FOUR ILLUSTRATORS

OF

GRIMM'S FAIRY TALES

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Fourth Year
Visual Communications

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INTRODUCTION

The artists, David Hockney, George Cruikshank, Maurice Sendak and Arthur Rackham may seem like a rather diverse group of artists to study and compare.

Yet, at some stage in their career, all four have collaborated in producing an illustrated selection of tales from the Brothers Grimm.

For my thesis, therefore, I have chosen to examine and discuss the work of these four artists in the context of their illustrations and interpretation to a common text - Grimm's Fairy Tales.

HISTORY OF THE TALES

The tales themselves were first published in Germany in 1807 and are so named because these were collected by two brothers, Jacob and Wilhelm Grimm.

The two brothers were born in 1785 and 1786, both were lawyers and shared an interest in the study and preservation of German antiquity, philology and literature. They wrote a number of books and theses on the structure and history of their native language, and also on ancient folklore and mythology. They set to record, compile and thus preserve old German tales and oral traditions, because in them they saw a wealth of old German language, dialect and mythology. As they observed in a note to their own edition 'In these popular stories is concealed the pure and primitive mythology of the Teutons, which has been considered lost forever!

The tales were gathered in districts throughout Germany, places such as Kassel, Zwehr, Paderborn, Munster, Hesse, and the Hartz Mountains. Katherine Dorothea Viehmann (or 'Viehmannin' - cattle woman!), a farmer's wife from Zwehr near Kassel, was the source of many of the tales.

Perhaps, the patriotic fervour and general upsurge of interest in native culture and traditions prevalent in Germany after the French occupation contributed towards the success of 'Hausmärchen', the first edition of the tales. it soon became clear that children too, were fascinated by the tales, so much so, that the second edition, enlarged and illustrated by a younger brother Ludwig Emil Grimm was entitled 'Kinder - und Hausmärchen' - Children's and Household Tales'.

STYLE AND QUALITY OF THE STORIES

The stories collected share many distinctive themes and characteristics.

Fantasy, magic and enchantment form and intergral part to the stories. Tiresome children turn into ravens, heros and heroines turn into stones, birds or animals - bound by spells or curses with a life-span of up to one hundred years! Runaways turn themselves into plants, buildings, or even lakes on their efforts to hide themselves from their pursuers!

Many of the stories are particularly cruel and brutal, with gruesome murders and primitive forms of punishment. Consider the waiting maid in 'The Goose Girl' who received quite a tortuous if not a justified end, inadvertedly prescribed by herself - 'thrown into a cask stuck around with sharp nails, dragged by two white horses from street to street until she is dead' or alternatively, the Princess in the story of 'The little Sea Hare' with ninety-seven skulls, belonging to unsuccessful suitors, displayed on posts positioned around her castle. Victims, often children, are killed and dismembered, boiled, cooked and then served up to unsuspecting diners (e.g. Juniper Tree) or killed and kept in a basin full of their blood (Fitch Feathers' Bird). However, much of this brutality is not so objectionable or offensive, because either the torture and cruelty is deserved, or the miscreants are punished, - often by their victims, returned from the dead to wreak revenge!

This leads to the moralistic tone attached to the stories. The wicked and evil are punished, the kind and just, rewarded, good wins over evil, and little over large. The theme of little over large often manifests itself in the form of animals, where the birds, insects, and smaller animals win over the larger and stronger ones through their wit and intelligence.

In humans, the clever dwarf makes little of the large and 'dumb' giant.

The virtuous and kindhearted though often regarded as stupid and inferior, triumph eventually, proving names such as 'simpleton', 'Blockhead' or 'Dummling' to be quite uncharacteristic. As one story 'The poor Miller's Boy' ends:- 'And that is why nobody should say that a simple person can never amount to anything'.

A striking aspect of the tales is the recurring use of numbers - 13, 12, 7, 5 and 3. All these, mainly odd numbers, recur again and again. The number three, in particular is incorporated into the stories. There are often three central characters, for example, three sisters, brothers, travellers, soldiers, etc.

Often the whole narrative structure is built around a series of three stages, which can be further subdivided into three. In 'the Queen Bee', for example, there are three brothers travelling together, seeking their fortune. The third and youngest brother, 'Blockhead' prevents the other two from disturbing three types of animal:- a group of ants, then a pair of duck, and then bees in their nest. The brothers then reach, and enter an enchanted castle, in which they find a door fastened with three bolts, through which they see a little man, whom they call three times. Then all three must perform three tasks to free the castle from enchantment. After the failure of the two elder brothers, the third completes all three tasks, assisted by the three sets of animals he has saved. For his third and final task, he must discern which of the

three identical sleeping Princesses is the youngest (i.e. the third) and the most charming. He subsequently frees the castle, and marries the youngest, while his two brothers marry the two elder Princesses.

GEORGE CRUIKSHANK AND HIS ILLUSTRATIONS TO GRIMM

As mentioned before, the first illustrations to the tales were executed in 1812 by Ludwig Emil Grimm. Since then, they have been illustrated and interpreted by many other artists, all over the World.

George Cruikshank illustrated the first translated edition, issued in England in 1823. His illustrations became very popular and were reproduced throughout Europe, and indeed are said to have been admired by the Grimm brothers themselves. Naturally, living in a time when these stories were narrated and collected, and being a contemporary of Jacob and Wilhelm Grimm was an added advantage.

His illustrated edition to Grimm is still being reproduced today and it is very significant that, a hundred and fifty years later artists such a David Hockney and Maurice Sendak have studied and consulted his illustrations, in favour of those by more recent artists.

George Cruikshank, born in London in 1792, was as he put it 'cradled in caricature'. Doubtlessly, his work and experiences in this field influenced his style and approach to book illustration.

Since his father ran a commercial engraving workshop, and was himself a caricaturist George was exposed to etching and to all aspects of commercial art and design, at an early age. He learnt and developed under the hand of his father, and was not formally educated.

It was in 1811, on the outset of his career, after his father's death, that George opted for caricature, perceiving this to be

a thriving and therefore most fruitful trade. He eventually set up shop with his brother, etching his own designs and those ofamateurs:- 'washing other peoples' dirty linen' as he called it! This is why on all his own work, such as his etchings for Grimm, he would use the word 'fecit' after his initials to imply that he both designed and executed the engraving. If the design were not his own, he would write both his name and that of the designer, with the same word 'fecit' after his own name, but also the word 'invenit' after the latter.

The caricaturist in regency London produced work which was accessible to and appreciatd by all classes. The noble and the rich- even the King himself, collected portfolios and volumes of caricaturists and even those who could ill-afford to buy a print, would still have access to the local stationers or print-shop window where the latest prints would be on display.

The three main publishing houses in London at the time were Humphries, Tegg and W.S. Fores, and the artist would suit and adapt to his drawing according to the quality and type of publishing house.

There were two main areas or targets in caricature, social and political. The social caricatures or 'drolls' focused on social conventions and prototypes, ridiculous fashions, the battle of the sexes etc.

The Political cartoons were of larger format, attacking and joining in the political fight, they were a much appreciated visual translation of the latest newspaper headlines. Therefore the caricaturist had to be familiar with and aware of current affairs, and events, he also had to discern which would have the most impact and public appeal when translated to caricature.

The narrative, satirical and humourous quality of caricature can also be implemented in the art of book illustration. Cruikshank's illustrations to Grimm have a very strong narrative quality, he often integrates one or two of the major incidents of the text into the one illustration. He has his own brand of

humour, exaggeration and distortion, developed during his involvement in caricature.
By the year 1823, when he was commissioned to illustrate Grimms Fairy Tales, his work output in caricature had dwindled from nearly two hundred political caricatures in 1820 to less than 10 a year.

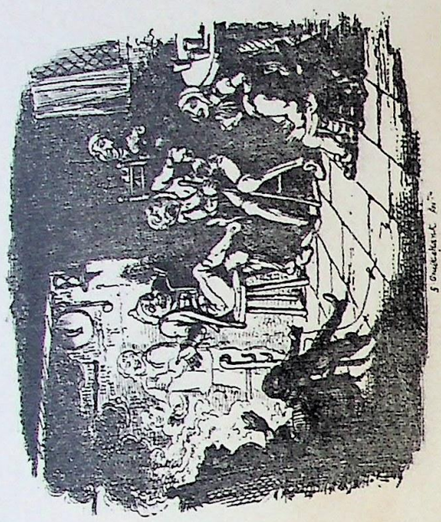
However, not only was he involved in his illustrations for Grimm, but also for another German Tale, 'Peter Schmiehl'. Indeed the task of illustrating a selection of fifty-five stories, chosen by the translators, was no easy task.

The translators to this first edition, altered and edited the suject and content of some of the tales. The alterations were admittedly slight, and were made because it was felt that certain pieces would offend or were not totally relevant to the central plot of the story. Nonetheless, these changes certainly held an impact on the illustrations, as can be seen in Cruikshank's etching in the story 'Rumpelstilzchen'.

Here as in 'Snowdrop' and 'The Juniper Tree' the translators have softened the torture and brutality of the tale. Instead of tearing himself in two at the end of the story, the little Mannikin succeeds in releasing his foot from the crack in the floor and storms off in a rage. It is this final episode that Cruikshank chose to illustrate and so the little dwarf is depicted intact!

In selecting the tales, the translators sought to choose those stories which they felt were suitable to 'modern tastes' and which were relatively unfamiliar in England and to the English reader.

George Cruishank's illustrated edition was issued in 1823 in two separate volumes. The first volume contains twelve plates by the artist, and twenty-nine stories, the second volume has ten plates with twenty-six tales. The editions I consulted are facsimile reprints produced in 1904 by Henry Frowde.



GERMAN POPULAR STORIES,
Translated from the
Kinder und Haus Märchen,
COLLECTED BY
J. M. J. C. GRIMM,
From Oral Tradition.

Published by C. Baldwyn, Newgate Street,
LONDON,
1823.
Reissued by Henry Frowde 1904.

"Now you must imagine me to sit by a good fire, amongst a companye of good fellowes, over a well spiced wassel bowle of Christmas ale, telling of these merie tales which hereafter followe."—*Prof. to Hist. of "Tom Thumbe the Little."*—1621.

This facsimile reprint, published by HENRY FROWDE *in November 1904, is limited to Two Hundred and Fifty numbered copies, of which this is No. 250.*

Both volumes are uniform in size, shape and design. They are of course hand bound in buff coloured hardboard covers. The book is relatively small in size and the paper is uneven and heavyweight. Because they are printed o diferent paper, Crivikshank's engravings are not integrated into the text, which is set in 'Palladin Georgian'.

VOLUME 1

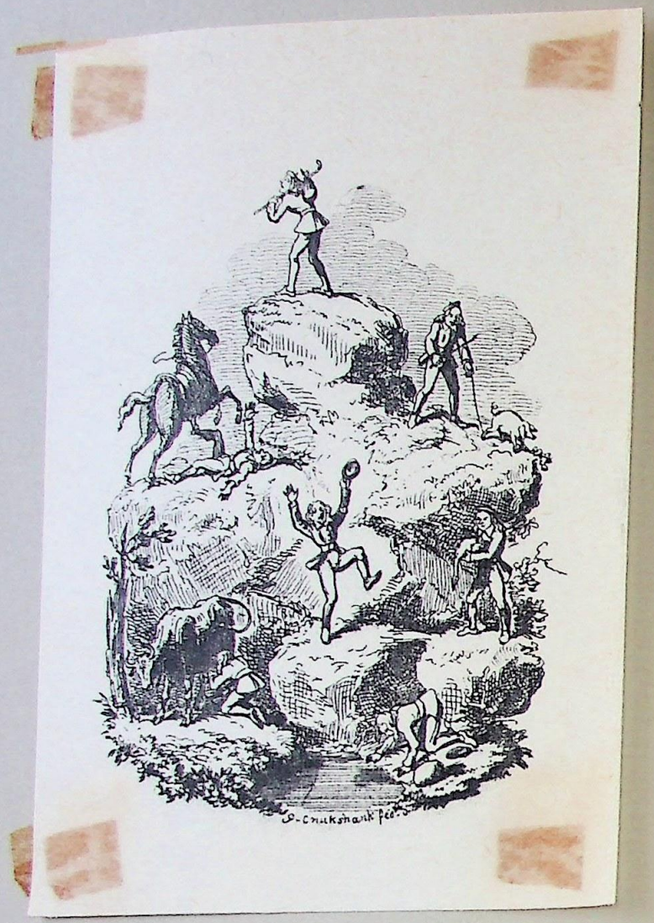
The front-cover design is a repeat of the illustration and type used on the inner frontispiece, and on the back-cover is a repeat of the illustration to 'The Elves and the Shoemaker'.

On this inner title page, is a selection of decorative type and Germanic script, and Cruikshank's illustration depicting and incorporating the oral tradition and history of the tales. Here he depicts the storyteller or narrator sitting by the fireplace surrounded by a group of amused and absorbed listeners.

This title-page is followed by a preface by the translator leading into the first story, 'Hans in Luck'. There is no index or incidentally, no titles for any of Cruikshank's illustrations, they are listed under the titles of the stories in which they appear.

The artist's natural narrative quality can be seen in the engraving to 'Hans in LucK' in which seven episodes from the story are contained in the one illustration. The drawing is very imaginatively and thoughtfully constructed, so that the outcome is far from confusing, despite the fact that it is confined to such a small area. Hans is seen at the begining of his travels, then with the horse he obtains, and later the pig, the goose, the cow, the stone, and then with nothing, -and all in the one illustration!

This illustration, as with all of the others in the book is free standing, the figures are small, the landscape and sky are rendered in the artist's charicteristic sketchy line.



HANS IN LUCK

THE GOLDEN BIRD.

Cruikshank uses a similar approach with the story 'The Wonderful Musician', where he also combines a selection of five incidents in the one scene.

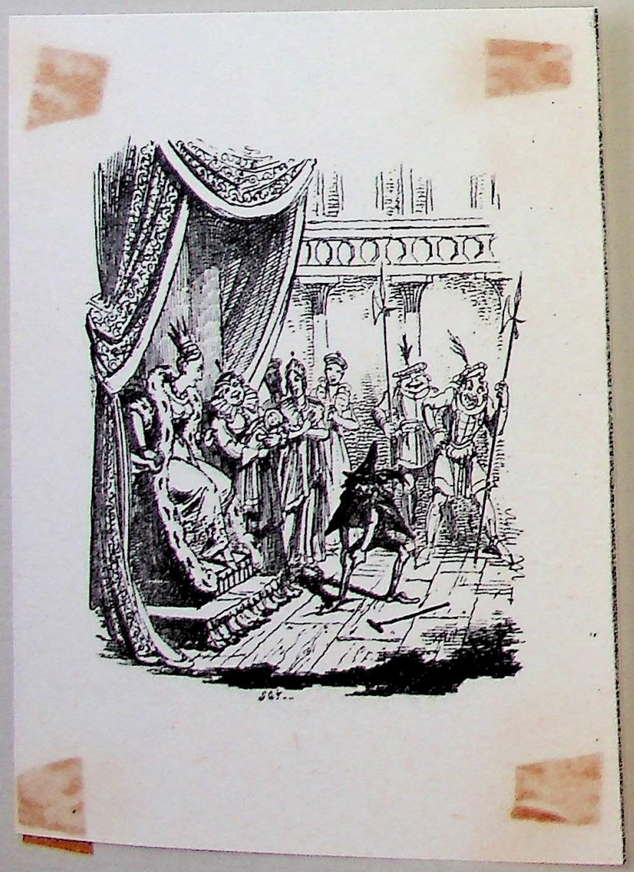
In the illustration to 'The Golden Bird' where the artist depicts the youngest son being carried on the tail of the fox, the sense of urgency and speed is accentuated skillfully by the artist's use of line. The castle and growth in the back-ground are drawn in fine sketchy line, clouds of dust rise up behind the speeding figures, with the boy clutching on to his hat for fear it wil blow away!

Cruikshank excels at portraying dancing and humourous figures, for example in the 'Jew in the Bush', where the musician plays his last tune at the gallows, causing the Judge, the Jew, the hangman, and every member of the crowd to dance until they begged the musician to stop playing. Many of the figures in th picture, particularly the Jew, have fairly agonized expressions, their faces, limbs and bodies being contorted in all directions! Here again, the background is rendered in detailed sketchy line.

Although particularly gruesome in content, the illustration to 'The King of the Golden Mountain' is most amusing. The Princes and nobles have turned to seize the King whereupon 'he drew his sword and with a word the traitors heads fell before him'. The artist has drawn a crowd of decapitated, dancing figures, their heads flying in mid-air or to the ground at the King's feet. The bizarre poses of the figures, and expressions of the heads as they career through mid-air make this a very comical illustration.

In the last story 'Rumpelstilzchen', as previously mentioned, the artist's depiction is governed by the alterations of the translators. Perhaps here too, he would have provided an amusing interpretation of the little man as he tears himself in two! In this scene, the little man is pulling his right foot out of the crack in the floor, while being watched by

THE GOLDEN MOUNTAIN



RUMPELSTILZCHEN.

the joyful Queen and bemused courtiers. Contained in the text of this tale is a verbal reference to the artist. On the second day, when the Queen attempts to guess the dwarf's name, she begins with the names 'Bandy-legs, Hunchback, Crook-Shanks'....

VOLUME 2

In keeping with volume 1, the cover is a repeat of the title page illustration, with an illustration taken from the 'the Elphin Grove' on the back cover. The type on the title page is identical to that in Volume 1. The picture is of an old woman, narrating, also at the fireplace, surrounded by a small Group. In the background, is a gothic style window with an emblem or Coat of Arms of some sort.

In the story 'The Goose Girl' Cruikshank illustrates a popular repetitive scene, where Curdken chases his hat while the princess combs her hair. Cruikshank's attention to landscape and detail is notable here, where he depicts the castle and town in the background, while Curdken chases his hat in frustration, watched by the girl, who sits under a tree in the foreground.

Unusually Cruikshank provides three illustrations to the one story 'The Young Giant and the Tailor'. In his drawing for 'Pee Wit' he depicts the clouds and the sky reflected in the lake most effectively and skillfully, using a series of broken lines. The townspeople have been duped into believing that the clouds reflected in the water are sheep grazing at the bottom of the lake. Lured by the prospect of obtaining some sheep for nothing, all jump expectantly into the lake. Cr ikshank has captured the anticipation and gleeful greed of the people as they spring from the cliff into the water.

THE GOOSE GIRL

PEEWIT

Since Cruikshank himself had a rather large nose, and was therefore rather preoccupied and fascinated with noses, the story 'The Nose', must have been of particular interest to him.

He was later to do a drawing entitled 'a chapter of noses' in which he depicts a series of figures and profiles with rather large and grotesque noses. He uses the metaphor 'pulling a person's nose' to underline the purpose of the drawing:- to get even with a publisher who attempted to sell works by his brother, using the surname only with the implication that these were by Cruikshank himself. In this drawing is a scene reminiscent of his drawing for Grimm, in which the soldier sits under a tree his nose extending along the ground and out of the illustration. His two companions stare in disbelief!

Cruikshank's illustrated editions are still being reprinted and reproduced to this very day. They bear up well to their new modern format. The modern edition I have here is a cheap paperback edition produced by Penguin Books in 1972. On the cover are two tinted illustrations taken from the frontpiece and 'Hans in Luck'. The fact that these illustrations are still being produced and hold their own in modern times echoes, Sendaks sentiments that books of good quality don't ever go out of fashion with children.

ARTHUR RACKHAM AND HIS ILLUSTRATIONS TO GRIMM

The edition of Grimm's Fairy Tales, translated by Mrs. Edgar Lucas and illustrated by Arthur Rackham was published in 1900, almost eighty years after the first publication of Cruikshank's two volumes.

It is important to consider that for Rackham, who illustrated these tales very early on in his career, the publication of this book was a landmark in his work and development as a childrens' illustrator.

Unlike Cruikshank, from this early stage onwards, Rackham was chiefly engaged in illustrating for the childrens' book market.

Arthur Rackham belonged to the Edwardian Era, when the art of caricature was no longer in demand. Journalistic illustration was, however, an extensive and popular field and it was through this means that Rackham embarked on his career as a commercial artist. His involvement in this type of illustration, was, short-lived, since it was soon to undergo a rapid decline, on the introduction of photography to Journalism.

Thus, in order to continue to earn his living, Rackham was compelled by necessity to investigate and turn his attentions to another form of illustration.

This turn of events was ironically most fortunate because, although his journalistic work displayed a good knowledge of draughtsmanship, and an ability to record and sketch a given scene or event most convincingly and effectively, they are quite dull, conventional and unimaginative.

It was only when he subsequently turned to book illustration, that Rackham began to develop his own individual and distinctive style and identity.

The new photo-mechanical processes of reproduction were a favourable innovation to artists such as Rackham. Previously if, as was the case with Rackham, the artist did not have any engraving skills, he was often at the mercy of the engraver, who had the final say in the choice and style of line, adapting the drawing to his engraving tools. This new photo-zinc process involved the use of photography of line drawings which were then translated to a zinc faced block, and etched mechanically, with acids. This did not interfere with the quality of the artist's line work and permitted and encouraged the development of artists such as Rackham.

Arthur Rackham once said of his illustrations to Grimm, 'In many ways I have more affection for the Grimm drawings than for the other sets. (I think it is partly ones childhood affection for the stories.) It was the first book I did that began to bring success (-the little earlier edition that is).'

Before this he had been working on and providing illustrations for texts which did not require or demand a great amount of imaginative interpretation.

Here with Grimm he not only could assimilate his line and draughting skills but could introduce and thus complement them with his natural leaning and preoccupation with the realms of fantasy and imagination. It is this work which established him first and foremost as a fantasy artist.

Rackham does not rely on costume and background detail to depict the Nordic Medieval quality of the tales. Instead, he incorporates all these elements into his style of illustration which is 'Olde Worlde' and neo-gothic. His compositions are similar in style and approach to gothic manuscript llustrations, with a unified interweaving of plants, animals goblins, humans, with a strong sense of fantasy and of the grotesque. As can be seen from Grimm, Rackham excels at portraying imaginative and exaggerated subjects, such as witches, gnomes, humanoid animals and grarled anthromorphized trees, yet his line somehow falls flat when he turns to realistic portrayal. He cannot seem to inject the same life into his realistic figures, for example, which often end up being still and expressionless, and detract from the compositional sense of unity and integration.

His figures are much larger and more dominant than Cruik-

shank's in relation to the overall size and shape of the illustration. His backgrounds are often suggested with the minimum of detail, although occasionally, he will introduce detailed interiors, trees of undergrowth. His drawings are not primarily amusing or humourous, he would never dream of depicting the scene chosen by Cruikshank from 'The Ding of the Golden Mountain' for example, in such a laughable and comical fashion.

'Fairy tales of The Brothers Grimm', the selection chosen and translated by Mrs. Edgar Lucas, contains sixty-three stories, and is rather similar to the selection chosen by Cruikshank's translators, having forty-four stories in common. Mrs. Lucas however, made no attempt to abridge or alter the contents of the stories. Here Rumpelstilschen tears himself in two, the Queen demands to be served Snow-White's liver and lungs for supper and 'Hans and his Wife Gretal' exist in their original format of three seperate tales. Actually, the style and form of language is much longer and more detailed than in any of the other three texts.

There are only three stories within the whole selection that Rackham does not attempt to illustrate. All in all, he provided ninety-five line drawings and designs for the frontispiece, end papers and cover. It is therefore no suprise that within such a vast undertaking, is contained a varying degree of standards, with some of the illustrations being nothing more than loose thumb nail sketches. So the strong consistency of style and illustration comon to the other three books does not exist here. It would not be humnly possible to tackle all ninety-five illustrations with the same verve and enthusiasm, or perhaps, to compare his illustration to a given scene or story with that of one of the other artists, e.g. David Hockney, when his work can seem so rush or lacking in depth in comparison.

Was he himself advised or did he feel it so necessary to

include so many, i.e., to provide a picture on every page?.

Personally, I feel that a smaller and more detailed and thought-out selection of drawings would be of more value and significance to the text and over-all book design and appearance.

THE COVER

On the front cover of the book, is a brightly coloured drawing by Rackham taken from The Story 'The Jew in the Bush'. The illustration continues over the backcover broken by the spine. The title is written in colourful German style script, and on the spine, the title and credits are written on imitation-style 'scrolls'.

Rackham depicts the same scene as Cruikshank here,in which the Jew and the crowd are induced to dance by the Musician's tune. Here Rackham draws three figures in the foreground with the silhouette of the dancing crowd and also swaying buildings in the background. This is a typical style of children's book cover produced in the early 1900's in which four colour prints were mounted on cloth cases.

THE ENDPAPERS

On the endpapers, is an illustration in red line of an old maid spinning thread - 'The thread of the Story' in which various dwarves and goblins are entwined leading the illustration up the sides.

THE GOLDEN BIRD

THE BLACK CAT.

THE FRONTISPIECE/TITLE PAGE

The frontispiece illustration the only coloured one, and is taken from 'Hansel and Gretel' - 'An old woman came hobbling out' - the witch comes out through the door while the children sit eating at the door. The children are rather weakly portrayed, with vacant and lifeless expressions, there is no feeling of fright and curiosity on seeing the ugly old woman.

In the first story of the book 'The Golden Bird' Rackham depicts a similar scene to Cruikshank, the prince riding on the foxe's tail - 'So that you may get along the faster come and mount on my Tail.' All Rackham's illustrations have titles incidentally which are listed at the begining along with the story index.

Here Rackham's figures are much greater in size than Cruikshank's particularly with reference to the background. The emphasis is on the Prince, the key figure. Both princes are similarly dressed and Rackham's prince also clutches onto his hat, but Rackham does not capture the essential sense of speed and urgency, accomplished most admirably by Cruikshank through his use of line.

One of the three illustrations to 'Jorinda and Jorngel', of the cat sitting on a twisted branch with the night sky and castle silhouette in the background, is most effective, the cat is menacing, evil and sinister, posing a definite threat to all who dare to come too near the castle boundaries.

In 'Briar Rose' he also depicts another menacing character, the thirteenth fairy, dressed in black, wagging her finger threateningly at the company. Rackham's use of silhouette recurs throughout the book, there is a skillful rendering of animal silhouettes in 'the tomtit and the bear', where the bees, birds and smaller animals are attacking and defeating the bear.

His illustrations to 'the Golden Goose' are also fine examples of his silhouettes, here he has the youth with the goose being trailed by the seven figures. This is also an example of how some of his illustrations are integrated into the text, the group run up a hill in a diagonal through the left hand page, and down again on the opposite right hand page. This integration of type and layout can also be seen in 'Mother Hulda' where the lazy girl leaves a trail of black tar, leading through the text.

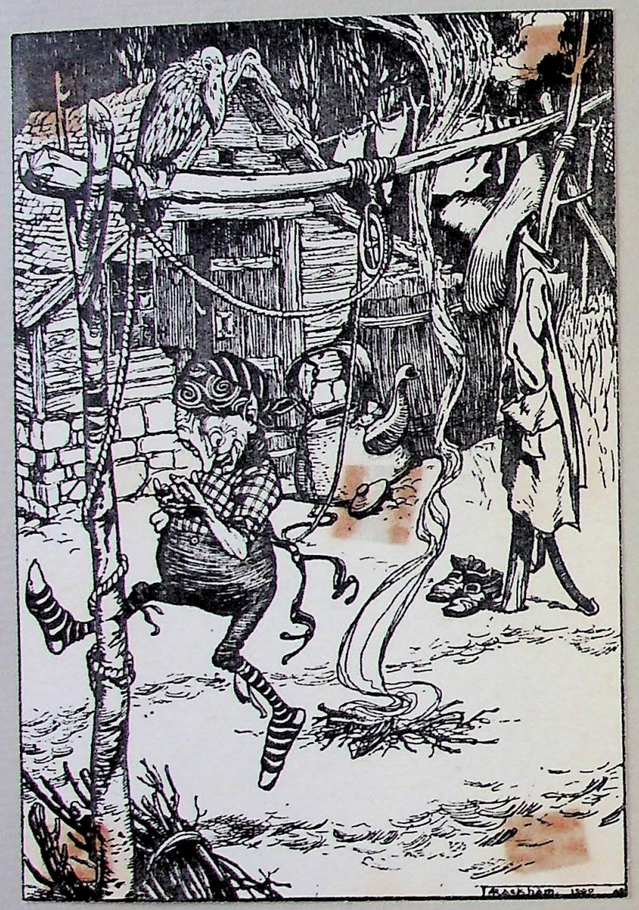
In both 'Sweetheart Roland' and 'The Jew among the thorns' Rackham chooses to depict the rather gruesome scenes' where the evil figures of the Jew, and the stepmother, are battling tangled and entwined in the thorns. This he does most imaginatively and yet accurately. The figures reach out in despair, pain and frustration, their clothes and limbs being thorn by the briars.

The varying high and low standards of the artist's interpretations can be seen when illustrations to stories such as 'Hansel and Gretel', 'The Fisherman and his wife', and 'The boy who left home to learn fear' are compared to those in 'Rumpelstiltskin', 'Snow White' 'The Seven Ravens'.

In the former the style and quality of line is weak and sketchy, the pictorial content lacks depth of thought and imagination. The illustrations neither compliment nor illuminate the text.

In the latter, there is a bold and confident, almost stylised line, it is almost as if he developed while illustrating the book itself.

In 'Rumpelstilzchen', the mannikin is drawm in strong



RUMPELSTILZCHEN.

and definite line. The clothes and shapes are simplified with strong contrasts of black and white. He wears a large brimmed hat, black suit, striped socks and a very dour expression!

This is followed by a detailed full page drawing of the little man dancing around the fire outside his hut, clapping his hands in glee as he sings his little verse.

In 'The Seven Ravens' are two excellent stylised and simplified drawings of the little dwarf and the seven ravens eating their tea.

It is obvious that Rackham enjoyed doing his compositions for 'Snowwhite' particularly those in which the seven dwarfs are featured. Here he could give his natural sense of fantasy a free reign, drawing the long beards and wrinkled weatherbeaten faces, the striped and spotted scarves and stockings, and miniature worktools, of the seven men.

One of my favourite drawings in the Rackham collection is a small and amusing deptiction of the mouse and the sausage in 'The Mouse, the Bird and the Sausage'. Here the mouse carries her water in two nutshells while the sausage prepares to cook, holding a fork and pan, and wearing glasses, a checquered apron and pair of slippers.

The number of high quality drawings in this text are the beginings of the polished and distinctive style innovated and practised by Rackham, until the end of his career.

From the year 1900 onwards, Rackham worked on the original drawings for Grimm, 'partially or entirely redrawing some of them in colour, adding new ones in colour and black and white and generally overhauling them as a set'.

SNOWHITE

These were published in 1909 in a large deluxe bible sized edition, containing forty colour illustrations with sixty-two in line.

Rackham's biographer, Derek Hudson says, 'A comparison between the first and last editions of his Grimm emphaizes the remarkable progress he made in a decade.' Personally, I think the artist would have been better to leave well alone, whereas the illustrations do display the polish and professionalism, acquired by the artist in the last few years, they do not complement the text.

These colour illustrations required that the picture would be posed with a frame, therefore, the artist had to adapt his free standing vignettes to the confines of a rectangular frame. The original drawings become intimidated and restricted by the large rectangular frames, since they were not oriningally designed or executed with this frame or boundary in mind, they cannot and do not conform to this new format.

Rackham was principally a line artist and draughtsman, colour was only used in addition to, and not in conjunction with his original composition.

It is well known that Rackham tended to restrict his use of colour and tones, often using gradations of the same tone throughout his drawing. The overall effect of this limiting and muted use of tone softened and tamed his compositions.

This can be seen in his coloured editions to Grimm where the strength and starkness of his original line suffers and is lost in his muted and delicate colours.

This method of colour does not do justice to the stark, contrasting, extreme and untamed quality of the stories in the text. The artist has been torn between commercial and public demand and convention and the requirements of the text.

THE SEVEN RAVENS

The inhibiting and unavoidable factor of commercial illustration, is experienced by many artists, and is most unfortunate for in the artist's own words, 'for his illustrations to be worth anything, he, (the artist) must be regarded as a partner, not as a servant'.

He later adds, '-the most fascinating form of illustration consists of the experience by the artist of an individual sense of delight (and) or emotion aroused by the accompanying passage of literature'.

MAURICE SENDAK

Maurice Sendak, like Arthur Rackham is primarily a children's book illustrator, although as well as illustrating he has written his own texts.

Unlike the other three artists, Sendak was not born in Britain but in America, in Brooklyn, New York, of Jewish immigrant parents. He became interestd in old tales and stories at an early age, listening to his father's inventions and recounts of imaginative old Jewish tales. As children, both Maurice and his brother wrote, bound and illustrated their own tales.

Sendak as a child was however, as he said himself, 'quite rough artistically'. his experiences of art and the visual world being confined to 'comic books, Walt Disney, the radio and the movies, particularly the movies'. Wholly different to those experiences of earlier artists such as Cruikshank and Rackham - who incidentally hated the telephone - 'that infernal machine' as he called it, and saw photography, the cinema and the wireless to be degradations of art.

Sendak's childhood impressions and lifestyle were formul-

ated by his family history and background and also his first-hand experience of America, two conflicting elements. He felt 'on the one hand as though I lived in the old country, the fabulous village world of my parents, and on the other, bombarded with full intoxicating gush of America'.

Like Cruikshank, and Rackham, Sendak did not engage in any formal art training, although he did attend night classes in life drawing and oil painting while working by day for a window display company.

It was in the book department of F.A.O. Schwarz, a large Department Store where Sendak was working on displays, that he was first exposed to the work of nineteenth Century artists and illustrators, such a Cruikshank, Walter Crane and Randolph Caldecott.

He received his first commission in 1950, after being introduced to Ursula Nordstorm, the Childrens' book editor at the publishers, 'Harper and Brothers'. This was to illustrate Aymes 'Wonderful Farm'. In 'Magic Pies', a book by the same author, illustrated by Sendak a few years later, there is an illustration of a child on a wolf's back very similar to that of the boy and the fox in Grimm's 'The Golden Bird'.

Sendak spent the next ten years developing as a Childrens illustrator 'borrowing styles and techniques shamelessly, trying to forge them into a personal language, an arranger, rather than an innovator.'

By the year, 1969, when he was finally comissioned by Michael Di Capua to illustrate a selection of Grimm, he was well established as an artist and illustrator, and the stylistic influences he had borrowed were now smoothly integrated into his work.

He had already illustrated many books, by other authors, and written by himself:- Kennys Window, for example, and

'Where the Wild Things are', his most famous and successful picture book, and then just before he began to work on Grimm, 'The Nightkitchen', which had a strong autoiographical element.

Sendak was eager and excited about tackling Grimm, feeling that, in terms of imagination and illustration, they were 'the best - they have absolutely everything, magic, wish,— fulfillment, blood curdling horror, consuming passion - the works. The material is remarkably rich and deep like good soil.'

At the time of illustrating these tales, Sendak claimed to be first and foremost an interpretative illustrator, having no interest in 'the nicely illustrative' at this point in his career.

Like Sendak, the stories themselves had already undergone a long and exhaustive career, tried and tested by the hands of many artists and illustrators. Their established familiarity of content and representation, demanded a deeper and more complex approach.

The artist wished to open a new perspective on the tales through 'catching that moment when the tension between story line and emphasis is at its greatest so that the person reading is in for a surprise if he thinks it is just a simple minded fairy tale.'

SELECTION

Perhaps this is why Sendak and the translator, Lore Segal went to such care and trouble before arriving at their final selection of twentyseven stories. As Michael di Capua, the Publishing Editor, said - 'the contents page itself comprises a fascinating critical judgement' -

The Poet, Randall Jarrel was originally commissioned to provide the translations, unfortunately, he died before his work was completed, four of his translated stories are included in the Sendak collection.

The communication and collaboration between both the translator, Austrian novelist Lore Segal, and the artist was most beneficial, establishing a close relationship between the stories chosen and the accompanying illustrations.

Both artist and translator made separate lists of those stories they felt must be included and those worthy of cosideration.

Through comparing and combining these lists, they came up with 72 stories which they finally pared down to 27. Like Cruikshank's translator, both Sendak and Segal shared the aim of selecting stories which were most relevant to their times.

Because Sendak did not wish to 'project just an American 1970's point of view' - he became involved in detailed study and research, consulting the work of earlier artists, and travelling around Europe, Germany observing and taking notes on the landscape language, architecture, etc.

He noted everything down in a notebook, 'Grimm Reise', and bought postcards of costume and architectural detail He was disappointed with the Grimm Museum at Kassel, but was most impressed by the landscape of the Hartz Mountains, and the towns of Karlshafen and Goslar. He used the latter for his setting in his illustration to 'The Story of One Who Set out to Study Fear'. He went to see Durers Passion and Grunewalds 'Isenheim Alterpiece'. The work of these two artists had a great influence on Sendak's style and approach to the text.

He then travelled to England, where he stayed with a friend in Wales planning and sorting out his ideas and impressions. He sketched Welsh and English settings and landscapes, determining to 'use Wales for cheerfulness and Germany for gloom'.

He returned to America in August, where he studied the text in fine detail, and also earlier illustrated editions, Of these, he decided that the only illustrations he liked were by two German artists, Ludwig Grimm and Otto Ubbelohde (1905) and - George Cruikshank.

It was not until December that he began to work on his first illustration.

Sendak and Segal decided to issue the collection of stories in two volumes, to allow for a large typeface, which both felt was desirable.

The edition I had access to however, is a paperbound edition, and includes both volumes. This has been issued some five years later and is available in Dublin bookshops.

As with the book by David Hockney, it is because of its widespread and ready accessibility that I chose to consult this particular edition, printed and bound in Britain for the Bodley Head, in 1977.

The book and cover layout and design are by Book designer Atha Tehon, in conjunction with Maurice Sendak. The book is, in fact, extremely well spaced and laid out, the typeface is easily legible, and similarily to Cruikshank, there is no type on the back of Sendak's full page illustration.

Sendak provides one full page illustration to each story, there are therefore thriteen in the first volume and fourteen in the second.

THE GOBLINS

THE COVER

On the cover is a reproduction to Sendak's illustration to the title story 'The Juniper Tree'. The type is in dark brown, and the drawing is surrounded by a rust coloured border.

All of the drawings are in black and white, all are bold and detailed compositions, done in an earthy medieval, often primitive style. All his drawings are rendered in such a strong and close focus, that they have great psychological impact, almost hitting out at the viewer. His figures are large and dominate the compositions, bursting and forcing themselves out from the confines of the rectangular boundaries. This projects a feeling of claustrophobism, and often of brutality and cruelty.

When asked why his drawings were so small and claustrophobic, Sendak replied that he considered the tales themselves to be claustrophobic, working on two separate levels, 'first as stories, second as the unravelling of deep psychological dramas! He goes on to explain, 'I'm not so interested in the top layer - the story - as I am in what I think goes on underneath.....'

VOLUME 1

The inner frontispiece illustration of the first volume is doubtlessly one of his best. This illustration is taken from a story called 'The Goblins' a strange peculiar story about goblins stealing a baby and leaving a changeling with 'a thick head and staring eyes' in its place. At the end, the little goblins return the rightful baby to its mother and take the changeling away.

This drawing is, in Sendak's words 'lovingly depicted because I love to draw babies - given any opportunity, I draw them.' Here he depicts an enormous baby being trans-

THE THREE FEATHERS

HANS MY HEDGEHOG.

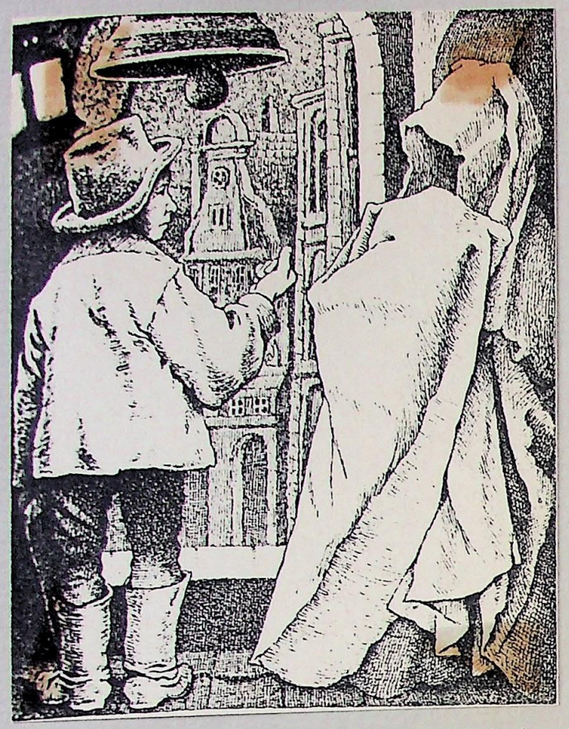
ported by six little goblins with long beards, and dressed in medieval costumes. One of the goblins carries a lamp, which lights up the baby's face, staring into the distance with a vacant wide-eyed expression. The drawing is executed in a series of fine lines and crosshatchings.

It is difficult to discern which of the two babies is depicted, the stolen baby or the changeling. It could just as easily be the one or the other, being rather fat and somewhat ugly as babies sometimes are. When asked about this, Sendak explained that he also was not clear on this it could be either one since as well as a changeling a 'normal baby is somewhat idiotic looking'.

In the first story, 'the three feathers' Durers' influence is prominent. Here Sendak chooses to illustrate the toad and the boy, using the line, 'she gave him a ring that glittered with brilliants'. The huge toad hands the boy the ring, she is balancing on three small toads and wears a hat taken from Durers' 'Pontius Pilot'. Sendak said that the toad grew dramatically bigger as the finished drawing evolved. This was the first finished illustration he produced for the text, and took his seven days to orginate and complete. He is relatively pleased with the result, although he claims, 'it skirts the illustrative by too narrow a margin'. Certainly, the composition does not rely on complexity of interpretation so heavily as do some of the others.

In his illustration for the following story, 'Hans my hedgehog', he uses a convention employed by various Renaissance artists in their narrative paintings, where the gory foreground is complemented by an idyllic background. The half hedgehog, half man, sits in the tree playing his bagpipes on the back of the cock, with the donkey and pigs below.

The background is composed of a series of dense trees and foliage- taken from notes and sketches made by the artist



THE BOY WHO LEFT HOME TO STUDY FEAR

FITCH FEATHERED BIRD.

in Wales at Tintern Abbey. There is also a full moon shining overhead.

Sendak illustrates the same scene, depicted by Hockney, in 'the story of one who set out to study Fear', - 'But the shape gave no answer'. Where the boy meets the Sexton disguised as a ghost in the Bell Tower. The boy clenches his fist at 'the ghost' in the foreground, the buildings and view seen out through the window are taken from the sketches the artist made in the town of Goslar.

The illustration to the gruesome tale - 'Fitchers Feathered bird' is in keeping with the tale, rather strange and frightening. It is obvious that here we have a girl disguised as a bird, the sorcerer is ugly and mean in appearance, and as well as placing the grinning skull at the window of the house in the background, the artist places a larger skull at the girl's feet. The bleakness and harsh quality of the drawing is not only an expression of the actual text but also of the artist's private life at the time 'The facts of the Grimm sory dove-tailed with my private life, without my doing violence to the illustator's role.'

Sendak describes his drawing to 'The Devil with the 3 golden hairs,' as a ' highly erotic and disturbingly ambiguous drawing' - 'with the Devil lying awkwardly and suggestively in the old woman's lap' - The woman sits on her armchair with the Devil's head on her lap as he gestures towards a background 'balloon' in which is contained the answer to her query about the well running dry in the village - a frog sitting in the base. The face dress and pose of the old woman are taken directly from Ludwig Grimm's frontispiece portrait of Katherine Viehmann and it was her posture that determined this composition.

Although the story of 'The Fisherman and his Wife' does not appeal to Sendak, 'Most Grimm men are completely dominated

THE DEVIL WITH 3 GOLDEN HAIRS

THE FISHERMAN'S WIFE.

by their women, as in this story which I do not much like - 'It hasn't the quickness, directness or happy wierdness of many of the others'. I feel that here, he manages to capture the essential essence of this story. Sendak depicts the scene where the wife wakes up in the morning, and decides that she wants to control the sun, moon and stars, and 'be like the good Lord'. She sits up in the bed, pointing out at the sun shining on the sea, through the window. She is holding a small retriever puppy, drawn from Sendak's own. Her husband looks up unhappily from the pillow. The wife's unusual headdress is taken from a painting by Fuseli and the composition was inspired by Fuseli and Grunewald.

The composition for his illustration to 'Hansel and Gretel' was taken from an illustration by Ludwig Grimm to the same story. Hansel sits inside a small hut or kennel guarded by a large alsation dog, also probably drawn from one of Sendak's own. The witch, whom he says, I made up in no time at all' towers over Gretel, who 'is pretty in a way I had never attempted before in my drawings of children'. The artist wishes to catch her 'the second before she performs her fearless deed and becomes a mensch (grown up)'.

VOLUME 2

'In the Golden Bird', like Cruikshank and Rackham, Sendak draws the boy on the fox's back, they are however, not in motion, the boy sits on the fox concealed behind a tree as he watches the girl on her way to the bathhouse. Here, like Cruikshank, Sendak combines a few images and incidents into one general representation. In reality, the fox would have been long gone. The boy as in both Cruikshank's and Rackham's illustrations, is dressed in medieval costume, and wears a hat with a long feather in its brim.

Sendak saw the central theme in both the stories 'Snow-

HANSEL AND GRETEL.

THE GOLDEN BIRD.

White' and 'Rapunzel' to be 'the crucial conflict between age and youth'.

He explains how he 'did not want to show Rapunzel with a hank of hair hanging out of a tower, to me, that's not what the story is about - it's only a gimmick in the story' - therefore, in his illustration, there is absolutely no emphasis on Rapunzel's hair. She sits looking out the window, while the witch approaches menacingly from the right, scissors in hand, her face covered by a veil. In the foreground, there is a chain symbolising Rapunzel's captivity.

After attempting two versions of drawings containing 'Snow-White and the Seven Dwarfs', Sendak came up with his final composition where only one dwarf is depicted. Deciding that the story is essentially revolved around the older generation, namely, The Queen, trying to surpress the younger - Snow-White, he places his major emphasis on the face of the Queen in the foreground. Snow-White lies 'dead' in the background, the half eaten apple lies on the table, where one of the dwarfs sits, dejectedly.

The illustration to the title story 'The Juniper Tree' appeals to me the least. Here Anne-Marie is drawn laying her brothers' bones under the tree, with the bird flying out of the fire 'and out of the fire flew this lovely bird that sang oh so gloriously sweet and flew high in the air'. His depiction of the bird is not very successful, it is heavy and far from 'beautiful' ressembling a parrot. The girl is rather stiff and expressionless, and the elements of the composition do not blend well together, there is a certain lack of harmony.

Perhaps one of the reasons why Sendak was most attracted to the tales was because they were not aimed specifically at adults or children. As he said himself at an interview in 1970, 'those illustrations and writers that attracted me

SNOW-WHITE

THE JUNIPER TREE

were the ones who did not feel at all hung up by the fact that their audiences were small people. They were telling the truth, just the way it was.'

He believed that his illustrations to Grimm would be of particular interest to children, because he had depicted the true underlying elements of the story, because, in his opinion, children sought and appreciated the true and 'internal meanings of everything. It is only the adults who read the top layer most of the time'.

For Sendak, illustrating Grimm was also a landmark in his development and career 'It was a watershed book for me, one that solved a great many technical and emotional problems'. 'I found I could now put elements from my own fantasy life together with objective illustration'.

In illustrating Grimm, Sendak achieved his goal of heightening the meaning of the tale, and contributing a new dimension by projecting the same message and content in his own personal way, allowing the reader to see the stories through the eyes of another.

He also wished through his illustrations to encourage people who dismissed the stories, as simple fairytales, to go back and re-read them again. It is only through concentrating and reading the text that his drawings can be fully appreciated.

DAVID HOCKNEY

David Hockney is the only member of the four, who is not primarily a commercial artist and illustrator. Thus, the study and comparison of his illustrations to Grimm promises to be most interesting and absorbing.

Although he was, in fact, actively encouraged to pursue a career in the commercial field, he soon discarded this idea opting out of the commercial art course in the Brad-

ford School of Art, to study a general course in painting and drawing.

To him, the prospect of painting and drawing for four years was much more appealing.

He also, is the only one of the four artists, who received formal art education, amounting to six or seven years in all, spent at the Royal College and School of Art in Bradford.

It was in Bradford he received his basic and academic training - in line, foreshortening, perspective and anatomy.

In the Royal College, he was exposed to contemporary and modern painting. Here he was influenced by and experiented with abstract expressionism.

It was also here that he first became involved in printing and etching - for mercenery reasons. 'I'd run out of money and I couldn't buy any paint, in the graphic department they gave you all the materials free'.

His involvement with etching certainly earned him a lot of money. His 'Rakes progress series', narrating the story of his experiences while on a trip to America, were published, and the money he made enabled Hockney to go and live in America for a year.

Narrating a story visually, as was done in the days of caricature by artists such as Cruikshank and Hogarth - who's own 'Rakes Progress' inspired this work, appealed very much to Hockney.

It was Paul Cornwall Jones, who was also involved in the publishing of 'Six Fairy Tales' from Grimm, who offered to publish Hockney's 'Progress'.

While in America, Hockney met many young artists and collectors. It was here that he became involved and fascinated with the concept of water, and the problems of painting and rendering it convincingly. He conducted many studies and observations of the water patterns and forms in swimming pools and also in showers.

Hockney then began to move into naturalism, his work occaionally bordering on the super-realistic. His paintings however, were never solely based on slides or photographs. Throughout his career, Hockney has always been interested in portraiture, sketching friends and relatives again and again in different poses and situations and using various media pastels, pencil, oil, acrylic and line.

Hockney's illustrations to Grimm are just another extension of his constant experimentation and preoccupation with new sources techniques and ideas. He rarely draws on familiar or everyday sources, being 'excited by the unlikely never by ordinary things'. He once explained 'I need constant stimuli of all kinds, visual, and others, that is why I travel a lot and I enjoy working in lots of different places.'

Hockney was not governed by or subject to commercial convention or restrictions. It was he himself for example who decided what stories he would include in his selection. He had read about 350 tales from which he selected 20, which he finally cut down to fifteen, which he then commissioned to be translated by Heiner Bastian. Out of these, he chose the final six, these he chose because they were strange or unusual, or potentially interesting to illustrate. As the artist said, 'My choice of stories was occasionally influenced by how I might illustrate them. For example, 'Old Rinkrank was included because the story begins with the sentence 'A King built a glass mountain'. I loved the idea of finding how you draw a glass mountain, it was a little graphic problem.' He included other stories 'because they were strange. 'The boy who left home to learn fear' is such a strange Gothic Story. I'd no idea hwo to illustrate it.'

He wanted to use examples from the more familiar stories in England, and finally chose 'Rapunzel' and 'Rumpelstilzchen'. He rejected the idea of illustrating 'Snow-White' because he felt it was too well known, and the Disney film put him off.

Hockney set-up studio with his assistant, Maurice Payne, who did all the technical work on the plates. Hockney wanted to produce a type of picture book with a picture on every page 'so that each time you turn a page, you see the picture on the next page first, before you read the text its illustrating.'

Himself and Maurice Payne therefore, met and overcame the problem of printing two etchings back to back, by simply doubling over the page.

This idea of the picture book meant that Hockney had to keep adding more and more drawings, particularly to the longer stories.

In many instances, he drew straight into the plates, the only type of drawings he would do, were reference drawings, real working drawings for plates, in which he would workout the style, and references to the costume and architectural detail of the period. For the costume, dress, and some of the poses, he used the work of painters such as Uccello, Carpaccio and Leonardo Da Vinci. He had taken some photographs and collected some architectural reference, during an earlier trip to the Rhineland of Germany.

Because he worked straight on to the etching plate, he produced the desired spontaneous effect.

Since the artist was not limited to providing one illustration to each of the stories, he did not see the necessity to depict the major episodes or confrontations in the story. Instead, he selects various details of the

story, and through building up a series of these within the text, creates a general overall impression and 'interpretation' - 'The pictures are supposed to illustrate the text, but they do it differently from usual fairy story illustrations which generally show the most dramatic event in the story. If you're only given one illustration for each story, that's what you would choose. I decided that this method was too ordinary; I thought I should begin by just taking details of a story.'

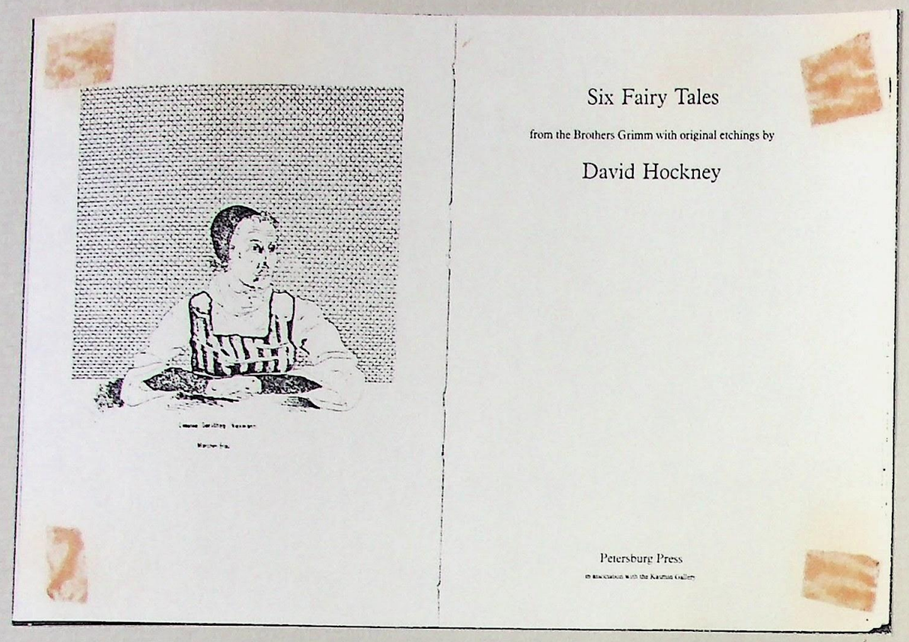
This is a different approach to that engaged by Cruikshank, Rackham, and Sendak, all of who were working on much larger selections, and who were thus restricted to providing a limited number, (usually not more than two) of illustrations to each tale.

Aften Hockney had reached thirty-nine illustrations to six stories they decided to call a halt, because of the high costs of producing such a book. Indeed, Hockney claims that at that time (1969) each book cost £90 to make, on production costs alone.

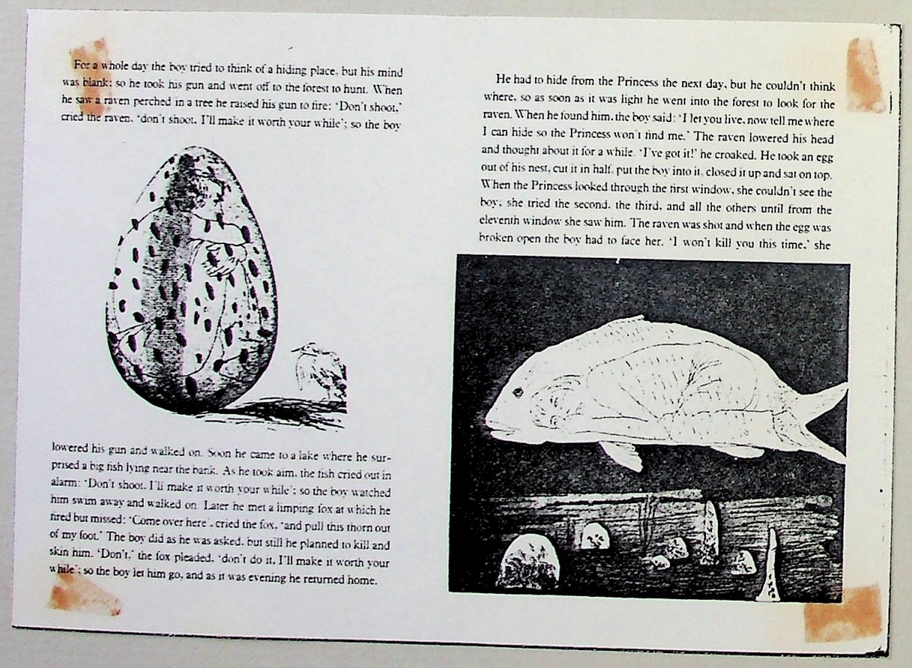
Paul-Cornwall Jones, Hockney, and the typographer, Eric Ayers, collaborated in designing the book. It was Paul who decided to produce a little version of the book photographically to advertise the big one. It was orininally intended to produce just five thousand, but when Oxford University Press offered to buy two thousand of these, Paul decided to think again and raised the number to 20,000. This proved to be a chance worth taking, the little book became most successful in its own right, and to date, over 60,000 have been produced.

Naturally, the big book with the original etchings is better and more interesting than the little one, where the rich tones and blacks are lost.

Nonetheless, as Hockney acknowledges, its minute size is most attractive, and through its distribution and widespread access, (originally selling at £1 per copy) it merits some sort of study and serious criticism. - 'I love the



CATHERINA DOROTHEA VIEHMANN.



THE BOY HIDDEN IN AN EGG

THE BOY HIDDEN IN A FISH.

idea of forty thousand people being able to afford to look at the little book. I found children loved it because of its size; their little hands loved the idea, its on their scale. They way childrens' books are the same size as everybody elses' is wrong I think' - David Hockney.

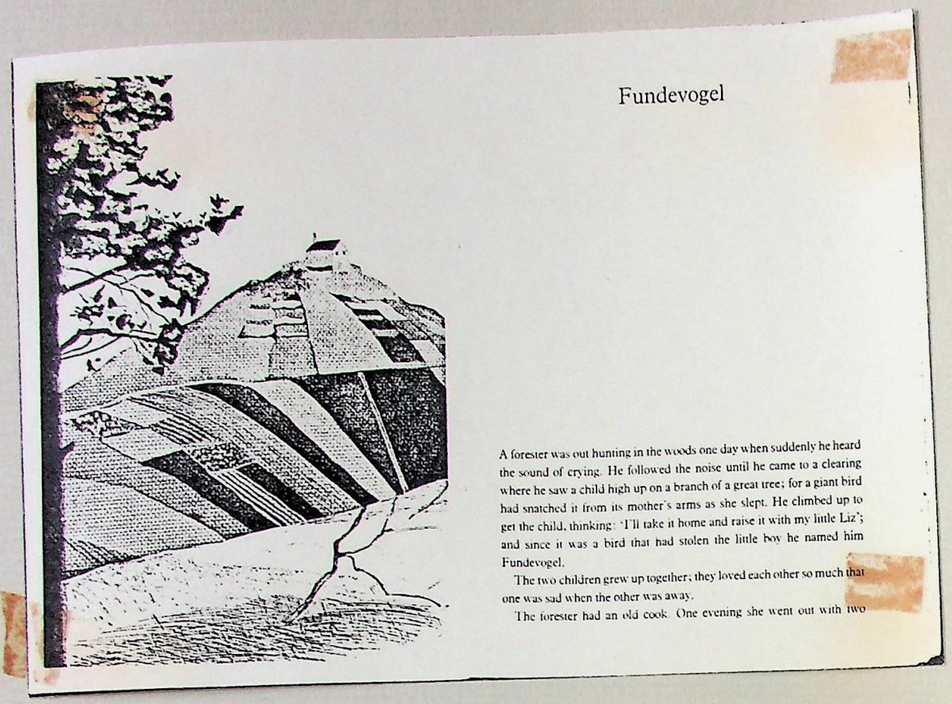
It is this little book that I also am consulting and comparing, because this is the edition I have had first hand experience and access to - I doubt I will ever get to see the originals!

The book is bound in a dark blue leather cover, with the title on the front in silver lettering. The typography was co-ordinated by Eric Ayers, and the type is handset and printed in Plantin light. Hockney's illustrations are full length or half page illustrations integrated into the text.

On the frontispiece, Hockney follows the German tradition, begun by Ludwig Grimm, of providing a portrait of the stories' chief narrator, Catherina Viehmann. She is depicted in the traditional pose and dress, and the background is composed of a series of geometric style cross-hatching, used by Hockney thoughout the book.

The Little Sea Hare, the first story of the book, is not included in any of the other three selections. On the left hand page is a full page illustration of 'The Princess in her Tower'. She sits in her armchair underneath a transparent cone shaped dome. Underneath her are twelve windows through which could see 'everything above and below the earth'. Hockney uses various textures and aquatints, and uses a very fine line On the following two pages, are two illustrations to the same story, of the boy's two attempts to conceal himself, crouched inside an enormous speckled egg and inside a large fish.

To portray the crouched figures convincingly, he needed to make the preparatory drawings, using the model, Mo McDermott to pose for him. The fine line in which both



Fundevogel

A forester was out hunting in the woods one day when suddenly he heard the sound of crying. He followed the noise until he came to a clearing where he saw a child high up on a branch of a great tree; for a giant bird had snatched it from its mother's arms as she slept. He climbed up to get the child, thinking: 'I'll take it home and raise it with my little Liz'; and since it was a bird that had stolen the little boy he named him Fundevogel.

The two children grew up together; they loved each other so much that one was sad when the other was away.

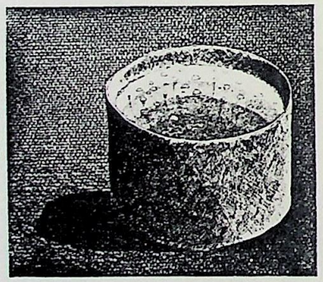
The forester had an old cook. One evening she went out with two

"A WOODED LANDSCAPE"

buckets to fetch water; after she had done this several times, little Liz became curious and asked her: 'Old Sanne, what is all this water for?' 'If you can keep a secret,' the cook whispered, 'I'll tell you!' When Liz promised, she told her: 'Tomorrow morning when your father is out

hunting I'll heat up this water, and when it's boiling in the pot I'll throw in Fundevogel and cook him.'

Very early the next morning, as the forester left to hunt, Liz woke Fundevogel and said: 'If you'll never leave me, I'll never leave you'; and Fundevogel answered: 'Not now nor ever.' 'Then I'll tell you why Old Sanne brought in so many buckets of water last night. I was curious and asked her what she was going to do; she told me she would wait until father had gone out hunting then boil the water and throw you in. Hurry now, let's get dressed and escape.' So the children got up quickly and left the house.



As soon as the water was boiling in the pot the cook went into the bedroom to grab Fundevogel, but both beds were empty. She was terribly worried now and thought to herself: 'What can I say to the forester when he comes home and sees the children are gone? I must get them back quickly!'

The cook sent three servants off on the run to catch up with the children.

"THE COOK"

"THE POT BOILING"

these figures are depicted creates a suitable feeling of transparency through both objects, the egg and the fish. On the following right hand page, the princess is seen searching for the boy, who is, in fact, hiding under her hair behind her ear in the form of a little sea hare, where her eye cannot find him. Hockney however, chose to draw a little child in the Princesse's stomach as if she were pregnant. The artist felt this tale had strong sexual overtones which he wished to express - 'So in the end instead of making a little sea-hare and worrying what it looked like, I made the little child, as though the Princess is pregnant and the one place she can't look is inside herself.'

In the following story 'Fundvogel' contained in both the selections of Cruikshank and Rackham and illustrated by the latter, Hockney's unusual choice of depiction can be seen. On the left hand page, he depicts a woodland scene - 'a wooded landscape'. The style is reminiscent of that employed by medieval artists, with the various simplified plains, in different tones of aquaintint linked together through a background of cross-hatching.

On the following left hand page is a portrait profile of the cook with a wooden spoon in hand, and also on a background of crosshatching. On the opposite page, he includes a detail of the pot of boiling water, the air bubbles rising to the surface - a reminder of his fascination with water.

He then depicts the two forms, the children take to hide themselves from the wicked cook, the rose and stalk and the clock and tower.

On the last and final page to this story, is a drawing of a lake, surrounded by mountains, in crosshatching and aquatint.

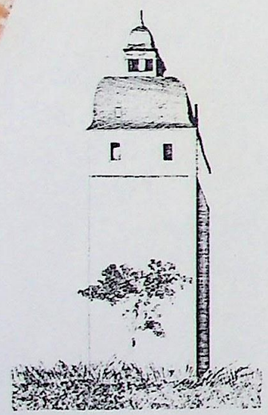
stolen her a few.' The Enchantress was cunning: 'If that's the truth,' she replied, 'I'll let you take all the rapunzels you want. But there is one condition; you must give me your child as soon as it is born. It will have a good life and I'll care for it like a mother.' In his terror the man agreed, and when the child was born the Enchantress took it away and named it Rapunzel.

Rapunzel was the most beautiful girl under the sun. When she was twelve years old the Enchantress led her deep into the forest and locked her up in a small room high up in a tower, which had neither doors nor steps but only one window at the very top. When the Enchantress wanted to enter she stood under the window and called:

Rapunzel, Rapunzel
Let down your hair.

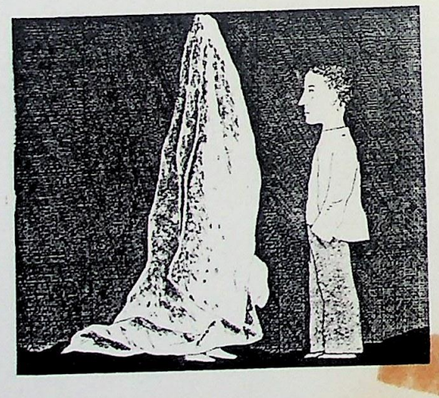
"THE ENCHANTRESS IN HER GARDEN"

"THE ENCHANTRESS WITH THE BABY RAPUNSEL"



A few days later the father was telling the sexton his problems: 'The boy's so stupid; he won't work and can't grasp the simplest thing. Just think, when I asked him what he wanted to do, he said he was going to learn to shudder.' 'If that's all he wants,' the sexton grinned, 'I'll teach him. Leave it to me; I'll straighten him out.'

So he took the boy on and gave him the job of bell-ringer. Some days later he woke him at midnight and told him to go to the church to ring the bell. 'I'll teach him what fear is', he thought, as he took a short cut to the tower. As the boy was about to ring the bell, he turned and saw a white shape on the stairs. 'Who's there?' he called, but the figure was silent. 'Speak up or get out. What do you want here anyway?' Expecting the boy to take him for a ghost, the sexton didn't move. So the boy shouted again: 'What do you want here? Answer me, or I'll throw you down the stairs!' But the sexton didn't take the threat seriously and stood perfectly still. The boy gave him one more chance but when he got no answer he



"THE BELL TOWER"

"THE SEXTON DISGUISED AS A GHOST"

Hockney begins his next story, 'Rapunzel', with a full page illustration, of the woman standing at the window of her house, looking onto the garden of the enchantress.

The emphasis is on the garden, drawn in a series of textures and aquatints. The house and surrounding wall are rendered simply in very fine outline. The figure of the woman in the window is small, and there is a sense of loneliness or of longing as she looks out onto the garden.

Hockney then does two drawings of the enchantress, tending to her garden, and sitting with the child.

He wished that she be called 'enchantress' instead of witch because he felt she was not totally wicked - 'an enchantress is less wicked really and after all, the woman in the story doesn't keep the child; she's quite kind about it'. In the illustration, the enchantress with the baby Rapunzel', 'Hockney is playing on the traditional depiction of Madonna and child, taking the pose from a composition by Hieronymous Bosch. Assuming she was an ugly old virgin who could not have a child of her own and so takes another, he chose to adopt this visual convention. This convention is shattered however, when one sees the ugliness of the virgin. The background detail of the trees is taken from a composition by Leonardo.

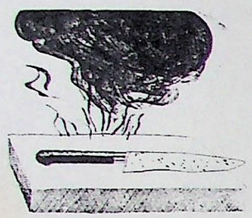
Hockney felt this tale could be well adapted to modern times, put in the modern context it could be the story of a woman - 'who wants the child from the couple next door who keep stealing her lettuce'. He also draws the square shaped tower, with its small window, with a long length of hair reaching down from it, without actually drawing the girl's head or face.

Since the story of 'The boy who left home to learn fear' is quite a long tale, Hockney was obliged to provide a large number of illustrations. He begins with an illustration entitled 'home', which is taken from an earlier

corner there rushed wild cats and dogs on red-hot chains, screeching and stamping on his fire. For a while he let them do as they pleased, but when they began to get on his nerves he cried: 'Get out of here you monsters!' and grabbing his knife he struck at them. A few escaped, but most ended up dead in the moat. The boy lay down again by the fire and fell asleep.

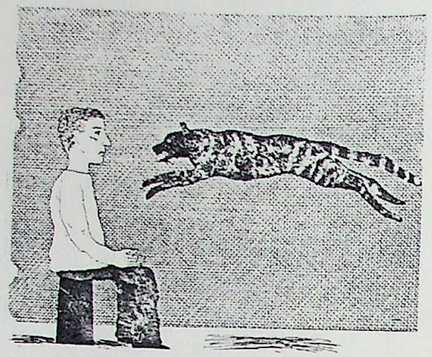
In the morning the King came, and when he saw the boy lying on the floor he thought the ghosts had killed him. 'It's a shame such a fine boy should be dead!' Hearing that, the boy jumped up and laughed, 'It hasn't come to that yet. One night is over, and the others will pass quickly enough.' The King was amazed and so was the innkeeper who couldn't believe his eyes. 'I didn't expect to see you again. Now do you know what it's like to shudder?' 'No, it's just a waste of my time,' the boy complained, 'if only someone could teach me!'

On the second night he walked up to the old castle, sat down beside



"THE CARPENTER'S BENCH, A KNIFE AND FIRE"

the fire and sang the same old song: 'If only I could learn to shudder!' At ten o'clock he heard a long piercing cry. It grew louder and wilder, then stopped abruptly and all was quiet—until suddenly half a man fell



"A BLACK CAT LEAPING"

down the chimney. 'Hey, are you real? Where's your other half?' The shrieking started again and moments later the other half dropped at his feet.

'Wait a minute, I'll get a good fire going for you.' When the flames

of the mountain and drew it up after him; and at night, when he came home, his pockets were full of gold and silver.

After many years she called him Old Rinkrank; and since she too had grown old, he called her Mother Mansrot. One day when he was out she made his bed, then she locked all the doors and windows except for a tiny one through which a little light was shining. When Old Rinkrank came home at dusk he knocked on the door and shouted: 'Mother Mansrot, open the door!' 'No, I won't', she replied. He shouted again:

It's me poor Old Rinkrank
On my seventeen-foot legs
On my one great swollen foot
Mother Mansrot do the dishes.

'I've done the dishes', she replied. So Old Rinkrank shouted again:

It's me poor Old Rinkrank
On my seventeen-foot legs
On my one great swollen foot
Mother Mansrot make my bed.

'I've made your bed', she replied. So Old Rinkrank shouted again:

It's me poor Old Rinkrank
On my seventeen-foot legs
On my one great swollen foot
Mother Mansrot open the door.

Then he ran round the house to the little window. 'I'll see what she's up to', he grumbled to himself. He peered in but his beard was so long that it got in the way, so he stuffed it through the opening and pushed his head in after. Then Mother Mansrot slammed down the window!

He screamed and howled and begged her to set him free; but now he

"OLD RINKRANK THREATENS THE PRINCESS"

"DIGGING UP GLASS"

drawing made by the artist of an armchair in front of a large window opening onto a garden. His drawing of the 'Bell Tower' is similar to his other architectural drawings, with a small tree in the foreground.

He then depicts a similar scene of Sendak, where the boy meets the Sexton desguised as a ghost. The two figures confront one another against a dark cross hatched background. The boy is in contemporary dress and does not threaten the figure as he does in Sendak's edition. The artist then plays on the line 'The ghost stood still as stone' translating the sheet clad figure to a monumental figure in textured stone surrounded by a variety of stones and pebbles. Here is is making a reference to the stone paintings by Magritte. He then illustrates such details as 'the corpses on fire', 'the haunted castle', 'the carpenters bench, a knife and fire', 'the lathe and fire', and so on, providing eleven illustrations all in all to this tale.

In the final drawing, 'cold water about to hit the Prince', he also plays with the text and on his fascination with rendering water. Instead of showing the Princess pouring the freezing water into his bed with the fish, he depicts a spray of water descending on the Prince as he lies in his bed.

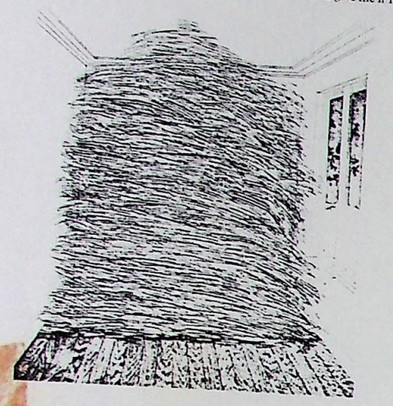
As mentioned previously, Hockney chose the story 'Old Rinkrank' because the idea of rendering the glass mountain promised to be a fascinating challenge.

He explored and examined various means and methods of depicting the mountain. He even broke a sheet of glass, piling it up so it was jagged 'like a mountain', but finally opted for a simpler drawing, using the idea of transparency and distorted reflection to create the idea of glass. The german style building and tree in the background become enlarged and distorted when seen through the glass.

In the small drawing 'digging up glass', he draws a

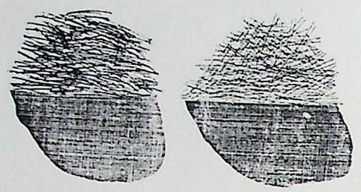
necklace, sat down at the wheel and with three turns filled a bobbin with gold; then he took a second bobbin and with three more turns filled that one too. He worked the whole night, and before morning all the straw had been spun into gold.

When the King returned at sunrise he was amazed to see what she had done, so that night he locked her up in a bigger room piled high with straw and set her to work a second time. As the poor girl wept the door flew open and in danced the little man. 'What will you give me if I



help you again?' 'I have only the ring on my finger', she replied. He took the ring and by morning he had spun all the straw into shining gold.

When the King saw the gold he was pleased; but being very greedy he had the biggest hall in the palace filled with straw to the ceiling. As he slammed the door on the girl he made her a promise: 'If you can spin as much as this into gold in one night, I will marry you.' 'She is only a miller's daughter,' he thought, 'but in the whole world I will never find a richer wife.'

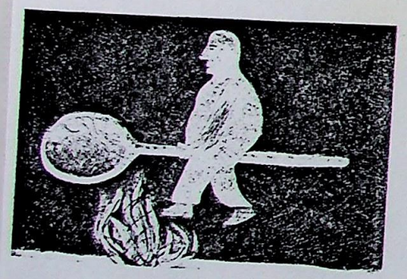


As soon as she was alone, the strange little fellow appeared. 'What will you give me if I do your work for you this last time?' 'I have nothing left.' 'Then promise me your first child if you become Queen.' 'A lot can happen between now and then', she thought, and in despair, she agreed. The little man set to work and when all was ready he vanished;

" A ROOM FULL OF STRAW "

" STRAW ON THE LEFT GOLD ON THE RIGHT "

one day to claim the child, the Queen was terrified and offered him any part of the kingdom if he would only leave her her son. But he insisted: 'No, I prefer a living creature to all the treasures in the world.' She wept so bitterly that at last he took pity on her: 'If in three days you can guess my name I'll let you keep your son.'



She thought all night of all the names she had ever heard, and even sent out a messenger to comb the country for more. When the little man came back the next morning, she called him Caspar, Melchior, Balthasar, and every other name she knew, but he kept repeating: 'That's not my name.'

The next day she went herself through the neighbourhood questioning the people, and when the little man came she listed the most unusual and curious names she had heard: 'Maybe Ringo, or Zappa, or Kasmin?'

IDING AROUND ON A COOKING SPOON "

" HE TORE HIMSELF IN TYYO "

foot on a shovel, digging the glass with the splinters flying and the glass shattering. Perhaps, here he used the glass he had originally broken in his efforts to depict the glass mountain.

In his begining illustrations to 'Rumpelstilzchen', he makes another reference to Magritte with an illustration of the straw, and an ingot of gold, then a drawing of the straw piled high up on the ceiling, then a drawing of 'straw on the left, gold on the right' in which he uses a varied assortment of line using soft lines on the left and hard on the right. 'I called it 'straw on the left,' Gold on the right' to show the difference between a line of gold and a line of straw, one is going to be hard and the other soft'.

He draws the little man riding on a wooden spoon over the fire. He is a small fat and ugly figure with a warty face and hairy costume. He is altogether more ugly and completely different to the smaller and leaner depictions by both Rackham and Cruikshank.

In his last and final drawing, Hockney divides the coposition into four, illustrating four stages of the little man tearing his body, not just in two, but completely apart, head, arms, legs, limbs, and features all become torn and isolated. There is something quite amusing about this wilfull and systematic operation on the part of the dwarf, resembling and reminding one of Cruikshank's comical interpretation 'heads off' in 'the King of the Golden Mountain'.

Through doing these drawings for Grimm, Hockney developed his etching skills and technique to a higher pitch. This series are in his own words, 'more complex than my previous etchings. First of all instead of using aquatints to get tone, I decided on a method of cross-hatching, which I used throughout. I just stumbled across it, and thought it was quite a good way to do it'.

He considers these etchings to be some of his better known works, and also to be a 'major work in that they took a long time, nearly a year to make, just from the artistic point of view'.

He was most enthusiastic and interested about working on the tales, claiming, 'I could have gone on and done the whole twelve stories quite easily, working for just another three of four months probably'.

He intends one day to illustrate the other six stories, and if he brings this intention to fruition, the etching technique would be different, utilising the developments and skills acquired since then, particularly those acquired while working with Crommelynk in Paris in 1973, a time where he learned more about etching in three months than in all the years he'd been doing it.

CONCLUSION

REFLECTING THE CO-EXISTENCE OF FANTASY AND REALITY WITHIN THE TEXT

When illustrating these fairy tales, all four artists had both the realistic and fantastic elements to consider. To combine and yet complement these two conflicting elements successfully in the one composition is no easy task.

Much of the fantasy in the tales takes the form of legendary beings or creatures - fairies, goblins, elves, dwarfs, giants, witches, and animals with supernatural powers. So the artist was faced with the problem of depicting these side by side with more conventional and realistic chatacters.

Cruikshank's miniature stylised compositions lean more towards the fantastic than the realistic. None of his depictions are wholly realistic, all are imaginative and slightly exaggerated. There is, therefore, not such a contrast between his elves, for example, and his portrayal of a princess or servant girl, except that the former have sharper pointed features and bodies.

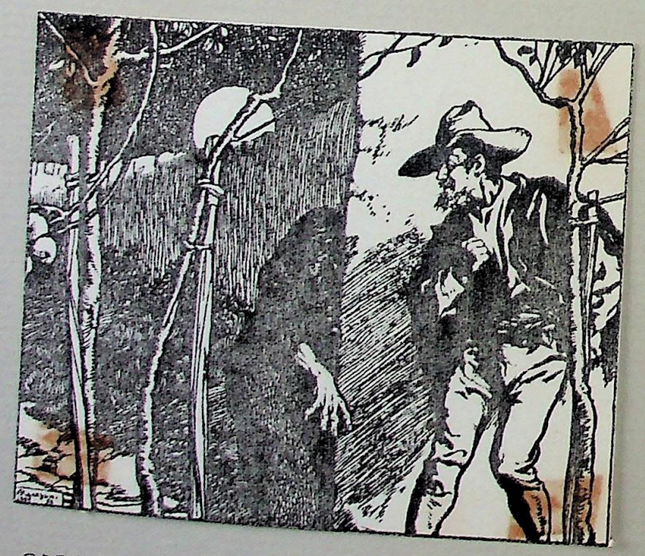
Hockney also chooses a similar approach to Cruikshank. His definitive style and quality of line unites his cmpositions. Many of his depictions of evil and magical characters, (such as 'Rumpelstilzchen' and the enchantress in 'Rapunzel') are not so much sinister or mysterious as just plain ugly with warty, hairy skin and misshapen bodies!

All of Sendak's subjects however, are depicted in a highly realistic and detailed fashion. He manages to convey the imaginative and supernatural through his introduction of extra details. This method not only holds his compositions together, but also makes his imaginative portrayals all the more convincing.

I think that Rackham's illustrations lack a certain balance and continuity because he has failed to integrate fantasy with reality - his style and use of line in depicting both is varied and so extreme that they bear little or no relationship to one another, although they are contained in the one composition. Wholly inventive, Rackham originated his own brand of dwarves, elves and witches, with wrinkled weatherbeaten faces, pointed ears and noses, dressed in ragged clothes in boldly spotted and chequered materials.

His more realistic figures however, are most conventially portrayed and seem so dull and lifeless in comparison. Here also, his use of line is often sketchy and not half so bold or confident, breaking down his composition even more.

RAPUNZEL – SENDAK



RAPUNZEL – RACKHAM.

This was a problem experienced by Rackham throughout his career as a children's book illustrator, and one I feel that he never completely overcame.

Interestingly, there is a strong resemblance between the depictions of the 'witch' figure by the four artists

The witch is usually an abductress who captures and imprisons the beautiful and vulnerable - children, Princesses etc., - or she is a type of cannibal with a strong preference for the meat of young children - particularly boys!

The cook/witch depicted by Hockney in 'Fund Vogel' is very similar to that of Rackham to the same story and also resembles Sendak's witch in 'Hansel and Gretel'. All three have hooked noses and pointed chins, are fat and greedy in appearance, and are similarly dressed.

The abductress is a slimmer variety, although she is also depicted with a hooked nose and chin.

Both Rackham and Cruikshank's witches in 'Jorinda and Joringel' are identically clothed in black long hooded cloaks, revealing just the hooked nose and chin of the witch. Rackham produces a similar depiction in his illustration to 'Rapunzel' which in turn, is almost identical to Sendak's depiction to the same tale. Sendak also uses the black cloak hooked nose etc., where the witch stands scissors in hand, ready to cut Rapunzel's hair off.

Hockney's witch in 'Rapunzel' is also hooked nosed but she however, is not dressed in a hooded cloak and is thus a less evil and sinister depiction.

While studying the work of these four artists, it became apparent to me just how much the readers approach to the text is governed by the size, shape and design of the book and the illustrations within. In the case of Grimm, each of the artists, through their choice of

JORINDA + JORINDEL - CRUIKSHANK

JORINDA AND JORINGEL - RACKHAM.

style and depiction, managed to pinpoint and highlight certain aspects and qualities of the tales, thus opening up new dimensions and enabling one to have a broader and more appreciative approach to the rich content of the text.

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