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ENGL 362
Professor Pamela Dalziel

This course has introduced me to so many beautiful illustrations and striking fairy tales, many of which I would love to have in my own personal collection. Unfortunately, they're kept secure in the Rare Books and Special Collections library which closes at 4 on weekdays. There seems to be a way around this. To secure these books in my possession I must go after hours and be super sneaky. I'll limit myself to taking only 5 books, as to not be too greedy. Here are the books I want to take:

WYMPS and Other Fairytales

Written by Evelyn Sharp, with illustrations and cover by Mrs. Percy Dearmer

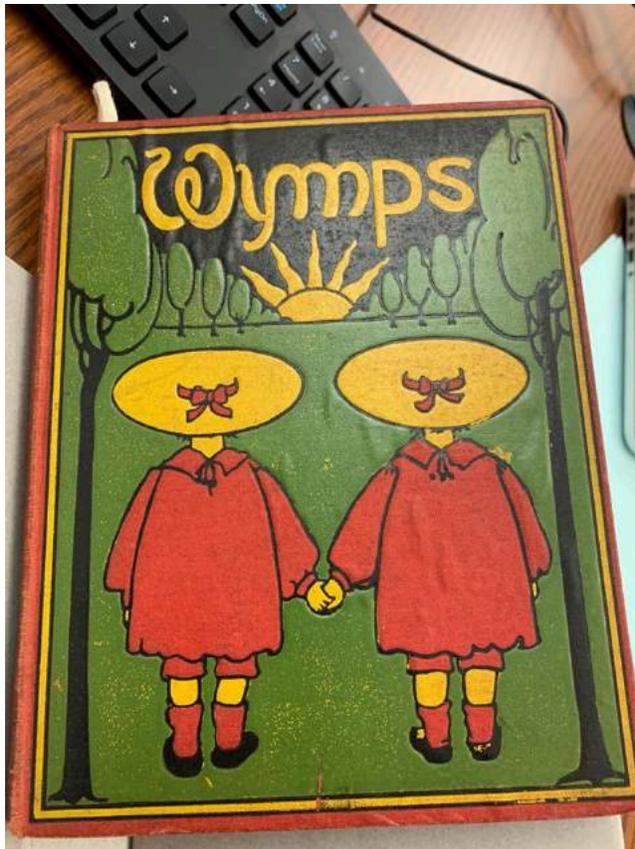
Published in London; New York: John Lane, The Bodley Head in 1897

Printed by Ballantyne, Hanson & Co.

Call Number: PZ6 1897 S537

Permalink: <http://resolve.library.ubc.ca/cqi-bin/catsearch?bid=9850411>

When browsing through the catalogue, trying to figure out which books to smuggle, the name of this one caught my attention for how strange it sounded. Being a sucker for weird things, I asked the nice librarians if I could a look and was delighted to see how bold the front cover was. There's something about the image that was very inviting yet also a bit unsettling. Despite the artist's use of "bright" colours like red, yellow, green and blue to make up her illustrations, they are also unsaturated or muted, dampening the overall feel of the picture. The colours are also blocked onto the page, so that there is no shading aside from the large sections of black making up hair or the trunks of trees. This allows for no muddying of one colour by another, suggesting that these muted tones are deliberately chosen, rather than a result of the artmaking process. I think it adds a slight touch of mystery or eeriness, which makes it more intriguing for me. I also like how the cover shows what seems to be two children holding hands, however, their near perfect symmetry and the fact that you cannot see their faces makes me question if they are really human, and/or as innocent as children should be. Furthermore, they're staring out into the shining sun, yet the sky is completely black. Very creepy indeed.



Wymps, 1897. Front cover



"The Boy Who Looked Like a Girl" *Wymps*, 1897

Red Riding Hood's Picture Book

Created by Walker Crane

Published in London; New York: by John Lane in 1898

Call Number: PZ6 1898 .C73

Permalink: <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=2186474>

I saw this book while casually browsing the glass cases one day and was immediately struck by the detail of the artwork. I've always been into art and I really like looking at other people's styles and finding inspiration or guidance from them. The images in this book are definitely ones I would like to study further, which is why I want them for my collection. I love how Red Riding Hood's cape falls off her shoulders and how her mother's dress folds and bunches at her hips. I also really like how the artist chose to put the wolf in a wool coat because he probably thinks it makes him more human. However, we as the readers know it's probably because he slaughtered a poor sheep in order to achieve that human identity, which then makes question the cost of being human... anyway. I also really appreciate how the image takes up the entire page. It reminds me more of modern day children's books, where the writing is placed alongside or on top of the images with little restriction. In the Victorian era, I imagine these stories were read to the kids by adults who were used to reading blocks of text with maybe a few pictures in between, whereas growing up, I remember being encouraged to read my own pictures books, and being able to do so because the text was simple and much less dense.



Red Riding Hood's Picture Book, 1898.

Mother Goose in Prose

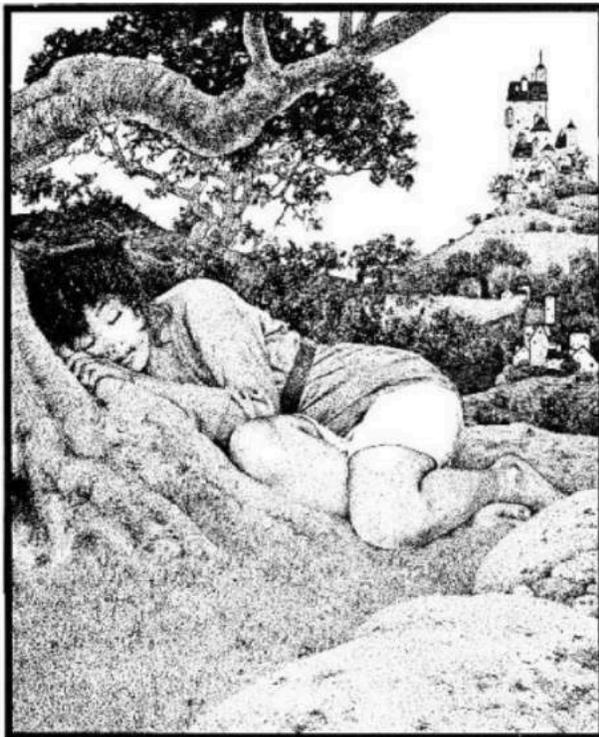
Written by L. Frank Baum (Lyman Frank) , illustrated by Maxfield Parrish

Published in Chicago: Way and Williams , in 1897

Call Number: PZ6 1897 .B385

Permalink: <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=7618808>

This was unfortunately one of the books that I did not get a chance to look at in person. However I was lucky enough to find it online! Despite the name, this book is actually a collection of stories, with really compelling images by Maxfield Parrish. I originally wanted to have at least one black and white piece in my collection and I'm very glad I found this one. I was drawn into his works because of how realistic some aspects seem, and how he juxtaposes these figures of reality with a stylized background. I pulled two images from the book for reference. In "Little Boy Blue", the boy is so incredibly detailed with such soft shading that he seems almost real. I also like how he almost merged with the nature around him because of the similar tones and application (maybe stippling?). It's almost as if he is as innocent and pure as the undisturbed land beneath him, for in the story he shows no human malice. In the second picture, "The Black Sheep", the sheep looks like it was taken from a black and white photograph. The way the artist drew its face and shaded its wool makes it incredibly realistic, which then contrasts how stylized the boy appears by its side. I'm not sure yet what to make of this but I definitely want more time with this book to find out!



Little Boy Blue



The Black Sheep

The Three Little Kittens

Written by R.M. Ballantyne, illustrated by Robert Michael

Published in London; Edinburgh; New York: T. Nelson and Sons, in 1862

Call Number: PZ4.9.B2247 Th 1862

Permalink: <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=3662464>

This book is adorable. I was first interested in it because of the name but after searching it up I realized that the illustrations make this book even better. While I wasn't able to see it in person, I found some images online, such as the ones below. I think it's hilarious that the illustrator drew the mother cat in bonnet/cap and tiny reading glasses. It not only personifies her, but also gives her a certain stereotypical personality, that I feel really enhances both her authority over the kittens in the story, and the authority that she is supposed to represent for the children listening to this tale. I'm not sure what medium was used to make the coloured images but they look similar to water colour which allows for looseness and freedom. I think by having the colours not always within the lines, and being allowed to be muddled by others also adds to the playfulness of the kittens' personalities. For the second image that I included, you can really tell the anger and shock that the mother cat is feeling towards her tiny trouble makers. Her expression is extremely human, with the furrowed brows and the bulging eyes, and even a raised paw to lift her glasses in an attempt to see better (which I remember my own mother doing when she gets mad). This book is very relatable. Also, I've been fostering a senior cat and despite her age, she is definitely a fluffy ball of mischief, as I understand these kittens to be. In this case, I can identify with the mother cat as well.



Three Little Kittens, (these images are taken from the internet, I am unsure whether they're published in 1859 or 1862)

The Twelve Dancing Princesses and Other Fairy Tales

Retold by: Sir Arthur Quiller-Couch, illustrated by Kay Nielsen

Published in London in 1913

Publisher: Hodder & Stoughton

Call number: PZ7.3.A1 Q85 In 1913

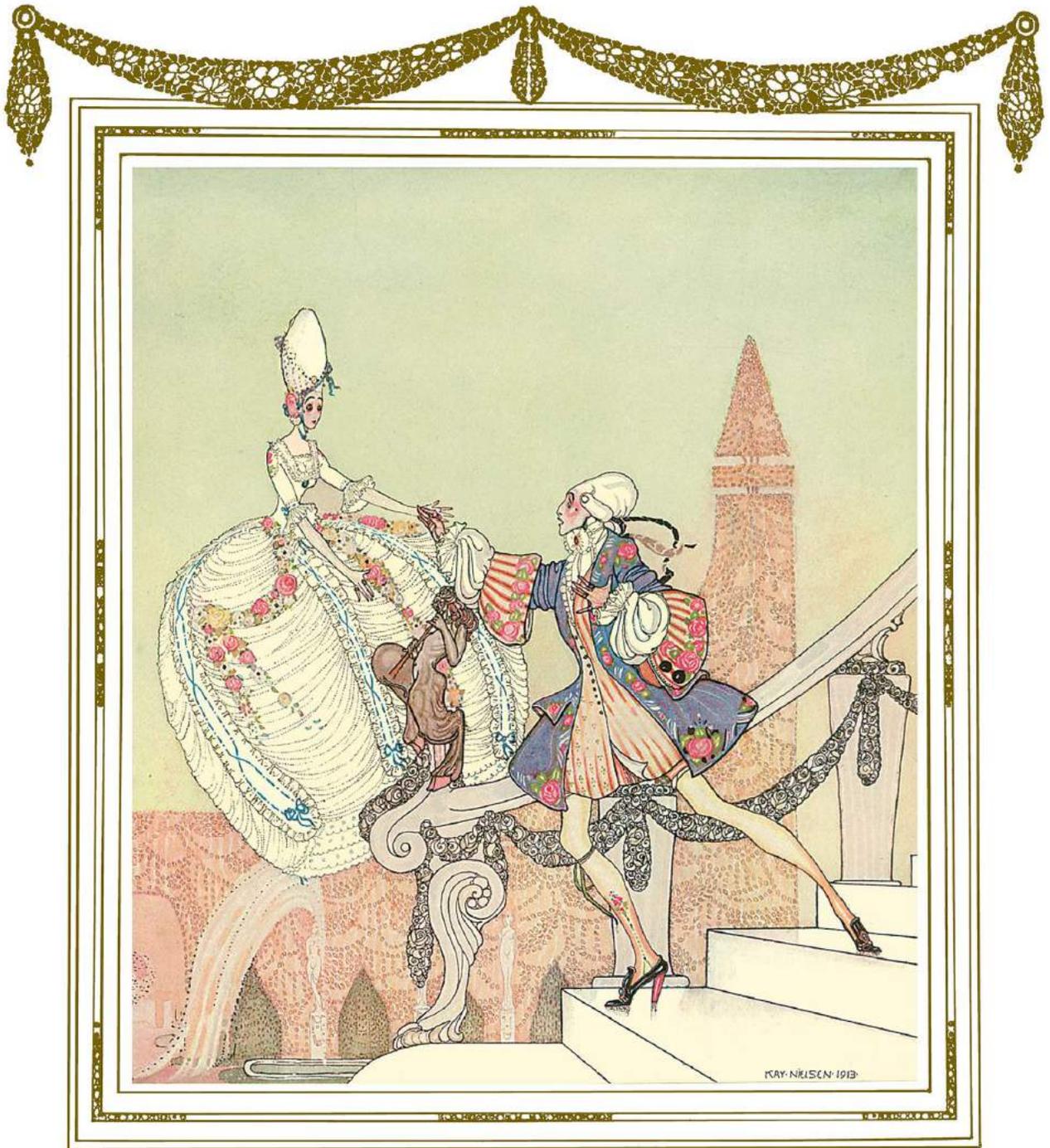
Permalink: <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=2296197>

I want this book in my collection for a more personal reason. I recently read another book that featured the story of the twelve dancing princesses. The author, Jeanette Winterson, wrote a short paragraph from the perspective of each princess about their experiences with love. Her writing was so obscure and eerily beautiful that I read this section at least 6-7 times. Since then, their stories have been stuck in my mind. Looking through the catalogue, I was so excited to see this title in RBSC. Furthermore, despite not having the chance to take out this book physically, I did a bit of research online and found the illustrations by Kay Nielsen to be incredibly stunning. I knew for sure this is something I would want to have, not only so I can keep an account of the original story to compare with Winterson's adaptation, but also to admire the artwork. The colours are gorgeous. The artist uses these lovely pastel gradients for the background, and delicate fine lines for definition. Aside from some of the outlines, there is little use of black, which make the feel of the illustrations very light and airy. Everything looks like a pastel dream. It is so beautiful.

*Jeanette Winterson's book is called *Sexing the Cherry*



The Twelve Dancing Princesses, 1913. (Illustrations taken from online)



The Twelve Dancing Princesses, 1913. (Illustrations taken from online)

Cinderella

Written by the Grimm Brothers (another version by Charles Perrault), Illustrated by John Hassall
Published in London by Blackie & Son LTD. In 1910

Call Number: PZ6 1910z C553

Permalink: <http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=2187224>

I also wanted to add an honourable mention, in case I had room in my bag to sneak one more. I saw this in one of our RBSC classes and fell in love with the drawings. I love the artist's use of bold blacks for the shadow, contrasting the large blocks of brighter colours. Especially for the front cover, I think it makes Cinderella look a lot tougher, and the line work on her eyes almost gives her an expression of animosity, which I like a lot more than Disney's version, where Cinderella was helpless and needed to be saved.

