

Katrina Basnett

March 22nd, 2020

ENGL 362 002

Pamela Dalziel

Illustrated Victorian Fairy Tales

Andersen, H.C. *The ice maiden and The story of my life*. Translated by H.W. Dulcken. Illustrated by Alfred Walter Bayes (?). G. Routledge: London, 1869. Call Number: PZ6 1869 .A52 <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=169059>

I wasn't familiar with this particular Andersen tale, but found it very interesting and different from his other works. The story was originally published in 1861, meaning this volume was perhaps the second edition in English. The first edition was apparently published by King and Baird in 1863. The story is also much longer than most of Andersen's works. It makes sense to me that this somewhat outlier of a story was published alongside his autobiography in this volume.

From looking at other volumes in the "Hans Andersen Library" series the illustrators changed between volumes. As far as I can tell, the illustrations are not original to this edition. It seems possible the images are original to the first Danish edition, but I haven't been able to confirm this. The closest I've come was finding publication info through the Project Gutenberg version of the Dutch edition. The illustrations are by Alfred Walter Bayes, with engraving by the Daziel Brothers, who are credited in this 1869 edition.

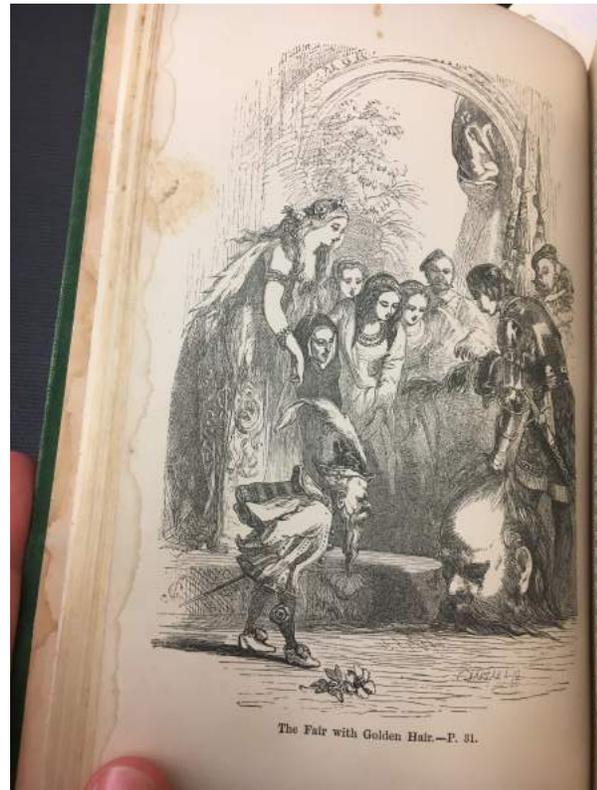
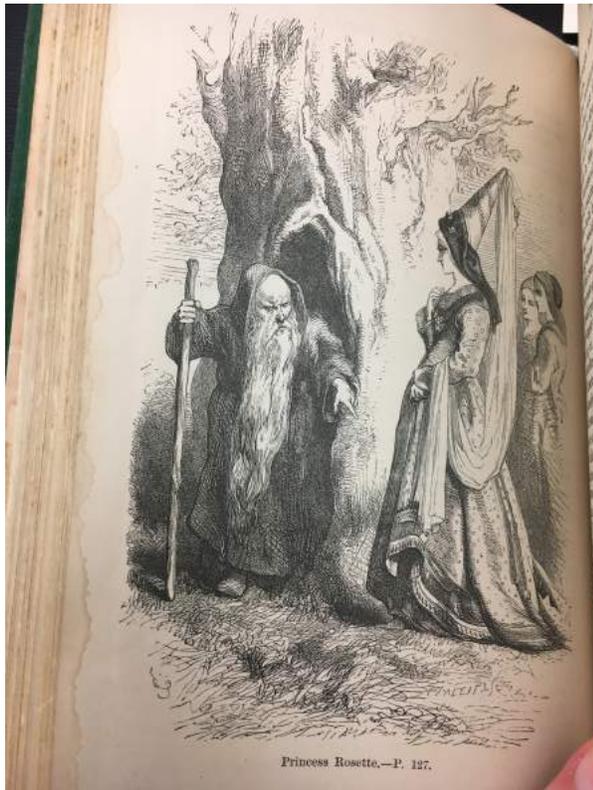


I found the illustrations quite striking, especially the “The Miller’s Daughter” and “Temptation”.

The level of detail and the sense of depth in both images drew me to them. “The Miller’s Daughter” creates an entire character through the single image, showing us the village girl and her idyllic surroundings, and giving us an idea of the happy ending Rudy is striving for. In “Temptation”, there is something especially fascinating about the phantom Ice Maiden. She is stalking Rudy, though she does not appear to have any corporeal form. She seems almost spectral in this image.

Aulnoy, Madame d’. *Fairy Tales*. Translated by J.R. Planché. Illustrated by John Gilbert. G
Routledge: London, 1868?. Call Number: [PZ6 1868 A845](http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=142180). [http://resolve.library.ubc.ca/cgi-bin/
catsearch?bid=142180](http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=142180)

I wasn't familiar with this collection of French tales, but this volume is absolutely beautiful. The illustrations by John Gilbert depict the characters in an approximated medieval style — there is a particular depiction of a queen in a steepled hat that feels very traditionally fairy tale. They are



also incredibly detailed. There are few plates in the rather thick volume, but each of them has many layers of complexity. There is a classic style and archetype to the characters.

The tales themselves have a far more aristocratic bent than many fairy tales, which may be a reason they are less popular than certain other stories. Of them, I had a passing familiarity with “Princess Belle-Etoile”, which I believe is included in a volume of the Andrew Lang Fairy Books. Otherwise I had never encountered any of these tales before. They incorporate some familiar tale types, such as “East of the Sun, West of the Moon” or “All-Fur”, but again bringing the French courtly sensibility to the telling.

Browning, Robert. *The Pied Piper of Hamelin*. Illustrated by Kate Greenaway. Routledge: London, 1889. Call Number: [PR10.M2 B7 1889 P5](http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=219872). <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=219872>

In contrast to John Gilbert, Kate Greenaway's illustrations for this version of the Pied Piper of Hamelin are in a simpler style, but equally compelling. One hardly needs the text to understand this tale. There is a sequential nature to the illustrations, especially of the children hearing the

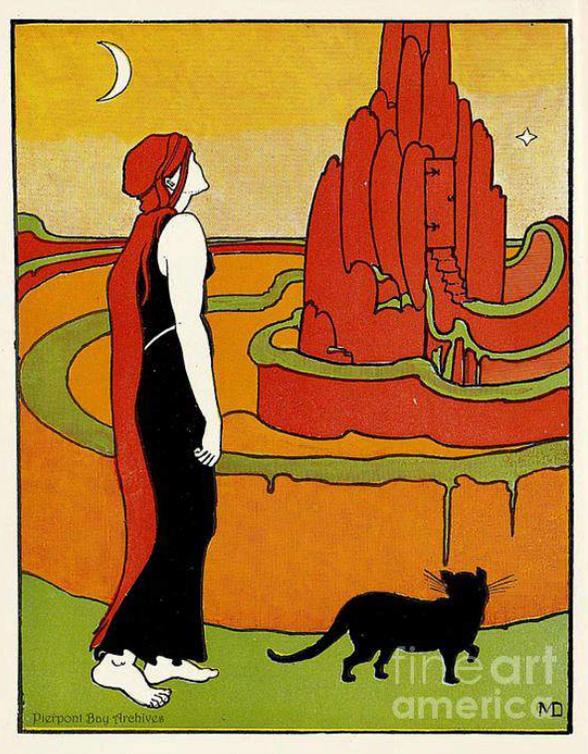


piper and going to follow him. Again the characters are depicted with a somewhat medieval style of clothing, though here this is much less specific to any period and relies more on indicators the audience would recognize as medieval. Something I find particularly compelling in Greenaway's illustrations is the sense that the characters have been frozen in the middle of movement. There is an implication of continued action beyond what is depicted in the image itself, and a sense that something happened prior to this exact moment.

Crane's illustrations are dominant throughout the text, though do not seem to be the primary focus as with other volumes in this collection. In the other books the tales are presented almost as summary, with the illustrations doing much of the telling of the story. Here there is more emphasis on the text and the sheet music, and I believe some of the illustrations that appear in the original Cinderella volume are left out of this edition to leave room for sheet music. Crane employs a semi-medieval, generic fairy tale costuming and style, with bright colours and a sense of depth and detail.

Sharp, Evelyn. *Wymps and Other Stories*. Illustrated by Mrs. Percy Dearmer. John Lane, The Bodley Head: London, 1897. Call Number: PZ6 1897 .S537 <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=9850411>

I had never heard of this author or any of these tales prior to investigating the collection. I found myself particularly interested in the story "The Little Witch of the Plain", as the titular character is a very active protagonist and there's an emphasis on equality within the relationship she eventually finds herself in. In general throughout the collection there are many instances of reversals of gender norms and expectations, and the protagonists do not behave as might be expected in other tales, as when the Little Witch curses her would-be suitor almost immediately. The illustrations are strikingly different in style from most of the other books we've looked at. Mabel Dearmer's style is very minimalist and symbolic, with bright colours. It feels to me far



more modern than other fairy tale illustrations, but they really capture the broad strokes feeling of a fairy tale. There's a lot of room for the imagination in these pictures.

Works Cited

Andersen, H.C. *The ice maiden and The story of my life*. Translated by H.W. Dulcken. Illustrated by Alfred Walter Bayes (?). G. Routledge: London, 1869. Call Number: PZ6 1869 .A52
<http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=169059>

Aulnoy, Madame d'. *Fairy Tales*. Translated by J.R. Planché. Illustrated by John Gilbert. G. Routledge: London, 1868?. Call Number: PZ6 1868 A845. <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=142180>

Browning, Robert. *The Pied Piper of Hamelin*. Illustrated by Kate Greenaway. Routledge: London, 1889. Call Number: PR10.M2 B7 1889 P5. <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=219872>

Hellingman, Jeroen. "Andersens Sproken en vertellingen". *Project Gutenberg*, 29 June 2012. <http://www.gutenberg.org/files/25580/25580-h/25580-h.htm>. Accessed 20 Mar. 2020.

Routledge, William, and Louis N. Parker. *The children's musical Cinderella*. Illustrated by Walter Crane. Routledge: London, 1879. Call Number: PZ6 1879 P373 <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=30333>

"The Children's Musical Cinderella. . ." *viaLibri*, <https://www.vialibri.net/years/books/97681023/1879-crane-walter-illustrator-the-childrens-musical-cinderella-words-by>. Accessed 20 Mar. 2020.

Sharp, Evelyn. *Wymps and Other Stories*. Illustrated by Mrs. Percy Dearmer. John Lane, The Bodley Head: London, 1897. Call Number: PZ6 1897 .S537 <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=9850411>

Shell, Suzanne and Christine D. "The Pied Piper of Hamelin". *Project Gutenberg*, 8 May 2006. <https://www.gutenberg.org/files/18343/18343-h/18343-h.htm>. Accessed 20 Mar. 2020.