood blocks were carved with nails and printed on a small proof press by each student for the cover title,
author's name and illustration. These were printed on white paper, rather than directly on the marbled covers as I had planned, because the carvings were light and became lost on the marbled design. The prints were allowed to dry, then cut out and mounted onto the covers.

Observations

From the interest that these students conveyed by their enthusiasm, animated conversations and lively group discussions it soon became obvious they not only did they enjoy fairytale picturebooks, they also internalized motifs, lifting them out of the traditional tale and into their own personal experience. The majority of the tales were loosely based on the group improvisation themes. These were: "The Frog Prince", "The Snoring Dragon" and "Cinderella".

Some children borrowed motifs from their favorite fairytales, but in such a unique way that it was hard to tell which tale they sprang from. For example, two students wrote about a king who had an eating problem, but each tale was very different. In one, the eating problem was finally solved with a magic pill; in the other the king exploded, turned into applesauce and rotted.
Even students within the same improvisation group had different interpretations. Two students from "The Frog Prince" group wrote very different stories. One student wrote about a king who lost his crown and bought a new one. The new one was magical. The king met a princess who was rude to him so he turned her into a frog. He explored the possibility of switching fates, instead of the prince of king being turned into a frog, the rude princess gets what she deserves. The other student wrote about a prince who did not listen when his parents warned him not to go into the forest. While in the forest he met a fairy who turned him into a frog. A princess came along and kissed him and changed the frog back into a prince. They got married and lived happily ever after. She retained the disenchantment motif, but provided a reason for the enchantment of the prince.

The dragon improvisation provided stimulus not only for the group participants but for most of the boys in the class. Some were dragon-slayer tales but one had an unusual twist, reminiscent of Kenneth Grahame's, The Reluctant Dragon. In this boy's tale the knight, "who had never fought a dragon" asked a dragon, "who had never fought a knight" to have a fight. They practiced but it didn't always work out. They fought on the day planned but the queen stopped them by yelling, "Halt!"
She went to them and held out a book. "The next day they started a barbecue service".

Another boy wrote a wonderful tale about a boy that loved dragons. He went to camp and was made fun of by the other kids. Then he went to his grandparents. While there he went for a walk in the woods and found a cave. Inside the cave, "There was two ways to go." He followed the light and saw a dragon. Under the dragon was a cat, about to be eaten. The boy "...sneaked up to the dragon. He was scared." The boy then grabbed the cat and ran off. The tale ends with, "The cat and the boy got away and the boy was allowed to keep the cat!"

Although we can find a trace of the traditional dragon slayer motif in this, it is a very sensitive story. This child not only had a good sense of story but was able to use a traditional motif as a vehicle for self-expression. Catherine Storr, a psychiatrist and writer supports this idea:

"This is what children can imbibe unconsciously from stories; stories about surviving in an unsentimental society, stories about growing out of the nursery and learning how to be an independent, thinking and feeling adult. From these stories they will learn how to construct the mythology about themselves and their lives which they will need to keep them sane."

**Three Interpretations of "Cinderella"**

Most of the girls in the class chose to use the "Cinderella" tale as the basis for their own writing.
They had looked at several variants, such as Marica Brown's "free translation" of Perrault's, Cinderella, the English Tattercoats, illustrated by Diane Goode and the Chinese Yeh Shin. The Russian "Vasilisa" had been read to them. The variants enabled the children to choose from a wide range of motifs and features while creating their own tales. Each student visualized the tale differently, placing more emphasis on some features than others. In Appendix B (figures 23 through 43) are pictures from three different "Cinderella" tales. For easy reference I have labeled each story "A", "B" and "C".

Story "A" (figure 24) begins with a picture of Cinderella, her stepmother and two stepsisters. The stepmother, far left, frowns; possibly at her stepdaughter. The mouths of the stepsisters were drawn with straight horizontal lines. Only Cinderella wears a smile, despite the bucket and sponge held in her hands. She appears to be smaller than the other figures. In the background are flowers and a hill.

In story "B" (figure 30) Cinderella is shown with a smile although she is dressed in rags and holding a broom. She appears to be standing on something brick, perhaps the fireplace, prominetly placed in the center of the picture. In "C" (figure 37) Cinderella peers out
from her attic window. She is small and difficult to see. The house is placed in the center of the page.

At the beginning of a fairytale the setting and hero are usually outlined, as well as secondary figures that relate to the hero. All three students used the same tale, the same beginning, yet each retold it differently with words and image. In the first picture of "A" we see the whole group and their personalities, in "B" the deprivation of Cinderella and her cheerfulness in spite of it, in "C", her isolation.

The next episode in all three books depicts Cinderella's sadness when she is told that she can not attend the royal ball. In "A" (figure 25) the stepsisters are smiling and now Cinderella frowns. In "B" (figure 31) Cinderella seems to be kneeling on the bricks. In "C" (figure 38) she kneels with hands together as if begging the stepmother (left edge) to allow her to go to the ball. Opposite this, each girl portrayed Cinderella helping the stepsisters get ready. Two used vignettes (story "A" and and "C"), the other used a full page scene of the stepsisters in front of the mirror. ("B")

Next the fairy godmother appears. In story "A" (figure 26) the fairy godmother waves a magic wand over Cinderella's head. In story "B" (figure 32) birds are making a fancy dress. Opposite this a large pumpkin
waits to transport Cinderella to the ball. Story "C" (figure 39) places emphasis on the stepsisters leaving Cinderella behind to go to the ball, before the fairy godmother appears on the opposite page. In story "C" (figure 40) six vignettes are used to show the magical transformations involved in getting Cinderella ready for the ball.

In story "A" (figure 26) three vignettes are used to show Cinderella at the ball, then the clock strikes twelve and she runs, leaving her slipper behind. Story "C" (figure 41) uses similar ideas but has a large scene of the prince and Cinderella at the refreshment table (note the two cups of coffee!), then two vignettes, one of the clock, the other of the girl running down the stairs. The slashes around the small slipper on the stair appear to be almost a comic book convention she had picked up on, to indicate the lost slipper. Story "B" (figures 33 and 34) takes this episode at a more leisurely pace, using four pages instead of vignettes. Cinderella is shown getting into the carriage, opposite this she is portrayed dancing "...all over the floor" with the prince. In the next scene she runs down the steps to the waiting carriage. Opposite this she is inside the house. The sky is huge and dark and filled with stars.
In story "C" there are two balls, in the others only one. This story could have been influenced by Perrault's tale, in which there are two balls. In "C", (figure 42) Cinderella frowns at her stepsister when hearing about the handsome prince. Then smiles on the opposite page, the coach pulled by a truck can be seen behind her within a square, which is possibly a window. She promises that this time she will not lose her slipper. In the next scene (figure 43) a smiling Cinderella stands beside the prince, facing the king, who appears to be distanced from them by his thrown. The prince tells his father, "I will marry this girl". Opposite this the happy couple are smiling, facing each other, within an oval borderd by flowers.

In story "B" (figure 35) a "Knock, knock" announces the arrival the palace guard who wants "...every lady in this house to put on this slipper". The guard is shown holding the small slipper up to one of the stepsisters, the other is descending down the stairs. Both have large smiles. Opposite this the guard, now much smaller, kneels in front of Cinderella as she descends the stairs. In story "A" (figure 27) this episode is portrayed with three vignettes. Two of them contain the stepsister's unshod feet, on the third, Cinderella's foot, is the slipper. The last scene in story "A" (figure 28) is of Cinderella with a wedding bouquet.
The same scene in "B" (figure 36) shows Cinderella and the prince facing each other with outstretched arms underneath an elaborate chandelier. Opposite this a castle with a small slipper left on the step and a large one in the foreground surround the words, "The End", symbolically bringing the tale to a close by bringing the two slippers together. The castle and two slippers were also used on the title page in reversed order. (figure 29) This provides a visual opening and closing, used much like the traditional opening and closing formulas.

In sharing variants of the same tale, the classroom teacher had provided her students with a variety of motifs and features on which they could weave their own tales. Visual interpretations were influenced by these, story "B" is clearly from Disney's version and story "C", from Marcia Brown's retelling. Story "A" is an individual retelling of Perrault's tale, which like many other retellings, has one ball instead of two.

Students also had the opportunity to explore a variety of design approaches; they were shown double-page spreads, full page illustrations, vignettes and borders. By exploring media and design options and learning to make decisions based on what they felt to be most important to the story, all of these students
demonstrated that they had begun to develop skills and insights into the process of visual interpretation.

NOTES FOR CHAPTER IV


3. Storr, Catherine. "Folk and Fairy Tales". Children's Literature in Education, Volume 17, #1, Spring 1986, pp. 78
REFLECTIONS
Picasso once told of an experience he had while looking at an exhibit of African masks at the Trocadero museum. At first the exhibit depressed him but he forced himself to stay and study the masks:

"Men had made these masks and other objects for a sacred purpose, a magical purpose, as a kind of mediation between themselves and the unknown hostile forces that surrounded them, in order to overcome their fear and horror by giving it a form and an image. Painting isn't an aesthetic operation; it's a form of magic, designed as a mediator between the strange hostile world and us, a way of seizing the power by giving form to our terrors as well as our desires. When I came to this realization, I knew I had found my way." 1

The artistic interpretation of traditional fairytale motifs is, to me, a form of magic. Although we can speculate about the origin of the visual ideas, no one, not even the artist is totally aware of where the images come from. The process of interpretation is magical and like magic it is unpredictable. If you try to summon it, nothing happens, when you don't, it comes unbidden.

I have experienced this time and time again in my own interpretive process. Two years ago I began writing and drawing with the intent to develop a good dummy, worthy of production. I had wanted to publish the book under the guidance of Robert Tauber, Director of The Logan Elm Press and Papermill, The Arts-of-the-Book Laboratory of The College of the Arts, Department of Art Education at The Ohio State University. I began taking
independent study courses to foster skills in writing, picturebook conception—developing visual ideas based on interpretation of text, and the book arts.

Although I did not produce a dummy worthy of publication, I learned a great deal about the form and symbolism of traditional fairytales and how motifs are interpreted through words and image in fairytale picture books. While working with Robert Tauber at The Logan Elm Press I designed, typeset and printed a broadside, which is a long, narrow mass of text that was once used to convey information. I had previously studied woodcuts with Professor Sidney Chafetz and tried out my newly-acquired skills to illustrate the text. So I did publish something at the Logan Elm Press!

I also had the opportunity to do independent study under the direction of Robert Tauber at The Barrington Book Arts Laboratory. The laboratory setting provided elementary school students with an opportunity to learn a variety of book arts skills such as binding, printing, marbling and papermaking, publish their own work and become authors and illustrators. After one year of independent study I was assigned as a graduate teaching assistant to support the book arts program and assist Nan Riley, part-time director. During my two years at The Barrington Book Arts Laboratory I explored a variety of teaching techniques and book arts projects.
My academic study was focused on the arts-of-the-book and children's literature. I was permitted to take independent studies related to my interest in the fairytale picturebook. From my independent studies and my work at The Barrington Book Arts Laboratory I generated the problems that structured the scope of this thesis.

I narrowed my focus to the artistic interpretation of fairytale motifs because I discovered after intensive research and soul searching that I really wanted to get to the heart of this process for my own development as an author/illustrator, as much as I wanted to encourage it with children. In narrowing my focus many problems related to the fairytale picturebook were not addressed.

I had planned to write one chapter on trends and issues, discussing the development of the fairytale picturebook in America—which did not begin to flourish until the 1950's as a result of local library and Federal funding. There were many reasons for this, most important was the ambivalent attitude toward the fairytale, which still persists. Reasons for ambivalence were reflected in issues relating to sexism and violence that critics of the genre raised. There was much concern about redoubling these negative elements in picturebooks. In response to such criticism I referred to a section simply titled, "Problems", from
Max Luthi's, *The Fairytale as Art Form and Portrait of Man*. In this section Luthi discusses the problems critics raise about fairytales, refuting them with the portrait of man contained within the fairytale, that in its entirety it is "...a mirror of human existence and human possibilities." 2

The fairytale picturebook, rather than redoubling sexism and violence, puts these into perspective, it visually portrays the otherworld, often setting it in another time and place, capturing the spirit of that time. The fairytale is not concerned with sexism, its concerned with humanity. Those who look for sexism in fairytales may find it, but they will see nothing else. A princess may appear to be beautiful and passive, as in "Sleeping Beauty", but she is much more. She represents all adolescent women who, after entering into womanhood, seem to be surrounded by a hedge of thorns, withdrawn from the world. Her beauty is used to convey an inner quality that we all strive for, an otherworldly goodness and perfection.

The depiction of violence and evil does not, as some believe, endanger the child's tender psyche. There is plenty of it on television and in movies, violence that has no rhyme or reason. I am not saying that violence is good for children, I merely wish to point out that it is there and they see it in large amounts. Violence and
evil in the fairytale are there to emphasize the human drama. It is there for a reason, and never works against the hero for long. By seeing the evil thing one fears the child has something concrete, the monster is permanently fixed on the page, it is not going to crawl out from under the bed or jump out of the closet. And that monster is defeated, right before the child’s eyes. Celebrations usually follow. Thus, the violence in fairytale picturebooks is frozen on the page, a hand with dagger may be raised but it will never fall. This allows the child to identify visually and emotionally with the hero, giving form to his fears and vicariously allowing him to overcome them, helping him slay his own dragons.

I had wanted to discuss the picturebook as an art object, its characteristics and possibilities, but decided to do this within my chapter on artistic interpretation. Dr. Kenneth Marantz, former chair of the Department of Art Education, has written extensively on this subject, to my mind with more eloquence and honesty than anyone else in the field. I have used his ideas about the picturebook as an art object to develop instructional activities in bookmaking at the elementary level and will continue to do so as I plan instructional units for The Franklinton Book Arts Laboratory, where I will be working next fall as a resource teacher.
Recommendations

"Magic has nothing to do with airy fairies with guazy wings who grant wishes to good children. Magic is dangerous stuff. If it were not, it would have no power. There is magic in the human imagination." 3

I have several recommendations for the future application of this study. First I suggest that teachers and parents involve children with fairytale picturebooks. They extend the experience of the tale "...into a state of mind where new and personal meanings can take shape." They allow children and adults to step into the enchantment. The picturebook format, rather than the illustrated,

"...extends from its most modest role as mere explanation of text to its highest possible achievement, when it enlightens spiritually and mentally." 4

I also suggest that the fairytale picturebook can be used as a pedagogical tool to facilitate the development of sense of story (Applebee, 1981), providing students with a foundation for understanding other literary forms. The fairytale meets the young student at his developmental level. Characters are either good or bad, the plot is linear and easy to follow, repetitions allow the student to predict events and outcomes.

The picturebook reinforces this with visual symbols, kings wear crowns, castles are high, etc. Yet, they go beyond these to stretch the imagination and convey the
emotional content of the tale. Beauty is common to all fairytales, representing the spiritual perfection man strives for. Fairytales picturebooks reflect this not only in individual pictures but in the total design and craftsmanship. They are beautiful art objects and children should be helped to appreciate them as such.

At the college level I would like to suggest that a connection be established between the College of Education, Department of Early and Middle Childhood and the College of the Arts, Department of Art Education at The Ohio State University, that would allow for an exchange of knowledge and expertise between the two departments in the areas of the book arts and the picturebook. In addition to this undergraduates and graduate students in education should be encouraged to take courses and workshops offered at The Logan Elm Press, to gain an understanding and appreciation of the arts-of-the-book. Particularly in early and middle childhood education the picturebook is prominent, and often used as a model for student bookmaking activities. By taking courses and workshops in the arts-of-the-book, education students would gain skills and insights from a variety of bookmaking activities which they could apply to the classroom.
"The Road goes ever on and on
   Down from the door where it began
Now far ahead the Road has gone,
   And I must follow, if I can,
Pursuing it with eager feet
   Until it joins some larger way
Where many paths and errands meet,
   And whither then? I cannot say say."

From The Fellowship of The Ring
by J.R.R. Tolkien

The "Road" of my interest in the fairytale picturebook will "go on and on". It has already gone far ahead of me, there are many facets to uncover, skills to develop and a book, Little Golden Cap, that awaits its completed form and binding. I started down this road by identifying the following problems: 1. Can the symbolism and form of traditional fairytales be interpreted through the combination of words and images to reflect an artist's personal message? What are the limits in doing so? 2. What value does the fairytale picturebook hold for children as an art form?

These problems were identified as a result of my own exploration into the nature of artistic interpretation and my work with elementary students. They were intended to be addressed, discussed but not answered. The purpose of this study was to explore the nature of
artistic interpretation to stimulate my own interpretive process. I began asking myself why I wanted to make a fairytale picturebook, why was it so important to me, and why did I chose to borrow motifs to tell my own tale? As I mentioned in chapter 3, I wasn't satisfied with the message I found in "Little Red Cap". I wanted to use motifs to convey my own message. After the tale had been written, as I seriously began to visualize the story, I discovered that in trying out visual ideas and designs I had not considered the symbolism and message of the story— which was why I was unhappy with my first storyboards.

I went to the library and began to search for picturebooks that had been written and illustrated by the same person, that borrowed motifs to tell an original tale but in the traditional narrative style. Mercer Mayer's, East of the Sun and West of the Moon, had done this well, and became my inspiration. Mayer's book helped me form ideas about the first problem, that it was indeed possible for an artist to use word and image to tell his own message, by borrowing traditional motifs. Mayer's story and visualization is honest and consistant. It works because it is his creation, his personal message. He understands the motifs and uses them well. Although a retelling, Trina Schart Hyman's
interpretive visualization of Saint George and the Dragon captured my imagination and extended ideas about using end pages, title and dedication pages to set the tone of the tale.

Why do I want to make fairytale picturebooks? Is it nostalgia, do I just want to visualize my favorite tales for my own children, or is it to pass on what I have learned from them? I have answered this question, at least for the present. I think that fairytales, particularly those of the Grimms, are at the very core of our society. We hear them as children, due to the odd notion that they belong in the nursery, although they were told for centuries to people of all ages. We not only hear them as children, we remember them as adults. They give us hopes and dreams, shaping our "personal mythologies", our views of ourselves.

As an amateur artist and storyteller I want to bring my personal visions to the fairytale, to recreate the sense of magic I had about everything as a child. The beauty of the fairytale, if honestly portrayed, extends from the child in us to the child who experiences it, pouring over images, lingering here and there, wondering and fantasizing, stepping into the enchantment. As artists, sensitive to beauty in whatever form we perceive it, we reach beyond ourselves, stretching our souls to heavens. And then we wait... for our visions.
Little Golden Cap will be finished, soon I think, because it would be great to use with students to discuss artistic interpretation and book design. Just as Little Golden Cap was lead into the woods by following one flower which lead to another and another, I have been lead into bookmaking by one story idea and another and another... Some day, in the far distant future I hope to publish a fairytale picturebook. But for now, I am enthusiastically developing a book arts program for the Franklinton Literature Based Alternative Elementary School, in the Columbus Public School System.

"And whither then? I can not say."
NOTES FOR REFLECTIONS


2. Luthi, Max. The Fairytale as Art Form and Portrait of Man. Indiana University Press, 1984, pp. 165

3. Storr, Catherine. Ibid.


REFERENCE LIST

Reference Books


Reference Books Continued


Picture Books

Listed alphabetically by illustrators. Place of publication is New York unless specified otherwise.


17. *Rumpiestilskin*.

19. Little Red Cap.

Articles


9. May, Jill P. "Illustration as Interpretation: Trina Hyman's Folk Tales", ChLA


APPENDIX A
Little Golden Cap

By Jennie Cross

Have you heard the story of Little Red Riding Hood and the Wolf? Well, she had a cousin named Little Golden Cap and this is her story.

A man and his daughter once lived deep in the woods. They had few visitors and would have been terribly lonely if Grandma had not lived nearby. She came often, bringing things that they needed from town and special treats for the little girl.

On the day of her seventh birthday Grandma came with a beautiful box. Inside was a golden cap. Now, some folks believe that Grandmothers have a special kind of magic and our little girl was one of them. She put that hat right on and never took it off, not even in the bathtub. So, it's not surprising that everyone called her, Little Golden Cap.

One day, Little Golden Cap's father went into the forest to cut wood for the fire. He told her to stay close to the house and never, for ANY reason, to go outside the gate.

Little Golden Cap was picking wildflowers for Grandma when she spotted a bloom just outside the gate. It wasn't far, so she saw no harm in stepping out to pick it. Up ahead was another and another and soon Little Golden Cap was deep in the woods.
As she picked the flowers she sang a little song, which attracted the attention of a nearby wolf. "Sing that sweet song again, my dear", he said.

So she sang, "Tray, bla-tray, bla-cum qua, ki-mo". And while she sang she danced, "Pit-a-pat, Pit-a-pat, Pit-a-pat, Pit-a-pat", until she had moved far away and the wolf was out of sight.

(6)

Feeling pleased with herself, Little Golden Cap wandered about picking flowers and forgot all about the wolf. That is, until she heard a familiar, "Pit-pat, Pit-pat, Pit-pat".

(8)

"Did you move away from me, my dear?", asked the wolf.
"Why, no sir", said Little Golden Cap, "Why would I?"

"Sing that sweet song again."

So she sang, "Tray-bla, tray-bla, cum-qua, ki-mo", and danced, "Pit-a-pat, Pit-a-pat, Pit-a-pat, Pit-a-pat", until she had moved far away and the wolf was out of sight.

(10)

She rested by a tree and forgot all about the wolf. That is, until she heard a familiar, "Pit-pat, Pit-pat, Pit-pat".

"Did you move away from me, my dear?", asked the wolf.
"Why, no sir", said Little Golden Cap, "Why would I?"

"Sing that sweet song again".

So she sang, "Tray-bla, tray-bla, cum-qua, ki-mo", and danced, "Pit-a-pat, Pit-a-pat, Pit-a-pat, Pit-a-pat", right up to grandma's gate. She ran in and locked it tight.

(12)
But the trickster was not to be tricked. He went, "Whoosh", over the gate and chased that poor child around and around ...
(14)

and he caught that golden cap in his sharp teeth!

That would have been the end of her, but for that wonderful magic cap, because when the wolf bit into it, it burst into flames! He dove into the lake to cool himself, forgetting that he couldn't swim. So he drowned, and I say, "Good Riddance!"
(16)

As for Little Golden Cap, she had tea and cookies with Grandma and then went home to her father.
(19)

She promised never to go outside the gate as long as she lived.
(20)

But Grandma made another magic golden cap...

just in case.
(22)
Figure 1

Storyboard for Little Golden Cap

First Draft
Figure 2

Sketch Incorporating Dance Movement
Figure 3

Book Design Sketch

Influenced by King Grisley-Beard

by Maurice Sendak
Presenting
Little Golden Cap

Have you heard

enlarged
iluminates
"H"

Figure 3
Figure 4

Character Sketches
Figure 5

Storyboard for Little Golden Cap

Second Draft
Figure 5
Figures 6 through 20

Pages from Final Dummy of Little Golden Cap

Original Text Altered
Figure 6
Front and Back Cover
of Final Dummy
Figure 7
Marbled End Sheet and Half-Title Page
of Dummy
Figure 8
Title-Page Double-Spread
of Dummy
Little Golden Cap
Figure 9
Copyright Page and Dedication Page of Dummy
To Katie and Emily and their two magical grandmothers

Figure 9
Figure 10

Introduction to Little Golden Cap

Dummy Pages 1 and 2
Have you heard the story of Little Golden C.O.P.?
She had a cousin named Yellow.
And this is her story.
Figure 11

Dummy Pages 3 and 4
A man and his daughter once lived deep in the woods. They had few visitors and would have been terribly lonely if Grandma had not lived nearby.

She came often bringing things they needed and special treats for the little girl.
Figure 12

Dummy Pages 5 and 6
On the day of her birthday, Grandma came with a beautiful box. Inside was a golden cap.

She put that cap right on and never took it off.

not even in the bathtub
not even at night

So it's not surprising that she came to be called Little Golden Cap.

Figure 12
One day Little Golden Cap's father went into the forest to cut wood.

Little Golden Cap was picking wildflowers when she spied a bloom just beyond the gate. It wasn't far so she saw no harm in stepping out to pick it.

He told her to stay close to the house and NEVER, for ANY reason, to go outside the gate.

Figure 13
Figure 14

Dummy Pages 9 and 10
As she picked the flowers, she sang a little song.

which attracted the attention of a nearby wolf.

"Sing that sweet song again, my dear," he said.

Up ahead was another and another, and soon Little Golden Cup was deep in the woods.

Figure 14
Figure 15

 Dummy Pages 11 and 12
Figure 16

Dummy Pages 13 and 14
"Pit-a-Pat! Pit-a-Pat! Pit-a-Pat!"

Lil' Golden Cap,
rested by a tree and fog
all about the wolf until
She heard a familiar "Pit-a-Pat!" Did you move away from me,
my dear?... "Why no sin?"
"Sing that sweet song again.
So she sang and danced..." "Pit-a-Pat!"
Figure 17

Dummy Pages 15 and 16
...and he caught that golden cap in his sharp teeth!

It wasn't quite what he expected.

Grandmother swept the ashes to the Four Winds.

She held her granddaughter close. Then they danced through the forest.

until little golden cap was safely home...

Figure 17
Figure 18

Dummy Pages 17 and 18
She ran in and locked it tight.

But the trickster was not to be tricked. He jumped "whoosh" over the gate and chased that child around and around...
Figure 19

Dummy Pages 19 and 20
... where her father was waiting.

She promised never to leave home again.

Late that night, grandmother made another golden cop just in case.
Figure 20
Closing Scene and Marbled End Sheet
of Dummy
Figure 21
Student Storyboard
Figure 22

Finished Pages From Student Book

Refer to Figure 21
One day a monster came to Barrington.

DEDICATED TO NOAH AND WITH LOVE.
He ate all the time. He came to my classroom but a tornado blew him away...

and away and away.

Figure 22 continued
Everyone at Barrington cheered.

They were still cheering 4 hours later!

"RATS!", said the monster.

Figure 22 continued
Figures 23 through 28

Story A
Figure 23

Dedication Page and Title Page

of Story A
for my family and Mrs. Cross who helped me make this book possible and Mrs. C.
Once upon a time there was a girl and she had two wicked stepsisters and a wicked stepmother and they called the girl Cinderella and they made her do all the work.

They told her to scrub the

Figure 24
Figure 25

Story A Pages 2 and 3
Cinderella did as she was told.

floor and clean the fireplace and the stepmother said, "You may not go to the ball." And Cinderella was sad.

"Fix my hair and hem my dress."

Her stepsisters said.
Figure 26

Story A Pages 4 and 5
And when they left, she told her fairy godmother about them.

In just a minute she was the prettiest girl at the ball.

The prince saw her and said, "Will you dance with me?" And she said, "Yes."

She looked at the clock and it was past twelve o'clock.

Her fairy godmother said, "Don't stay at the ball past midnight. If she did she'd turn into rags there. She ran as fast as she could and she lost her glass slipper."
Figure 27

Story A Pages 6 and 7
In a few days the prince's guard came and tried the slippers on every lady. But it never fit. Cinderella said, "Why not me?" When the guards came to her house and they said, "Alright, I'll try it on you."

She ran home in rags. Her stepsisters said, "I thought you were going to clean the fireplace." "Oh, I'm sorry, I took a little nap," said Cinderella. "You should have been there! There was the prettiest girl there!" said her wicked stepsisters. "Oh," said Cinderella with a smile.
The slipper fit Cinderella and the guard said, "You'll be the prince's wife."

They got married the next day and they lived happily ever after.

Figure 28
Figures 29 through 36

Story B
Figure 29

Title-Page of Story B
Figure 29

3C Cinderella

[Hand-drawn illustration of a glass slipper and a castle]
Figure 30

Dedication Page and Page 1
of Story B
Once upon a time there was Cinderella. She was dressed in rags.

Figure 30
Figure 31

Story B Pages 2 and 3
Then the mail came for all the girls to go to the ball. "Cinderella, do you have a dress to wear?" "I do not have a dress to wear."

The sisters laughed and Cinderella cried. "You have to hem my dress and fix my necklace", said the sisters.
Figure 32

Story B Pages 4 and 5

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The sisters went to the ball. Cinderella started to cry. She wanted to go to. She ran up to her room. She asked her animals to make her a fancy dress.

That evening she got her dress. Her stepfather asked Cinderella, "How are you going to get to the ball?". "Go get me one pumpkin, 4 mice and a dog." The fairy changed the pumpkin into a carriage, the 4 mice into 4 beautiful white horses and the dog into a coachman.
Figure 33

Story B Pages 6 and 7
Cinderella asked the step-fairy, "What about my feet? I don't have any shoes on!" So the fairy put glass slippers on her feet. "When the clock strikes 12, run and get into the carriage or everything will turn back into what it was before. Hop into the carriage, Cinderella, you may go to the ball now."

She walked up the palace steps and in the door. The prince saw her and said, "I will dance with you." So they danced all over the floor the whole night.
Figure 34

Story B Pages 8 and 9
Then the clock struck 12. She ran back down the steps. The prince ran after her. She lost the slipper. She got into the carriage. The carriage took her home. She thanked the fairy.

Then the stepsisters walked in the door. "Cinderella, did you have a good time?" Cinderella said, "Yes." The stepsisters said, "You would have had more fun at the ball."
Figure 35

Story B Pages 10 and 11
"Knock, knock" The stepsister's went to the door. It was the guard from the palace. "I want every lady in this house to put on this slipper."

They all tried the slipper on but none of them could wear it. "Do you have any more ladies in this house?" "Yes, one more. Cinderella, come down the steps." "Yes, what do you want?" The slipper fit. Cinderella. The guard said, "You will marry the prince." The sisters said, "So, you were at the ball!"
Figure 36

Story B Page 12 and 13
Cinderella married the prince and lived happily ever after.

Figure 36

The End
Figures 37 through 43

Story C
Figure 37
Dedication and Page 1
of Story C

221
Once upon a time there lived two stepsisters of a young girl. Her name was Cinderella.
Figure 38

Story C Pages 2 and 3
Her two stepsisters made her do everything.

"Wash the dishes, mend my dress!"

It's about time you fix dinner!

It is time to go to the ball. "Oh, please, may I go to the ball?", asked Cinderella. "The answer is no!", said the stepsisters.
Figure 39

Story C Pages 4 and 5
And off they went to the ball, "Click-clack, click-clack."

"Here I am my child", said the godmother. "You can go to the ball."

The two sisters looked at the prince with love.

Sigh, if only my godmother was here to help me", said Cinderella.

Figure 39
Figure 40

Story C Pages 6 and 7

227
But how am I supposed to go with this ragged dress?" said Cinderella.

"Go get me two mice", she said, and she turned them into two horses.

"Go get six lizards," said the godmother. She turned them into six footmen.

"I cannot go with bare feet", said Cinderella. Her godmother gave her two golden slippers. She warned Cinderella if she looses one of those slippers that she will have a ragged dress on again. "I will not loose one of these slippers ", said Cinderella.

Now she was ready for the ball.

"Go get a very nice fat pumpkin", said the godmother, and she turned it into a coach for Cinderella to ride in.
Figure 41

Story C Pages 8 and 9
Cinderella ran down the stairs as fast as she could. She lost a slipper. The only thing the prince saw running down the stairs was a girl in rags.
Figure 42

Story C Pages 10 and 11
When she came home the two stepsisters explained about the handsome prince. Cinderella said to her two stepsisters that she wished that she could meet him.

The next day there was another ball. Her godmother came in again and the coach and the horses with the footmen were all ready for her. Now this time Cinderella tried not to loose a slipper like she did the last time. She promised that she would not.
Figure 43

Story C Pages 12 and 13
The prince asked her for the next dance. After the dance was over the prince said to his father, "I will marry this girl".

And they lived happily ever after.

Figure 43