

RARE BOOKS AND SPECIAL COLLECTIONS
PRESENTS

*Across Enchanted Lands:
Universal Motifs in Illustrated
Fairy Tales*

CURATED BY RENEE GAUDET, KAREN NG,
AND ASHLYNN PRASAD

MARCH - JUNE 2019

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Acknowledgements

Our exhibition, *Across Enchanted Lands: Universal Motifs in Illustrated Fairy Tales*, is located and situated on the unceded and ancestral territories of the sk̓w̓x̓wú7mesh (Squamish), selílwitlh (Tsleil-Waututh), and x̓m̓əθk̓əy̓əm (Musqueam) nations.¹

We would like to extend our thanks to Professor Kathie Shoemaker for her guidance and supervision, Chelsea Shriver for her assistance and expertise at Rare Books and Special Collections, Anne Lama and her team at the preservation unit, and Charlie Prasad and Carmen Marchal for their assistance at the Education Library.

¹ "Why We Acknowledge Musqueam Territory." Musqueam & UBC. Retrieved from aboriginal.ubc.ca/community-youth/musqueam-and-ubc/?login

About the curators

Renée Gaudet is a second year MLIS candidate at the University of British Columbia. She completed her undergraduate degree in English at the University of Victoria, where her areas of interest included children's literature, Rare Books and Special Collections, and Victorian literature. During her time at UVic, she published one paper in the campus literary journal (*The Albatross*) entitled "'You Eat the Red Cheek and I'll Eat the White Cheek': Wholesome Nourishment and Chaotic Consumption in the Grimms' Fairy Tales." Her Honours English thesis focused on the interplay between text and image in Victorian serial publications.

Given her related interests, Renée jumped at the chance to tackle this exciting project and work with rare fairy tales. Her favourite discoveries in this exhibit are the beautiful illustrations in *The Hungarian Fairy Book* by Nandor Pogány and Willy Pogány, *Forty-four Turkish Fairy Tales* by Ignác Kúnos and Willy Pogány, and Ivan Bilibin's illustrations for *Vasilisa Prekrasnaia*.

Karen Ng is a dual MAS/MLIS student set to graduate in spring of 2020. She is interested in transnational histories of the book, reading rooms, and identity formations in special collections. She holds a Bachelor of Arts in English and Medieval Studies, also from UBC, and has previously co-curated an exhibition in Rare Books and Special Collections celebrating the 200th anniversary of Jane Austen's death. She especially likes "The Princess and the Tin Box," "The Little Mermaid," and a Chinese folktale about ten brothers that her mother used to tell her.

Ashlynn Prasad is a second-year master's student in the Archival Studies and Library and Information Studies program at UBC. She has a bachelor's degree in Modern Literature and American History from the University of California, Santa Cruz. Her favourite fairy tale-related films include *The Little Mermaid* and *Shrek*. Her favourite item in the *Across Enchanted Lands* exhibition is *Han's Andersen's Fairy Tales* in the Powerful Women case, which portrays the Ice maiden.

Introduction

The primary goal of this exhibition is to showcase various themes and archetypes common in fairy tales, with particular attention to the ways in which those themes appear in stories from a variety of cultures. While many of the archetypes exhibited here - including peril, romance, and fairies and little folk - may be familiar to consumers of modern-day fairy tales, this exhibition also features characteristics common to early fairy tales that have since changed and evolved.

This exhibition showcases just a small portion of the vast collection of children's literature housed at UBC's Rare Books and Special Collections, and also includes some items from the Education Library. Part of the strength of these materials is the fact that they span the course of hundreds of years, which means that this exhibition was able to display illustration styles from different eras of fairy tales and point out the ways in which certain fairy tales have evolved over time. The illustrations highlighted here showcase both the beauty and light side of fairy tales as well as some of the darker and sinister undertones that often creep up in these narratives. In this way, the exhibition offers a well-rounded perspective on the history of the modern fairy tale and the various roles the fairy tale genre has played in different cultures.

The exhibition is located partly in Rare Books and Special Collections and partly on the second floor of the Irving K. Barber Learning Centre. On the second floor, the cases cover the following themes: Global Fairy Tales; Cinderella and Red Riding Hood Across Cultures; Not for Children; Powerful Women; Pop-Up and Interactive Books; Illustration Styles; and Abodes. On the first floor in Rare Books and Special Collections are Beautiful Books; Canonical Writers; Global Fairy Tales; Cinderella Across Cultures; Fairies and Little Folk; Animals; Mythological Creatures; Peril; and Romance. The cases work together and inform one another in order to provide a well-rounded picture of the many essential archetypes and motifs that have made fairy tales so iconic.

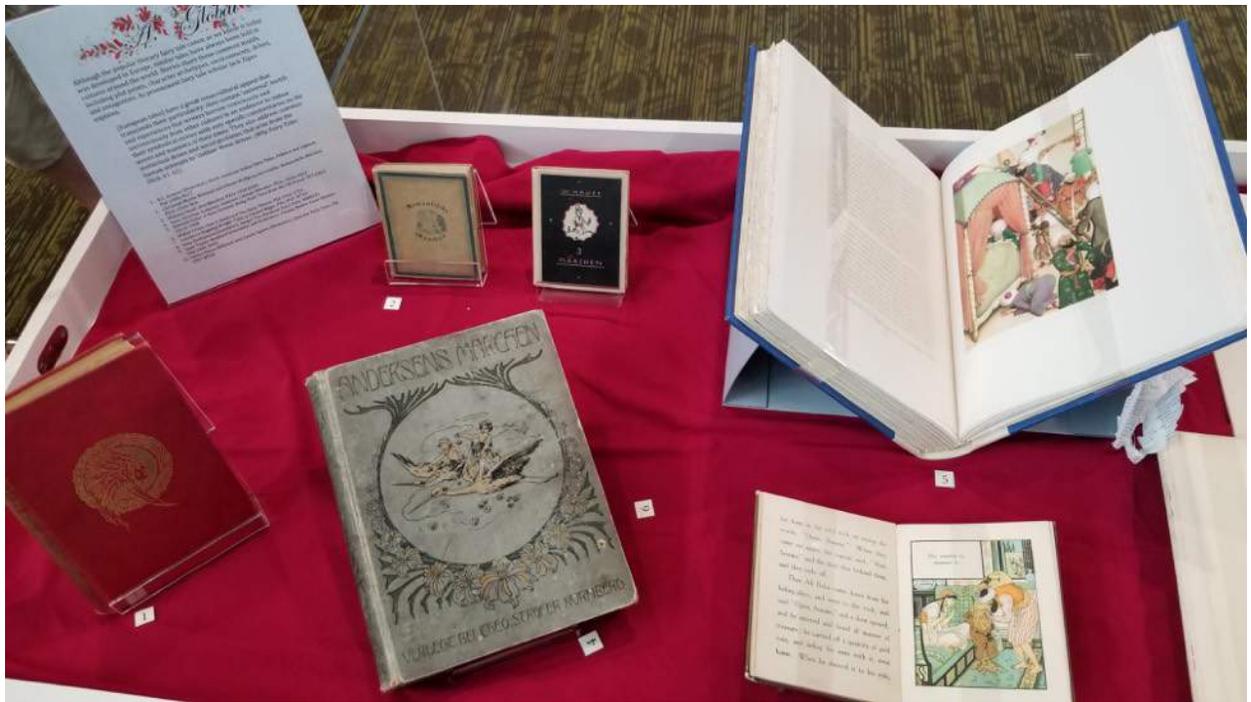
Case Labels – Level 2 of the Irving K. Barber Learning Centre

A | Global

Although the popular literary fairy tale canon as we know it today was developed in Europe, similar tales have always been told in cultures around the world. Stories share these common motifs, including plot points, character archetypes, environments, drives, and antagonists. As preeminent fairy tale scholar Jack Zipes explains:

[European tales] have a great cross-cultural appeal that transcends their particularity: they contain 'universal' motifs and experiences that writers borrow consciously and unconsciously from other cultures in an endeavor to imbue their symbolical stories with very specific commentaries on the mores and manners of their times. They also address common instinctual drives and social problems that arise from the human attempts to 'civilize' these drives. (*Why Fairy Tales Stick*, 41-42)

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1. R.C. Armour (illustrator). *North American Indian Fairy Tales: Folklore and Legends*. PZ6 1900z N677
 2. Christoph Martin Wieland and Johann Wolfgang von Goethe. *Romantische Märchen*. PZ32 1910z R64
 3. Wilhelm Hauff. *Drei Märchen*. RBSC, PZ32 1918 H385
 4. Hans Christian Andersen. *Andersen's Kinder Märchen*. RBSC, PZ32 1920z A533
 5. Edmund Dulac. *A Fairy Garland: Being Fairy Tales from the Old French*. RBSC, PZ7.3.DC1 F35 Fr 1928
 6. Walter Crane. *Puss in Boots and The Forty Thieves*. RBSC, PZ6 1914 .C724
 7. Constance Hagberg Wright. *Tales of Chinese Magic*. RBSC, PZ6 1925 .W743
 8. Irina Zheleznova (translator). *Ayoga: Two Northern Fairy-Tales*. RBSC, MM0533
 9. Isaac Taylor Headland (translator and illustrator). *Chinese Mother Goose Rhymes*. RBSC, PZ6 1900 .H433
 10. Teresa Peirce Williston and Sanchi Ogawa (illustrator). *Japanese Fairy Tales*. RBSC, PZ6 1904 W538



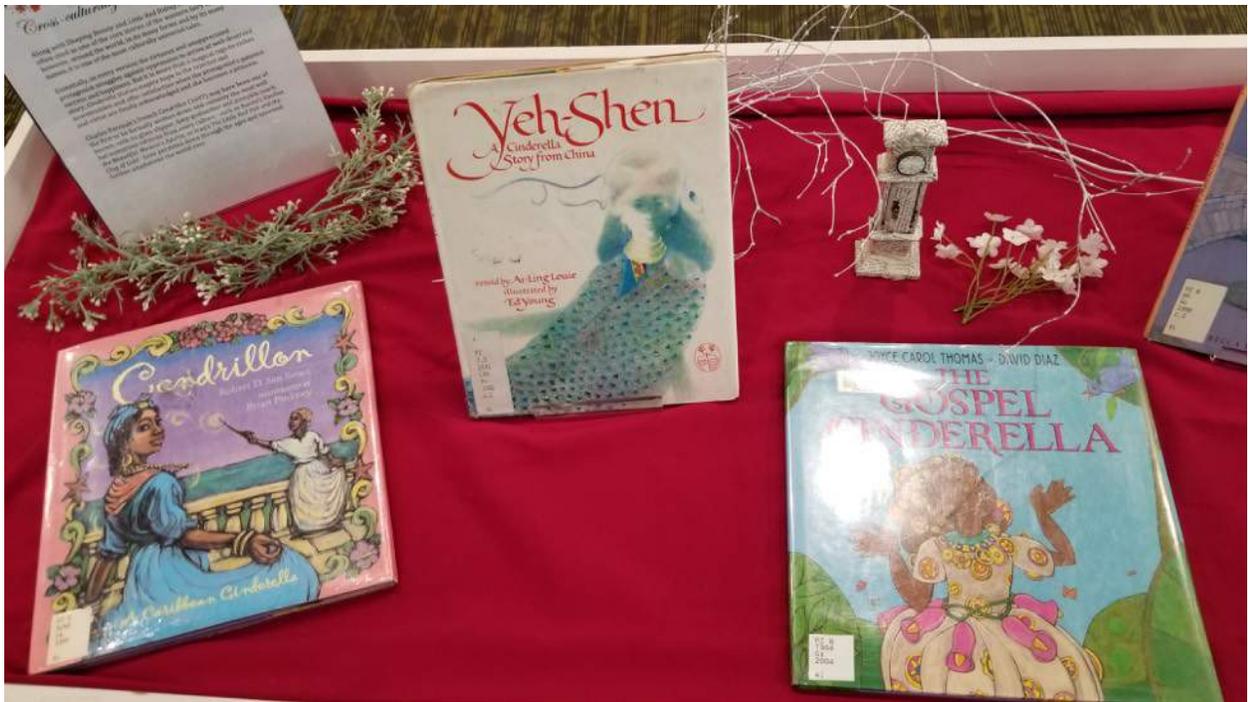
B | One Fairytale, Cross-culturally—Cinderella

Along with *Sleeping Beauty* and *Little Red Riding Hood*, *Cinderella* is often cited as one of the core stories of the western fairy tale canon; however, around the world, in its many forms and by its many names, it is one of the most culturally universal tales.

Essentially, in every version the virtuous and unappreciated protagonist struggles against oppression to arrive at well-deserved success and happiness. But it is more than a magical rags-to-riches story; Cinderella stories inspire hope to the rejected and downtrodden and offer satisfaction when the protagonist's patience and virtue are finally acknowledged and she becomes a princess.

Charles Perrault's French *Cendrillon* (1697) may have been one of the first to be formally written down and certainly the most well known, with its glass slipper, fairy-godmother and pumpkin coach, but numerous versions from every culture—such as Russia's *Vasilisa the Beautiful*, Mexico's *Adelita*, or Iraq's *The Little Red Fish* and the *Clog of Gold*—have persisted down through the ages and spawned further adaptations the world over.

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- Joyce Carol Thomas and David Diaz (illustrator). *Gospel Cinderella*. Education, PZ8.T364 Gs 2004
 - Robert D. San Souci and Brian Pinkney (illustrator). *Cendrillon: A Caribbean Cinderella*. Education, PZ8.S248 Cn 1998
 - Rebecca Hickox and Will Hillenbrand (illustrator). *Golden Sandal: A Middle Eastern Cinderella*. Education, PZ8.H5 Go 1998
 - Ai-Ling Louie and Ed Young (illustrator). *Yeh Shen: A Cinderella Story from China*. Education, PZ7.3.DS81 L69 YH 1982
 - Brittany Marceau-Chenkie and Shelley Brookes (illustrator). *Naya, the Inuit Cinderella*. Education, PZ4.9.M3282 My 1999



C | One Fairy Tale Over Time—Red Riding Hood

Although this fairy tale can be traced back as far as the 10th century and its numerous iterations to nearly every continent, the versions of *Little Red Riding Hood* that we have come to know best today can be directly attributed to Charles Perrault and the Brothers Grimm. *Little Red Riding Hood* lacks the magic and fantasy of tales like *Sleeping Beauty* or *Cinderella*, yet it persistently captures our imaginations as a cautionary tale, like *Hansel and Gretel*.

The story sprung up during an age when the werewolf archetype was a common explanation for violence and atrocious acts perpetrated out of hunger. Later, during Perrault's time, *Little Red Riding Hood* became a cautionary tale about sexual assault, meant for a readership of girls and young ladies. Over the centuries, the violent tale has been toned down and evolved to suit contemporary young audiences, with markedly less gore, but it still retains a strong message about "stranger danger." Looking at the illustrated story over time, we can see how the message has changed and the violence sanitized to suit modern readers.

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1. New York: McLoughlin Brothers. *Little Red Riding Hood*. RBSC, PZ6 1880 .L578
 2. London: Blackie. *Little Red Riding Hood*. RBSC, PZ6 1910z .L588
 3. Edith L. Elias and Willy Pogány (illustrator). *Little Red Riding Hood*. RBSC, PZ6 1915 R342
 4. Luce-Andrée Lagarde (illustrator). *Red Riding Hood: A Pop-Up Book*. RBSC, PZ7.3.DD1 G75 Lt 1980z
 5. Cooper Edens (illustrator). *Little Red Riding Hood*. RBSC, PZ8 .L733 1989
 6. Totowa, N.J.: Grandreams USA. *Little Red Riding Hood Pop-Up Book*. RBSC, PZ8 .L733 1997



D | Not For Children

Although a contemporary understanding of fairy tales involves children as the primary audience, early fairy tales were conceived of more as cautionary tales for adults and therefore included dark themes that were even occasionally gruesome or gory. Many of the fairy tales that we recognize today are sanitized versions of early fairy tales that include vivid and sometimes disturbing imagery such as decapitations, people being turned to stone, hangings, and nudity.

This case contains examples of some of the more gruesome or adult imagery that used to be a cornerstone of fairy tales before they were sanitized for a modern audience.

1. Charles Kingsley and William Russell Flint (illustrator). *The Heroes: Or, Greek Fairy Tales For My Children*. RBSC, PZ6 1924 K563
2. Emil Kläger. *Legenden und maerchen unserer zeit*. RBSC, PT1141 .K66 1917
3. John Cargill Brough. *The Fairy Tales of Science: A Book for Youth*. RBSC, PZ6 1866 .B76
4. Katharine Pyle. *Fairy Tales from Far and Near*. RBSC, PZ8.P994 Fr 1931
5. Andrew Lang and Henry Justice Ford (illustrator). *The Crimson Fairy Book*. RBSC, PZ6 1903 .C745
6. Madame (Marie-Catherine) d'Aulnoy. *Gracieuse et Percinet*. RBSC, PZ24.A84 Gr 1945.
7. Ludwig Tieck and Karl Borschke. *Romantische Märchen*. RBSC, PZ33.R64 Tc 1923

E | Powerful Women

One unique and noteworthy aspect of the fairy tale genre is how often female characters are protagonists in the stories. Strong female characters are occasionally portrayed as powerful because of the way they emulate traditionally masculine traits, as is the case in the image we've selected from *The Pink Fairy Book*, which portrays a girl dressed in traditionally masculine clothing, seen in the image adopting a powerful, authoritative pose (#3). However, women are also often portrayed as powerful, strong characters in fairy tales in ways that don't shy away from their more feminine characteristics or styles of dress. This is emphasized especially in *Perrault's Fairy Tales* (#4), which illustrates Cinderella arriving at the ball. Her presence in the scene is commanding and arresting, drawing the attention of all the other characters portrayed in the image as she looks down upon most of them from her elevated position. The illustration portrays her as a powerful presence in the room without detracting from the fact that she looks distinctly feminine in her ball gown.

Other female characters commonly found in fairy tales are powerful not necessarily as the protagonists of the stories, but sometimes as the possessors of magical or fantastical abilities who may aid other characters or perhaps act as antagonists. One such character is the Ice Queen, who was put to paper and popularized by Hans Christian Andersen, but who has been present in oral traditions from all around the world going back for centuries. She is portrayed here in *Hans Andersen's Fairy Tales* as a figure of power as well as graceful femininity (#5). Another character who features as a fantastical character with special powers that have the potential to help the protagonist is the personification of the North Wind in *At the Back of the North Wind* (#7). She is illustrated here as a larger-than-life figure with long hair and flowing garments.

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1. Andrew Lang and Henry Justice Ford (illustrator). *The Grey Fairy Book*. RBSC, PZ6 1900 .G739
 2. Andrew Lang, Henry Justice Ford (illustrator), and George Percy Jacomb Hood (illustrator). *The Blue Fairy Book*. RBSC, PZ6 1914 .L354
 3. Andrew Lang and Henry Justice Ford (illustrator). *The Pink Fairy Book*. RBSC, PZ6 1897 .L353
 4. Charles Perrault and John Austen (illustrator). *Tales of Passed Times*. RBSC, PZ8.P426 TI 1922

5. Hans Christian Andersen and Louis Rhead (illustrator). *Hans Andersen's Fairy Tales and Wonder Stories*. RBSC, PZ6 1914 .A523
6. Frances Browne. *Granny's Wonderful Chair and Its Tales of Fairy Times*. RBSC, PR10.R9 R3 1906
7. George MacDonald and Jessie Willcox Smith (illustrator). *At the Back of the North Wind*. RBSC, PZ6 1919 .M333
8. Hilda Tutton. *The Great Singing Lakes: A North American Fairy Tale*. RBSC, PS8639.U87 G73 2005
9. Andrew Lang and Henry Justice Ford (illustrator). *The Yellow Fairy Book*. RBSC, PZ6 1917 .Y444





F | Pop-Up & Interactive Books

One interesting feature of fairy stories, particularly in their modern iterations, is the way in which they invite the reader to participate in the story in a tactile, tangible way. This is one feature of modern fairy tales which indicates that the audience for fairy tales has shifted from an adult audience to a child audience.

Interactive books invite readers, particular illiterate or pre-literate readers, to participate in the stories in different ways. Pop-up books in particular illustrate important elements of the story through visual storytelling rather than simply textually. In *Little Red Riding Hood* by Marjorie Priceman, the terror that Red Riding Hood feels upon discovering the wolf in her grandmother's clothes is conveyed to the reader by the fact that the wolf literally jumps off the two-dimensional page (#2). In *Cinderella* by Matthew Reinhart, the majesty of Cinderella's ball gown and the power of her transformation from a pauper into a princess is similarly conveyed through the three-dimensional construction of her dress. In *Old Fairy Tales* by Edric Vredenburg, the reader has illustrated the pages themselves, thereby engaging the audience in a different way.

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1. Edric Vredenburg. *Old Fairy Tales*. RBSC, PZ8.V754 Od 1900z
 2. Marjorie Priceman. *Little Red Riding Hood*. RBSC, PZ8.P935 Lt 2001
 3. London: Deans International Pub. *Fairy Tales Pop-Up Book*. RBSC, PZ7.3 .F343 1974
 4. Matthew Reinhart. *Cinderella: Limited Edition*. RBSC, PZ8.R274 Cn 2005
 5. New York: Modern Promotions. *Sleeping Beauty: My Favorite Pop-Up Book*. RBSC, PZ7.3.DD1 G75 Sp 1950z



G | Illustration Styles

One of the most important aspects of fairy tales is the fantastical and whimsical elements that can spark the imaginations of children and adults alike. Many of the fairy tales that are popular today have long histories, beginning with oral traditions and eventually finding life on the page in both written and visual form. Countless artists and writers have tried their hand at reshaping classic stories, which has resulted in a rich and diverse array of artistic portrayals of fairy tales from around the world. This case showcases just a few of our favourite visually striking fairy tale illustrations from a variety of cultural traditions and a variety of artists. Illustration styles change with the times but continue to capture the fantastic and the whimsical in ways that can spark the imaginations of children and adults alike.

1. Charles van Sandwyk. *How to See Fairies: An Enchanting Keepsake for True Believers in the Magical World of Fairies*. RBSC, PZ4.9.V3718 Hw 1999
2. William Butler Yeats and Rowel Friers (illustrator). *Irish Folk Tales*. RBSC, PZ7.3 DA4 Y43 Ir 1973
3. Edmund Dulac. *Camaralzaman and Badoura: Prinzessin Badura, ein Märchen aus den Arabischen Nächten*. RBSC, PZ34.C23 Dc 1920
4. Walter Crane. *The Sleeping Beauty*. RBSC, PZ6 1876 .C735
5. Mowcow: Sovetskaia Rossiia. *Vasilisa Prekrasnaia: Russkaia Narodnaia Skazka*. RBSC, MM0586
6. Jacob Grimm, Wilhelm Grimm, and Arthur Rackham (illustrator). *Hansel & Grethel & Other Tales*. RBSC, PZ6 1920 .G745



H | Abodes

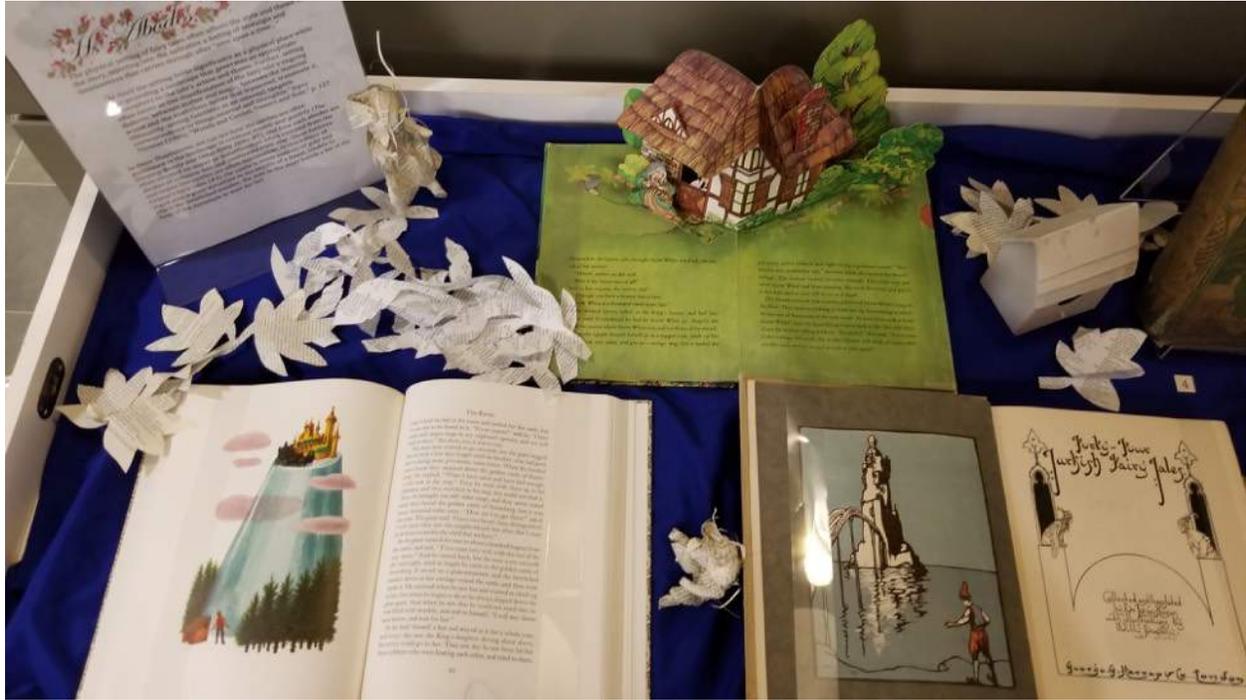
The physical setting of fairy tales often affects the style and theme of the story, injecting into the narrative a feeling of nostalgia and timelessness that carries through after “*once upon a time...*”

“In itself the setting holds significance as a physical place while also providing a landscape that generates an appropriate atmosphere to the tale’s action and theme. Further, setting often exists as one manifestation of the fairy tale’s ongoing dialectic between matter and magic, between the material world and the marvelous forces that transcend, transmute it. Ultimately, setting functions as an external, tangible correspondence to things internal and intangible.”
Joyce Thomas (1986), “Woods and Castles, Towers and Huts,” p. 127

In these illustrations, we can see how the castles are often positioned in the landscape to contrast wealth and poverty (*The Sleeping Beauty and Other Fairy Tales*, #7), and how such abodes are often situated on water or mountaintops, often elevated from the abodes of common folk and positioned from afar. These fortress- and tower-like castles are often inaccessible; in this edition of Grimm’s fairy tales (#3), the castle is made entirely of gold and stood atop a glass mountain in the middle of a forest. Unable to reach the bewitched maiden, the man in the story builds a hut at the base of the mountain to wait for her.

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1. Ignácz Kúnos and Willy Pogány. *Forty-Four Turkish Fairy Tales*. RBSC, PZ6 1913 K956
 2. Peter Seymour and Arlene Noel (illustrator). *Snow White: A Beautiful New Version of a Favorite Fairy Tale*. RBSC, PZ7.3.DD1 S48 Sn 1960z
 3. Jacob Grimm and Wilhelm Grimm. *Grimm’s Fairy Tales*. RBSC, PZ7.3.DD1 G75 Fn 1962 vol. 1
 4. Jacob Grimm, Wilhelm Grimm, and Noel Pocock (illustrator). *Grimm’s Fairy Tales*. RBSC, PZ6 1913 .G755a
 5. Jacob Grimm, Wilhelm Grimm, Arthur Rackham (illustrator), and Mrs. Edgar Lucas (translator). *Fairy Tales of the Brothers Grimm*. RBSC, PZ6 1913 .G755
 6. Hans Christian Andersen and Elizabeth MacKinstry. *Andersen’s Fairy Tales*. RBSC, PZ7.A5342 An 1933

7. Arthur Quiller-Couch, Gabrielle Suzanne Barbot Villeneuve, Edmund Dulac, and Charles Perrault. *The Sleeping Beauty and Other Fairy Tales from the Old French*. RBSC, PZ6 1910 Q954



Case Labels – Rare Books and Special Collections Reading Room

1 | Beautiful Books

Once upon a time, during the advent of print culture in the sixteenth- and seventeenth centuries, authors began committing oral folklore and fables to paper for aristocratic and middle-class audiences. These tales, which were originally penned largely for adults, had been told in hearth and home for centuries.

They were reshaped and reiterated over time to elucidate contemporary ideologies and mores, becoming the canonical tales we have come to know today. By the eighteenth- and nineteenth- centuries, readership had expanded to younger audiences, and the whimsy and fantasy of the literary fairy tale world inspired authors, illustrators, editors, and printers all over the world to produce visually striking books, to capture the imagination and give the stories appropriately imaginative homes.

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1. Hans Christian Andersen and Jean Hersholt (translator). *The Complete Tales of Hans Christian Andersen*. RBSC, PT8116.E5 H47 2005
 2. George MacDonald and Maud Humphrey. *The Light Princess: And Other Fairy Tales*. RBSC, PZ6 1893 M322
 3. Maria Tatar. *The Annotated Classic Fairy Tales*. RBSC, PN6071.F15 A66 2002
 4. Frank Waters. *The Water Lily: An Oriental Fairy Tale*. RBSC, PR9246.A2715 W2
 5. B.H. Chamberlain. *Japanese Fairy Tales*. RBSC, PZ6 1902 J363
 6. Hans Christian Andersen and Edmund Dulac. *Stories from Hans Andersen*. RBSC, PZ8 .A542 St 1911
 7. Chicago: Saalfield. *Fairy Tale Pictures: With Cut-out and Stand-up Pictures*. RBSC, PZ6 1904 F347
 8. Lord Albert Bates and Teje Etchemendy (illustrator). *Russian Folk Tales*. RBSC, PZ7.3.DK2 L57 Rs 1970
 9. Jacob Grimm, Wilhelm Grimm, Arthur Rackham (illustrator), and Mrs. Edgar Lucas (translator). *The Fairy Tales of the Brothers Grimm*. RBSC, PZ6 1909 G755



2 | Canonical Writers

In Europe during the eighteenth and nineteenth centuries, academics and aristocrats began “collecting” oral folktales and writing them down. French author Charles Perrault laid the foundation for the fairy tale during the late 1600s, when he adapted folktales into stories like *Cinderella*, *Sleeping Beauty*, and *Little Red Riding Hood* to entertain French courtiers. During the same era, the Countess D’Aulnoy was known to host gatherings where she would read her similarly imaginative *contes de fees* (fairy tales), thus coining the term we still use today.

Later, in the early 1800s, two scholarly brothers, Jacob and Wilhelm Grimm, studied and compiled over 200 local stories, producing a collection that would become the foundation of the Western fairy tale canon as we know it today. These stories included *Snow White*, *Rapunzel*, *Hansel and Gretel*, *The Frog Prince*, and many more. Later authors, such as Hans Christian Andersen, would continue the tradition of adapting folktales from oral to literary with tales like *The Little Mermaid* and *Thumbelina*. Together, these European authors produced a canon that has endured, capturing the imaginations of children and adults alike.

1. Arthur Quiller-Couch and Kay Rasmus Nielsen. *In Powder and Crinoline: The Twelve Dancing Princesses and Other Fairy Tales*. RBSC, PZ6 1923 .Q544
2. Madame (Marie-Catherine) d’Aulnoy, James Robinson Planché, and John Gilbert (illustrator). *Fairy Tales*. RBSC, PZ6 1868 A845
3. Albert Ludwig Grimm and Robert Cruikshank (illustrator). *Fairy Tales from the German*. RBSC, PZ6 1827 G755
4. Madame (Marie-Catherine) d’Aulnoy. *Fairy Tales: Newly done into English*. RBSC, PR10.P7 R5 1895 F4
5. Jacob Grimm, Wilhelm Grimm, John B. Gruelle (illustrator), and Robert Emmett Owen (illustrator). *Grimm’s Fairy Stories*. RBSC, PZ6 1922 .G882
6. Jacob Grimm, Wilhelm Grimm, Lucy Crane (translator), and Walter Crane (illustrator). *Household Stories: From the Collection of the Brothers Grimm*. RBSC, PZ6 1882 G754



3 | Global

Although the popular literary fairy tale canon as we know it today was developed in Europe, similar tales have always been told in cultures around the world. Stories share these common motifs, including plot points, character archetypes, environments, drives, and antagonists. As preeminent fairy tale scholar Jack Zipes explains,

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1. Cyrus Macmillan. *Canadian Fairy Tales*. RBSC, PZ7.3.FB1 M325 Fr 1928
 2. Frances Jenkins Olcott and Willy Pogány (illustrator). *Tales of the Persian Genii*. RBSC, PZ7.O4455 TI 1927
 3. Lafcadio Hearn and Ruth McCrea (illustrator). *Japanese Fairy Tales*. RBSC, PZ7.3.DS82 H42 Jn 1958
 4. Peter Christen Asbjørnsen, Jørgen Engebretsen Moe, Helen Rebecca Gade, and John A. Gade. *Norwegian Fairy Tales from the Collection of Asbjørnsen and Moe*. RBSC, PZ6 1924 A824
 5. Idella Purnell Stone, John M. Weatherwax, and Helen Smith (illustrator). *Why the Bee is Busy: And Other Rumanian Fairy Tales*. RBSC, PZ6 1930 .S766
 6. Vienna: Sesame Pub. C. *Chinese Fairy Tales*. RBSC, PZ6 1924 .C564
 7. Catherine Armsmith. *Fairy Tales of Kootenay*. RBSC, PR9202.R65 F2



4 | One Fairytale, Cross-culturally—Cinderella

Along with *Sleeping Beauty* and *Little Red Riding Hood*, *Cinderella* is often cited as one of the core stories of the western fairy tale canon; however, around the world, in its many forms and by its many names, it is one of the most culturally universal tales.

Essentially, in every version the virtuous and unappreciated protagonist struggles against oppression to arrive at well-deserved success and happiness. But it is more than a magical rags-to-riches story; *Cinderella* stories inspire hope to the rejected and downtrodden and offer satisfaction when the protagonist's patience and virtue are finally acknowledged and she becomes a princess.

Charles Perrault's French *Cendrillon* (1697) may have been one of the first to be formally written down and certainly the most well known, with its glass slipper, fairy-godmother and pumpkin coach, but numerous versions from every culture—such as Russia's *Vasilisa the Beautiful*, Mexico's *Adelita*, or Iraq's *The Little Red Fish* and the *Clog of Gold*—have persisted down through the ages and spawned further adaptations the world over.

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- Shirley Climo and Robert Florczak (illustrator). *Persian Cinderella*. Education, PZ8.C56 Pr 1999
 - Jewell Reinhart Coburn and Eddie Flotte (illustrator). *Angkat: The Cambodian Cinderella*. Education, PZ8.C64 An 1998
 - Tomie de Paola. *Adelita: A Mexican Cinderella Story*. Education, PZ8.D437 Ad 2002
 - Alan Schroeder and Brad Sneed (illustrator). *Smoky Mountain Rose: An Appalachian Cinderella*. Education, PZ8.S3125 Sm 1997
 - Mindy Dwyer. *Salmon Princess: An Alaska Cinderella*. Education, PZ4.9.D975 SI 2004
 - Judy Sierra and Reynold Ruffins. *Grandmother Crocodile: A Cinderella Tale from Indonesia*. Education, PZ8.S34558 Gr 2000
 - Shirley Climo and Ruth Heller (illustrator). *Egyptian Cinderella*. Education, PZ7.3.DT22 C655 EG 1989
 - Rafe Martin and David Shannon (illustrator). *Rough-face girl*. Education, E99.A349 M37 1992



5 | Fairies and Little Folk

Often illustrated or depicted to appear human (although obviously much smaller), fairies and little folk can appear suddenly in scenes. The appearance of little folk such as dwarves in *Heath Robinson's Book of Goblins* (#5) frighten children, but still exude a commanding and magical presence.

In this case, we have selected depictions of fairies and little folk that cast them in magical and whimsical manners. These fairies are delicate and ethereal in gold, sleeping in flowers, playing with children, and riding on birds.

1. Grace James and Warwick Goble (illustrator). *Green Willow: And Other Japanese Fairy Tales*. RBSC, PZ7.3.DS82 J34 Gr 1910
2. Andrew Lang and Henry Justice Ford (illustrator). *The Lilac Fairy Book*. RBSC, PZ6 1915 .L542
3. Andrew Lang and Henry Justice Ford (illustrator). *The Violet Fairy Book*. RBSC, PZ6 1916 .V564
4. Edouard Laboulaye, Mary L. Booth (translator), and Edward G. McCandlish (illustrator). *Laboulaye's Fairy Book*. RBSC, PZ7.3.A1 L32 Lb 1920
5. W. Heath Robinson and Theodor Vernaleken. *Heath Robinson's Book of Goblins: A Collection of Folk-lore and Fairy Tales*. RBSC, PZ7.3.D1 R62 Ht 1934
6. Andrew Lang and Henry Justice Ford (illustrator). *The Grey Fairy Book*. RBSC, PZ6 1916 .G739



6 | Animals

Part of the whimsy of fairy tales is due to the reimagining of regular everyday objects, people, and creatures. This case aims to highlight the various ways in which regular animals have been reimagined as greatly outsized versions of themselves, more human-like versions of themselves, friends or steeds of human characters, and occasionally foes that human characters must overcome. Fantastical versions of real-world animals can act as narrative tools that more seamlessly immerse readers in the fantastical worlds of fairy tales, which are often so similar to the real world, yet different in such key ways.

1. Hans Christian Andersen and W. Heath Robinson (illustrator). *Hans Andersen's Fairy Tales*. RBSC, PZ6 1923 .A542
2. Mary H. Wade. *Indian Fairy Tales as Told to the Little Children of the Wigwam*. RBSC, PS3545 .A28
3. Arthur Rackham. *The Arthur Rackham Fairy Book*. RBSC, PZ7.3.A1 R32 Ar 1933
4. William Elliot Griffis. *Japanese Fairy Tales*. RBSC, PZ6 1923 .G743
5. Arthur Rackham. *The Allies' Fairy Book*. RBSC, PZ6 1916 .A445
6. James Stephens. *Irish Fairy Tales*. RBSC, PR10 U2 S7 1920



7 | Mythological Creatures

While fictional fantasy creatures may seem like they belong more in the realm of mythology than fairy tales, there are many instances in which fairy tale characters encounter mythological creatures that are often wondrous and occasionally terrifying. The creatures portrayed here come from a wide variety of cultural traditions, including a firebird and a dragon from East Asia, a chimaera from Ancient Greek tradition, and certain figures like the sea witch, which are present across the oral traditions of a variety of cultures. We have also included a few instances of more anthropomorphic fictional creatures like ghosts and giants, which likewise appear in stories worldwide.

1. Arthur Rackham. *A Fairy Book*. RBSC, PZ 7.3 A1 F357 Fr 1923
2. Hans Christian Andersen and Harry Clarke (illustrator). *Fairy Tales*. RBSC, PZ 7.3 A54 C1 1931
3. Edmund Dulac. *Edmund Dulac's Fairy Book*. RBSC, PZ7.3.A1 D886 Ed 1924
4. Holme Lee. *Holme Lee's Fairy Tales with Original Illustrations*. RBSC, PZ6 1899 P368
5. Andrew Lang and Henry Justice Ford (illustrator). *The Green Fairy Book*. RBSC, PZ6 1911 L353
6. Mrs. Andrew Lang, Andrew Lang, and Henry Justice Ford (illustrator). *The All Sorts of Stories Book*. RBSC, PZ6 1911 L354
7. Flora Annie Webster Steel and Arthur Rackham (illustrator). *English Fairy Tales*. RBSC, PZ6 1922 S844

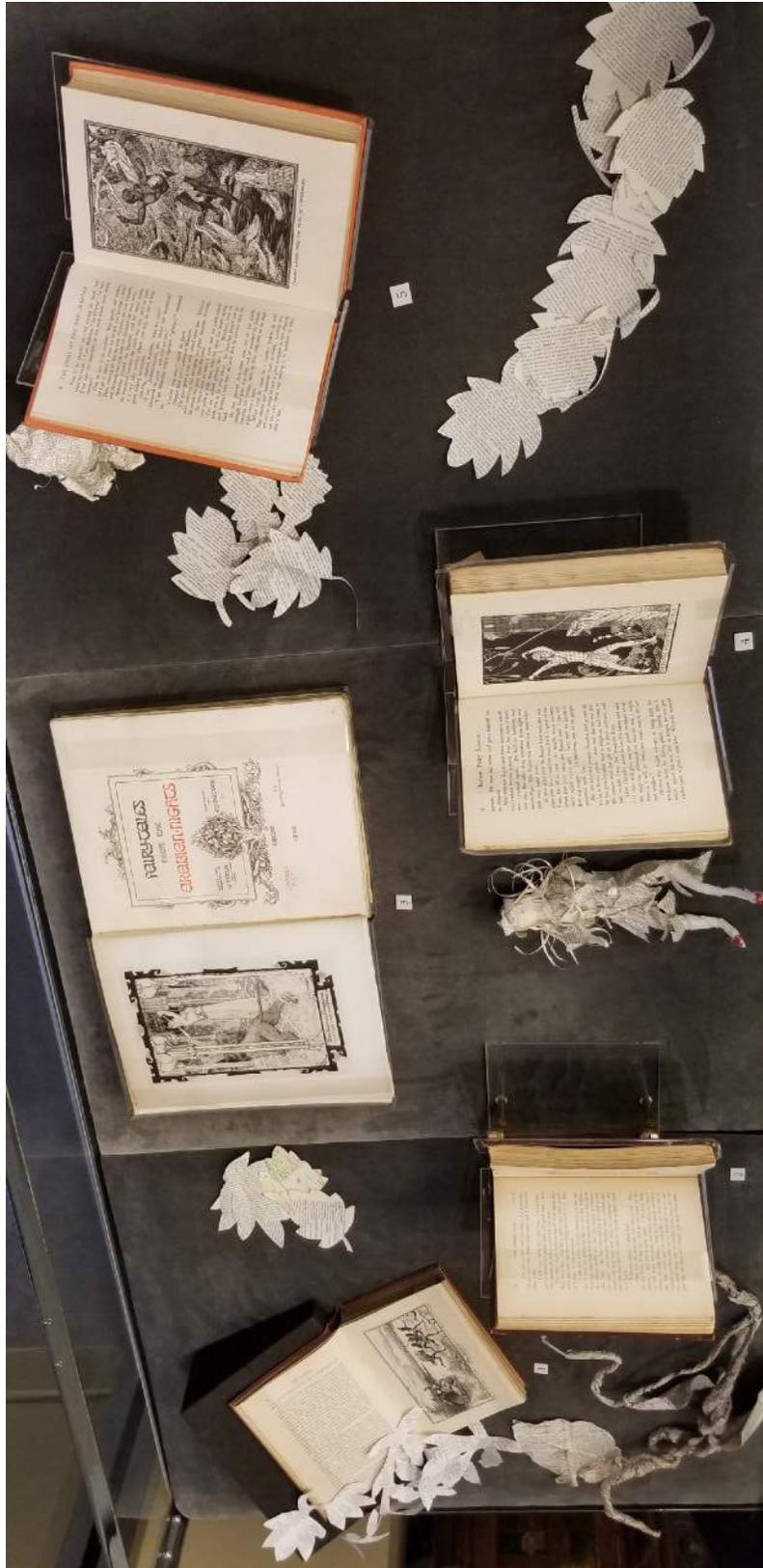


8 | Peril

One of the narrative elements that has remained consistent in fairy tales throughout the centuries has been the element of danger and characters' attempts to overcome various perils. The dangers that we are showcasing here involve fairy tale characters in a variety of harrowing situations with a variety of antagonists, but one of the key commonalities in all those situations is the characters' willingness to face those dangers head-on. Courage in the face of adversity has long been a moral of fairy tales and continues to appear in modern fairy tales.

In these books, peril is often depicted in a struggle between humans and animals or monsters. The Bunyip emerges from the water, and the young men scatter; warriors, princes, and princesses advance to confront predators; and brave characters outwit people and creatures with bad intentions.

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1. Andrew Lang and Henry Justice Ford (illustrator). *The Brown Fairy Book*. RBSC, PZ 6 1904 B768
 2. Charles Kingsley and Linley Sambourne (illustrator). *The Water-Babies: A Fairy Tale for a Land-Baby*. RBSC, PZ6 1899 .K563
 3. E. Dixon and J.D. Batten (illustrator). *Fairy Tales from the Arabian Nights*. RBSC, PJ 7716 A1 D59 1893
 4. Donald A. Mackenzie and Maxwell Armfield (illustrator). *Indian Fairy Stories*. RBSC, PZ6 1915 .M325
 5. Andrew Lang and Henry Justice Ford. *The Orange Fairy Book*. RBSC, PZ6 1914 .O726



9 | Romance

The roots of many fairy tales are darker and more sinister than the stories we have come to recognize today as classic fairy tales. Andersen's little mermaid cannot bring herself to kill her prince, and instead throws herself into the sea and dissolves into foam; Sleeping Beauty is originally sexually assaulted in her deep sleep and gives birth while still asleep. One of the most significant archetypes that has come to be a part of modern fairy tales is romance or true love, and idea of *happily ever after*. The images in the books displayed here depict heteronormative visions of romance, displaying reunions between men and women, sometimes in the form of the man rescuing the woman, and the woman embracing him in gratitude.

Fairy tales have the power to take a reader through journeys rife with peril, mythological creatures, journeys into various cultural traditions, whimsy, beautiful colours and imagery, and more. Here, we add romance, reunion, and gratitude as part of the fairy tale tropes that have brought joy to so many people over the course of hundreds of years.

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1. Jacob Grimm, Wilhelm Grimm, and J. Monsell (illustrator). *Grimm's Fairy Tales*. RBSC, PZ6 1924 G745
 2. Andrew Lang and Charles van Sandwyk (illustrator). *The Blue Fairy Book*. RBSC, PZ 7.3 A1 L35 Bf 2012
 3. Jacob Grimm, Wilhelm Grimm, and Lucille Corcos (illustrator). *Fairy Tales*. RBSC, PZ 7.3 DD1 G75 Fn 1962
 4. Nandor Pogány and Willy Pogány. *The Hungarian Fairy Book*. RBSC, PZ6 1913 P643

