

NC 0021007 2



National College of Art and Design

**Faculty of Design
Visual Communications**

**Arthur Rackham - The Grotesque in Nature
by
Sinéad Mc Kenna**

**Submitted to the Faculty of History of Art and Design
in Candidacy for the Degree in Bachelor of Design 1996**

National College of Art and Design

Faculty of Design
Visual Communications

Arthur Rackham - The Grasp in Nature

by
Shirley McKeown

Submitted to the Faculty of Art and Design
in Candidacy for the Degree in Bachelor of Design 1996

Acknowledgements

I would like to thank my tutor Niamh O'Sullivan who helped me through my thesis and also Trinity Library for allowing me view Rackham's first editions.

Acknowledgements

I would like to thank my tutor, David O'Sullivan, who helped me through my thesis and also Trinity Library for allowing me view Chapman's first edition.

contents

Introduction		1
Chapter 1	RACKHAM AND TECHNIQUES	4
Chapter 2	RACKHAM, DULAC AND BEARDSLEY	8
Chapter 3	RUSKIN AND HIS THEORIES	12
Chapter 4	THE GROTESQUE	15
Chapter 5	FANTASY	20
Chapter 6	WOODLANDS	24
Chapter 7	THE WORSHIP OF TREES	26
Conclusion		31

Contents

1	Introduction
4	Chapter 1 RAKHAI AND THINGLES
8	Chapter 2 RAKHAI, DOLLA AND BEARDSLEY
12	Chapter 3 RAKHAI AND HIS THINGS
15	Chapter 4 THE CROISSON
20	Chapter 5 RAKHAI
24	Chapter 6 RAKHAI AND
28	Chapter 7 THE WORSHIP OF THINGS
31	Conclusion

List of Illustrations

- 1.1 Suddenly the branches twined round her and turned into two arms
The Old Women in the Woods
- 1.2 North Shore Sydney
Watercolour 1884
- 1.3 Olive trees above Assisi
Watercolour 1928
- 1.4 The Struggle for seats at Oxford Circus
Pall Mall Budget 19 March, 1891
- 1.5 Becket at Winsor
Westminister Budget, 24 March 1893
- 1.6 At the gates of shadowland
Zankiwink and Bletherwitch 1896
- 1.7 The Kaatberg or Catskill mountains have been a region full of fable
Rip Van Winkle 1905
- 1.8 They worked themselves into such a rage that they tore up trees
by the roots
The Fairy Tales of the Brother Grimm, 1906
- 1.9 The Serpentine is a lovely lake and there is a drowned forest at
the bottom of it
Peter Pan in Kensington Gardens 1906
- 2.0 The knight took her in his arms and bore her over the
narrow space
Undine 1909
- 2.1 She was a lily among many coloured flowers
By Dulac The Golden Cockerel 1926
- 2.2 Title page for Salome
By Beardsley

- 2.3 The hawthorn tree
 A Wonder Book 1922
- 2.4 Sometimes a thousand twanging instruments will hum about
 mine ears
 The Tempest 1926
- 2.5 The Witches' Meeting
 Watercolour 1930
- 2.6 Agostino Veneziano Grotesque
 From a late fifteenth century excavation
- 2.7 They will certainly mischief you
 Peter Pan in Kensington Garden 1906
- 2.8 They came at last to their poor old friend, 'The Nose Tree'
 Little Brother and little Sister 1917
- 2.9 Gulliver released from the strings raises and stretches himself
 Gulliver's Travels, 1909
- 3.0 A Descent into the Maelstrom
 In less than a minute the eight were burning fiercely
 The eight corpses swung in their chains
 Tales of Mystery and Imagination 1935
- 3.1 I at length found myself within view of a melancholy
 house of Usher
 Tales of Mystery and the Imagination 1935
- 3.2 The quicker he played the higher she had to jump
 Sweet Heart Roland 1900
- 3.3 Imprisoned Ariel
 The Tempest 1926
- 3.4 She was Scratched and torn before she won her way
 English Fairy Tales 1918
- 3.5 But with the thorn hedge no life stirred, and neither Flower nor
 tree answered
 Sleeping Beauty 1920

1. The first of the two	23
2. The second of the two	24
3. The third of the two	25
4. The fourth of the two	26
5. The fifth of the two	27
6. The sixth of the two	28
7. The seventh of the two	29
8. The eighth of the two	30
9. The ninth of the two	31
10. The tenth of the two	32
11. The eleventh of the two	33
12. The twelfth of the two	34
13. The thirteenth of the two	35
14. The fourteenth of the two	36
15. The fifteenth of the two	37
16. The sixteenth of the two	38
17. The seventeenth of the two	39
18. The eighteenth of the two	40
19. The nineteenth of the two	41
20. The twentieth of the two	42
21. The twenty-first of the two	43
22. The twenty-second of the two	44
23. The twenty-third of the two	45
24. The twenty-fourth of the two	46
25. The twenty-fifth of the two	47
26. The twenty-sixth of the two	48
27. The twenty-seventh of the two	49
28. The twenty-eighth of the two	50
29. The twenty-ninth of the two	51
30. The thirtieth of the two	52

- 3.6 The Kensington Gardens are in London, where the King lives
Peter Pan in Kensington Gardens 1906
- 3.7 They clambered up a narrow gully
Rip Van Winkle 1905
- 3.8 Peer and the Threadballs
Peer Gynt 1936
- 3.9 Landscape in Houghton
Oil on canvas 1925
- 4.0 The Indians consider them the abodes of the spirits
Rip Van Winkle 1905

The Kensington Gardens - one in London where the King lives
Later Part in Kensington (about 1900)

2.6

The children up a narrow path
Up Van Winkle 1907

2.7

1907 and the 1908
New City 1907

2.8

1908 and the 1909
Cut on canvas 1907

2.9

The children consider their the object of the point -
Up Van Winkle 1907

2.10

INTRODUCTION

INTRODUCTION



Fig 1.1 Suddenly the branches twined round her and turned into two arms.
The Old Woman in the Woods.



Fig. 1. Suddenly the branches twisted round her and turned into two arms.
The Old Woman in the Woods.

In dealing with issues of good and evil , pleasure and pain , comfort and misery, the beautiful and the grotesque, Rackham expressed in graphic form, and at their most elemental, feeling and qualities that every human has experienced, and probably always will.
(Hamilton, 1990, p9)

Famous for his illustrations of children's books, Arthur Rackham's talents lay in his ability to produce exciting fantasy images, engaging immediately with the child's imagination. Rackham (1867 - 1939) has been known to both terrify and charm the viewer with his combinations of the graceful and the grotesque. It is his powerful depiction of the grotesque and, in particular, his portrayal of it through nature that fascinates me. This specific aspect of his work is unique, as the grotesque is generally depicted by other illustrators through the characters of the text, and nature is usually depicted in a passive role, but Rackham's portrayal of it is very different, he humanises it, he often places nature in an active role, being either in harmony with the characters or in conflict with them. His constant references to 'imperfect', weathered nature and other negative aspects of age and the passing of time are central features of the grotesque, Rackham's understanding of this theory was unusually focused.

In chapter one I give a brief synopsis of Rackham's life showing that his early work as an illustrator of magazines had little similarities to the more fluid fantasy work of his children's book, and I demonstrate how and why this transition took place. I draw attention to the constant portrayal of the beauty and virtuousness of nature in many children's illustrations and I relate this to Ruskin's similar theories of nature, this highlights the contrast in many of Rackham's grotesque images.

The grotesque has its roots firmly in the past, dating back as far as Roman civilisation. Throughout the centuries, the word grotesque has changed in meaning, each century emphasising and adapting it's own view point, consequently, this has resulted in the grotesque having different meanings, which must be examined using these several different stand points. I have with reference to The Grotesque in Art and Literature, Kayser (1975) located four different aspects of the grotesque each relating specifically to Rackham's work I wish to demonstrate how he has used them and what effect it had on his illustrations.

The importance of fantasy to children is very often misunderstood. Fantasy is frequently relegated to, the amusement and entertainment of children., but I totally dispute this theory, and with the help of Bettelheim's Uses of Enchantment (1976), I demonstrate how fantasy has the ability to construct inner abstract thoughts and emotions such as fear, disappointment, rivalry, independence and the gaining the of self worth, helping the child to grasp an understanding of these concepts and therefore having a significant role to play in the psychological growth and development of children. Rackham's grotesque images are very closely linked with fantasy, I show that many of his illustrations correlate with Bettelheim's later theories, and that his fantasies always revert back and have significance to the human world of emotions.

Rackham's constant depiction of eerie teutonic forests led me to investigate why they dominated his illustrations, and how his portrayal is typical of the way the forest is surveyed in the landscape. I also want to examine the significance of his humanised trees, and relate this view of trees to the way the primitive ancient Aryian race viewed the tree.



Fig 1.2 North Shore Sydney. Watercolour 1884.

Fig 1.3 Olive trees above Assisi. Watercolour 1928.

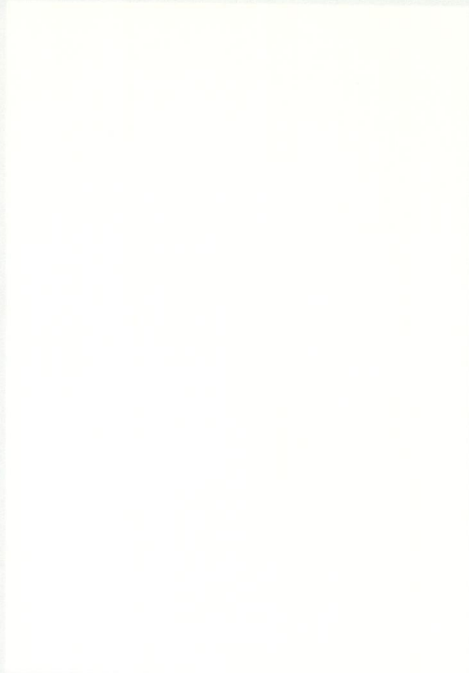


Fig 12 North Shore Sydney Watercolour 1884
Fig 13 Olive trees above Asahi Watercolour 1928

Chapter 1

RACKHAM AND HIS TECHNIQUES

RACKHAI AND HIS TECHNIQUES

Chapter 1

Arthur Rackham was one of the most successful British children's book illustrators, working during the later stages of the Golden Age of children's books at the turn of the century. Although he lived equally in the Edwardian era, he has always been considered a Victorian illustrator, and he remained so, both in style and outlook.

Rackham was born in to a Victorian middle class family of seven children, he lived throughout his childhood in South Lambeth Road, London and studied at the City of London School. At the age of seventeen he made a four month trip to Australia for reasons of health. During his stay there he produced his first substantial body of art work showing his early interest in watercolour and the depiction of nature. On returning home, he enrolled as an evening student at Lambeth School of Art, while earning a living during the day as a clerk in the Westminster Fire Office. In 1892 he left his clerk job, having the confidence that he could earn a comfortable living through his first love, illustration. He was employed full time by the magazine publisher Westminster Budget, and also acquired other commissions from varying periodicals; Pall Mall Gazette, Cassell's Magazine and Little folks. Many of his illustrations during this period were conventional black and ink drawings concentrating on both realistic figures and settings. The briefs that he got would have been specific, having to illustrate recognisable people and places, this left little room for his own freedom of expression and as a result his illustrations were often contrived and rigid. He had to deal with titles such as, The struggle for seats at Oxford Circus, Pall Mall Budget (1891), which captured the tension of a typical day at the station with people either standing or running for a carriage. He has divided this illustration into three parts, separating each scene with a line, this crude division, truncated figures in the lower section, and left floating

John Ruskin was one of the most important English writers of the 19th century. His work was not only a reflection of the Victorian era but also a critique of it. He was a social reformer and a moralist. His books were written for the people and he was a great popularizer of art and literature. He was a great writer of the Victorian era and his work was a reflection of the Victorian era.

John Ruskin was born in 1818 in the town of Lancaster, Lancashire. He was the second of five children. He was educated at Lancaster and then at the University of Oxford. He was a member of the Oxford Movement. He was a great writer of the Victorian era and his work was a reflection of the Victorian era. He was a social reformer and a moralist. His books were written for the people and he was a great popularizer of art and literature. He was a great writer of the Victorian era and his work was a reflection of the Victorian era.

John Ruskin was a great writer of the Victorian era and his work was a reflection of the Victorian era. He was a social reformer and a moralist. His books were written for the people and he was a great popularizer of art and literature. He was a great writer of the Victorian era and his work was a reflection of the Victorian era. He was a social reformer and a moralist. His books were written for the people and he was a great popularizer of art and literature. He was a great writer of the Victorian era and his work was a reflection of the Victorian era.



Fig 1.4 The struggle for seats at Oxford Circus. Pall Mall Budget 19 March, 1891.



Fig. 14. The struggle for seats at Oxford Circus, Fall Mall Budget 19/January 1891

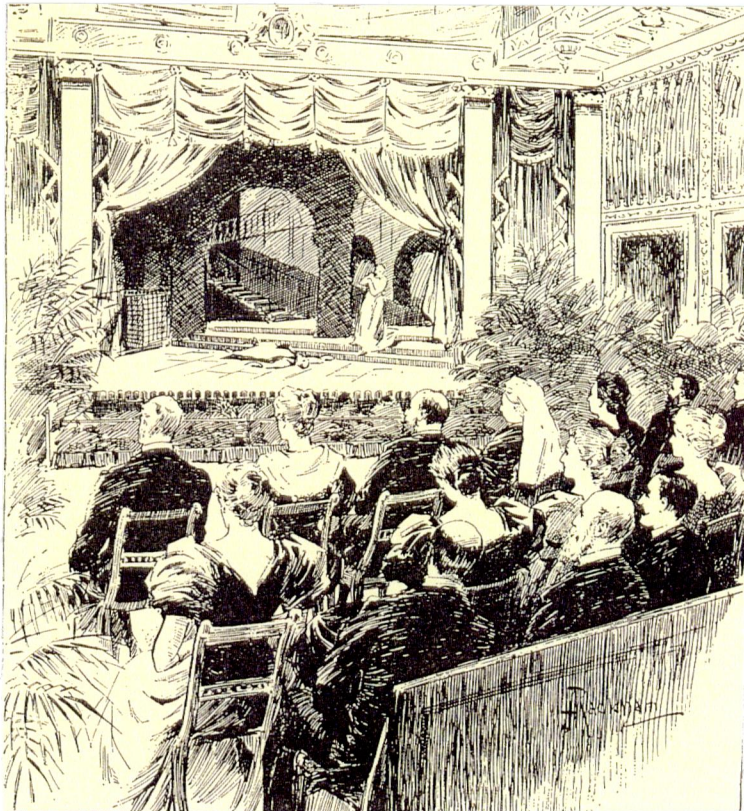


Fig 1.5 Becket at Winsor. Westminster Budget, 24 March 1893.



figures in the upper section. This in my opinion, is not successful as it does not lend itself to the realistic setting. His early works shows one, first, his reliance on the line, secondly his limitations in portraying the facts and thirdly, his experimentation in the construction of the picture plane.

To his utmost benefit he gradually acquired a good reputation for illustrating adventure stories and other children's literature, which helped the conventional be supplanted by the fanciful and by the end of the century he had established himself as an independent illustrator of children's fantasy. This transition was vital for Rackham to survive moving from a journalistic illustrator into the imaginative realm of fantasy;

Rackham could not remain a realist, for realism would destroy all the spirit and meaning of his art. He cannot confine himself to the facts that are before him because plain actuality would never satisfy him and wouldn't allow scope for expression that he so intensely desires. (Gettings, 1975, p 11)

Rackham realised his vocation lay in fantasy book illustrations, and this became his only source of employment for the rest of his life. The first sign of the progression of this style can be seen in Zankiwink and Bletherwitch (1896) by F J Adair Fitzgerald and was an indication of his future grotesque work. In these illustrations Rackham developed a being that was half-ostrich, half-man; this grotesque creatures personality is strikingly vibrant and energetic. The character dominates the illustration, the small children that surround him appear mundane and void of any personality; the depiction of apparently real figures side by side with the bizarre shows Rackham's talent and preference for conveying grotesque beings rather than ordinary figures.

... in the upper section. This in my opinion is not an accident but a
... hand itself to the reader's eye. I think, however, that the first
... of the line section, the limitation in portraying the facts and things
... representation of the situation of the picture plane.

... the upper part of the picture, which is acquired, and a reputation for illustrating
... adventure scenes and other children's literature, which helped the composition
... to be explained by the limited and by the end of the century, the had each
... listed himself as an independent illustration of children's literature. The first
... then was with the children's literature, and now it is a separate illustration
... into the literature of the day.

... Baklanov could not remain a realist, for he would destroy all the
... spirit and meaning of his art. He cannot confine himself to the facts that
... and before him, between painting and reality, could not really him and
... would not show us the picture, but he is not really a realist.
(Gering, 1977, p. 11)

... Baklanov reached his maximum in his work, and this
... because the only source of inspiration for the rest of his life. The first sign
... in the history of the style can be seen in *Stankovsk and Baklanov* (1896)
... by I. Adair Hargreave and was an indication of his future progress. In
... these illustrations Baklanov developed a style that was half-architect, half-
... the group of children's personalities, which is vibrant and energetic. The
... character dominates the illustration. The small children that surround him
... appear in the background and create a very personal, the depiction of apparently real
... figures, side by side with the figures shown. Baklanov's talent and persistence
... for creating graphic style, rather than ordinary figures.



Fig 1.6 At the gates of shadow land. Zankiwink and Bletherwitch 1896.

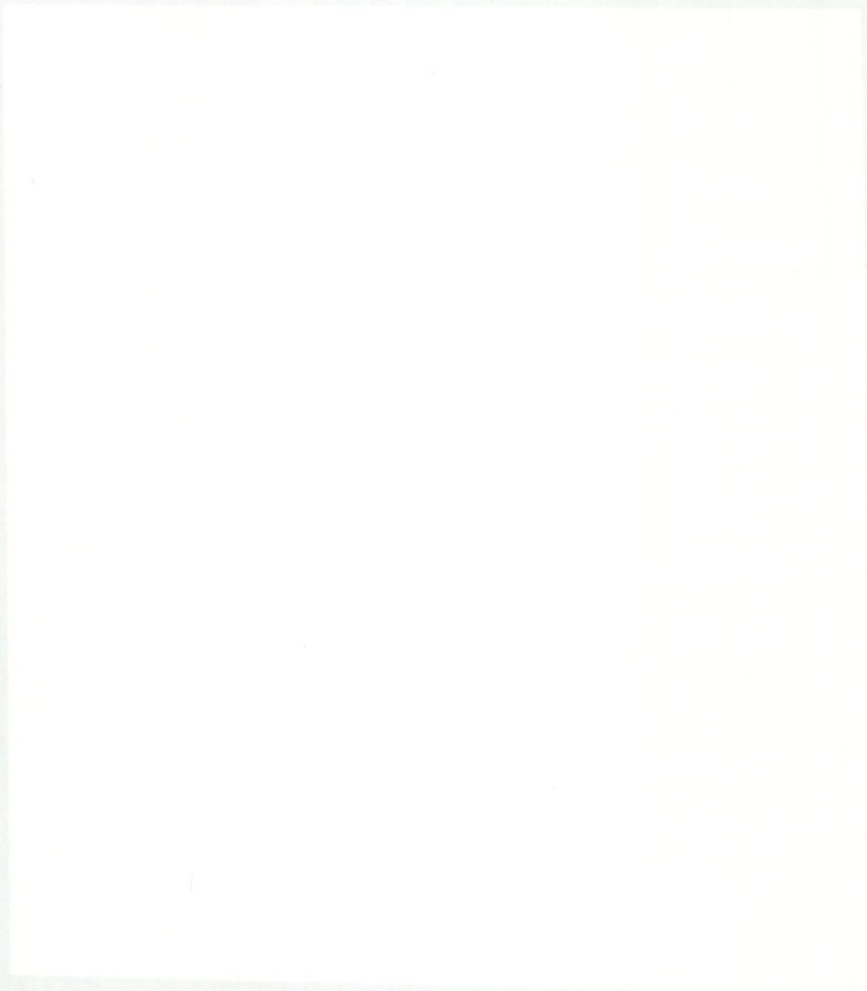


Fig. 1.6. At the gates of shadow land. Zankiwink and Blethorwitch 1990.

Rackham first caught the public's imagination in 1898 with Barham's Ingoldsby Legends, and the following year with his illustrations to Charles and Mary Lamb's Tales from Shakespeare. In 1900 his Grimm Fairy Tales strengthened his reputation but it was Washington Irving's Rip Van Winkle published in 1905, that firmly established Rackham's singular position as a fantasy book illustrator. In this book he portrayed a realistic, harsh, poverty stricken village, this contrasted with the mystical eerie forest where he launched into his own fantasy world. The gnome like characters that he created showed little resemblance to the plump, bearded human like beings that are generally conveyed. In the illustration, The Kaatsberg or Catskill mountains have always been a region full of fable, the main creature being in the centre had more tree/ animal characteristics than human. In order for this creature to have impact, as he was the commander of the forest and not to verge away from the text, Irving described them as being "short built, old fellows" (Irving, 1980,p 3) Rackham placed small human like creatures around the central grotesque- like figure that gave the main creature a more striking presence.

The turn of the century saw the introduction of photo mechanical reproduction which revolutionised printing. This technique discovered in 1860, used the camera to photograph a drawing and develop it straight onto the block or plate, so as a result, the art of the engraver became increasingly redundant. It had many advantages, one being the fact that the artist no longer had to draw in reverse or rely on the engraver's interpretation of his work. Before this invention, images were given to the engraver who engraved the illustrations on wood blocks; it was the engraver who dictated the quality of line as it was



Fig 1.7 The Kaatberg or Catskill mountain have been a region full of fable.
Rip Van Winkle 1905



Fig. 17. The Kaalberg or Catskill mountains have been a region full of fossils.
Rip Van Winkle 1905

his tools, angle and style of cross-hatching, for example, that resulted in the end product. This mechanical advance was of significant importance to Rackham's work as it was his individualistic and versatile use of line that was the essence of his illustration.

The new three colour printing process was first used in Britain in the 1900's, this unsophisticated process at this early stage, proved to be better in dealing with soft tones, rather than strong vibrant colours, and as Rackham's illustrations were in subtle watercolours, it was an ideal process for his illustrations. In fact, many of his illustrations, lent themselves to dull hues, this helped to create his dark, gloomy images. These overall tones of muted greys and browns gave the illustration an old age earthy appearance; this can be seen in the illustration, They worked themselves into such a rage that they tore up trees by the roots. Here the muddy browns, blend with the weathered trees that the two cave-like men pull out of the earth; his colour choice mirror the destructive, barbaric atmosphere of the image. One of the drawbacks of the three colour printing process was that the illustrations could not be dispersed throughout the book; all the plates had to be placed at the end of the book, resulting in the story being told once in the words of the author, and again in the illustrations of Rackham.

However, this process lead to the production of deluxe editions allowing for the unprecedented emphasis on fine book reproduction, quality illustrations, binding and typography. This came at an ideal time for Rackham as the gift book flourished in a way that would not have been possible either before, due to technical limitations, or later, due to the economic constraints of World War I.

the new type and style of the printing process, which resulted in the
and modern. This mechanical and modern process of printing is
the same as it was in the old days, and the same as it was in the
the same of the illustration.

The new three-color printing process, which was used in the 1900's,
the mechanical process, at the end of the 19th century, was better in dealing
with all colors, rather than with the old process, which was better in dealing
with only one color. It was a great improvement, and it was a great
to the many of the illustrations, but the new process, which was better in dealing
with all colors, was a great improvement, and it was a great improvement.

the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,

the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,
the illustration, the illustration, the illustration, the illustration, the illustration,



Fig 1.8 They worked themselves into such a rage that they tore up trees by the roots.
The Fairy Tale of the Grimm Brothers 1906.



Fig. 1.8. They worked themselves into such a rage that they tore up trees by the roots.
The Early Life of the Grimm Brothers 1900

8

CHAPTER 2

RACKHAM, DULAC AND BEARDSLEY

CHAPTER 2

RACKHAM, DELAC AND BEARDSLEY

In comparing Rackham's work to other contemporary illustrators, I first looked to Edmund Dulac (1882 - 1953) whose work has often been compared to that of Rackham, as they both benefited from the gift book period and illustrated similar book titles - Children's Stories from Hans Anderson, Shakespeare's Tempest and fiction by Edgar Allen Poe. Although they both used the medium of watercolour, Dulac was fascinated by strong, vibrant colours to emphasise pattern, whereas Rackham's interest lay in the more muted colours to emphasis line. The difference between them has been summarised succinctly: 'Mr Dulac draws with his brush and Mr. Rackham paints with his pen' (Hamilton pg. 98). For subject matter Rackham seemed to focus on Nordic Teutonic mythology, while Dulac was inspired by eastern traditions especially their brightly jewelled patterns that lent towards the exotic.

Another contemporary illustrator who took inspiration from the East was Aubrey Beardsley (1872 - 1898). Beardsley mainly worked in black and white and was concerned with linear qualities, an aspect he had in common with Rackham. The main elements of eastern art which were very fashionable during the nineteenth century were designs incorporating flat pattern, texture, simplified shapes, the elimination of perspective and symmetrical balance. One can see that Dulac was fascinated by Persian miniatures which stimulated him to experiment in rich shadings of blues - ultramarine, prussian blue, indigo, violet and purples. Beardsley, on the other hand, was interested in Japanese prints which influenced him to illustrate sweeping blocks of bold negative and positive spaces which was quite unlike Dulac's eastern influence. What Dulac's illustrations lacked, both Rackham and Beardsley successfully

In comparing Radkham's work to other contemporary illustrations, I must
look to I Ching (1852-1923) who, not long after, had been compared
to him. (Radkham as they both lived near the gift book period and thus

shared similar book styles - a bilingual style from I Ching and from
Shakespeare's Tempest and others by Edgar Allan Poe. Although they both
used the medium of watercolor, I Ching's work is noted for strong vibrant
color, to emphasize points of interest. Radkham's interest in the more
muted colors to emphasize the difference between them has been sum-
marized succinctly. "The I Ching draws with its wash and ink, Radkham points
with his pen" (Hamilton pg. 92). For subjects other than I Ching seemed to focus
on Nordic legends, mythology, while I Ching was inspired by eastern traditions
especially their highly patterned patterns, often found in the exotic.

Another contemporary illustrationist who took a position from the East was
Robert Rauschenberg (1925-1992). Rauschenberg's work was noted in black and white
and was concerned with color qualities and a great deal of attention with
Radkham. The main elements of eastern art which were very noticeable dur-
ing Rauschenberg's early work design, including the painting texture,
simplified shapes, the elimination of perspective and a horizontal balance.
It can be seen that I Ching was fascinated by the same qualities which set in hand
him to experiment in soft shadings of blue, yellow, and purple. Radkham
used red and purple. The analogy on the other hand, was interested in
Japanese prints which influenced him to eliminate everything black or gold
negative and positive space which was the middle point of a color in collages.
It is not I Ching's illustration, but both Radkham and Rauschenberg were still



Fig.2.1 She was a lily among many coloured flowers.
By Dulac The Golden Cockerel 1926.

Fig. 2.1 Sphe was a fly among many coloured flowers
By Dulac The Golden Cockerel 1926

created, was an atmosphere of foulness and depravity: they worked on images that depicted negative aspects of the world rather than the benign qualities of Dulac who never seemed to depict any kind of nastiness or ruthlessness. Beardsley enjoyed controversy and aimed to shock people, 'he enjoyed frightening people with his presumably intuitive knowledge of evil and secret things'. He managed to make a name for himself drawing the attention of many critics who noted 'the charm of degeneration and decay in things that do not belong to the sane in body or mind his work was described as, . . . 'vulgar in idea and offensive ' . . . 'thoroughly morbid' Gazette (18th April 1894) Beardsley enjoyed the excitement this created; 'I suffer my critics gladly . . . their inconsistency and futile hypocrisies fill me with amusement (Snodgrass, 1995 p. 57). This shows Beardsley's disregard for the critics' opinion contrasts with Rackham's attitude to public opinion which was more nervous and reserved, this is shown in the comment he made about the Ring series by Richard Wagner - 'I quite expected to make as many enemies as friends' (Hamilton, 1990 p. 99). The public, however, were more complimentary towards Rackham's work and he showed his appreciation in 1923 when he said 'the Americans have done great things for me in buying my pictures - I have mainly lived on them' (Hamilton p 126) ,

The Knight took her in his arms and bore her over the narrow space by Rackham , She was a lily among many coloured flowers by Dulac and the title page for Salome by Beardsley can all be categorised as forms of the grotesque. This classification of grotesque was established by Christopher Martin Wieland in 1775. The first category is where an artist reproduces natural distortions as he or she finds them, this is found in Rackham's Undine image,

... an atmosphere of freedom and the thing was not an image
... the depicted image as a part of the world, not the being's position
... he never seemed to doubt any kind of existence or possibility
... the being could not deny and almost to black people, the colored night
... people with his passionately intimate knowledge of evil and secret
... things. He managed to make a name for himself showing the situation of
... more, after a long wait, the change of degree, even and change in things that
... do not belong to the same in both or mind, it was described as
... again in a new and different way. (Although, indeed, 1888/1889 April
1894) Heavily, indeed, the statement that he made, I think, he criticises gladly
... their involvement and subtle hypothesis, it is with an assessment
... (Kochmann, 1997, p. 57). The above Heavily, indeed, distinguished for the entire opin-
... ion contrast with Kochmann's attitude to people, opinion which was more per-
... to us and a word, this is shown in the context of the name about the Ring
... name by Richard Wagner. I quite expected to make a name as
... (Kochmann, 1997, p. 57). The public, however, was more complimen-
... (Kochmann, 1997, p. 57) and he showed his opinion when in 1913 when
... the first time, the first time, great things for me in painting and pictures - I
... (Kochmann, 1997, p. 57)

The right side in the same and but for the name, (Kochmann, 1997, p. 57)
... the same, (Kochmann, 1997, p. 57) and the title
... page for Salome by Heavily, indeed, can all be called used as a name for the graphic
... The classification of graphic was established by the first graphic, (Kochmann, 1997, p. 57)
... (Kochmann, 1997, p. 57). The first category is when a artist operates a natural dis-
... (Kochmann, 1997, p. 57) and the name, this is shown in the name, (Kochmann, 1997, p. 57)



Fig 2.0 The knight took her in his arms and bore her over the narrow space.
Undine 1909.



Fig. 2.9. The knight took her in his arms and bore her over the narrow space.
Online 1909

where the trees that enclose the courting couple are distorted into dry, brittle, decaying objects. The second category is the exaggeration of the subject matter to either enhance or draw attention to, without destroying its similarity to its original state, Dulac 's large stylised flowers come under this category. Beardsley's image encompasses the third category which related to monstrous, absurd or horrific images that provoke disgust and surprise.

In the illustration She was like a lily among many coloured flowers, Dulac's brightly coloured plants complement the joyous mood of the six women; the plants and women are strategically placed within the picture frame creating a harmonious balance between both nature and the female. Dulac creates in this illustration many analogies between flower trees and women, everything is in symmetry with each other, the three flowers on either side of the trees echo the three figures, the sway of the trees echo the stance of the women; and the stylised carbon copies of the flowers mirror the equally identical appearances of the women.

On the other hand, in Rackham's illustration there is a complete contrast between the harsh surroundings, and the subject matter - the embracing couple. The scene surrounding them is dark and murky and Rackham used only two tones - grey brown and grey green - to give an overall dull dreary ambiance. The terrain on which the couple lie is covered with fallen trees and broken branches portraying great discomfort and danger. Despite these surroundings they remain content and happy, to be in each others arms and appear indifferent to any outward disturbances. The forest symbolises and

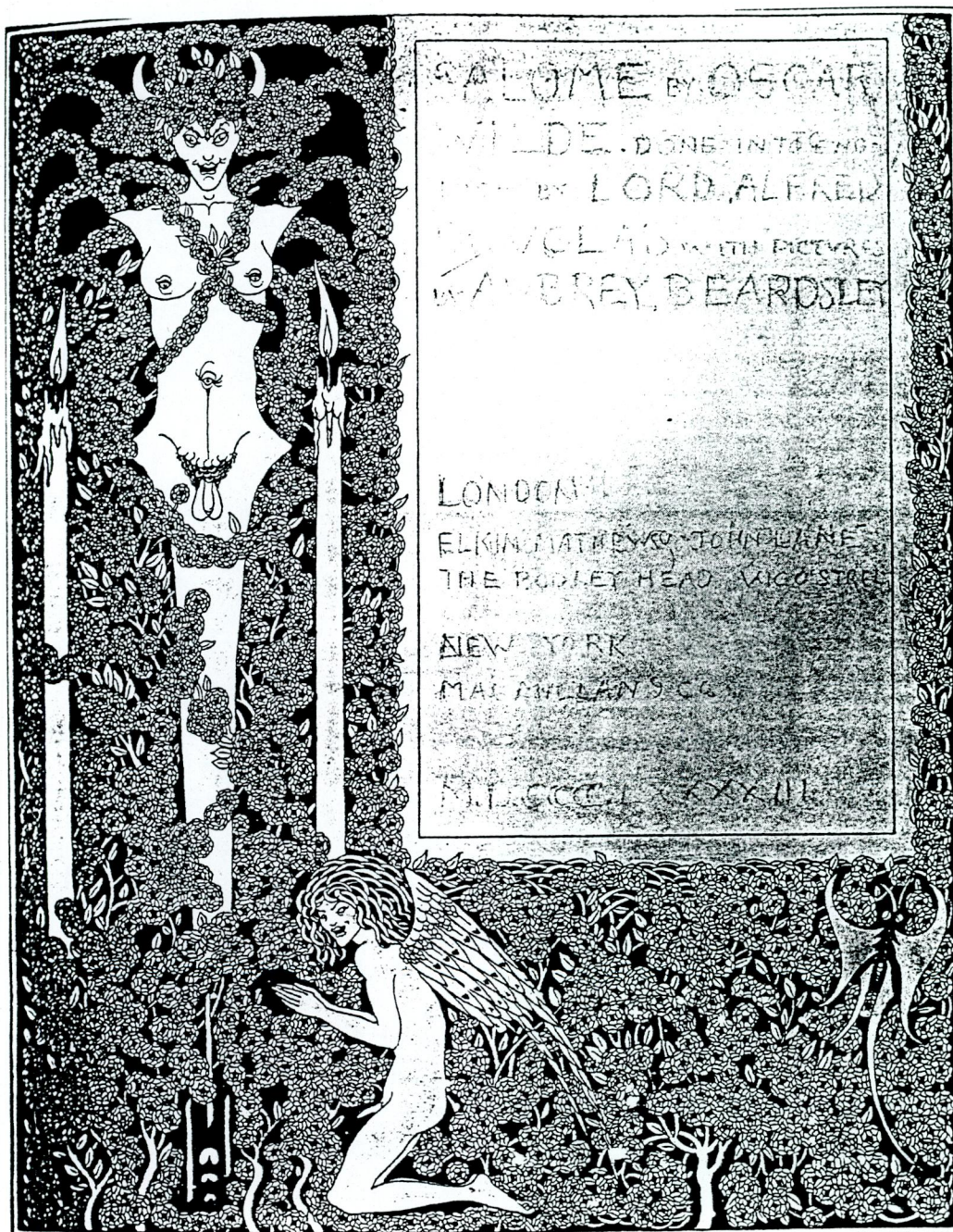


Fig. 2.2 Title page for Salome.
By Beardsley.

creates an unstable, cruel environment that both encapsulates and threaten their relationship and their lives. This theme is typical of many love stories, the usual adversities that many couples experience: the objection of family to their union for a myriad of reasons, such as cultural, age, religion and class difference, Shakespeare's Romeo and Juliet is a good example of this.

Beardsley like Dulac, uses nature to enhance and complement the atmosphere of the image but both achieved this from opposite standpoints; Dulac uses nature to enhance the idealic atmosphere, whereas Beardsley usually uses it to create a sinister atmosphere. Beardsley's front cover design for Salome creates an evil, macabre mood with the rampant wild rose bush playing its part, the illustration is full of contradictory, ironic and unconventional suggestions. Here Beardsley uses the rose to adorn this evil like character setting a tone and prestigious occasion. His image of a glaring hermaphrodite, armless satanic like being, whose lower body forms a pedestal is full of sinister impact and energy. The two burning candles on either side gives a sacrificial atmosphere calling to mind a religious ceremony. The creature in the foreground kneeling pays homage in front of him with hands in a prayer-ful gesture, gives the impression that this satanic figure is all powerful and worthy of being worshiped. The mood and tone of the illustration is to shock and it does this unfailingly by mixing and blurring very cunningly good and evil male and female sacred and profane - those opposites that are usually distinguishable and clearly separated in the arts. This technique leaves the viewer in a state of confusion.

Chapter 3

RUSKIN AND HIS THEORIES

RUSKIN AND HIS THEORIES

Chapter 3



Fig 2.3 The hawthorn tree. A Wonder Book 1922.



Fig. 13. The Hawthorn tree. A Wonder Book 1922.

Many illustrators throughout the nineteenth century admired and were inspired by the beauty of nature, concentrating on and expressing the positive and uplifting side of all things in nature. Beatrix Potter, for example illustrated lush and perfectly formed fungi, lichens, grasses and reeds; these plants becoming a setting where her anthropomorphised animals lived in harmony with their habitat. Equally, many of Rackham's most famous de luxe edition books such as, A Midsummer Night's Dream and Peter Pan in Kensington Gardens focus on the delights of nature. In the illustration, Butter is got From the Roots of Old Trees, one can see that the gnomes depend on the natural habitat as they get produce and shelter from the tree, using the flat mushrooms as a table to display the butter. In the illustration, The Hawthorn Tree, the children look up as the tree points to the left with its finger like tendril, as if he was giving out directions, thus displaying humans' direct social contacts with nature and showing the happy interaction between nature and man kind, such illustrations demonstrate nature supporting and helping people and animals, giving a sense of harmony and interdependence between nature and its inhabitants. Rackham usually enhanced this situation by lyrically linking line and colour with each other to create an image that was pleasing to the eye.

These pleasant illustrations of Rackham gave the viewer a glimpse into a Utopian world, where good prevailed and evil was shut out. It was a visual standard of how the world should be, rather than the way it is. Rackham's versions of a more 'perfect' world could be used as a moral tool, illustrating



Fig 1.9 The Serpentine is a lovely lake and there is a drowned forest at the bottom of it.
Peter Pan in Kensington Gardens 1906



Fig. 19. The Serpentine is a lovely lake and there is a drowned forest at the bottom of it.
Peter Pan in Kensington Gardens 1906

the way in which nature is seen to provide support and help for itself and others, highlighting the good and virtuous. John Ruskin the Victorian art critic believed that the observation of nature could be used in order to learn moral values, he saw, for example, that the survival of plant forms was due to the reliance the plant had for all its different areas, from the roots to the stems to the leaves, they all had a part to play in the existence of it; and he derived a doctrine which ran through all his work, and that was the 'law of help'. His observation of the plant was that all its parts were interdependent on each other.

the power that causes the several portions of the plant to help each other, we call life . . . intensity of helpfulness . . . the ceasing of this help is what we call corruption. (Clark, 1964, p. 89)

This quote is consistent with Rackham's illustrations of the benign qualities of nature. Ruskin's acute observation of nature led him to deduce and apply his analogy of nature to art and society. He believed that plant growth systems seemed to illustrate certain laws and he sometimes came up with convincing symbols to show the 'proper' way humans should integrate into society. This is shown in his theory of the 'socialised tree'

the liberty of each bough to seek its own livelihood and happiness according to its needs by irregularities of action, both in its play and its work, either stretching out to get the required nourishment from light and rain, by finding some sufficient breathing-place among the other branches, or knotting and gathering itself up to get strength for any load which its fruitful blossom may lay upon it . . . Imperative requirement of each bough to stop within certain limits, expressive of its kindly fellowship and fraternity with the boughs in its neighbourhood and to work with them according to its power, magnitude and state of health, to bring out the general perfectness of the great curve and circumferent stateliness of the whole tree. (Clark, 1964 p. 93)

Having put nature on a pedestal, claiming its profound beauty and structural divinity, Ruskin, in 1870 showed a loss in confidence and suffered a change of

heart in his doctrines, and deduced that the real power of nature depended on subjection. It was as if his eyes were opened to a different side of nature, conflicting with his previous views on which he had worked all his life. This realisation had a devastating effect on him. The first signs of his loss of faith in nature can be seen in a letter he wrote to Charles Eliot Norton.

of all the things that oppress me, this sense of the evil working of nature herself — my disgust at her barbarity, clumsiness and darkness — the bitter mocking of herself, is most desolating. (Clark, 1964, p. 117)

Ruskin's elevating vision of nature led to the reversal of his views late in life. Rackham, who had an overall view of nature, saw both sides of its personality and drew from these two, according to the atmosphere he wanted to create to suit the text he wished to illustrate. One similarity between Ruskin with Rackham is his acute eye to see similarities between man and nature. It is interesting to note that what disgusted Ruskin in nature — its darkness, clumsiness and its sense of evil - are the very qualities which periodically fascinated Rackham.

Rackham's views of nature, and the way he could distinguish between its good and evil aspects led him to divide these issues employing stereotypical devices such as using youth and beauty to demonstrate good, and using old and ugly to demonstrate evil, a device which is synonymous with fairy tales in the form of maiden versus the witch. The trees in, The Witches Meeting and the tree in Freya, exemplify this point effectively, 'the witches' trees are weathered, there is no fresh, new growth, the witches facial wrinkles blend in with the equally wrinkled trees. The tree in Freya's image is characterised by luscious green foliage and ripe fruit that complement her soft, supple skin.

...in the doctrine and doctrine of the soul person of nature depended on
...it was as if his eyes were opened to a different side of nature, con-
...his previous vision on a path he had walked all his life. This re-
...had a devastating effect on him. The first sign of his new faith in
...nature was seen in a letter he wrote to Emerson in 1840.

of all the things that oppress me, the most of the very working of
nature herself - my disgust at her barbarity, clumsiness and darkness
- the better meaning of herself is most distressing. (Letter to Emerson, 1840, p. 117)

Ruskin's changing vision of nature led to the new side of his life in life.
Ruskin, who had an overall view of nature, saw a different side of the personality
and then from these new according to the new side he wanted to create to
and the first he wanted to illustrate. One similarity between Ruskin and
Ruskin is his sense of the similarity between man and nature. It is

interesting to note that what distressed Ruskin in nature was the same thing
stone and its sense of evil - the very qualities which periodically fascinated
Ruskin.

Ruskin's view of nature, and the way he could distinguish between its good
and evil aspects led him to do the same - applying several good devices
such as being gentle and being to human that good and ugly -
to demonstrate evil a line which is common to both in the form
of nature versus the other. The trees in *The Stones of Venice* and the trees in
Ruskin's example this point out clearly. The trees are weathered there
is a tree that grows in the rocks and a tree that grows in the equally
a single tree. The tree in Ruskin's image is weathered in human growth
foliage and the first that complement but not replace it.



Fig 2.5 The Witches' Meeting. Watercolour 1930.



Fig. 15. The Winter Meeting, Watkinson 1930.

Chapter 4

THE GROTESQUE

THE GROTESQUE

Chapter 4

Many critics of Arthur Rackham's work, such as Hudson, Hamilton and Gettings, have all recognised the use of the grotesque in Rackham's illustrations, and have used it to describe his work generally, but they have failed to verify specifically where when and why he used it.

The word *grotesque* originally came from the Italian *La Grottesca* referring to grotta, meaning cave, and was used first to describe a certain ornamental style which came to light during the late fifteenth century excavations in Rome. It was soon discovered that this style was by no means native to the Romans, that it had reached Italy relatively late, originating in the early Christian era. During the excavations of the the palace of Titus, actual documents were found describing this new style. Vasari quotes the following passage from Vitruvius De Architectura in which a contemporary of Augustus characterises and condemns the new barbarian manner:

All these motifs taken from reality are now rejected by an unreasonable fashion. For our contemporary artists decorate the walls with monstrous forms rather than reproducing clear images of the familiar world. Instead of columns they paint fluted stems with oddly shaped leaves and volutes The little stem supports half figures crowned by human or animal heads. Such things, however, never existed, do not now exist and shall never come into being. How can forms composed of flowers and human bodies grow out of roots and tendrils? (Kayser, 198,1 p, 20)

From this quote one can see the dominant role plant life played in the actual meaning of the word, and how Rackham's work, in particular his humanised

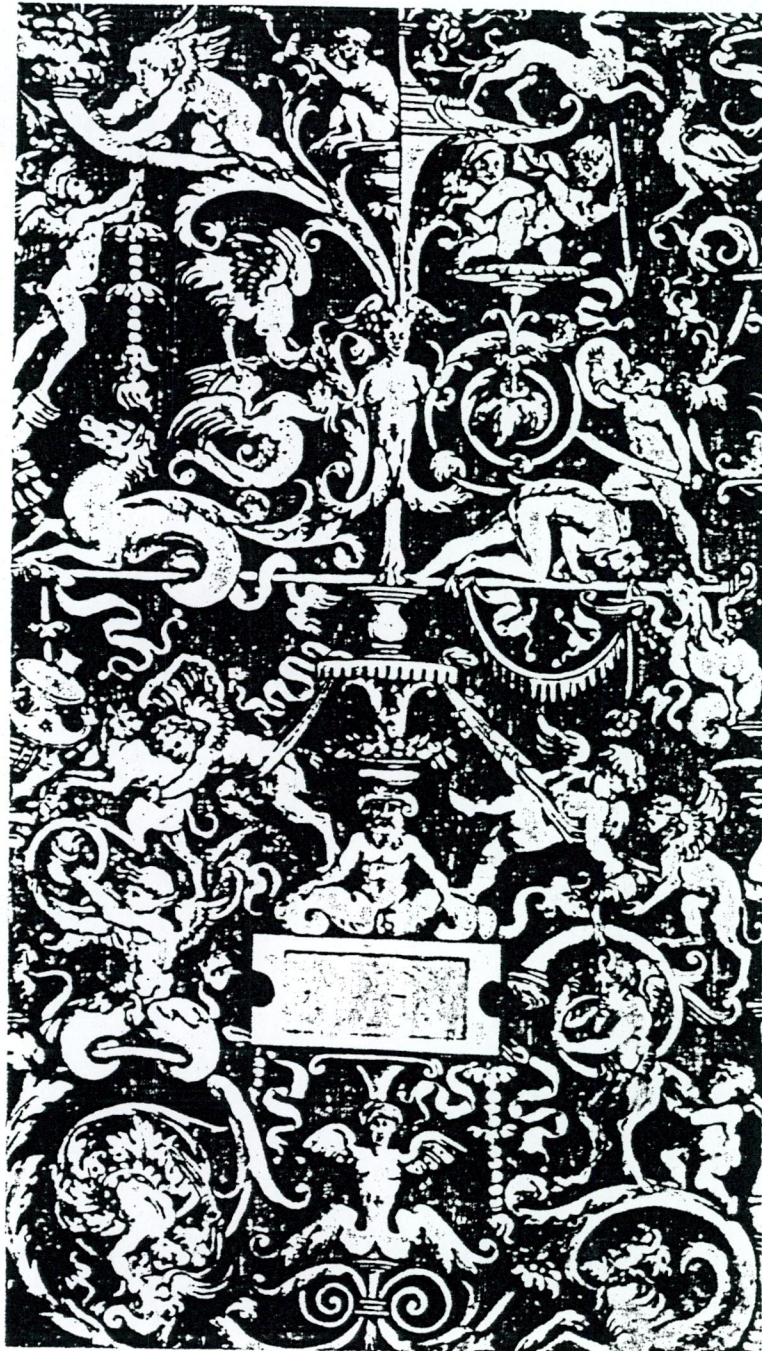


Fig. 2.6 Agostino Veneziano Grottesque. From a late fifteenth century excavation.

tree, resemble this fusion of plant and human forms. This type of art was condemned and criticised by Augustus, so too was it discredited by the art critics of the sixteenth century and again by the classicist of the eighteenth century demonstrating considerable fluctuations in its popularity.

The Italian painters of the Renaissance had eagerly used this type of ornamentation; Raphael, for example has been noted for his influential, ornamental grotesque that he applied to the pillars of the papal loggia in 1515. These designs were described in very much the same manner as Vitruvius' description - "curled and involute shoots from whose foliage animals emerge and causes the difference between animal and vegetable forms to be eliminated" (Kasyer, 1981 p. 23).

Raphael injected into his grotesque ornamentation was an undercurrent of a sinister quality, even though the overall atmosphere seemed to be of a whimsical, playful nature. Thus, during the Renaissance the word grotesque came to mean -

designate a specific ornamental style suggested by antiquity, understood not only something playfully gay and carelessly fantastic, . . . in which the realm of inanimate things is no longer separated from those of plants, animals and human beings (Kayser 1981 p. 20).

It is hard to imagine portraying these two contradictory worlds of playfulness and evilness in the one image, but it is exactly this sense of the combination of these throws into question the separation of evil and good. In, They will certainly mischief you, one can see clearly this combination. Although it is amusing to see the little creatures playfully pull at the girls clothes and shoe laces,

...resemble this fusion of plant and human forms. This type of art was common and created by Augustus as he was it described by the art critics of the 19th century and again by the artists of the 20th century. ...trailing considerable fluctuations in its popularity.

The Italian painter of the 16th century had a very good idea of ornamentation. Raphael, for example, has been noted for his refinement of ornamentation. ...that he applied to the pillars of the papal loggia in 1517. These designs were depicted in very much the same manner as the ...and ...and ...the difference between animal and vegetable forms is designated. ...1901 p. 27.

...into the ...was an understanding of a ...though the overall atmosphere seemed to be of a ...the Renaissance the need for ...came to ...

...specific ...by ...not only something ...and ...in which the ...things is no longer separated from the ...and human beings (Kasper 1981 p. 20).

It is hard to imagine ...these two ...playfulness and ...it is exactly the sense of the combination of ...and good ...the ...one can see clearly the ...Although it is ...the little ...and ...



Fig 2.7 They will certainly mischief you. Peter Pan in Kensington Gardens 1906.



Fig. 17. They will certainly meet at Peter Pan in Kensington Gardens 1905.

her expression shows that she is not enjoying this game, this amusement becomes frightening as the thorn branches take on the form of finger like structures which grab onto the her hair causing her great torment and fear. Even though we ultimately frown on the creatures behaviour there is a basic dualism going on which causes one, to laugh one minute, and the next to feel disturbed.

like the uncanny, which is both comic and disturbing, the grotesque produces in the viewer an emotional civil war of attraction and repulsive. It is both "sportive" and "terrible", combining "ludicrous" and "fearful" elements and evoking in the viewer a violent clash of opposite feelings (Snodgrass,1995. p 173)

During the seventeenth century in Italy, dictionaries used the word *grotesque*, first, to indicate a distinct style of art, and secondly adjectivally as 'silly, bizarre, extravagant, with a grotesque costume, and a grotesque facial expression', (Kayser 1981pg 29). It was used to describe the exaggeration of certain features in order to ridicule or make fun of someone. In They came at last to their poor old friend named the nose tree from Grimm Fairy Tales, one's attention is drawn to the ridiculous situation in which this man finds himself in, his nose has grown out of all proportion so that he falls over with the weight of it. Here the emphasis is on the comical aspect of the grotesque, and we laugh at this man's predicament, this extension of the grotesque which reveals the way humans expose their sense of superiority over alien nature

he who laughs is powerful, strong and superior it represents aggression and seduction simultaneously. Laughter seeks to ridicule or bite even as it suborns others to join in, because human laughter is intimately connected with the accident fall of physical and moral degradation' (Snodgrass,1995 p. 173)

his expression shows that the face is not moving the same the movement becomes brightening in the form of a large the same lines which grasp onto the face and entering the face and then down though the distance from the center of the face to the back of the head going on which causes one to laugh one's mouth and the next to feel dis-
turbed.

like the meaning which is both comic and disturbing the grotesque pro-
duces in the viewer an emotional state of attraction and repulsive
it is both "positive" and "negative" combining "laughter" and "fearful"
elements and evoking in the viewer a violent state of opposite feelings
(Grodzinski, 1965, p. 173)

During the nineteenth century in Italy, the grotesque and the comic grotesque
first to indicate a style of art and a style of writing.

grotesque, with a grotesque content, and a grotesque facial expres-
sion. (Grodzinski, 1965, p. 173) It was used to describe the exaggeration of certain
features in order to ridicule or make fun of someone. In the nineteenth century
the grotesque became the most popular style of art and writing.

attention is drawn to the grotesque situation in which the man finds himself
in his new life, given out of all proportion to that he falls into with the
weight of it. Here the emphasis is on the grotesque aspect of the grotesque and
the height of the man's predicament, this extension of the grotesque which
makes the very human expression their sense of superiority over other beings.

the grotesque is portrayed strong and superior... it represents
aggression and seduction simultaneously. I thought of it as a state of
being as it is often other people or because human behavior
is intimately connected with the accident of physical and moral
degradation. (Grodzinski, 1965, p. 173)



Fig 2.8 They came at last to their poor old friend, "The Nose Tree"
Little Brother and Little Sister 1917.



Fig. 13. They came at last to their poor old friend, "The Nose Tree".
Little Brother and Little Sister 1915.

Some critics of the eighteenth century tried to narrowly define the word-*grotesque*.. Many of them turned to caricature based art to verify their point of view and looked to the newly read works of Don Quixote and to Swift's *Guilliver's Travel* to point out the way in which the grotesque could be used to convey important underlying messages. Rackham illustrated both of these two works but the illustrations for it were never accepted for publication. It was probably Rackham's lack of experience in illustrating barren southern European landscapes, and surroundings void of trees, that brought this about.

The illustrations for Guilliver 's Travel's were published in 1909, at a time when Rackham's fantasy style had reached its peak, yet here he used a more realistic style which was reminiscent of his early work, where his whimsical style was abandoned and the work treated in a more journalistic manner, avoiding all humour, obviously aware of Swift's intended moral message. Swift, in particular, worked the grotesque to convey his message and did this very successfully through his allegorical literature.

Rackham in 1935 illustrated Tales of the Imagination by Edgar Allen Poe. This author's vivid visual descriptions of sadistic horror proved to lend itself to the portrayal of many grotesque images grotesque, his first book published, and in this mode being, Tales of the Grotesque and Arabesque (1840). He based many stories on the pessimistic, gloomy side of life, drawing inspiration from torture, murder and disaster, exploring ghastly and repulsive fantasy worlds. In the Tales of the Imagination, Rackham was faced with a brief that communicated a high level of gruesomeness, he was afraid that he would not be able to make the illustrations sufficiently horrific, but he succeeded in depicting them

some critics of the eighteenth century found in a world before the
to be. Many of them turned to caricature, and in so doing they
and looked to the north and south of the Atlantic and the Pacific.
Gulliver's Travels to Paris and the rest of the world could be used to
many important underlying messages. But, an illustration of these
two worlds but the illustrations were never accepted as publications. It
was probably Kachan's lack of experience in the printing business
European hand copy and surroundings could be seen, that brought this about.

The illustrations for Gulliver's Travels were published in 1726 at a time
when Kachan's knowledge had reached its peak and he had used a more
written style which was representative of his own and his historical
style was abandoned and the work treated in a more journalistic manner.
According to the author, the illustrations were of a high level of quality
and in particular worked the grotesque to convey its message and did this
very successfully through the allegorical features.

The first in 1727 illustrated tales of the imagination by Edgar Allan Poe. This
author, who had the option of such a career, proved to lead itself to the
production of many grotesque images grotesque he had just published, and in
the same being, tales of the grotesque and the grotesque (1727). The same name
shows on the present side of the printing in place from for
the number and the grotesque images, and the grotesque images were able to
the tales of the imagination. Kachan was able to do this with a brief that communicated
ed a high level of grotesque. He was able to do this with a brief that communicated
make the illustrations with little effort, but he succeeded in doing this.



Fig 2.9 Gulliver released from the strings raises and stretches himself.
Gulliver's Travels 1909.



Fig. 1. Culture medium from the shrimp tank and water from the
culture tank 100.

in a typical Beardsley- like fashion. An example of this is seen in, A descent into the mall- strum, In less than half a minute the whole eight were burning fiercely, The eight corpses swung in their chains.

Rackham's reliance on nature came into play during this period of working on Poe's tales and this is evident in, I at length found myself within view of the melancholy house of Usher, the image assimilates Poe's nocturnal and ghost like atmosphere, as the man on horse back appears translucent and seems to merge with the background. The subject matter is the melancholy house but Rackham concentrates on the detail of the stunted charred trees that surrounds the house, again nature plays the major role as it is the trees that convey the whole solemnity of the situation.

in a typical landscape like a garden. The composition of this scene is a landscape
into the middle ground. In fact it is a half a minute from the right side of the
image. The right side of the image is in the foreground.

Kakuhara's reliance on nature came into play during this period of working on
Poe's tales and this is evident in a length of a half a minute from the
middle ground of the image. The image is a landscape and ghost
like atmosphere. In the foreground there is a landscape and seems to
merge with the background. The subject matter is the landscape, house but
Kakuhara concentrates on the detail of the landscape and the house that surrounds
the house again nature plays the major role. It is the trees that carry the
whole solemnity of the situation.



Fig 3.1 I at length I found myself within view of melancholy house of Usher.
Tales of Mystery and Imagination 1935.



Fig. 1. A 100- μ m section of the brain showing the location of the recording site in the hippocampus (H) and the location of the recording site in the dentate gyrus (DG).

Chapter 5

FANTASY

Chapter 2

FANTASY

Humans have the capacity to escape from present experience into a cosmos that offers alternative images of the world around us. Fantasy takes us out of the real world, as Shelley put it, 'It awakens and enlarges the mind itself by rendering it the receptacle of a thousand unapprehended combinations of thought'. This has major relevance for children as the importance of development and growth lies in the ability to adapt and change to ones circumstances.

The value of escape and withdrawal from everyday life and its assumption was also recognised by Morse Peckham who believed that the arts are "an adaptational mechanism which acts as a rehearsal for those real situations in which it is vital for our survival to endure cognitive tension, to refuse the comforts of validation . . . when such validation is inappropriate because vital interests are at stake (Schlobin, 1982, p.141).

In many ways, the use of fantasy is at the heart of the adult-child relationship in children's literature. Fantasy offers children different modes of experience characters from our world, enter or leave other worlds, Alice's Adventure in Wonderland, for example help children to visualise alternative views. In folk stories and fairy tales children are exposed to images of young characters who emerge triumphant in a variety of extreme situations - Hansel and Gretel gives children a solid example of how possible it is for children to overcome problems.

The role of fairy tales and fantasy also plays a very important role in the psychological and mental development of children, in helping to lay a foundation for dealing with specific problems of growing up - anger, jealousy, disappointment, rivalry, dependency, self worth and dealing with moral obligations (Bettelheim, 1991 p.7).

Fantasy gives the artist freedom to break the basic ground rules associated with reality, such as relationships between people, places and the elements around them. It alters how we know things and changes the basic assumptions we make. In Rackham's illustrations throughout his career he explored

...the child's experience of the world is not a passive one. It is a process of active exploration and discovery. The child is constantly seeking out new experiences and challenges. This is a natural part of development. The child's environment plays a crucial role in this process. A rich and stimulating environment provides the child with the opportunity to explore and learn. On the other hand, a poor environment can hinder the child's development. Therefore, it is important to create a supportive environment for the child. This involves providing the child with a variety of experiences and challenges. It also involves providing the child with the necessary resources and support. The child's development is a complex process. It is influenced by many factors, including the child's genetics, environment, and experiences. Understanding these factors can help us to better support the child's development. The child's development is a journey. It is a process of growth and learning. We must provide the child with the best possible environment to ensure a successful journey.

...the child's development is a complex process. It is influenced by many factors, including the child's genetics, environment, and experiences. Understanding these factors can help us to better support the child's development. The child's development is a journey. It is a process of growth and learning. We must provide the child with the best possible environment to ensure a successful journey. The child's development is a complex process. It is influenced by many factors, including the child's genetics, environment, and experiences. Understanding these factors can help us to better support the child's development. The child's development is a journey. It is a process of growth and learning. We must provide the child with the best possible environment to ensure a successful journey.

...the child's development is a complex process. It is influenced by many factors, including the child's genetics, environment, and experiences. Understanding these factors can help us to better support the child's development. The child's development is a journey. It is a process of growth and learning. We must provide the child with the best possible environment to ensure a successful journey. The child's development is a complex process. It is influenced by many factors, including the child's genetics, environment, and experiences. Understanding these factors can help us to better support the child's development. The child's development is a journey. It is a process of growth and learning. We must provide the child with the best possible environment to ensure a successful journey.

...the child's development is a complex process. It is influenced by many factors, including the child's genetics, environment, and experiences. Understanding these factors can help us to better support the child's development. The child's development is a journey. It is a process of growth and learning. We must provide the child with the best possible environment to ensure a successful journey. The child's development is a complex process. It is influenced by many factors, including the child's genetics, environment, and experiences. Understanding these factors can help us to better support the child's development. The child's development is a journey. It is a process of growth and learning. We must provide the child with the best possible environment to ensure a successful journey.

these abstract emotions - such as struggle, violence, deprivation and confinement difficult - for children to comprehend, and places these real issues in an imaginary world thus preparing children to cope with life. He uses his illustrations to convey these complex situations and translates them into easily understood concise images. An example of how Rackham saw nature as being the aggressor, and its ability to cause suffering and personal destruction is shown in the image of the illustration, Sweetheart Roland, here is a woman caught in the middle of a prickly bramble bush, her hair and clothes are sharply caught on the thorns of the bush. her struggle causes her, not only pain, but annoyance and frustration. Nature has clasped its power upon her and is preventing her from advancing. The more she tries to get away from it the more she gets tied in a knot. This element of struggle is symptomatic of everyday it is an issue that many people can relate to, and Rackham presents it in a clear concise way.

The image of Imprisoned Ariel from Shakespeare's play The Tempest, is one that shows nature again taking on a violent role: "she did confine thee . . . into a cloven pine, with which rift imprisoned thou didst painfully remain a dozen years". We see a woman being consumed by nature and her freedom being taken away. The addition of colour in the Ariel image detracts from the characters suffering, while the black and white vignette of the bramble bush created a centrifugal quality which causes one to focus on the character's predicament. Ariel is immobilised while she suffocates, the stifling helplessness of her situation as the tree has complete power over her is more suggestively handled than in many of Rackham's other illustrations.

A device Rackham uses to sharpen the contrast between fantasy and reality is



Fig 3.2 The quicker he played the higher she had to jump. Sweet Heart Roland 1900.



Fig. 3.2 The quicker he played the higher she had to jump. Street Heart Roland 1900



Fig. 3.4 She was scratched and torn before she won her way. English Fairy Tales 1918.
 Fig. 3.5 But when the thorn hedge no life stirred and neither flower nor tree
 answered Sleeping Beauty 1920.



Fig 3.0 A decent into the Maelstrom, in less that a minute the eight were burning fiercely. The eight corpses swung in their chains. Tales of Mystery and Imagination. 1935.

Fig 3.3 Imprisoned Ariel. The Tempest 1926.



Fig. 3.0. A descent into the blackness, in less than a minute the night were burning fiercely.
The eight corpses swung in their chains. Tales of Mystery and Imagination, 1935.

Fig. 3.1. Imprisoned Angel, The Tempest 1926

to juxtapose elements of each in the same image. This helps us to gradually disassociate ourselves from the world we are familiar with, and to identify with the bizarre world of the illustrator. This skill of Rackham's led the child gradually from the known into the unknown, and this is clearly shown in the illustration There's a Whispering from Tree to Tree. The trees progressive become more animated as they draw closer to the viewer. Rackham shows us that as humans withdraw from the forest, its hidden, fantastic life comes into being. He has transformed this potentially static image into a more exciting and narrative one. The eye of the spectator becomes more active as it is drawn through this sequential progression. We therefore see this scene through the personal eyes of the artist.

Rackham believed that one of the roles of an illustrator was to add something more to the text, perhaps something the author had failed to see. He also believed that illustrators should be regarded as a partner and not a servant of the author or used as an aid 'like gold leaf on the cover' to sell more books.

Any attempt to coerce (the illustrator) into a tool in the author's hands can only result in the most dismal failure. Illustration is as capable of varied appeal, as is literature itself ; and the only real essential is an association that shall not be at variance or unsympathetic.(Hamilton, 1990 p78).

Rackham described three main roles of illustration; first to say what the author failed to say clearly, secondly to add some fresh aspect of interest to a subject which the author has already treated interestingly from his (the illustrator's) point of view and thirdly, the expression of the artist of his individual sense of delight or emotion aroused by the accompanying passage.

to participate in the life of the world as it is. This helps us to gradually

the world as it is, and to identify

with the life of the world as it is, and to identify

gradually from the known into the unknown, and this is clearly shown in the

the author's *Life of the World as it is*. The two passages

become more animated as they draw closer to the end. Lockhart shows us

that as human beings from the forest of life, the life comes into

being. He has transformed this potential into a more exciting

and narrative one. He has given the potential a more concrete form. It is clear

through the explicit progression. The author, we think, sees this as a way through the

personal life of the child.

Lockhart believed that one of the roles of the author was to add something

more to the text, perhaps something the author had failed to say. He also

believed that the author should be regarded as a person and not a servant of

the author or used as a tool. The author, he thought, should be a more

free attempt to create (the illustration) into a tool in the author's hands can

only result in the most direct failure. Illustration is as capable of varied

appeal as a literature itself, and the only essential is an association that

shall not be at variance or unrepresentative (Lockhart, 1960 p. 78).

Lockhart described three main roles of the author: first to say what the

author failed to say clearly, secondly to add some fresh aspect of interest to a

subject which the author has already treated, and thirdly to say what the

author failed to say clearly, and thirdly the expression of the author of his individual

sense of delight or wonder aroused by the accompanying passage.

The real value of fantasy is its ability to return us to everyday life with our imagination exercised and strengthened. Fantasies can entertain, instruct and exercise the mind and spirit but moreover, as Piaget discovered until a children can understand abstract concepts they can only come to terms with them through subjective experience.

The real value of fantasy is its ability to return us to everyday life with our
imagination exercised and strengthened. Fantasies can entertain, instruct and
exercise the mind and spirit but moreover, a player discovers, until a child can
can understand abstract concepts they can only come to terms with them
through subjects or experience.

Chapter 6

WOODLANDS

WOODLANDS

Chapter 6

Many of Rackham's illustrations are set in or around woodlands, Wind in the Willows, Hansel and Gretel and Peter Pan in Kensington Gardens to name but a few. One may ask why such a setting? One obvious reason for this is that the source of most of these fairy tales comes from the Eurasian continent at a time when it was covered with immense forests. The stories that we know today, are decedents of versions that go back into the mists of time, that were passed on from one generation to another through the oral tradition. The first written, recorded version was by Charles Perrault in 1697 called Histoire ou Contes du Temps Passé avec des Moralitiés. His tales were collected in France and written down to amuse the courtiers of the king Louis XIV. Perrault's tales reached England in 1729; they were written in the style of the period and adorned with morals.

When one examines Rackham's depiction of woodlands their predominant feature is their surrounding mystery. They are always approached in a cautious way, the people entering them are always on guard and where there is danger, there is fear. This conveyance of terror and fear is an element of the grotesque style, leading inevitably to chaos and inexplicable happenings. It was very appropriate, therefore, for Rackham to use forests as his symbol to conjure fear and terror in his readers.

If a child's vision of nature can already be loaded with complicated memories, myths and meaning, how elaborately wrought is the frame through which our adult eyes survey the landscape. For although we are accustomed to separate nature and human perception into realms, they are, in fact indivisible. Before it can ever be a repose for the senses, landscape is built up as much from the strata of memory as from layers of rock. (Schama 1995 p.15)



Fig 3.7 They clambered up a narrow gully. Rip Van Winkle 1905.



Fig. 27. The structure of a neuron (left) and its function (right).

The forest in many fairy tales is usually set in the centre of the plot, and divides it in two halves. It is a place where one can see a marked transformation of the main characters, before and after they have entered the forest. They are introduced as unsure and immature before entering it, they usually have to overcome an obstacle or an adversity there and finally, leave the forest contented and confident ready to face the real world. This formula can be seen in a number of fairy tales Rackham has illustrated, Little Brother and Little Sister, Hansel and Gretel and Sweetheart Roland, but where this is most explicit is in Rip Van Winkle. The forest is a place where Rip's strength of character is tested to the full as he has to overcome a set of obstacles. It's a place in which 'inner darkness is confronted' and where one resolves things about oneself. At the end of Rip's ordeal in the forest, he comes to realise that his priorities in life were wrong and he is now going to resolve it by participating and cooperating in society to the full.

If we have lost the framework which gave structure to our past life and must now find our own way to become ourselves, and if we have entered this wilderness with an as yet undeveloped personality, when we succeed in finding our way out, we shall emerge with a much more highly developed humanity. (Bettelheim, 1991 p. 217)

The forest in many fairy tales is usually set in the center of the plot, and is a sort of in-between place where one can see a marked transformation of the main character before and after they have entered the forest. They are introduced as unsure and more than doubting if they really have to overcome an obstacle in achieving their goal, finally leave the forest contented and confident ready to face the real world. The journey can be seen in a number of fairy tales like *Little Red Riding Hood*, *Little Boats and Little Sister*, *Little Red and Grey*, and *Swallowtail King*, but where this is most explicit is in *Little Red Riding Hood*. The forest is a place where the strength of character is tested to the full as he has to overcome a set of obstacles. It's a place in which nature that man is confronted with where one has things about oneself. At the start of the story, the forest is the forest, but the journey in the forest is long and he is not going to achieve it by participating and coping along in society to the full.

If we have lost the structure which gives structure to our past life and must now find our own way to be ourselves, and if we have entered this world with an unadorned personality when we entered in finding our way out, we shall emerge with a much more highly developed humanity. (Boltin, 1997, p. 217)

Chapter 7

THE WORSHIP OF TREES

Chapter 7

THE WORSHIP OF TREES



Fig 2.4 Sometimes a thousand twanging instruments will hum about mine ears.
The Tempest 1926.



Fig. 2.4. Sometimes a thousand twanging instruments will harm about mine ears.
The Tempest 1.2.10

Since time immemorial there have been strong links between man and trees, they are part of our heritage and are valued and treated depending on how one perceives them. Anthropologists can reveal human behaviour in their observation of how people treat trees; economists can see them solely in monetary terms, artists can see them as aesthetically stimulating structures; writers and poets can perceive them as an inspiration for their work, seeing in them human metaphors. These attitudes, vary from the exploitative and authoritative to the admired and glorified.

A contemporary of Rackham, Sir James Frazer an anthropologist, studied the behaviour pattern of man in relation to man's attitude and treatment of nature. Frazer's area of specialty was the way ancient primitive people, namely, Celts, Druids and Aryans worshiped nature. He recorded his findings in The Golden Bough (1890) in which he explored the concept that nature during this period was regarded as a sacred element. This ritual culture can be traced back in the latin language, as the word for *sanctuary* is identical in origin and meaning to the latin word *nemus* which means grove or woodland'. In the chapter on The Worship of Trees, Frazer locates exactly where these sacred groves were, one being in Upsala (the old religious capital of Sweden) where every tree was regarded as divine, another in Aesculapius on the island of Cos where it was forbidden to cut down the cypress tree under penalty of a thousand drachmas.

The basis to the culture of worshipping trees is the fact that these primitive

...the human mind, the human heart, the human soul, and these
 are part of our heritage and are valued and treated differently in how
 we perceive them. Anthropologists can see it from a distance in their
 observation of the people of the forest, and we can see them in their
 own forms, and we can see them as aesthetically appealing structures within
 and poets can put them in an in-between for the world, seeing in them
 human metaphors. These attitudes, which have the aesthetic and aesthetic
 to the admired and glorified

...the human mind, the human heart, the human soul, and these
 are part of our heritage and are valued and treated differently in how
 we perceive them. Anthropologists can see it from a distance in their
 observation of the people of the forest, and we can see them in their
 own forms, and we can see them as aesthetically appealing structures within
 and poets can put them in an in-between for the world, seeing in them
 human metaphors. These attitudes, which have the aesthetic and aesthetic
 to the admired and glorified

The first to the culture is anthropological, and the last to the primitive

peoples believed that trees were animated and possessed a spirit like their own, they were convinced that trees had magical powers which controlled the weather, which in turn controlled the crop growth, and therefore, was an intrinsical part of society.

Trees considered as animated beings are credited with the power of making the rain to fall, the sun to shine, flock and herds to multiply that the very same powers are attributed to tree - gods conceived as anthropomorphic beings or as actually incarnate in living men.
(Frazer, 1890 p. 118)

This idea of trees being animated and having their own spirit is very clear in Rackham's depiction of his humanised trees, the foundation for this principle being found in Frazer's findings.

Walter Starkie, a young nephew of Rackham often came to visit his home in London. On one such occasion during the time Rackham was illustrating Peter Pan in Kensington Gardens, Walter accompanied him on his painting expeditions and recorded the memories and conversations he had with his uncle. Starkie remembered Rackham making him gaze at the majestic trees and telling him fairy tales, about the gnomes who lived under the roots of trees and the little men who churned butter by extracting the sap from trees. He made him use his imagination to see all kinds of strange animals and birds in the branches of trees, and magical doors below the trunks which Rackham told him was the entrance to fairyland. He also told him about the primitive religions of man, as revealed in The Golden Bough, and the historic evidence of the cult of trees. On one such occasion he made Starkie's blood run cold when he told him of the punishments that were imposed on those who injured trees. These included of the culprit's navel being pinned to the bark of the tree and his guts wrapped around the trunk. Walter was told by Rackham to - 'warn any boy he noticed cutting the bark of a tree of the punishment that

would be inflicted upon him for his barbarism' (Hamilton, 1990, p72).

This account of the punishment comes directly from The Golden Bough which Frazer fails to date, giving an old German Law as the source of this punishment. This account of Starkies is proof that Rackham used this myth to demonstrate a moral lesson, and it also reflects the sinister mood that obsessed him in the execution of his illustrations. When one looks closely at Rackham's work one can see some similarity between the rituals practiced and the way he visualises his illustrations. In, The Kensington Gardens are in London where the King lives , here we see a man greeting a tree as he walks by it, this form of respect is similar to the respect the Philippine islanders make, as they believe their dead are transformed into 'tall' 'stately' trees and when they pass near them they bow, "respectfully and asking pardon of the spirit for disturbing his repose" (Frazer, 1890 p. 115).

Frazer's main argument was that as societies progressed and scientific knowledge developed people became aware of the biological function of natural process, which resulted in a direct decline in the power and supremacy of nature.

Instead of regarding each tree as a living and conscious being, man now sees in it merely a lifeless, inert mass, tenanted for a longer or shorter time by a supernatural being who, as he can pass freely from tree to tree, thereby enjoy a certain right of possession or lordship (Frazer, 1890 p. 120).

He dismissed the possibility that myths might be a complex system of understanding, with the power to generate and determine social behaviour. He had the opinion that myths were mistakes that people made of the world around them, "mistakes made in the grip of fear and ignorance" (Schama, 1995,p209). His attitude can be viewed as being condescending, as he subscribed to biased

The account of the punishment committee in 1997, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).

For a more detailed account of the committee's work, *see* [above](#).



Fig 3.6 The Kensington Gardens are in London, where the King lives.
Peter Pan in Kensington Gardens 1906.



Fig. 1. The Kensington Gold mine in Ontario, showing the Kensington
Pit and the Kensington Shaft.

social and cultural theories, claiming authority over many ancient, native rituals which mirrored the confidence of British imperialism during that period. This one sided attitude that these old beliefs belong only to antiquity or to a "backward" modern tribe and are irrelevant to the complexities of modern life, was challenged by Jung, the psychologist who believed that the myths of ancient peoples endure the test of time and are transported from century to century through various different symbolic forms. Jung pointed out and believed that the human mind has its own history, and the psyche retains many traces left from previous generations and stages of its development.

There is a correlation here between Jung's beliefs in the subconscious and its connections with mythical/magical rituals and Rackham's depiction of his humanised trees, The Hawthorne Tree, Suddenly the branches twined around her and turned into two arms, and Peer and the Threadballs are testimony of this. Rackham's successful use of humanised trees when the text referred to them but he often places them peeping through a forest scene or being part of a background detail as in, The man in the wilderness asked me how many strawberries grew in the sea; this interest even extended to his private work as he painted many of these images that were not related to any specific text as in Landscape in Houghton, an oil painting on canvas, given to his friend and neighbour Sir Henry Royce.

Significantly, Rackham is supposed to have remembered saying to his nurse one fine summer day while he was lying in the garden, 'how nice it would be if I could die here under the trees' (Hudson, 1960, p.149). This was the summer of 1939, World War II was just about to be declared, he was seventy-one years of age. The previous year he was admitted to hospital for an operation



Fig 3.9 Landscape in Houghton. Oil on canvas 1925.



Page 10 of 10



Fig 3.8 Peer and the Threadballs. Peer Gynt 1936.



The 28. Four and the 28. Four. 1901-1902.

for internal cancer and, as time showed, he was not to recover. The last book to be illustrated by Rackham was, The Wind in the Willows a commission which he welcomed with open arms but one which he had turned down thirty years previously. It is a strange paradox, but one revealing of the man and his character that these last drawings should have been perhaps the happiest of all his illustrations, for the work was rendered most difficult for him because of his failing health. No element of the grotesque was visible here when he was himself in such poor health and in a depressed state of mind. Arthur Rackham died on the 6th September 1939, three months after the completion of the illustrations for The Wind in the Willows.

the internal cancer and as time passed he was not a doctor. The last point

to be illustrated by *Jackman's The Willing* is a commission

which he obtained, with open arms, from a rich but foolish man that

was a parable. It is a strange parable, but one revealing of the man and his

character that these last drawings should have been perhaps the happiest of all

the illustrations for the work was made not most difficult for him because of

the telling details. The content of the drawings was visible from when he was

himself in such a position and in a deep, calm state of mind. When *Jackman*

looked on the 20th September 1939, there is only after the completion of the illus-

trations for *The Willing* in the *Willings*.

CONCLUSION

CONCLUSION



Fig 4.0 The Indians consider them the abodes of the spirits. Rip Van Winkle 1905.



Fig. 10. The nature of the interaction between the two systems. The system is a two-dimensional system.

In my thesis I have explored the way Rackham has presented nature, I have discovered that the grotesque style had a major influence on this portrayal. This combination of the grotesque and nature is unusual as it is generally conveyed through characters in a text and not through nature.

I have demonstrated how Rackham had a leniency towards the grotesque, which is expressed in his exaggeration of elements, the humanised tree, and sinister atmospheres, all these elements came to full fruition in his later works after abandoning his journalistic subject matter. Adapting his talent and his free spirit to illustrating children's literature gave Rackham the freedom to extend his imagination in the grotesque to the fullest.

Many fairy tales are inherently horrific and bizarre in themselves, so much so that the use of the grotesque style was an excellent form of communication. Rackham as an illustrator translates this very successfully, but being sensitive to the potential traumatic fear of a frozen image, he often portrayed horrifying subjects through his animated plant forms, rather than threatening human forms, thus, allowing children to step back from the actions and to make judgements in their own terms. Many parents believe that children should only be exposed to the sunny side of things, they want to believe that children are inherently good and that the dark side of man does not exist. Rackham's illustrations presents children with basic truths, while, evil is omni present,

good eventually wins over evil, it is this conflicting structure that is important for children, enabling them to form concepts of good and evil and eventually find their own solutions. The forest is constantly used throughout Rackham's work as a symbol where conflicts are resolved and renewal takes place.

In the course of my thesis I explored the way the tree was viewed during the nineteenth century by closely linking the work of Ruskin and his socialised tree, Frazer's and his Golden Bough with Rackham's and his humanised tree. Individually they had their own unique stand points but their common ground was that they wanted to find in nature a consolation for mankind's morality.

The grotesque has its roots in Roman civilisation,, as had fairy tales and the worship of trees their roots in ancient times, Rackham tapped into all three of these inextricably linked subjects renewing our perception of them.

Interestingly, in the new 1980 abridged edition of the Grimm Brothers, Rip Van Winkle and Peter Pan in Kensington Gardens, many grotesque illustrations have been omitted. Is this because of changing attitudes, or censorship, or is the grotesque no longer fashionable (as happened during the sixteenth century and the eighteenth century)?

To the vast majority of viewers, Rackham is known as the 'beloved enchanter', but in my opinion his unique portrayal of the 'grotesque,' is his cutting edge and sets him apart from other illustrators of children's literature of the nineteenth century.

...and eventually, it is the...
...enabling them to...
...their own solutions...
...as a symbol...

...the course of my...
...proceeding...
...and his...
...they had...
...that they wanted...

...the grotesque...
...of these...
...these grotesquely...

...interestingly...
...Huckle and...
...have been...
...the grotesque...
...and the...

...to the vast...
...but in my...
...and sets him...
...century...

Bibliography

1. **BAUGHMAN, Rola** The Centenary of Arthur Rackham's Birth
Columbia University Libraries, 1967
2. **BETTELHEIM, Bruno** The Uses of Enchantment
Penguin, 1991
3. **CLARK, Kenneth** Ruskin Today
Penguin 1964
4. **COTT, Jonathan** Victorian Colour Picture Book
Stone Hill Publishing 1983
5. **FRAZER, Sir James** The Golden Bough
Cumberland House, 1890
6. **GETTINGS, Fred** Arthur Rackham
Studio Vista, 1975
7. **GETTY, Adele** Godess Mother Of Living Nature
Thames and Hudson, 1980
8. **GOMBRICH, E. H.** The Story of Art
Phaidon, 1991
9. **GRIMM Brothers** Fairy Tales of the Brothers Grimm
Freemantle & Co 1900
10. **GRIMM Brothers** Grimm Fairy Tales Twenty Stories
William Heinemann 1982
11. **HAMILTON, James** Arthur Rackham — A Life of Illustration
Pavilion Limited,, 1990
12. **HILL, Adrian** On Drawing and Painting Trees
Sir Isaac, Pitman & Son, 1938
13. **HODNETT, Edward** Five Centuries of English Book
 Illustration
Scholar Press, 1988

Bibliography

1. BAUGHMAN, Robt. The Language of Arthur Bachman's Poetry. Columbia University Press, 1967.
2. BETTELHEIM, Bruno. The Uses of Enchantment. Penguin, 1969.
3. CLARK, Kenneth. Reading Poetry. Penguin, 1964.
4. COLE, Jonathan. Myths of the American West. Stone Hill Publishing, 1971.
5. FRAZER, Sir James. The Golden Bough. Cambridge House, 1960.
6. GELFING, Joel. Arthur Bachman. Simon & Schuster, 1977.
7. GELTY, Adele. Arthur Bachman: A Study of His Poetry. Thomas and Hudson, 1960.
8. GOMBERG, E. H. The Poetry of Arthur Bachman. Phoenix, 1964.
9. GRIMM, Brothers. Fairy Tales of the Brothers Grimm. Grosset & Dunlap, 1900.
10. GRIMM, Brothers. German Fairy Tales. William H. Reiman, 1967.
11. HAMILTON, James. Arthur Bachman: A Critical Study. Pavilion Limited, 1960.
12. HILL, Adrian. The Language and Poetry of Arthur Bachman. Simon & Schuster, 1978.
13. HODNET, Edmund. The Language of English Poetry. Black, 1966.

- 14 HUDSON, Derek Arthur Rackham — His Life and Work
Heinemann, 1960
- 15 HUNT, Peter Children's Literature and Illustration
Oxford University Press 1995
- 16 HUNT, Peter An Introduction to Children's Literature
Oxford University Press 1994
- 17 IRVING, Washington The Legends of Sleepy Hollow
Harrap, 1963
- 18 IRVING, Washington Rip Van Winkle
Heinemann 1905
- 19 IRVING, Washington Rip Van Winkle,
Heinemann 1981
- 20 JAMES, N D G A History of English Forestry
T J press Pladstow 1981
- 21 JUNG, Carl Man and His Symbols
Aldus Books 1964
- 22 KAYSER, Wolfgang The Grotesque in Art and Literature
Columbia University 1981
- 23 LARKIN, David Arthur Rackham
Pan Books, Cavaye Place 1975
- 24 MAHENY, E Burtha Illustrations for Children's Books 1744 - 1945
Horn Book 1960
- 25 MEYER, Susan A Treasury of Great Children's Book
Illustrators
Abradale Press 1993
- 26 MILLER, J Hills Illustration
Reaktion Books 1992

11. HUDSON, David
John Maclean: The Life and Work
Hodgson, 1966
12. HUNT, Peter
Robinson's Testament and Illustration
Oxford University Press, 1967
13. HUNT, Peter
Robinson's Testament and Illustration
Oxford University Press, 1967
14. IRVING, Washington
The Camp of Sharpshooters
Harcourt, 1967
15. IRVING, Washington
War of the Wonders
Harcourt, 1967
16. IRVING, Washington
War of the Wonders
Harcourt, 1967
17. JAMES, D. C.
The War of the Wonders
Harcourt, 1967
18. JUNG, Carl
The War of the Wonders
Harcourt, 1967
19. KATZ, Wolfgang
The War of the Wonders
Harcourt, 1967
20. LARSEN, David
The War of the Wonders
Harcourt, 1967
21. MAHONY, Barbara
The War of the Wonders
Harcourt, 1967
22. MEYER, Susan
The War of the Wonders
Harcourt, 1967
23. MILLER, John
The War of the Wonders
Harcourt, 1967

- | | | |
|----|--------------------------|--|
| 27 | PEPPIN Brigid | <u>Fantasy Book Illustration 1860 - 1920</u>
Studio Vista |
| 28 | POE, Edgar Allen | <u>Tales of Mystery and Imagination</u>
George G Harrap 1935 |
| 29 | SANTAYANA, George | <u>The Sense of Beauty</u>
The M I T Press 1982 |
| 30 | SCHAMA, Simon | <u>Landscape and Memory</u>
Harper Collins, 1995 |
| 31 | SCHHLOBIN, Roger | <u>The Aesthetics of Fantasy</u>
University of Notre Dame 1982 |
| 32 | SNODGRASS, Chris | <u>Aubrey Beardsley</u>
Oxford University Press 1995 |
| 33 | STEPHENS, James | <u>Irish Fairy Tales</u>
Mac Millan & Company 1920 |
| 34 | WHITE, Colin | <u>Edmund Dulac</u>
Studio Vista 1976 |
| 35 | WILKES, J H | <u>Trees of the British Isles in History and Legend</u>
Frederick Muller Limited 1972 |