

5 Fairytales I would like to have in my collection

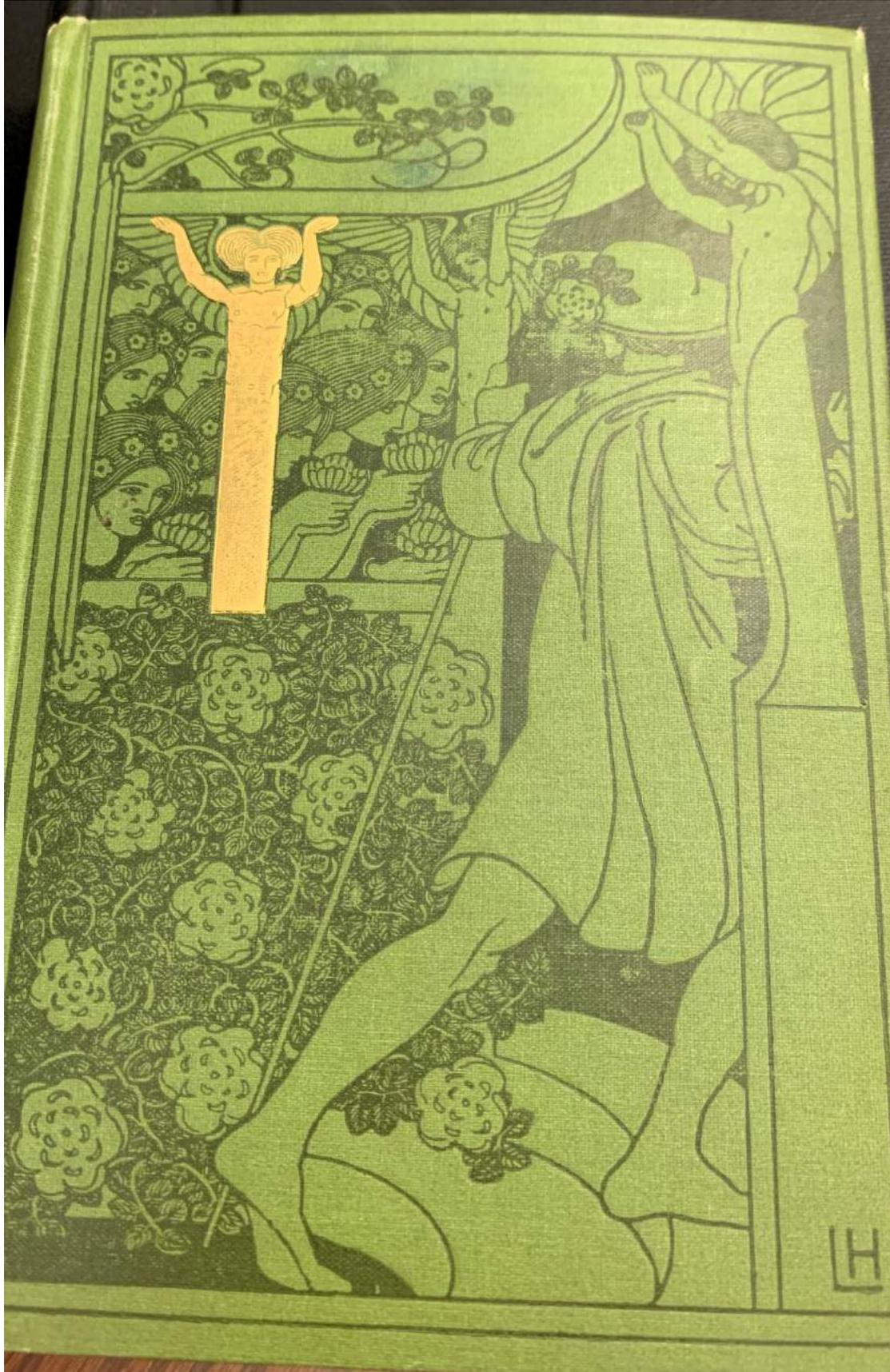
The first one I would like to have in my collection is *The House of Joy* by *Laurence Housman*, published in 1895, London, by Trech, TruBner & Co. (Pr 10 S5 H6 1895, <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=1774680>)

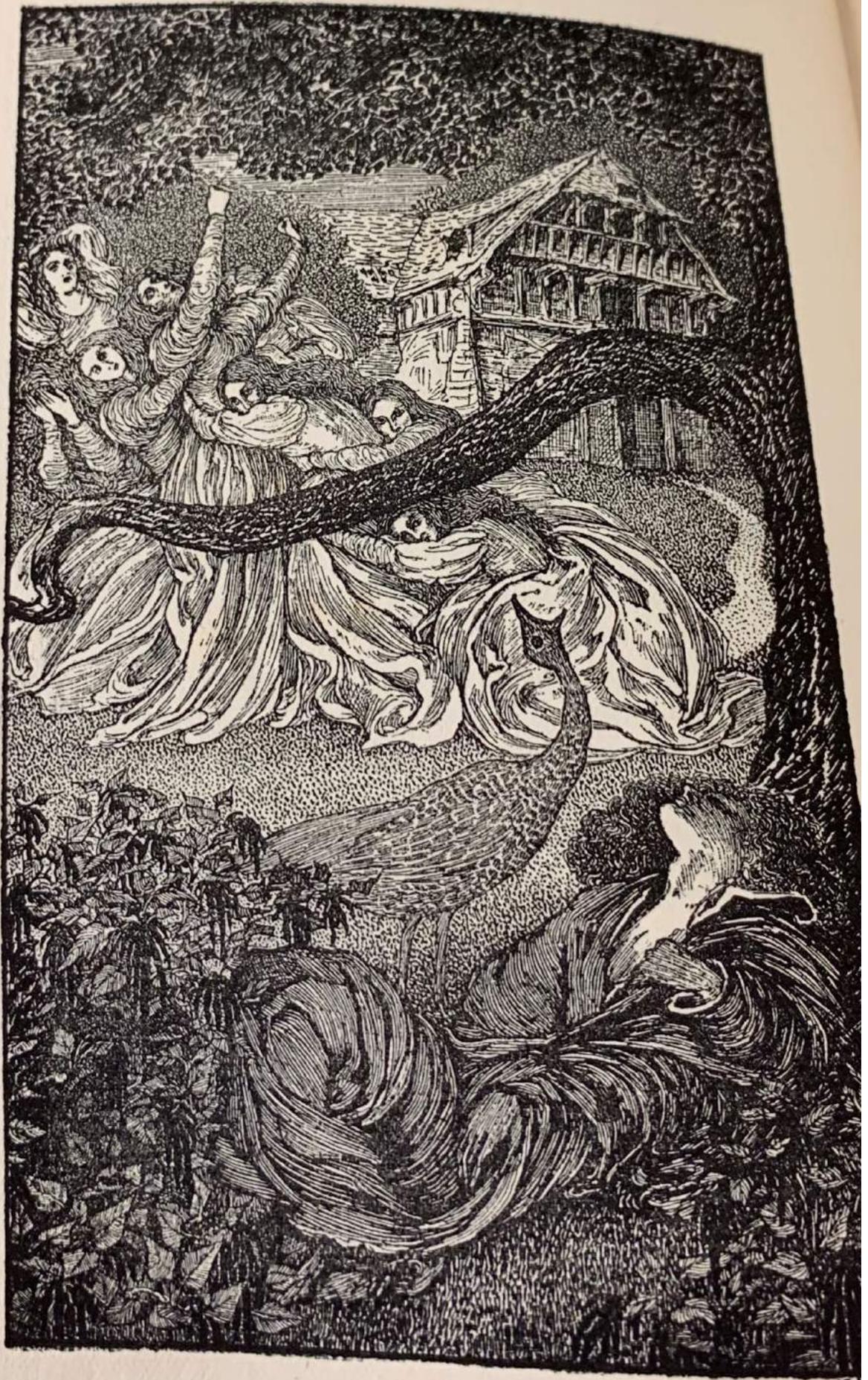
I was attracted to the cover with its gold, green and black. It is an odd colour combination, but I surprisingly really loved them together. It reminded me of the stereotypical colours associated with money, giving it a rich and expensive feel. As I began to look at the figures my eye always returned to the gold statue. What is he holding up? Why is that particular statue a special gold colour and the others aren't? Looking at the ladies faces behind him I wondered where they were all going. The flowers in their hair, making a pretty sloping line behind the gold statue. It was so beautiful, but there was an innate sadness in their faces. The contrast made me feel confused and curious. All I wanted to do was open the book and find out. Setting the book in my hand it naturally opened to the first image next to The Prince of Sorrows tale.

The first thing that caught my eye is the contrast between light and dark in the image. The darkness of the black tree, covering the ladies feels as if it's trying to encircle them, trap them. They're definitely scared of something as some are yelling and covering their faces as the tree branch reaches out and tries to grasp them. They look helpless. Discovering that Housman founded the Men's League for Women's suffrage, makes me think the darkness surrounding the women in the image is their lack of independence in society. And the statues resemble the stature of a male. As they hold up the structure (society) the women walk in. Men are the ones that build the society and women are stuck following the paths they make for them.

The second tale is *The Entertaining Story of Little Red Riding Hood*, by *Charles Perrault*, 1810-1841, printed and sold in York by J. Kendrew, Colliergate. (PZ6 1820 E533, <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=2056628>) What first drew me to Red Riding hood was how tiny it was. The book was smaller than my palm and I couldn't help but wonder what it had to say. I knew the story well so there was a sense of nostalgia reading it again. The first image inside is a man with cakes and underneath says, "This man has got dainty fine cakes,/ Which he will give away:/ to those that learn to read in write,/ And mind their Prayer to say." All I could think about is the author putting this in the book for children to read and conform

Azaria's images





to what is expected of them. Go to school, say your prayers, you'll be rewarded. It aligns perfectly with the Red Riding Hood story. She does exactly as she is told, she is given treats (for her and granny) but in a twist, she is punished. What is the author trying to say with these two messages? Who is this man tempting children? It is a sad story of the dangers of not thinking for yourself however it is a story that kept me out of danger when I was younger and can be used to set an example for my children in the future as the message hasn't changed. Perhaps, in a twisted way, that is exactly what Perrault meant to do all along with this story.



This man has got dainty fine cakes,
Which he will give away :
To those who learn to read and write,
And mind their Prayers to say.

The Brothers Grimm (translated by Lucy Crane), Household stories Grimm, London: MacMillan & Co, 1882 (PZ6 1882 G754) as the third tale it took forever to find, but it was the most exciting for me. I've wanted a collection of translated Grimm fairy tales since forever, and finally holding one is an indescribable joy. My favourite tales like Hansel and Grethel, The Sleeping Beauty, and Red Riding Cap are all here. The cover is a beautiful dark green, much like The House Of Joy, and the frontispiece is a gorgeously detailed image of Sleeping Beauty. It is made up of short line strokes detailing the many shadows and emphasizes the darkness and sadness that looms over Rosamond's 100 year sleep. The lines also are perfect for detailing the crinkles in the sheet where she lay. Looking out the window they strike upwards, almost as if light (the good in the world) is pushing through the darkness of her room, as the prince watches over her, about to wake her with a kiss.

Fourthly is Hans Christian Andersen, Hans Andersen's Fairy Tales/ with illustrations by W. Heath Robinson, publishing date: n/a, London: Published by Hodder and Stoughton for Boots Pure Drug Company, <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=3690070>, PZ6 1923, My mum read me Andersen stories since before I can remember. The ugly duckling has been remastered countless times and it is a long time favourite of mine. The story being an autobiography for the Andersen really resonates with me because for most of my life I felt like the ugly duckling (still do sometimes). The duckling's shadow mixes with the looming one of the angry women. Looking at it as one big shadow, this almost looks like a bigger version of him. As if it is foreshadowing his new, bigger self later on in the story. The duckling's two shadowy legs along with the hump shadow it's attached to are shaped like the body and legs of



THE
SLEEPING
BEAUTY.



"AT LAST HE 'CAME TO THE'
'TOWER' & OPENED THE 'DOOR'
'OF THE 'LITTLE' ROOM WHERE
'ROSAMOND' LAY.'"

a swan. Together they create that shape of a big, long, beautiful bird. I also thought this image was intriguing as the story itself says the duckling is finally loved and praised after he turns into a swan however in this image he is only being observed by a child. This makes me think of Andersen's rise to fame through his writing for children. That because of them, he is seen as admirable and no longer the ugly duckling he thought he was.



Fifth and finally, *Robert Browning, The Pied Piper of Hamelin*, illustrated by Kate Greenaway, printed for private circulation, 1880, <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=1738635>, PR10.M2 B7 1880 P5, Contrasting my personal love for the ugly duckling, The Pied Piper of Hamelin story has always terrified me. When I found it here I was hesitant to pick it up but when I did I couldn't help but ask myself the same questions I did when I had first read it a long time ago: "What happened to the children?", "Where did they go?" "Why is this book filled with things I'm scared of? (Rats, children, and hypnotism)" I would like to have this in my collection because even though the story isn't my favourite, I still can't seem to put it down every time I read it. I've researched many theories in the past of what happens to the children at the end of the story including "moving to neighbouring cities for more opportunities outside of Hamelin", to "a child cult hidden in a waterfall". This image gives me goosebumps as the children are all in white, dancing in circles which is a very cult-like trope. I also think of the removal of purity once the children realize that they have been kidnapped. What is the most terrifying is that it is based on a true account of Hamelin, Germany losing 130 children back in 1284. To this day no one knows exactly what happened, and my brain's imagination will keep running wild with possibilities .

