



**MONASH** University  
Library

# In Fairy Land

An exhibition of fairy tale books from the Rare Books Collection



## Introduction

Writing now at the start of 2013, the last year has seen a great deal of fairy tale activity. On the small screen, the evil queen and Rumpelstiltskin are wreaking havoc across Maine while a descendent of the Grimms is hunting monsters in Oregon; and on the big screen, Hollywood stars are lining up to play evil queens, witch and giant slayers, huntsmen and princesses. Fairy tales are as popular as ever and tellers continue to find new avenues for expression.

The recent screen profile of the fairy tale makes this exhibition so timely.

For a long while, fairy tales have been strongly associated with an oral tradition. A remarkable number of crones and peasant spinners were depicted as the storytellers. Yet the print tradition of the fairy tale is just as inventive.

Giovanni Francesco Straparola published his *The Facetious Nights (or Pleasant Nights)* in the mid sixteenth century. His collection includes tales of clever female cats and royal pigs. Giambattista Basile followed in the seventeenth century with *The Tale of Tales, or Entertainment for Little Ones*, but his tales weren't for children. His hags told ribald tales of lusty kings, witty seamstresses, and young girls who murder their devilish stepmothers before dropping their overshoes for the king to find.

Fairy tales became the talk of the salons in Paris under Louis XIV. While the well-known Charles Perrault wrote his mother goose tales of virtuous young girls and resourceful young men, his female peers cut a lively swathe through the salons, writing tales about sword-wielding princesses, fantastical gowns covered in diamonds and other precious stones, wicked kings and powerful fairies, some, like Henriette Julie de Murat's *Obligantaine*, flying about in chariots made from a giant's skull and painted glossy black. Their tales continued to be circulated in such collections as *Le cabinet des fées, ou, Collection choisie des contes des fées, et autres contes merveilleux*, in flimsy chapbooks and pantomime scripts.

Even as the Grimms collected tales of princesses who throw frogs into wells and lost children who eat witches' houses, and as Hans Christian Andersen wrote about lovesick tin soldiers and mermaids, fairy tales became the stuff of childhood. While this meant that much of the bawdy, disreputable material disappeared along with the extravagances of language and courtly manners, fairy tale gained a crew of remarkable illustrators.

After the early black and white engravings and woodcuts, artists like Arthur Rackham, Richard Doyle and Walter Crane provided stunning portraits of beasts, princesses, witches and fairy godmothers. Their illustrations became more influential than the well-known words of the tales: courtly beasts in cravats, fairies aloft upon butterfly wings, wolves in pince-nez and bonnets. The tradition of illustration was led by fairy tale, even as tales from all over the world began to be discovered and committed to print. Andrew Lang's extensive collection of coloured fairy books, from red to blue, from pink to green, and many more besides, brought together tales from all over the British Empire and beyond, while folklorists actively sought to capture oral traditions in lasting print.

This inspired the work of such collectors as K. Langloh Parker who listened to tales from a local Indigenous tribe, recording them in *Australian legendary tales*. But Australia's fairy tale tradition is driven by its artists, who like Ida Rentoul Outhwaite and Pixie O'Harris, filled the bush landscape with fairies in diaphanous gowns and anthropomorphised marsupials. These images remain part of Australia's own, unique fairy tale heritage.

This exhibition is a wonderful opportunity to see the fairy tale marvels that lie within the Monash Rare Books Collection and is a tribute to the efforts of its caretakers.

**Dr. Rebecca do Rozario,**  
School of English, Communications and Performance Studies

**6 March – 7 June 2013**

**Level 1, ISB Wing,  
Sir Louis Matheson Library,  
Clayton campus, Monash University,  
Wellington Road, Clayton**

**Curator:** Stephen Herrin

**Assistant Curator:** Richard Overell

**Web Design:** Rosemary Miller

Thank you to Dr. Rebecca do Rozario, Lecturer, School of English, Communications and Performance Studies for opening the exhibition.

For more images and information on each of the items visit:

**[monash.edu/library/collections/exhibitions](http://monash.edu/library/collections/exhibitions)**

## LARGE UPRIGHT CASE

### 1. Doyle, Richard, 1824-1883.

*In Fairyland : a series of pictures from the Elf-World / by Richard Doyle; with a poem by William Allingham. 2nd ed. (London: Longmans, Green and Co., 1875).*

This book has been hailed by critics as “one of the best books of the nineteenth century” for its illustrations and production. It contains 16 watercolour plates which represent the best of Doyle’s artistic work. Previously he had worked as a cartoonist for the satirical journal *Punch* and carried out commission work for London publishers, some done under the pseudonym of Dick Kitcat. He notoriously missed deadlines and eventually contracting publishers like the Dalziel Brothers stopped using him.

### 2. *Hansel and Gretel and other stories / by the Brothers Grimm; illustrated by Kay Nielsen (London: Hodder and Stoughton, [1925]).*

Nielsen worked with Hodder and Stoughton on many children’s books in the early 20th century. This book, and a lavish edition of tales by Hans Christian Andersen, are the most acclaimed. Other examples of Nielsen’s work are numbers 18 and 23.



## Studies

### 3. Banier, M. l’abbé (Antoine), 1673-1741.

*Explication historique des fables ... / Par M. l’Abbé B\*\*\* (Paris: Chez Francois Le Breton, 1711).*

Banier was a popular scholar of myth and fables as well as a translator of the classics. He argued that underpinning the stories were actual historical events and people.

### 4. Ker, John Bellenden, 1765?-1842.

*An essay on the archaiology of popular English phrases and nursery rhymes / by John Bellenden Ker, Esq. (Southampton: Fletcher and Son; London: Black, Young, and Young, Tavistock Street, 1834).*

In the 19th century interest in and study of folk tales, fairy tales and nursery rhymes was growing. Writers like Perrault, and the Grimms had scholarly interests in folk tales and folk traditions as well as their literary work.

### 5. Tolkien, J. R. R. (John Ronald Reuel), 1892-1973.

*Tree and leaf / J.R.R. Tolkien (Boston: Houghton Mifflin, 1965).*

This book contains the essay “On Fairy-stories.” Tolkien first presented it as the Andrew Lang Lecture in 1938. In it Tolkien explains what fairy tales meant to him and argues that such tales are not just for children.

### 6. Bunce, John Thackray, 1828-1899.

*Fairy tales, their origin and meaning: with some account of dwellers in fairyland / by John Thackray Bunce (London: Macmillan, 1878).*

Bunce was editor of the *Birmingham Post* and a patron of the arts. Most of the observations in this book came from an 1877 Christmas lecture series he gave at Birmingham and Midland Institute. It was more a popular account rather than scholarly one.

### 7. Doyle, Arthur Conan, Sir, 1859-1930.

*The coming of the fairies / Sir Arthur Conan Doyle. [2nd ed.] (London: Psychic Press, [1928]).*

The Cottingley Fairies are a series of photographs taken in 1917 and 1920 showing two girls interacting and posing with fairies. The photos were given to Sir Arthur Conan Doyle who used them as proof of the existence of fairies. Some 50 years later the girls, Elsie and Francis, admitted to faking the pictures by tracing the fairies from a popular children’s book of the time, *Princess Mary’s Gift Book* (1915) which is also in our collection.

## Early

### 8. Straparola, Giovanni Francesco, ca. 1480-1557?

*The nights of Straparola / now first translated into English by W.G. Waters; illustrated by E.R. Hughes (London: Lawrence and Bullen, 1894).*

Straparola was an Italian who was among the first in Europe to develop folk tales into literary fairy tales. *The Nights* was first published in 1550-3 in Italian as *Le piacevole notti*. It contained 14 fairy tales, including Puss in Boots. The book was an influence on Basile, Perrault, and the Grimm brothers. Often Straparola’s tales were darker and cruder than later adaptations.

### 9. Basile, Giambattista, ca. 1575-1632

*Stories from the Pentamerone*  
/ by Giambattista Basile;  
selected and edited by E.F.  
Strange; illustrated by W.  
Goble (London: Macmillan,  
1911).

First published as *Lo cunto de li cunti overo lo trattenemiento de peccerille* = *The Tale of Tales, or Entertainment for Little Ones* (1634-6). Basile's audience was more courtly. The book was the first literary collection of fairy tales, and influenced Perrault and the Grimms. Here are presented the earliest literary versions of Cinderella, Sleeping Beauty, and Rapunzel. They are more bawdy and more cruel. The first English translation appeared in 1847.

### 10. Aulnoy (Marie-Catherine) Madame d', 1650 or 51-1705.

*Les contes des fées ou Les fées a la mode : contes choisis publiés en deux volumes / avec une préface par M. de Lescure. Frontispices gravés par Lalauze* (Paris : Librairie des bibliophiles, 1881). 2 vols.

Madam d'Aulnoy was a prolific French author in the late 17th century. She was best known for her travel accounts and two collections of fairy tales. *Les Contes des Fées* was first published in 1697-8. In the 17th-century salons, the telling of fairy tales was a popular entertainment.

11. *Le cabinet des fées, ou, Collection choisie des contes des fées, et autres contes merveilleux* (Amsterdam : et se trouve à Paris, rue et Hotel Serpente, 1785-89).

Description: 41 v., plates : ill. ; (8vo) & (12mo)

This 41 volume collection of fairy tales was compiled by the author / editor Le Chevalier Charles-Joseph de Mayer. The collection brought together 100 years of French stories that included the canon of Perrault, d'Aulnoy, and others. It is notable for the beautiful engravings.

12. *Fairy tales by Perrault ... [et al.] / translated by J. R. Planché ; with ill. by Godwin, Corbould, and Harvey* (London : Routledge, Warne, and Routledge, 1864).

Charles Perrault was born into a wealthy family. He studied law and worked as a secretary in Louis XIV's government. From this he acquired a substantial pension which freed him from work after a couple decades and allowed him to follow his literary passions. He was a poet and author who began writing fairy tales in the 1690s. For these he reworked folk motifs into literary fairy tales, some of which are still with us today. Included in his works were (as English titles) Sleeping Beauty, Little Red Riding Hood, Bluebeard, Cinderella, Tom Thumb, and Puss in Boots.

13. Ulliac Trémadeure, Sophie, 1794-1862.



*Contes de ma Mère l'Oie : dédiés aux grands et aux petits enfans / par Melle S. Ulliac Trémadeure; ornés de douze belles lithographies par Charles Chandellier.*

(Paris : J. Breauté, 1842). Signed by author.

The frontispiece to the first edition of Perrault's tales, published in 1697, depicted a plaque which read, "Contes de ma mère l'oye," which translates as "Tales of Mother Goose."

14. Lang, Andrew, 1844-1912.

*The blue fairy book*  
/ edited by Andrew  
Lang; with numerous  
illustrations by H.J.  
Ford and G.P. Jacomb  
Hood (London; New  
York: Longmans,  
Green, 1889).

*The Red fairy book*  
/ edited by Andrew  
Lang; with numerous  
illustrations by H.J. Ford and Lancelot Speed  
(London: Longmans, Green, 1890).

*The Green fairy book* / edited by Andrew  
Lang; with numerous illustrations by H.J.  
Ford (London; New York: Longmans, Green,  
1892).

Lang's colour fairy book series was immensely popular and has been reprinted in various forms up to the present day. It ran from 1890 to 1910 with a total of 12 volumes. The series created a new reading public for tales. On display are the first three books.



## The illustrators

### 15. *The fairy tales of the brothers Grimm* / illustrated by Arthur Rackham; translated by Mrs. Edgar Lucas (London: Constable, 1909).

Arthur Rackham (1867-1939) is one of the most famous illustrators of fairy tales. His first work in this genre was the Grimm stories in 1900 but without colour. That success led to this edition with colour illustrations tipped in. Numbers 25 and 78 in this exhibition are other examples of his work.

### 16. Andersen, H. C. (Hans Christian), 1805-1875.

#### *La reine des neiges* / traduction de Etienne Avenard; illustrations de Hans Tegner (Paris: Librairie Felix Juven, [1908?])

This is the story of the Snow Queen in French. Tegner (1853-1932) was a Danish artist known for his illustrations of Andersen stories.



### 17. Andersen, H. C. (Hans Christian), 1805-1875.

#### *Hans Andersen's fairy tales* / with illustrations by W. Heath Robinson. ([Nottingham?]: published by Hodder and Stoughton for Boots Pure Drug Co., [1930?]).

This is a lavish edition of W. Heath Robinson's (1872-1944) earlier work. William was the youngest of three talented brothers, who had all illustrated Andersen books. His style was similar to that of Aubrey Beardsley.

### 18. Andersen, H. C. (Hans Christian), 1805-1875.

#### *Fairy tales* / by Hans Andersen; illustrated by Kay Nielsen. (London: Hodder and Stoughton, [1924])

Born in Denmark, Kay Nielsen (a man) studied and worked in Paris, London, Copenhagen and later California. As with Robinson and others of his time, Beardsley was an influence. Nielsen had a long association with Hodder & Stoughton. The illustrations for this work were completed a decade before publication.

### 19. *The fables of Aesop* / illustrated by Edward J. Detmold (London; New York: Hodder and Stoughton, [1910?])

Like the Robinsons, Edward Detmold (1883-1957) and his brother Charles were both accomplished book illustrators. Edward was known for his treatment of plants and animals. This item is another of the Hodder & Stoughton gift books.

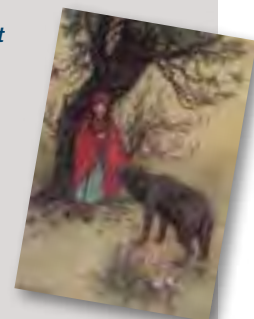
### 20. *Dalziels' illustrated Arabian nights entertainments* / the text revised and emended throughout by H.W. Dulcken; with upwards of two hundred illustrations by eminent artists; engraved by the Brothers Dalziel (London: Ward, Lock, and Tyler, [1878]).

Brothers Dalziel was a famous wood engraving firm in England. Edward and George Dalziel began the firm in 1839 and a third brother Thomas joined them later. They were known more for

producing blocks of other artists' works but created illustrations themselves as needed. Other famous works of the Dalziels were the 1871 edition of Dickens and an illustrated *Pilgrims Progress*.

### 21. Craik, Dinah Maria Mulock, 1826-1887.

#### *The fairy book : the best popular fairy stories / selected and rendered anew by the author of 'John Halifax, gentleman'; with illustrations ... by Warwick Goble* (London: Macmillan and Co., 1913).



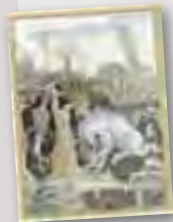
Warwick Goble (1862-1953) was best known for his use of Japanese and Indian themes in his children's book illustrations. From 1909 he worked for Macmillan and Co. as its gift book illustrator.

### 22. Gilbert, Rosa M. (Rosa Mulholland), 1841-1921.

#### *Puck and Blossom: a fairy tale* / by Rosa Mulholland; with six illustrations, in gold and colors (London: Marcus Ward, [1874?]).

Illustrated by Kate Greenaway (1846-1901), a talented and influential British illustrator known best for her coloured wood engravings and watercolours.

23. Grimm, Jacob, 1785-1863.



*Fleur-de-neige et d'autres contes de Grimm* / [Traduit par Charles Guyot]; Illustrations de Kay Nielsen. (Paris: Editions d'Art H. Piazza, 1929). Limited ed. of 400 copies.

Another fine book by Kay Nielsen. Here the same cover illustration has been re-used as in her *Hansel and Gretel* book, no. 2 in the exhibition.

## Lavish editions

### WALL CASE 1

24. *The Arabian nights: tales from the Thousand and one nights* / illustrated by E.J. Detmold (New York: Dodd, Mead, 1925).

Tales of the Arabian Nights were ideal stories for illustrations because of the exotic locations and characters. This is the first American deluxe edition, complete with box.

### WALL CASE 2

25. *Little Brother & Little Sister, and other tales* / by the Brothers Grimm; illustrated by Arthur Rackham (Publisher: London: Constable, 1917).



Arthur Rackham had a well established reputation as one of the finest illustrators in England by 1917. His *Little Brother and Little Sister* is one of his most famous publications.

### WALL CASE 3

26. La Fontaine, Jean de, 1621-1695.

*The fables of La Fontaine* / translated into English verse by Walter Thornbury; with illustrations by Gustave Doré (London: Cassell Petter & Galpin, [1871]).

Doré (1832-1883) was best known for his illustrations of Dante's *Inferno* (1861). He also illustrated a volume of Perrault's *Contes de Fées* in a style of 'magical realism,' which became a classic for its depictions of Tom Thumb, Sleeping Beauty, Little Red Riding Hood and Cinderella.



### WALL CASE 4

27. Quiller-Couch, Arthur Thomas, Sir, 1863-1944

*The sleeping beauty and other fairy tales: from the Old French* / retold by Sir Arthur Quiller-Couch; illustrated by Edmund Dulac (London: Hodder & Stoughton, [1910?]).

Dulac (1882-1953) was a contemporary of Rackham. They had similar styles and were both in the Hodder & Stoughton stable producing deluxe editions of children's books.



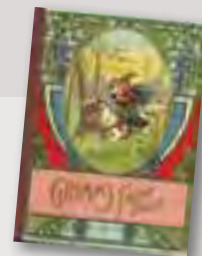
### FLAT CASE 1

## Grimm

28. Grimm, Jacob, 1785-1863.

*Grimm's fairy tales* (New York: Hurst and Co., c1896).

The Grimm brothers, Jacob and Wilhelm, were scholars, historians, and folklorists. In addition to the rendering of the fairy tales, Jacob was researching German language, legal tradition and mythology. Wilhelm was essentially an editor. The fairy tales were first published as *Kinder und Housemarchen* in 1812 and went through many editions and revisions. In all there were about 200 tales. This late 19th-century edition is representative of many of the English versions.



29. Grimm, Jacob, 1785-1863.

*Grimm's Fairy Tales* (New York: McLoughlin Brothers, [ca. 1920]).

Another example of an illustrated collection of the Grimm fairy tales. Many of these gave no credit for the staff artists whose work made them appealing books for the Christmas gift market.

30. Grimm, Jacob, 1785-1863.

*Stories from Grimm* / text version by W.K. Holmes; illustrations by Barbara C. Freeman (London: Blackie and Son, [195-?]).

Blackie and Son were renowned for expensive productions of children's books in the early part of the 20th century. By the 1950s the firm was offering many cheaper illustrated editions as is the case here and in item no. 36.

### 31. Mystery, John.

*In blinky land with the brothers Grimm.*  
Cover title: *John Mystery's In blinky land with Grimm* (Sydney: Lonsdale & Bartholomew, [194-?]).

John Mystery was a prolific Australian publisher and writer. Among his many and varied publications were volumes of fairy tales and folk lore marketed to Australians in a cheap format.

**32. *Red Riding Hood* (London; Paris; New York: Raphael Tuck & Sons, c1895). Artistic Series no. 1467.**

A fine example of a die-cut book in the shape of Red Riding Hood. Raphael Tuck & Sons produced many die-cut books and greeting cards, including *The Fairy Tale Series of Dressing Dolls*. The story of Red Riding Hood underwent many changes from early folk tales through Perrault and the Grimms. She went from seamstress apprentice who combats a werewolf and is forced to eat her grandmother's flesh and blood to the Grimms' version where a woodsman is introduced to save the day.



The name Hans Christian Anderson is known the world over. A Danish writer and poet who turned to children's stories and is considered the 'father of the modern fairy tale' because he brought new elements to old folk tales. He localised the stories and introduced a personal element, dispensing with the traditional 'Once upon a time...' narrative technique and moral endings. His stories were very popular. From their first appearance in 1835 in Danish, stories were issued again and again in collections and as individual works. By the 1840s Anderson was read in England as well as the continent. Routledge published a popular series of these stories as seen here and the next item.

**34. Andersen, H. C. (Hans Christian), 1805-1875.**

*The ice maiden, and, The story of my life / by Hans Christian Andersen; translated by H. W. Dulcken* (London: George Routledge and Sons, 1869).

First published in 1861, *The Ice Maiden* appeared in English in 1863. The volume here is in the Routledge series. It is one of Andersen's darker tales where the main character, Rudy, is a boy who has lost his mother. He is saved by the possessive Ice Maiden. She finally wins him over and they are to be married, but Rudy drowns the night before the wedding.

**35. Andersen, H. C. (Hans Christian), 1805-1875.**

*Fairy tales and stories / Hans Christian Andersen; translated by Dr. H.W. Dulcken* (London; New York: G. Routledge and Sons, [1880?])

Most modern readers are familiar with Andersen tales through compilations of his stories rather than individual books.

**36. Andersen, H. C. (Hans Christian), 1805-1875.**

*Stories from Andersen, Grimm, and the Arabian Nights / illustrated by Helen Stratton* (London, Glasgow: Blackie & Son, [1929]).

Fairy tales have commonly been published in compilation volumes. These almost always contained stories of Anderson, the Grimms, Perrault and the Arabian Nights. Blackie produced many children's books in this format.

**37. Andersen, H. C. (Hans Christian), 1805-1875.**

*Andersen's fairy tales / colored illustrations by John R. Neill* (New York: Cupples and Leon Co., [c1923]).

Because they were more expensive, illustrated compilation volumes were often given to children at Christmas time as a special treat. This copy bears an inscription "To dear Ailie, with fond love, from Aunty May."



**38. Meynell, Esther.**

*The story of Hans Andersen / by E. Hallam Moorhouse* (London: Humphrey Milford, Oxford University Press, 1924).

This is a biography of Andersen written as a children's school reader in England. Anderson was one of the first writers to modernise the fairy tale genre. Many of his stories were original. By the 20th century he had become a subject for study in English schools.

## FLAT CASE 2

### Andersen

**33. Andersen, H. C. (Hans Christian), 1805-1875.**

*The little match girl and other stories / by Hans Christian Andersen; translated by H. W. Dulcken* (London: George Routledge and Sons, 1869).

## FLAT CASE 3

### Arabian nights

**39. *The thousand and one nights, commonly called, in England, the Arabian nights' entertainments : a new translation from the Arabic, with copious notes / By Edward William Lane; illustrated by many hundred engravings on wood, from original designs by William Harvey (London: C. Knight and Co., 1839 [i.e. 1838]-1841).***

The Arabian Nights stories, about 270 in total, came from an oral tradition going back to at least the 9th century and began appearing in written form in the 15th century. They had Arab, Indian, and Persian origins. They were translated into French in 1704-17 by Antoine Galland. This is their first appearance in English but it is far from complete. It contains 30 full and 55 short stories.

**40. *The book of the thousand nights and a night / translated from the Arabic by Sir R.F. Burton; reprinted from the original edition and edited by Leonard C. Smithers (London: H.S. Nichols, 1894-1897).***

Burton's first translation was a 10 volume work in 1885 with six more volumes appearing in 1886-8. At the same time as Burton, John Payne was working on another translation. It has been claimed that Burton plagiarised some of Payne's work, especially for the later stories, and took over his subscriptions for Payne's complete work. Even so, Burton's translation is recognised as the most true to the original tales retaining the colourful language and sexual elements.



**41. Crane, Walter, 1845-1915.**

*Aladdin's picture book: containing Aladdin, The yellow dwarf, Princess Belle-Etoile, The hind in the wood / with twenty-four pages of illustrations by Walter Crane ; printed in colours by Edmund Evans (London ; New York : George Routledge and Sons, [1876?]).*

The Nights tales' oriental origins readily lend themselves to fantastic illustration. Walter Crane was a prolific children's book illustrator in the second half of the 19th century. He was renowned for his 'toy books' designed to bring inexpensive colour illustrated books to children.

**42. *The Arabian nights: with about one hundred and thirty illustrations / by W. Heath Robinson, Helen Stratton and others (London: Constable, [1908]).***

A striking pictorial cloth binding with illustrations throughout. The other Robinson book in this exhibition is more elaborate (see no. 17).



**43. *Sindbad the voyager: and other stories (London: George Routledge and Sons, [1875?]).***

Rather than presenting the many stories all together in its interwoven narrative, often the Arabian nights tales, such as Sinbad, appeared in smaller single story books or with a few secondary stories on related themes.

## FLAT CASE 4

### Fables

**44. Aesop**

*Aesopi Phrygis vita [M. Planude auctore] et fabellae / cum latina interpretatione [Aldi Manutii]: Gabriae graeci fabellae (Basileae: apud I. Frobenium, 1518).*

Fables are not fairy tales but represent a very old cross-cultural folk tradition that formed a basis for the fantastic. These were short fictional moral stories that depicted animals with human qualities. They were among the earliest books to appear in printed form.

**45. Aesop**

*Æsop naturaliz'd: in a collection of fables and stories from Æsop, Locman, Pilpay, and others. The fourth edition; with the addition of above fifty new fables (London: printed for D. Midwinter, 1727).*

The fables attributed to Aesop as collections are most likely derived from many sources rather than the work of one man. Aesop was a Greek storyteller who lived from 1620-1560 BC. The fables were first translated into Latin in the 1st century. Much later, these appeared in German in 1476 and Middle English in the 15th century.



#### 46. Aesop

*Fables of Æsop and other eminent mythologists: with morals and reflections* / by Sir Roger L'Estrange Kt. 8th ed. corr. (London: Printed for A. Bettesworth, [etc.], 1738).



Sir Roger L'Estrange was a Royalist pamphleteer, and classical scholar with many translations to his name. During the Restoration he acted as censor and Licensor of the press. He was dubbed the "Bloodhound of the Press" by disgruntled publishers. The frontispiece shows Aesop with a hunchback, as legend had described him, surrounded by his animals.

#### 47. Aesop

*Some of Æsop's fables* / with modern instances shewn in designs by Randolph Caldecott; from new translations by Alfred Caldecott; the engravings by J.D. Cooper. Uniform title: Aesop's fables. English. Selections (London: Macmillan and Co., 1883).

Caldecott (1846-1886) is considered one of the best children's illustrators in 19th-century England. He influenced other great artists such as Crane and Greenaway. The illustrations in this book show the moral of each fable applied to English society in a facetious way.

## FLAT CASE 5

### Popular

#### 48. Dulcken, H. W. (Henry William), 1832-1894.

*The old favourite fairy tales* / told for the hundredth time by H.W. Dulcken; illustrated with coloured pictures and three hundred other illustrations by Hablot K. Browne ... [et al.] (London: Ward, Lock & Co., [1896?]).

In addition to Christmas gift books, collections of illustrated fairy tales were given as school prizes. This copy bears the label for Cambridge Street State School, Collingwood, and was awarded in Sept. 1909.

*49. Popular nursery tales and rhymes: with one hundred and seventy illustrations* / by Harrison Weir, Absolon, Corbould, Zwecker, H.K. Browne, Wolf, &c., &c., engraved by the brothers Dalziel (London: George Routledge and Sons, [1865?]).

Collections of fairy tales and nursery rhymes cobbled together were popular from the mid-19th century on. This volume was heavily illustrated by the Dalziels but contained only a few fairytales; The Three Bears, The Brave Little Tailor and Cinderella.

#### 50. Chisholm, Louey.

*In fairyland: tales told again* / by Louey Chisholm; with pictures by Katharine Cameron (London: T.C. & E.C. Jack, [1905?]). Third impression.



In the preface it is explained the stories have been abridged for reading aloud to children, in the 'mother's style' where 'you leave out all the not interesting bits.'

*51. Warne's picture playmate: comprising Little Red Riding Hood, Old Mother Hubbard, Horses, Cock Robin's Death and Burial, Book of Trades, Dogs, with forty-eight pages of illustrations, printed in colours* (London: Frederick Warne and Co., 1866).

The publishers Frederick Warne were renowned for well produced children's books in the 19th century.

#### 52. Linnell, Olive.

*Spring songs: with music: from "Flower fairies of the spring"* / words and pictures by Cicely Mary Barker; music by Olive Linnell (London; Glasgow: Blackie, [1920?]).

Cicely Barker's flower fairies were a popular series that appeared in many books and are highly collectible today. *Flower Fairies of the Spring* was her first book. It was followed by Summer and Autumn. Winter was released posthumously, put together from her unpublished works.



## FLAT CASE 6

### Popular

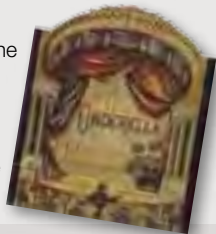
**53. *Silver-voice: a fairy tale being The adventures of Harry's mother, Harry's sweetheart, and Harry himself: comically illustrated*** (London: Field & Tuer, [1887?]).



Field and Tuer was a London publishing house known for quirky, humorous books. This is a typically colourful and attractive example of their style.

**54. *Cinderella*** / [R. André] (New York, N.Y.: Merrimack, [196-?]).

This is a shape-book giving a view of the stage where a pantomime of Cinderella is being performed. Each page is cut down the middle to enable readers to view the scene on the stage as well as the audience in the boxes. The copy on display is a replica of the original 1904 edition.



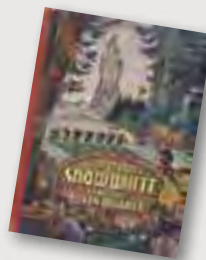
**55. *Fairy tales from Andersen and Grimm, also some of Aesop's fables: with over 150 funny pictures. Other title(s): Cole's fairy tale book*** (Melbourne: E.W. Cole, [192-?]).

Cole's Book Arcade was an Australian icon in the bookselling world. This inexpensive book of popular fairy tales was published with the easily recognisable Cole's rainbow on the cover.

**56. *Jean and the shell fairy*** / [illustrations by Sheila Hawkins] ([Australia]: Shell Company, [194-?]).

The Shell Oil Company released a series of books in the form of fairy tales to advertise their petrol in the 1940s. They commissioned Ida Rentoul Outhwaite to illustrate two more books in this series, which are also in our collection.

**57. *Walt Disney's Snow White and the seven dwarfs*** / adapted from Grimm's fairy tales. *Schneewittchen*. Adaptations (London: Collins, [1939?]).



Many of today's children have been introduced to the old fairy tales by way of Disney animations and adaptations.

## FLAT CASE 7

### Cheaper productions

**58. *The history of Tom Thumb*** (Banbury [Oxfordshire]: Printed by J.G. Rusher, [1820?])

Street literature in the form of broadsides and chapbooks circulated as early as the 16th century. These were media for songs, poems, political tracts and children's stories in a cheaper form. By the mid-19th century most children would have been exposed to fairy tales through chapbooks.

**59. *The history of Jack the Giant-Killer*** (Otley: Printed by William Walker, [181-])

'Jack tales' began appearing in the early 1700s, especially in chapbook literature. In the cycle of stories the early Jack tales show Jack physically overpower his foes such as giants and ogres. They later develop into Arthurian tales with elements of magic. Typically the tales carried messages of honesty and valour.

**60. *The history of Puss in Boots*** (Derby: Thomas Richardson, [181-?]).

The Puss in Boots tale had progressed over three centuries from the fairy disguised as a cat in Straparola, through Basile's well spoken real cat, and Perrault's boot-attired cat with magical powers.

**61. *Cinderella or the little glass slipper*** (London: Ward, Lock & Co., [188-?]).

This version is a more elaborate chromolithographic book, but still in the chapbook tradition. It is in some ways similar to a modern graphic novel. A former owner has had it bound with several other chapbooks.



**62. *Cinderella, or, The little glass slipper*** (York: Printed by J. Kendrew, [181-?]).

Juxtaposed to the colour-illustrated Cinderella of Ward, Lock this is a more representative chapbook from J. Kendrew. Here the illustrations are crude black and white woodcuts.

**63. *Cinderella: a children's story book from SURF* ([S.n.]: SURF, [195-?]).**

Like the Shell fairy book (no. 56), this version of Cinderella was issued from SURF washing powder as an advertising promotion. It was probably issued gratis with the product.

**64. *The history of Cinderella: or, The little glass slipper. To which is added, The babes in the wood* (Glasgow: Printed for the booksellers, [ca. 1840]).**



Another chapbook bound with others by a former owner. The sole illustration in it is of a Victorian manor on the titlepage, which was probably a printing plate used as a generic image of a house rather than specifically for Cinderella. By 1840 the story of Cinderella had gone through many tellings and mutations by Basile, Perrault, and the Grimms. From extremes of the step-sisters getting punished by birds pecking their eyes out to mutilating their own feet, to a very forgiving Cinderella who finds suitable husbands for the sisters.

**65. Roscoe, William, 1753-1831.**

***The butterfly's ball, and the grasshopper's feast* / by Mr. Roscoe; to which is added, an original poem entitled, *A winter's day*, by Mr. Smith, of Stand (London: Printed for J. Harris, 1816).**

Unlike large productions which featured only the most popular stories exclusively, chapbooks provided an outlet for lesser known stories and even some original fairy tales of an unusual nature.

**66. *Babes in the wood* (London: Darton & Hodge, [1862]).**

An example of a sixpenny toy book. These were produced as inexpensive children's books with colour illustrations similar to the toy books of Walter Crane. Darton and Hodge gave three selling features on the cover "6d., col'd., indestructible." In the copy here it appears a person has attempted to test the latter claim with a pair of scissors.



## FLAT CASE 8 Pantomimes

**67. *The Queen's Christmas pantomime, 1880-1881: expressly written and invented for Coppin, Hennings and Greville, with annotations local, vocal & jokal, by four different authors, and entitled Jack the giant killer*. Other title: *Jack the giant killer* (Sydney: H. Solomon, printer, [1880]).**

Although pantomimes were usually re-worked from fairy tales such as Jack the Giant Killer, they were not only for children, but were designed as family entertainment. While the children could enjoy the fairy tale magic, the spectacular scenery and lighting effects, parents were amused with a revue-style commentary on the local contemporary scene; often with the added feature of the lead boy played by a young actress in tights.

**68. Finn, Edmund, d. 1922.**

***Christmas, 1884-85, Theatre Royal, T.F. Doyle's grand Christmas pantomime / localised by Edmund Finn and entitled Cinderella, her sisters, her sorrows and her little glass slipper, or, The fairy godmother who wouldn't let the bad step-farther*, produced at the Theatre Royal, Melbourne, Boxing Night, 1884-85, under the management of Messrs. Williamson, Garner and Musgrove (Melbourne: Troedel & Co., [1885?])**

Finn was a novelist and son of the famous chronicler of Melbourne "Garry Owen" (Edmund Finn Snr.)

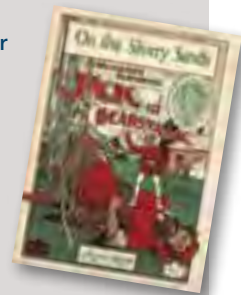
**69. Angus, J. Keith.**

***Children's theatricals: being a series of popular fairy tales: adapted for presentation in the drawing room* / written by J. Keith Angus (London: George Routledge and Sons, [1888]).**

The adaptation of fairy tales into pantomimes and theatre could prompt children to put on their own productions at home. This book contains instructions for performing Beauty and the Beast, Blue Beard, Babes in the Wood, and Little Red Riding Hood.

**70. Darewski, Herman.**

***On the silvery sands* [music] / written by Arthur C. Findon; composed by Hermann E. Darewski, Junr. (Melbourne: Stanley Mullen Propy, c1910). "Sung by Miss Sybil Arundale in J.C. Williamson's pantomime *Jack and the beanstalk*."**



This was a huge production, JC Williamson claimed to have searched the world for popular acts to put in the extravaganza. It included acrobats, the comic actor Jack Cannot in drag, women in tights, and the singing, talking Jessie the cow. It was advertised as the 'best ever in Australia.'

### 71. Piantadosi, Al, 1884-1955.

*That's how I need you* [music] / words by Joe McCarthy and Joe Goodwin ; music by Al Piantadosi (Sydney : Albert & Son, c1912). From *Aladdin*.

Another tale adapted for the stage was *Aladdin*. It featured the Australian Bird Ballet, Fire Ballet, the Living Flag of Australia, the Moving Train Illusions, and the March of Flowers.

## FLAT CASE 9

### Other countries

#### 72. *Momotaro*. Japanese fairy tale series, no. 1. [English ed.] (London ; Sydney : Griffith Farran & Co., [1888]).

On display in this case are crepe paper books from the Japanese Fairy Tale series of Hasegawa Takejir (長谷川武次郎?, 1853–1938). These were folk and fairy tales translated into European languages, mainly for tourists. The series contained 28 numbers. Some of the later numbers may or may not have been translations but rather a combination or re-working of folk tales. In addition to English versions there were French, German, Spanish, Portuguese, and Swedish. The series was revived in reprints by Griffin Farran & Co. One of the main features of

this series is the use of crepe paper which was made from organic material. It is very flexible and feels like crepe cloth. It has survived very well over time due to the low acid levels compared to western papers.

#### 73. *The old man who made the dead trees blossom* / Translated by D. Thomson. Japanese fairy tale series no. 4 (London: Griffith Farran; Tokyo: Kobunsha, 1885).

#### 74. *Kachi Kachi Mountain*. Japanese fairy tale series, no. 5 (Tokyo: Hasegawa Takejir, Meiji 19 [1886]).

#### 75. *The mouse's wedding*. Japanese fairy tale series, no. 6. [English ed.] (London; Sydney: Griffith Farran & Co., [1888]).

#### 76. James, T. H., Mrs.

*The ogres of Oyeyama*. Japanese fairy tales series no. 19. (Tokyo: Kobunsha, [1891]).

#### 77. Hearn, Lafcadio, 1850-1904.

*Chin chin kobakama* / rendered into English by Lafcadio Hearn; [henshu Hasegawa Takejiro] (Tokyo: Hasegawa Takejiro, Meiji 36, [1903]).

#### 78. Hearn, Lafcadio, 1850-1904.

*The old woman who lost her dumpling* / rendered into English by Lafcadio Hearn; [henshu Hasegawa Takejiro] (Tokyo: Hasegawa Takejiro, Meiji 35 [1902]).

#### 79. *The Allies fairy book / with an introduction by Edmund Gosse and illustrations by Arthur Rackham* (Philadelphia : Lippincott, [1916]).

A wonderful collection of stories from each of the contributing Allied countries in WWI. It included well known tales from Great Britain, France, Italy, Portugal, Japan, Russia, Serbia and Belgium and featured colour-illustrations by the eminent artists of the day, including Arthur Rackham. This copy is from the collection of Ada and Irene Booth, with the bookplate of Irene Booth.

## FLAT CASE 10

### Australian

#### 80. Marson, Charles L. (Charles Latimer), 1858-1914.

*Faery stories* / by Charles L. Marson (Adelaide: Petherick, [1891]).

Australian fairy tales can be traced back to the 1850s but it was not until the 1870s that extended work in book form began to appear. In all, very few fairies make their appearance in Australian books in the 19th century.

Marson's work represents an early attempt to incorporate the creatures of fairy land in an Australian setting. He featured 'bad fairies' in the form of trolls and goblins that tried to corrupt children. Marson was in Australia from 1889-1892 to serve as a minister at St. Peter's in Glenelg, S.A. However, he was relieved of his position because of 'eccentricities' and his socialistic leanings. The book contains no illustrations.

### 81. Westbury, Atha.

*Australian fairy tales / Atha Westbury; illustrated by A.J. Johnson (London: Ward, Lock, 1897).*

Westbury attempted to transport fairy land to an Australian landscape in places like Ballarat and Fitzroy. The stories are not as horrific as Marson's (see no. 80).

### 82. Moore, H. Byron.

*How the cruel imp became a good fairy, and other stories / by H. Byron Moore; illustrated by Frederick S. Sheldon, George J. S. Ross, T. G. Moore, and H. Winkelmann (Melbourne: Melville & Mullen, 1900).*

This is a strange collection of gruesome fairy tales. In it fairies are evil creatures who roast live dogs and dismember local fauna.

### 83. Hume, Fergus, 1859-1932.

*The chronicles of faeryland: fantastic tales for old and young / by Fergus Hume; illustrated by M. Dunlop (London: Griffith Farran, [1892]).*

Hume was the author of the best selling crime story of the 19th century, *The Mystery of a Hansom Cab* (1886). He was a prolific author with over 100 titles to his name, but his *Chronicles* was the sole fairy tale book. There are no uniquely Australian elements in the stories.

**84. *Here is faery / illustrations and decorations by Percy Leason (Melbourne: George Robertson & Co., 1915).***

A volume containing verse and two stories by Furnley Maurice and two plays by Roy Leathes

Newmarch. Leason was an artist and cartoonist who trained as a lithographer with John Sands. *Here is Fairy* is a collection of poems and stories with fantasies of gypsies, princesses, and fairies.

### 85. O'Harris, Pixie, 1903-1991.

*The fairy who wouldn't fly / told & pictured by Pixie O'Harris (Sydney: Marchant, [1947]).*

Pixie O'Harris was one of the most celebrated and prolific authors and illustrators of Australian children's books.



## FLAT CASE 11 Australian

### 86. Peck, C. W. (Charles William)

*Australian legends: tales handed down from the remotest times by the autochthonous inhabitants of our land / C.W. Peck; illustrated by Geo. Pownall (Melbourne: Lothian, c1933).*



In the 20th century, Dream-time stories and Aboriginal folklore were beginning to be recognised as worthy of study and documentation. Peck was one of the first to produce a collection of stories from eastern New South Wales.

### 87. Fitzgerald, Mary A.

*King Bungaree's Pyalla and stories: illustrative of manners and customs that prevailed among Australian Aborigines / by Mary A. Fitzgerald (Sydney: Edwards, Dunlop & Co., [1891]).*

This copy belonged to the family of Lawrence Hargrave. The cover shows an elderly Aboriginal man telling stories to a group of white children. The book is a collection of legends but these have been adapted to white people's sense of the order of things.

### 88. Davison, Frank Dalby, 1893-1970.

*Children of the dark people / by Frank Dalby Davison. Junior library ed. (Sydney: Angus and Robertson, 1949).*

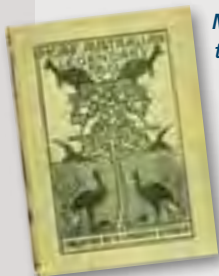
An influential book for Australian fantasy writers in which two children are guided by the 'spirits of the bush' including a bunyip from the 'forces of fear.'

**89. *Australian legendary tales: folk-lore of the Noongahburrahs as told to the piccaninnies / collected by Mrs. K. Langloh Parker; with an introduction by Andrew Lang; illustrations by a native artist ... (Melbourne: Melville, Mullen & Slade, 1897). 2nd ed.***

Parker was a gifted writer who recognised the importance of folk lore. She set about collecting the ancient stories of the Euahlayi and recorded them accurately as well as adding her own literary flair.



90. Parker, K. Langloh (Katie Langloh), 1856-1940.



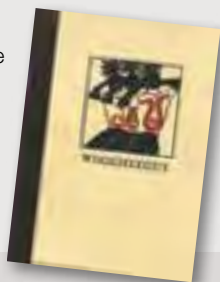
*More Australian legendary tales* / collected from various tribes by K. Langloh Parker; with introduction by Andrew Lang; with illustrations by a native artist (London: D. Nutt; Melbourne: Melville, Mullen & Slade, 1898).

Having found a market with her first book of Australian legends, the gathering and retelling of the stories continued through three books.

91. Parker, K. Langloh (Katie Langloh), 1856-1940.

*Woggheeguy; Australian aboriginal legends* / collected by Catherine Stow (K. Langloh Parker); illustrated by Nora Heysen (Adelaide: F.W. Preece, 1930).

After remarrying, Parker produced a third volume of Australian legends under her new name.



## SMALL UPRIGHT CABINET Australian

92. Outhwaite, Ida Rentoul, 1888-1960.

*Elves & fairies of Ida Rentoul Outhwaite / verses* by Annie R. Rentoul; edited by Grenbry Outhwaite (Melbourne: Lothian, 1916).



The Outhwaites were a literary family. Here the accomplished artist, Ida, has illustrated her sister's verse. Ida's fairies were common Australian household icons and appeared in games, music and advertising. This book and *Fairyland* (no. 93) were issued as deluxe editions by subscription.

93. Rentoul, Annie R. (Annie Rattray) *Fairyland of Ida Rentoul Outhwaite / verses* by Annie R. Rentoul; stories by Grenbry Outhwaite and Annie R. Rentoul (London: A. & C. Black Ltd, 1931).

Following the popularity of *Elves & Fairies*, *Fairyland* made its appearance in 1926. The limited edition of 1000 copies cost five guineas but could be purchased on subscription prior to publication for four.

94. Hume-Cook, James, 1866-1942.

*Australian fairy tales* / by Hume Cook; with illustrations by Christian Yandell (Melbourne: J. Howlett-Ross, 1925).

Hume Cook was a politician and a president of the Australian Natives Association. He was better known as a writer of political tracts. His fairy tales were written to tell his own children. His book was introduced by his friend the ex-Prime Minister Billy Hughes. Yandell's illustrations depict fairies differently from the style popular at the time. They are half-naked powerful adults in a classical, revivalist style.



## CORRIDOR CASES

On display is a selection of nursery rhyme books.

## SCREENS

Here are examples of the beautiful illustrations from the lavish gift books.



A delicate fairy depicted by Ida Rentoul Outhwaite for the 1926 deluxe volume *Fairyland*.



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**Cover:** One of Richard Doyle's exquisite illustrations from *In Fairyland: a series of pictures from the Elf-World* (2nd ed. 1875).