

**THEIR FEET GRIMED FROM THE HEARTH:
VISUAL MOTIFS IN ASCHENPUTTEL,
CATSKIN AND CAP O' RUSHES**

b y

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ABSTRACT

This study is based on the hypothesis that the concept of literary motifs logically includes the three subsets of textual motifs, visual motifs and oral motifs. This study has established the viability - the validity, practicality and usefulness - of a model of visual motifs for the analysis of illustrated folktales.

The validity of the concept was established two ways. First, a literature review established that, while no formal models of visual motif analysis were evident, discussion of illustrated folktales described illustrators' conventions and practices in terms analogous to those used to describe textual motifs. Second, the instrument, procedures and definitions developed in this thesis were based on the assumption that the concept of visual motifs as a subset of literary motifs was supportable. That it was supportable was evidenced by its integrity in application.

The practicality of the visual motif model as a basis for the analysis of illustrations was established three ways. First, the findings of this thesis are based on a visual motif analysis of sixty-eight variations of three specific folktales: Aschenputtel, Catskin and Cap o' Rushes. Second, a selection of eleven Key Books and four Notable Illustrations was identified to form a practical basis for the study of visual motifs with students. Third, the instrument and procedures developed for the collection and analysis of data in this thesis became a model of visual motifs specific to the folktales being studied.

That the concept of visual motifs was useful was established four ways. First, the findings established that generally lamented stereotypical

portrayals of folktales do not preclude the existence of extensive, diverse, variations in visual interpretation. Second, the findings established that the norms for the portrayal of visual motifs vary greatly between Aschenputtel and Catskin / Cap o' Rushes. Even though all three tales are part of the recognized Cinderella cycle, the markedly different portrayal of the protagonists and the principal motifs has implications for the study of cultural variations in folktales. Third, the findings established that there are significant variations in the portrayal of specific motifs during different chronological periods. The relative importance of different visual motifs at different times as evidenced by the extent of their occurrence has implications for the study of a folktale's changing role in changing times. Fourth, the diversity and evolving interpretations of a single folktale by different illustrators is a testament to both the living literature of folklore and the role of the illustrator as storyteller, reinterpreting the tale for new audiences.

This thesis has established the viability of the concept of visual motifs and the effectiveness of the procedures and instrument thereby designed. Implications for theory, research, and practice have been proposed to build on the availability of the diverse material analyzed, and to explore both the reasons for, and varied interpretations of, the phenomenon documented herein.

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CHAPTER ONE - PURPOSE OF THE STUDY

INTRODUCTION

Folktales have a rich and established heritage in the world of literature. The availability of so many folktales to students of diverse cultural backgrounds makes them an ideal medium for beginning studies in comparative literature. They are more than just readily available; folktales are one of the most effective forms of literature for demonstrating both the diversity and the universality of human experience. An extensive body of literature exists concerned with comparative folklore analysis; however, a much greater portion of that literature is concerned with the text of transcribed tales than with the oral conventions of storytellers or the visual conventions of illustrators. The literature concerned with textual analysis of folktales contains various motif models that provide a framework for analysis, discussion, and comparison.

It is a premise of this thesis that a similar concept of motif models for illustrations would provide a similar framework for analysis, discussion, and comparison of illustration.

PURPOSE

Six years of studying variations of the Cinderella cycle with students has convinced the author of this study that they inevitably, initially, perceive Cinderella as a hybrid Disney/Perrault creation. Motif-based

studies of related folktales have demonstrably enhanced students' understanding of folktales and the diversity of their own subsequent analogous compositions. The study of literary motifs gave the students a way-in, a tool, a framework for discussion, comparison, comprehension, and creation.

A premise of this thesis is that a similar study of the visual interpretation of a given folktale might similarly increase the students' understanding of the tale and encourage their own diversity of visual interpretation. Opening their eyes to the myriad of possibilities would develop their appreciation, and valuing, of the illustrators' contributions to the illustrated folktale. This would be consistent with the view of picture books as books in which the text and illustrations work together to bring more meaning to the story than either attribute on its own.

There are recognizable literary motifs. There are also recognizable stereotypes in illustrations. Disney characters, for example, are recognizably Disney characters regardless of the particular tale being portrayed. The concern is not so much that those illustrations are inaccurate or inappropriate, but rather that owing to their saturation of the market they come to be identified with a given tale as being the definitive interpretation. That perception contributes to a related concern that perhaps folktales, and by extension all children's literature, ought not to be illustrated because illustrations inhibit the viewer/reader's own interpretations.

Another premise of this thesis is that if a single visual interpretation was not perceived as being the only, or the correct, interpretation, then the related question of whether folktales ought to be illustrated or not would be less of an issue.

RATIONALE AND PROCEDURE

A study of recognized motif models (Cox, 1893. Jameson, 1932. Aarne Thompson, 1961. Rooth, in Dundes, 1982.) reveals areas of consensus, areas where the interpretations differ, and most importantly, the nature of what all those models mean by the term motif - portions of tales, not necessarily identical, but recognizable nonetheless from one tale to another.

Analysis of the studies about comparative folklore illustration by recognized authorities in the field of children's literature (Yolen, 1981. Schwarcz, 1982, 1991. Zipes, 1988) reveals that, while they do not use motif models, they do analyze features of illustrations recognizable from one version of a tale to another. It is the point of this thesis, to ascertain whether analysis of folktales using the language and concepts of motif analysis is supportable, valid and useful.

Analysis of the literature reveals that the concept of visual motifs will apply to two conditions. The first is the visual representation of textual motifs. Catskin, for example, takes leave of the young Lord three times after enigmatically telling him that she lives at 'the Sign of the Basin of Water', 'the Sign of the Broken Ladle', and 'the Sign of the Crooked Carving Fork.' If any of those details are portrayed by illustrators they would be considered visual motifs derived from textual motifs.

The second condition is that visual motifs apply to illustrators' conventions. The physical appearance of the young Lord in the British tale Catskin is not specified. If he were consistently illustrated as tall, or bearded, or in military dress then those conventions would be considered visual motifs.

The literature about comparative folklore does not appear to include any motif models for illustrations. It is, therefore, necessary to analyze the content of multiple editions of a single folktale in order to develop one. That analysis will lead, in this thesis, to the development of an instrument and procedure for the motif analysis of illustrated folktales. The motif analysis instrument will be applicable to any illustrated versions of Aschenputtel, Catskin and Cap o' Rushes. The procedure for the development of the specific instrument, and the procedure for analysis, will be applicable to any illustrated folktale.

To determine the viability of visual motif analysis for comparative folklore study, it is necessary to analyze the content of multiple editions of more than one folktale in order to have a valid basis for comparison.

The visual motif analysis instrument will be developed from the analysis of the fifty-eight editions of Aschenputtel and ten editions of Catskin / Cap o' Rushes in the collection of the Internationale Jugendbibliothek (International Youth Library) in Munich.

The work of Joseph Schwarcz, of all the researcher/analysts who discuss comparative folklore illustrations, is especially relevant to this study. Schwarcz's analysis of Perrault's Cinderella and Grimm's Aschenputtel provides both a suggestion of the sort of motifs one might look for in the analysis of the tales, and a basis of comparison for the results of this study. His work (1982, 1991) thoroughly and clearly articulates the widely held concerns about the tendency in folktale illustration towards stereotypical portrayals of cute protagonists in trite situations. Schwarcz's study, however, was not a comparative study of the Grimm and Perrault tales as he analyzed only the motifs they held in common.

RESEARCH QUESTIONS

The research questions are intended to look for support for the concept of a visual motif model. That support will be evidenced by demonstrating the existence of visual motifs through definition, description, and exhibition of examples; by analyzing illustrations using the conventions and language of literary motif analysis; and by using the motif models thereby developed to undertake a comparative folklore discussion of the illustrations for three related folktales. The literature review, as well as the procedures of the study, are guided by the six research questions. They are:

- 1) Does the analysis of the content of illustrations of a given folktale support the concept of visual motifs?
- 2) Is the concept of visual motifs a viable basis for the comparison of illustrated folktales?
- 3) Do the representations of visual motifs demonstrate the recognizable similarities of literary motifs?
- 4) Do the representations of visual motifs demonstrate diversity of interpretation?
- 5) Are chronological trends evident in the portrayal of specific visual motifs?
- 6) Do any visual motifs occur so consistently that they might be considered either clichéd, or integral, to the story?

SUMMARY

In conclusions, this study is intended to establish the importance of the concept of visual motifs as a part of the recognized study of comparative folklore and to develop the instrument and procedures for that visual motif analysis. This thesis will establish the viability of the concept of visual motifs; establish a record of visual motifs found in Aschenputtel, Catskin, and Cap o' Rushes to form a basis for comparative analysis; identify key books and notable illustrations to form a basis for a study of visual motifs; and report on the relative occurrence, in the tales analyzed, of concerns expressed by Schwarcz.

CHAPTER TWO - LITERATURE REVIEW

INTRODUCTION

Tales recognizably a part of the Cinderella cycle abound, not only in academic circles such as the seven hundred versions identified by Swedish folklorist Anna Birgitta Rooth (Dundes, 1982), but also in our public libraries. The stories have been analyzed extensively in terms of literary motifs. The quantity of identifiable variations and recognizable motifs make the tales a rich source for a comparative literature study of folklore. The similarities are apparent to elementary school students in spite of, and as well as, the marked differences so that they come to realize how stories build on and borrow from the conventions of earlier stories, and how they incorporate local and contemporary concerns. This is a study in change, in underlying values, and in making meaning for specific audiences.

Illustrations have historically been a part of the storytelling process. Jane Yolen's essay in *Touch Magic* (1981), 'The Eye and the Ear', refutes Bruno Bettelheim's (1976) contention that we should do without illustrations by making the case that they are well within the tradition of oral storytelling. 'Shamans and seer often accompanied tellings with drawings, dolls, or puppets.' (p. 43) Modern storytellers hang pictures on lines in Brazil and in Arab bazaars storytellers make paintings in coloured sand as they tell their tales. Anne Pellowski (1978) has discussed the integral historical role of pictures with storytelling from the second century B.C. through Germany, Japan, and India to post-war Europe and North America.

Analysis of illustrations indicates the existence of conventions analagous to narrative motifs, the literal portrayal of what happens and the symbolic portrayal of motivation, feeling, and consequence. As with the narrative motifs there are recognizable, even stereotypical, conventions, and there are original, revisited, and thought provoking presentations. There are not yet, however, the motif models that identify the visual components.

The research questions are intended to support the concept of such a motif model. That support will be evidenced by analyzing illustrations using the conventions and language of narrative motif analysis. The literature review, as well as the procedures of the study, are guided by ascertaining the actual case with respect to each of the six research questions. The research questions being studied are:

- 1) Does analysis of the content of illustrations of a given folktale support the concept of visual motifs?
- 2) Is the concept of visual motifs a viable basis for the comparison of illustrated folktales?
- 3) Do the representations of visual motifs demonstrate the recognizable similarities of literary motifs?
- 4) Do the representations of visual motifs demonstrate diversity of interpretation?
- 5) Are chronological trends evident in the portrayal of specific visual motifs?
- 6) Do any visual motifs occur so consistently that they might be considered either clichéd, or integral, to the story?

A summary of the literature on motif models provides a rationale for the tales chosen for analysis, and for the aspects of the tales that will be analyzed. A summary of the literature on the art of illustration as it

relates to motifs and conventions provides a foundation for developing the instrument to analyze those illustrations.

MOTIF MODELS

Shirley Rousseau Murphy

Ranking a novelist not only with, but first among, recognized scholars may appear presumptuous. It is not. She is placed first because her definition of the genre was the first one encountered by the researcher and because, to this day, it remains the closest thing to a definitive assessment of the heart of the Cinderella stories. Not only that but it does so without labeling them as 'Cinderella' stories, and it does so in a fresh retelling that avoids the cloyingly cute conventions of the Perrault-derived versions.

The introductory sentence is not intended to diminish Mrs. Murphy's scholarship. She cites, in fact, Marian Roalfe Cox's *Cinderella: Three Hundred and Forty-five Variants...* (1893). Rather, it is to acknowledge her unique place amongst the references. It seems entirely appropriate that an accomplished novelist, a person recognized for her ability to write in a way that engages the imagination, should be the one to capture the essential, elusive, heart of the folktale in a way that no amount of charts and cross-indexing could ever hope to.

Silver Woven in My Hair, the title derived from the reworking of a rhyme in Aschenputtel, is the story of Thursey who works in the kitchens of her late father's inn and is obliged to sleep in a closet wardrobe. There

is a ball, but Thurseley has no particular interest in going; she is altogether more concerned about her very special friend, a goatherd. This story is itself a variation of the Cinderella cycle and the analogies are not suppressed. Thurseley's active imagination expresses itself in her fears that she must not go to the ball. She loves Gillie, her goatherd, and fears that her story, should she attend the ball, may end as did Tattercoats' - with the disappearance of the gooseherd. Thurseley has no pretensions whatever. The book is an accomplishment for avoiding clichés and it is charming for Thurseley's wit and her incisive assessment of her stepsisters' superficiality, 'Those two would go after anything that wore trousers she thought indignantly' (p. 10).

There is no magic in this story beyond the enchantment Thurseley derives from listening to travelers relate the stories they have heard, especially, 'stories of the kind Thurseley loved best. Tales of girls who, their feet grimed from the hearth, were banished to the kitchen and stables and treated cruelly by their elders' (p. 12).

The appeal of Thurseley's definition is emotional and in that sense alone it is inarguably valid. It also works in its specifics. Insofar as 'grimed' can include any degradation or decline in circumstances, insofar as 'banished' can include self-exile, and insofar as 'hearth and stables' can be considered a general description of the working class or servant class world, then they are constants and true to all versions of the tales. This definition is sufficient to include all the tales; what it lacks is the ability to exclude. Snow White, for example, falls within Thurseley's definition; she is banished and she is treated cruelly by her stepmother. It is not generally considered to be a tale in the Cinderella cycle because it differs from them in significant ways. Snow White does not live with her tormentors, and

there is no supportive role, either philosophically or symbolically, for her mother.

Rousseau Murphy's definition, as expressed by Thurse, is one motif model to consider. The effect of the stories upon Thurse, as well as some of the inclusions, are also relevant in light of Bruno Bettelheim's (1975) case for the reassuring, comforting, therapeutic quality of the stories. Thurse's reaction to the tales supports her intuitive definition of the group, she reacts in a way that Bettelheim has suggested a reader would react to the tales.

In each there was a girl Thurse could not help but weep for, Cendrillon or Rushencoatie, Vasilisa or Hajnalka or Cari Woodencat. She wept for Cinderella and for the Snow White Maid, for Tattercoats and Cap-O-Rushes, for the King's Daughter in the Mound, and now she wept for Aschenputtel. ...

The stepsisters would scoff and call her childish to be occupied with such frippery ... but the stories freed Thurse from her stepmother and stepsisters in a manner she could not explain; it hurt no one, the strength she took from them. (pp. 12, 13)

In considering more restrictive definitions, that is, those with the ability to exclude tales, it is prudent to heed Alan Dundes' chastising lament in *Cinderella: A Casebook* (1982) and consider the recognized authorities.

Any analysis of an item of folklore should begin where previous analyses have ended. This is why it is unfortunate that so many of those who have written about Cinderella have failed to make use of the abundant comparative materials assembled so laboriously by Marian Roalfe Cox and later by Anna Birgitta Rooth. One need not accept or agree with previous conclusions, but it is the height of parochial arrogance to assume that no one before has ever considered the problem under investigation. (p. x)

Marian Roalfe Cox

Marian Roalfe Cox, as the first of Dundes' recognized authorities, devised a system to distinguish between related forms of the Cinderella tale. This is an effective method for including a large number of related tales without devising a single definition so general that it would include all of them, and a great many others as well. Her model has been the basis of other scholarly analyses from Sidney Hartland's (Dundes, 1982) refutation of India's claims to be the source of the tales in 1893, to Archer Taylor's (Dundes) much more recent comparative study of the Cinderella Cycle in 1969.

Essentially, the Cox model defines five variants of the Cinderella tale. They may vary in many particulars but must include what she considers the essential elements. These are also defined as differentiating elements.

Type A - Cinderella - Ill treated heroine.

- Recognition by means of shoe.

Type B - Catskin - Unnatural father. (Euphemism for a hateful or incestuous marriage proposal.)

- Heroine flight.

Type C - Cap o' Rushes - King Lear judgement.

- Outcast heroine.

The existence of a great many stories which did not contain the preceding as essential elements, but which otherwise conformed in many incidents, were considered to be a Type D - Indeterminate. This category was further subdivided to indicate which of the above types each tale was closest to, thus: Type (Da), (Db), (Dc), and (De).

The fifth category Type E - Hero Tales was defined as including those tales in which the Cinderella role was filled by a hero rather than a heroine.

Anna Birgitta Rooth

Dundes' (1982) interpretation of Anna Birgitta Rooth's model indicates that the salient points are that, together with the Aarne-Thompson model that follows, she considered the Catskin and Cap o' Rushes categories as one, and that one as a subset of the Cinderella tales. Furthermore she created a set that included all the Cinderella and the Indeterminate tales.

Type A - parallels Cox's Indeterminate.

Type B - parallels Cox's Cinderella.

Type AB - all of the above.

Type B 1 - a combination of Cox's Catskin and Cap o' Rushes.

Type C - parallels Cox's Hero Tales.

Antti Aarne - Stith Thompson

Stith Thompson's 1961 revision of *The Types of the Folktale* appears to be a currently recognized model. It is the one cited by *The Storyteller's Sourcebook* (1982) a practical source of retellings. It also appears, based on Dundes' interpretation, to parallel Rooth's model. While the categories are parallel, Stith Thompson has identified other motifs or titles as being essential to his categories. (Chart based on Dundes, p. viii)

<u>Cox</u>	<u>Rooth</u>	<u>Aarne - Thompson</u>
A - Cinderella	B	510 A - Cinderella
B - Catskin	B 1	
C - Cap o' Rushes	B 1	510 B - Dress of gold, silver and stars
D - Indeterminate	A	511 - One-eyes, Two-eyes, Three-eyes
E - Hero Tales	C	511 A - The Little Red Ox
	AB	511 + 510 A

There is no doubt that these last three models are recognized, and workable, although they are not particularly appealing to the researcher. They do have the advantage of being both inclusive, by virtue of their multiple categories, and exclusive, by virtue of their motif definitions. What they do, though, is label tales; they lack the emotional heart of Rousseau Murphy's definition. However, given the body of research that exists on the Cinderella tales, it is necessary to be familiar with them. Of all the models that seem to sub-divide categories, the most appealing is R.D. Jameson's.

R.D. Jameson

In preparing his 1932 paper on Chinese variations of the Cinderella tale Jameson developed his own model (Dundes, 1982). Its appeal for me is that it allows for the complete cycle of the story. Whereas the above model/labels focus on the presence of an 'essential' motif, Jameson's model provides for combinations of incidents much like the choose-one-from-column-A-and-one-from-column-B models. He divided his stories into about five parts and allowed for variations as follows:

- A. A young girl is ill-treated:
 - A1 by her stepmother and stepsisters who are unkind to her;
or
 - A2 by her father who wishes to marry her. She flees after receiving gifts of clothes; or
 - A3 by her father whom she tells she loves as she loves salt and is driven from home; or
 - A4 by her entire family who wish to kill her.
- B. During a time of menial service at home or abroad:
 - B1 she is advised, supported (fed) and given clothes by her dead mother, a tree on her mother's grave or a supernatural creature.
 - B2 she is helped by birds.
 - B3 goats, sheep or cow.
 - B4 When the animal has been killed, a gift-bearing tree grows from its entrails, a box with clothes is found inside it or its ossuaries are otherwise useful in providing clothes.
- C. She meets the prince.
 - C1 Disguised in her pretty clothes she goes to a ball and dances several times with the prince who tries in vain to find out who she is, or he sees her as she goes to church.
 - C2 Sometimes she hints to him about sufferings and thus both mystifies and interests him.
 - C3 Sometimes the prince peeps through a keyhole and sees her in her finery.
- D. She is identified by:
 - D1 the shoe test.
 - D2 the ring she leaves in his soup or bakes in his bread.
 - D3 her ability to perform some difficult task such as picking the golden apples.

E. She marries the prince.

F. If her suffering is due to the fact that she told her father she loves him as she loves salt, she now serves him unsalted food to prove how necessary salt is to human happiness.

This model was prepared for a comparison of Chinese variations. Its appeal is that, like the Cox, Rooth, and Thompson models, it is both comprehensive enough to be inclusive and specific enough to be exclusive. Its special advantage is that, by including the entire tale and multiple combinations, it is flexible enough to accommodate new variations that appear, intuitively, to belong.

The term 'intuitively' is used guardedly. It is one that appears to demean the quantitative, verifiable nature of a well-developed premise, but that is not the intention here. It is, rather, to acknowledge that there is an observable phenomenon when people encounter these variations for the first time that they react to them with the exclamation, 'Why, this is just like Cinderella!' The Cox, Rooth, and Thompson models show that there are categories that are significantly different from 'Cinderella' and yet there are various aspects of them that make the overall story 'like Cinderella'. Jameson is very close to capturing this with his overall story model that includes the heroine being ill treated (A), and forced to do menial work (B). She meets a prince (C) who is taken with her beauty and is identified (D). She inevitably marries the prince (E).

NARRATIVE MOTIFS AND ILLUSTRATIONS

Even though there is not one definitive model, there is consensus that narrative similarities - the motifs - exist. The areas of consensus in narrative analysis will form the basis for comparison in the visual analysis and for selection of specific tales.

A consideration raised by Schwarcz (1982) is that in order to consider visual interpretation among texts it is essential to choose motifs that 'appear in any version or adaptation because they are essential to the fabric of the text.' (p. 107). His point is well taken, otherwise one could find oneself identifying the presence or absence of illustrations of the protagonist in specific situations when such situations did not arise in the text. That would have relevance to the portrayal of illustrators' conventions, but it would not be relevant data for the question of the illustrative interpretation of given narrative motifs if the motifs were not, in fact, a part of some of the texts.

Although even here, in being inclined to support Schwarcz's point, it is necessary to keep an open mind. It is conceivable that certain images, scenes, or motifs could become so associated with given folktales that an illustrator might deliberately choose to illustrate an aspect of a tale that was not part of the accompanying text. The illustrator might be embellishing the given work by alluding to a preferred version, acknowledging cultural roots by including the motifs/scenes as counterpoint to the text, or drawing on stock responses.

Change of status is a universal trait of all the tales. Bruno Bettelheim used the term degradation (1975, p. 247) to indicate the initial fall from favour that is characteristic of all variations. It is a term that is echoed by

Schwarcz's 'humiliation' in *Ways of the Illustrator* (1982, chap. 10) when considering visual motifs. As a universal motif, the dichotomy between latent expectation and manifest destiny is an appropriate basis for comparison across the variations chosen - Aschenputtel, Catskin and Cap o' Rushes. Cognizant that one must be as aware of motifs that differentiate, as of those that are universal, these three variations have been chosen because of their significant narrative differences.

While indebted to the points raised by Schwarcz, to the depth and clarity of his insight, and while the analysis in this study owes much to his work, there is a concern about the books that he chose to analyze. The motifs he chose - Cinderella's humiliation which is a prolonged state, and her flight from the ball which he describes as a decisive turning point - allowed him to select illustrations from both the Grimms' version of the story, Aschenputtel, and from Perrault's Cinderella. The concern with that approach is that there are so many significant differences in the two stories, that, even though both motifs are present in both versions, other motifs not mentioned will influence the portrayal of the protagonist in each version.

For example, the flight from the ball is mandated by the fairy godmother in the Perrault version, happens only once, and the principal 'content' of the scene is the panic over time and the loss of the glass slipper. In the Grimm version the flight is a matter of choice, happens three times and the 'content' of the final flight is the prince's deliberate ploy of tarring the step so as to capture her slipper. The motivation and content focus in the two versions are so different as to make direct comparisons as if they were from the same tale tenuous. Certain, specific, aspects of each scene can be considered together, but one must be careful

about then generalizing to either of the larger contexts: motivation in the scenes, or portrayal throughout either complete tale.

The explanation for the selection of Aschenputtel over Cinderella, both of which fall into the same tale type in all of the models, will be presented after explaining the choice of the other two tales, Catskin and Cap o' Rushes.

SELECTION OF THE TALES

Marian Roalfe Cox's (types A, B, & C) and R.D. Jameson's (types A1, A2, & A3) motif models differentiate their first three categories as Cinderella, Catskin and Cap o' Rushes explicitly and respectively. The Aarne-Thompson model does not explicitly include the Catskin type, and the Rooth model combines Catskin and Cap o' Rushes. Each model, except for Jameson's, also allows for a variation with a male protagonist. That category is not included in this study of visual motifs because this study has some relevance to the portrayal of women in folk tales, particularly in light of concern about the patriarchalization of the tales and the domestication of the protagonists that is decried by Zipes (1988, p. 142) and others (Tatar, 1992).

The indeterminate category is also not included because that category may be more an indication of the shortcomings of the Cox and Rooth models than of any intrinsic common identity to the tales so classified. Jameson's model does not require such a miscellaneous category.

It is important to include the Catskin and Cap o' Rushes tales in this study, partly because they are so well-defined that they have given their names to sub-genres of the Cinderella tale type, but also because the essential difference in their narrative motifs has direct implications for the protagonists' self-image and, potentially, for the portrayal of the protagonists.

Catskin fled home of her own volition, for various reasons in current retellings but originally to avoid an incestuous proposal. She is ambitious in wanting to attend the dances, is cheeky with the cook who inevitably disallows her, witty in misleading the young lord and she earns her in-laws' favour by nursing their heartsick son back to health.

Cap o' Rushes was banished from home and, while not portrayed as being particularly witty, was resourceful, found work, and attended the dances discreetly. She was not inclined to return the young Lord's affection, 'Young men don't die of love. He will find someone else.' (Steel, 1979) and eventually married him out of pity.

Neither story features magic. The protagonists are much more in control of their own destiny and their characters are so strongly developed in the text that it is possible that there will be a noticeable difference in the illustration of the protagonists' emotional involvement in these tales, as opposed to the Aschenputtel tales.

The selection of the Grimms' Aschenputtel over Perrault's Cinderella was, initially, a matter of personal choice as this researcher found it a far richer retelling. Aschenputtel has a father and he has a role. The agent of magic is the much more satisfying spirit of her dead mother, which is more in the tradition of a 'folk' tale than the fairytale 'fairy' godmother. Jack Zipes (1988) also feels that for all the 'literary pre-emption of an oral tale

... in contrast to Perrault, the Brothers Grimm paid more homage to the matrilineal tradition of their version' (p. 142). Robert Darnton (1984) builds a compelling case that Perrault's tales generally owe very little to the oral tradition, or at least to the oral tradition of peasant folk. While Schwarcz cites the two tales as if they are much the same tale, and the Grimm version has been considered a retelling of Perrault (Ellis, 1983), Maurice Saxby has expressed an opinion with which this researcher concurs, referring to the Perrault-derived versions as 'candy-floss versions of a simpering Cinderella.' (1979, p. 82)

Maria Tatar (1987) offers a relevant admonition:

Any attempt to unearth the hidden meaning of fairy tales is bound to fail unless it is preceded by a rigorous, if not exhaustive analysis of a tale type and its variants. That analysis enables the interpreter to distinguish essential features from random embellishments and to identify culturally determined elements that vary from one regional version of a tale to the next. (p. 43)

Her point can support the dismissal of Perrault's tale. For all that his Cinderella has given its name to one of the three principle strands of the tale type, it is rich in motifs unique to his version. Without getting into the history of the European retellings, such as Giambattista Basile's *Cat Cinderella*, 1634, which predated both versions, it is sufficient to note that Bettelheim (1975, pp. 260-262) and the researcher (unpublished teaching unit) have documented so many motifs in *Aschenputtel* that are not present in Cinderella that they are, whatever their origins and similarities, very different stories.

In discussing the protagonists' control of their destiny and motivation, the hypothesis has been advanced that the types of emotional

involvement would not be the same in all three tales. Catskin and Cap o' Rushes have very well developed characters and clearly defined motivations which may, in practice, constrain the range of the illustrators' interpretations. They may feel bound by the text. The Aschenputtel character is more developed than Cinderella but her motivation in wanting to go to the ball on the one hand, and fleeing it on the other, is not nearly so well developed as in the Catskin and Cap o' Rushes variants. The relationship to Aschenputtel's stepmother and stepsisters has the dichotomy between the latent state of expectancy - Aschenputtel's relegation to lowliness and isolation is a time of preparation for the future - and the manifest state of humiliation - she has reason to be downcast and unhappy about her fate - noted by Schwarcz. The ill-defined motivation in the one case, and the clear dichotomy in the other, may provide more fertile ground for multiple interpretations than the more explicit text of the Catskin and Cap o' Rushes variations. That, at least, is a hypothesis and one more reason for selecting the tales that have been chosen for analysis.

SELECTION AND ANALYSIS OF THE ILLUSTRATIONS

Analysis of the illustrations, and to some extent even the selection of illustrations, must be based on what is actually found to be illustrated. This concern in the development of an instrument to analyze illustrations parallels a more general concern with analysis of literature expressed by Purves and Beach (1972) that a classification scheme would have to fall out of an analysis of what the data actually generated. Nevertheless, in

examining the illustrations, the researcher must be aware of the sort of motif analysis intended, the textual distinctions between the tales, and the sort of visual analysis that has taken place in the other studies on which this study has built and with which this study will be compared.

The criteria that Schwarcz (1982) seemed to value must be a consideration. He chose one motif, humiliation, that referred to a prolonged state and which was, therefore, not tied to the illustration of any particular scene or relationship, nor to any specific content. This would seem to be relevant to the concept of emotional involvement. The second motif he chose, however, Cinderella's flight from the ball, was brief and specific. A similar single incident would provide specific points of contrast between all the versions of one tale. If any single incident could be found that is common to all three tales then it would provide a specific point of comparison among the tales.

There are situations common to Aschenputtel, Catskin and Cap o' Rushes which are only coincidentally common to all three tales. As they all have a father, their relationship to him could be a point of comparison. However Aschenputtel's relationship with her father is not as essential to that tale as are Catskin's and Cap o' Rushes' to their fathers. Not even Bettelheim (1975, p. 249) was able to stretch the Oedipal point so far. In the latter two cases those relationships define the terms under which the girls leave home and are addressed in the conclusions of both stories. In the case of Aschenputtel the inclusion of the father may be only one of many motifs that are inevitably tacked onto the cultural and historical retellings of given folktales but that do not, in any profound way, alter the story by either their inclusion or exclusion.

A more relevant common point might be the protagonists' reaction to

the young Lord's, or the prince's, affections. Other relevant points could include their initiative, more of a prolonged state than a specific incident, but it could possibly be tied to the way they handle their ambition to attend the dances.

A case could be made for relationship to authority figures although the given figure would have to vary somewhat from story to story. The stepmother is the obvious candidate in *Aschenputtel*, as are both the cook and the prince's parents in *Catskin*. In the *Cap o' Rushes* variation, however, she is not denied permission to attend the ball. She is, in fact, encouraged but declines out of a fear that her aristocratic ability to dance will be found out. This is the version in which she shows no ambition to marry the prince and it isn't until she sees 'the poor young man so weak and worn with love for her (that) her heart melted' (Steel, 1979). In this story the only authority figure with whom there is any conflict is, possibly, her father when he banishes her - although even that is sympathetically portrayed as a misunderstanding - or her sisters who scorn her and eventually ruin her father.

The three versions are so different that they ought to provide fertile ground for various degrees of emotional involvement and self-determination, but those same differences may well preclude the existence of many common, or similar, scenes. The strong dichotomy, though, between the manifest condition of the protagonists' servitude and the latent expectation that they merit something better is not only common to all the versions, it is central.

In choosing the illustrations to consider one must be cognizant not only of the content of those illustrations, that is the extent to which they are indicative of the girl's self-determination and the extent to which the

motif or scene they illustrate is present in at the least the text of the other tales, but also the number of those illustrations. Comparison of given scenes is more likely to be possible in picture book versions of single tales but a study of illustrated versions of the tales in collections of folk tales is equally important. Where only a handful of illustrations, or one, accompany the text, those illustrations bear the burden of revealing the illustrator's interpretation of the role of the protagonist.

As well as choosing the illustrations to look for, it is necessary to consider what to look for in the illustrations. As much as that must, to some extent, come out of what is found in them, that analysis has been very much inspired by the work of Schwarcz (1982, 1991) and encouraged by somewhat similar discussions in Zipes (1988) and Yolen (1981).

CONTENT IN THE ILLUSTRATIONS

Determining what to look for in the illustrations has been guided by the earlier (1982) and posthumous (1991) work of Joseph Schwarcz who, in describing the value and qualities of illustration, defined them in terms identical to those used to describe literature.

Such is the nature of the superior aesthetic message that it influences the whole child. By heightening his sensibilities it develops his self-perception and his comprehension of the world he lives in, his ability to understand his own intimate experiences and to relate more meaningfully to others (1982, p. 195)

Schwarcz cites Patricia Cianciolo's opinion that 'conformity in illustration is a vice,' (1991, p. 10) and specifies his concern with

illustrations that draw on stock responses by presenting stereotypical children in stereotypical roles. Children 'are individual human beings. They do not act in undifferentiated fashions and should not be treated in such fashions.' (1991, p. 10)

Schwarcz's concerns about mediocrity echo the concerns of children's literature advocates. He can accept the existence of the mediocre and the bad. The problem comes with the quantity of predictable, repetitive, and synthetically stylish illustrations. 'Their redundancy spans the globe and their quantity spells influence,' (1991, p. 9) which is not to say there ought to be no familiarity. 'Stories for children should present both the typical and the individual.' (1991, p. 9)

It is apparent in all the articles reviewed that what is valued is not non-conformity for non-conformity's sake, but art that enriches the literary experience. That is made up, in some of the cases to be cited, of reinforcing the traditional and, in others, of reinterpreting the traditional. That synthesis may appear to suggest a lack of agreement amongst the authorities. On the contrary, they all value illustrations that add to the story, that make you look at a story anew and they acknowledge that that consists of both evoking the familiar and of eliciting the original. That dichotomy is analogous to the motif models for the analysis of folklore which provide a framework for considering both the familiar and the original, the common and the unique.

Schwarcz (1982) provides the language for the analysis of illustration. He breaks illustrations' functions down into those of congruency with text, and identifies methods such as reduction, elaboration (specifying, amplifying, extending, running ahead) and alternation; and those of deviation from the text including inspiration,

opposition/alienation and counterpoint. Other language is derived from how other sources describe similar comparisons. Implicit in the language are values and an indication of what to look for.

Jane Yolen (1981) compares three illustrated versions of Snow White, one by Nancy Ekholm Burkert, one by Trina Schart Hyman, and the Disney studio's. Burkert's illustrations are praised for their depth, their evocation of period, the quality of 'asking questions rather than answering them,' (p. 44) and for emphasizing the archetypes.

Trina Schart Hyman's work is praised for being rooted in reality. Her prince, in his thirties 'no beardless adolescent this ... is the only prince in Snow White illustrations who looks as though he knows how to run a kingdom and deal with wicked stepmothers' (p. 44). Hyman's version is considered to be less concerned with archetypes and more with light and dark, good and evil. 'Immediate, human, sensual ... with a hint of carnality. Quite simply, Ms. Hyman makes you hear the tale anew' (p. 45).

Where both illustrators drew on the child's experience, Burkert with tradition and Hyman with reality, Disney's version, as might be expected, was devalued for robbing the protagonists of any real meaning in a sentimentalized version of the story 'without true evil, (with) little excitement and no contrasting background against which to dramatize virtue' (p. 45) - a hollow tale.

Jack Zipes' (1988) chapter on mythification is an in-depth comparison of variations in Sleeping Beauty. The initial part of the chapter considers textual variations, which is an integral part of this study as text has bearing on illustration. There is also some very thoughtful analysis of the history and uses of illustration, particularly as commissioned, and produced, by men at the turn of the century. (p. 156-159) There follows

an analysis of three current illustrators' work.

Trina Schart Hyman is credited, once again, with a realistic prince, but is otherwise dismissed for adding nothing new to the traditional patriarchal myth of the tale. Mercer Mayer, on the other hand, is credited with reinterpreting the underlying assumptions of the story but not, interestingly, through his illustrations, which Zipes considers traditional, but through his rewriting of the text. Ruth Sanderson's work is considered a disappointment. The research was meticulous, the illustrations are faithful to the text but 'her technique and composition are imitative and only serve to repeat what we have always known to be true ...' (p. 163) None of these illustrations has brought anything new to the story.

Of particular relevance is Zipes' analysis of Mercer Mayer's work wherein he noted that the illustrations which reinforced the traditional patriarchal interpretation of the story tended to undermine the text which had been explicitly rewritten to 'counter the sexist bias and myth.' (p. 162) This validates a parenthetical concern raised earlier in *Narrative Motifs and Illustration*. It may be the case that illustrators are drawing on conventions, or motifs, not found in the text. While the earlier hypothesis was that that might enrich a story, here it is shown to undermine a text.

Schwarcz's work (1982) relates most closely to the tales chosen for this study, although he considered Cinderella and Aschenputtel as one. His analysis of fifty versions found that they generally ignored the precise wording of the text to the point of incongruity. Whatever the degree of debasement and neglect in the text, the protagonist and everything near her was, in most illustrations, colourful and clean. 'Hard and dirty work' tended to be some sewing or sweeping. Her clothes tended to be clean, tidy and neat except for a very neat, token, patch. Her hair was not

disheveled.

The protagonist was too often illustrated in a routine way. Isolation tended to be represented by exaggerated physical distance between herself and the sisters - the group and the lonely girl. Degradation was inevitably portrayed by showing the girl on a lower level in the house, doing housework, being dressed in simpler clothes, and with the sisters regarding her with scorn, derision or just plain satisfaction.

Szwarcz found that in only 16/50 books did she reveal something of a young girl's spirit and in only 18/50 did she really seem to be suffering. In short, he found the norm to be visual clichés, stereotyped standard postures.

Szwarcz did find more inspired work. A Romanian version portrayed distance, but not open space, between the characters. In this version Aschenputtel was not shown to be meek but openly contemptuous of the silly sisters. Svend Otto S rendered a truly simple girl, disheveled and obviously downcast. Errol Le Cain used composition to create a mood of 'tension by contrast' between an industrious Cinderella and the forces of change looming around the borders. Anton Pieck portrayed expectation in the fantastic faces hidden throughout his illustration. Szwarcz found that, these examples aside, very few illustrators portrayed expectancy. The tendency was to illustrate the protagonist as reflective.

His concept of 'standard postures' (1982) seemed to be an identifiable, and measurable, way to compare stereotypical portrayals of emotional involvement and self-determination of the protagonists. Szwarcz's posthumous publication (1991) contained material for only two of three intended sections. It is ironic, in light of the intentions of this study, that the third was to have been on 'the significance of body

language, styles of characterizing the individual, ways of expressing consistency of personality, and facets of human interaction'. (1991, xiii)

It is this researcher's intention to pursue a similar line of study. Furthermore, it is encouraging to the site selection for this study that the Internationale Jugendbibliothek (International Youth Library) was credited as one of Joseph Schwarcz's crucial work havens (p. xiii). Erika von Englebrechten, head librarian of the IJB, who was cited specifically by Schwarcz, also provided invaluable assistance for the field research component of this study at the Jugendbibliothek.

CONCLUSION

Literature of the first order is generally considered to expand, enlighten or reflect on the universality of experience. That the Cinderella tale type has endured for at least a thousand years is a testament that it addresses an enduring part of the human experience. That it occurs in at least seven hundred versions around the world testifies to the universality of that experience.

Motif models of literary content have demonstrated that they can account for both what is recognizably familiar in different tales and for what is unique. Analyses of illustrations have shown a similar value for both illustrations that evoke the traditional and for illustrations that make the reader see the story anew. There is a concomitant lament at the proliferation of stereotypical, trite images which 'constitute an exploitation of juvenile susceptibilities' (Schwarcz, 1991, p. 9).

In order to appreciate unique differences it is necessary to recognize the conventions. As this researcher has not found a motif model for illustrations, it is necessary to determine what is the case in the illustrative interpretations in the folktales chosen. It is further intended in that analysis to include illustrations that give some indication of the emotional involvement and degree of self-determination of the protagonist in Aschenputtel, Catskin, and Cap o' Rushes.

Mindful that any analysis must come out of what is actually found, the instrument developed during the analysis is based largely on the work of Joseph Schwarcz (1982, 1991) and supported by the writings of Yolen (1981), Zipes (1988) and Cianciolo (1976). It suggests the scenes to look for, the content to consider in those scenes, and the relationships to analyze.

CHAPTER THREE - PROCEDURES OF THE STUDY

INTRODUCTION

The review of the literature, especially Cox (1893), Jameson (1932), Saxby (1979), Tatar (1987) and Zipes (1988), led to the decision to analyze the folktales Aschenputtel, Catskin, and Cap o' Rushes as they represented three principal divisions of the Cinderella tale type. Analyzing the content of an extensive collection of folktales requires specific, focussed adjustments to the tales collected and to the actual, as opposed to the hypothetical, content of the illustrations uncovered. This chapter records those adjustments.

The site from which the tales were to be collected was the Internationale Jugendbibliothek in Munich, an extensive collection of children's books from around the world with a particular emphasis on folklore. The Internationale Jugendbibliothek has a unique cataloguing system that requires a concomitantly specific method of ensuring that the collection has been fully searched. A particular challenge for retrieving picture books is that titles are catalogued in the language of publication. Therefore, a simple search of the title 'Aschenputtel' would not uncover foreign language editions.

In spite of that limitation this chapter addresses the particular suitability of the cataloguing system for locating those foreign language editions of books originally published in German, in this case the folktales of the Brothers Grimm. Nevertheless, given the diversity of languages and the size of the collection - over 400 000 children's books - many volumes that included illustrated versions of Aschenputtel were identified by

specific reference to the illustrations rather than to their titles. Thus, ongoing analysis of the picture books had implications not only for the research questions but also for retrieving as many volumes as possible.

The selection of Aschenputtel as one of the tales to be examined, and of the Internationale Jugendbibliothek as the site, were also important for comparisons to the earlier work of Joseph Schwarcz. The concept of visual motifs was derived from a combination of the study of literary motifs and from a study of Joseph Schwarcz's work on illustrations. The Internationale Jugendbibliothek was one of the principal sites for his relevant study, "Humiliation and Urgency in Two Key Scenes in Cinderella" (1982) in which he considered Perrault's Cinderella and Grimms' Aschenputtel together.

This chapter outlines the procedure for a thorough, two-stage, site search of the Internationale Jugendbibliothek that would be an appropriate search procedure for any folktale by the Brothers Grimm. This chapter demonstrates how an analysis of the books found during the first stage of the search would be integral to the productivity of the second stage of the search. This chapter also explains how instruments were developed to record the analysis of the illustrations found. Also included are an overview of the Aschenputtel editions found as well as procedures for the search and analysis of the illustrations in Catskin and Cap o' Rushes.

As illustrations are integral to this thesis, the final portion of this chapter will be concerned with the methodology in selecting and recording the appropriate representative illustrations.

The research questions being studied are:

- 1) Does analysis of the content of illustrations of a given folktale support the concept of visual motifs?
- 2) Is the concept of visual motifs a viable basis for the comparison of illustrated folktales?
- 3) Do the representations of visual motifs demonstrate the recognizable similarities of literary motifs?
- 4) Do the representations of visual motifs demonstrate diversity of interpretation?
- 5) Are chronological trends evident in the portrayal of specific visual motifs?
- 6) Do any visual motifs occur so consistently that they might be considered either clichéd, or integral, to the story?

SEARCH FOR INDIVIDUAL PICTURE BOOKS

The collection of children's books in the Internationale Jugendbibliothek is shelved by country of publication. It is not, therefore, possible to proceed to a single non-fiction category for, say, folktales - German, and find the work of the Brothers Grimm from every country. That could be done on a country by country basis, but access to the primary literature, books published for children, is generally restricted to staff who retrieve books based on requests transcribed from catalogue cards.

The cataloguing system includes books from all countries. The catalogues are alphabetical, but are typewritten in the language of publication. This precludes looking for individually illustrated volumes by title as there is no index to say that Askepott, Cenusareasa, Kopciuszek, Pepelka, and Tuhkatriinu are, for example, the titles for Aschenputtel in Norwegian, Romanian, Polish, Yugoslavian, and Estonian respectively.

What is possible is to find all books ascribed to the Brothers Grimm. That does not help in ascertaining which books are collections that may contain Aschenputtel. What can be done, though, is to find all the individual tale volumes. This is possible only, however, because the Grimm brothers originally published their tales in German. Any book in the Internationale Jugendbibliothek which was originally published in German has the original German title noted. (figure 1) Thus, by reviewing all the cards for the Brothers Grimm, it was possible to ferret out the individual picture book editions, those designated [Dt. Orig. Titel: Aschenputtel], from the complete collection.

Figure 1 - Catalogue Card

R
 398 G r i m m , Jakob / Grimm,
 Gri Wilhelm
 Frații Grimm: Cenușăreasa.
 [Dt. Orig. Titel: Aschenputtel.]
 Ilustr. de Ruzs Livia. (Text
 prescurtat.)
 București: Ed. Ion Creangă 1976.
 4 S. Text, 12 ungez. Bl.

78/3774 R
 77/6657 R

In practice, the process was slightly more complicated. It was actually necessary to repeat the search in a second incongruously named catalogue - the catalogue for uncatalogued books! Books arrive daily and many remain uncatalogued in the main author, title, and illustrator catalogues for a few years given the shortage of staff, a lack of computers

generally, and the specific lack of a computerized cataloguing system. Individual lektors - the language specialists of the Internationale Jugendbibliothek who administer correspondence and acquisitions, prepare exhibitions and booklists and assist researchers - try to assist the cataloguing process by recommending books for priority cataloguing. However, to the library's credit, as soon as each book arrives a brief author/title card is inserted in the 'uncatalogued' catalogue, thus the staff can retrieve these books also, even though they have not yet been shelved.

The procedure of searching the card catalogues produced virtually all of the single tale editions of Aschenputtel, but none of the anthologies that may, or may not, have included illustrated versions of the tale. It could have produced all the Grimm Brothers' anthologies, in all languages, in the collection but could not have separated out the volumes that did not contain Aschenputtel. A review of the contents would help with those languages where the researcher had determined the name for the Aschenputtel tale, Pepelka in Yugoslavian for example, but would not be productive in languages where an individual picture book had not been found, so that the title for the tale in that language had not yet been learned. A more discriminating search of anthologies of tales by the Brothers Grimm was possible and eventually undertaken. As that eventual anthology search would require an individual examination of every Brothers Grimm anthology in the library, it was important to become familiar with as many of the illustrated motifs as possible so that it would be possible to recognize the story by examining the illustrations. Therefore, the analysis of the illustrations began with the individual tale volumes and those anthologies known (Schwarcz, 1982) to contain Aschenputtel, a sample of 34 volumes altogether.

ANALYSIS OF ASCHENPUTTEL: INSTRUMENTS AND PROCEDURES

In formulating the concept of visual motifs four dichotomies emerged. These dichotomies were instrumental in the development of an instrument to record the analysis of the illustrations. The instrument recorded observations in two sections, the first of which tended to address the first aspect of each dichotomy, and the second of which tended to address the second aspect of each dichotomy. The apparent dichotomies were:

- 1) Motifs derived from text / Motifs derived from illustrators' conventions

A search for text-driven motifs would note the presence or absence of specific scenes. Were, for example, the birds shown assisting Aschenputtel with the tasks her stepmother had set for her, were they shown bestowing the dress on her from the tree at her mother's grave, and were they shown warning the prince of the stepsisters duplicity in mutilating their feet?

Were there recurring conventions in the illustrations that were not based in the text? Was, for example, Aschenputtel consistently blond?

- 2) Content / Style

A search, and recording, of only the choice of scenes illustrated - the content - such as the slipper test or the flight from the ball, would not address the way in which scenes were illustrated - the style - such as the physical distance between Aschenputtel and her stepsisters. Provision needed to be made

to record both types of data.

3) Objective / Subjective

An objective analysis would note the presence or absence of specific scenes. A subjective analysis would evaluate certain scenes such as the expressions attributed to Aschenputtel and her step-relations.

4) Checklist / Anecdotal methods of record keeping

In the event the initial instrument for recording observations about the illustrations consisted of a bibliographical section - the books were examined chronologically by date of publication - and categories that fell broadly into two sections: Motifs Derived From The Text (Content Illustrated), and Visual Motifs of Style and Interpretation.

**Section One - Motifs Derived From The Text
(Content Illustrated)**

The individual volumes were analyzed more than once. The first analysis was for the presence or absence of visual motifs derived from the text (figure 2). This first section tends to incorporate the first attribute of each of the four dichotomies. The categories are largely an objective account of specific motifs derived from the text recorded, for the most part, in a checklist format. They generally record visual motifs that are the illustrated representation of textual motifs. As they represented the presence or absence of specific people, objects and scenes, the categories were expanded to include some motifs not present in the text.

Figure 2 - Visual Motif Analysis Instrument

Section One - Motifs Derived From the Text (Content Illustrated)

- 1) Aschenputtel Chores type 1: Cleaning/Fetching:
- 2) Aschenputtel Chores type 2: Attending to stepsisters.
- 3) Mother (alive).
- 4) Mother's grave.
- 5) Birds - helping with tasks.
- 6) Birds - presenting dress.
- 7) Birds - warning prince about stepsisters' duplicity.
- * 8) Dress scene - presence of birds, tree, or grave.
- 9) Father - twig motif.
- 10) Father - conferring with prince.
- 11) Father - other.
- 12) Flight.
- 13) Tar on steps (complicity of prince).
- 14) Hiding after ball.
- 15) Slipper test.
- 16) Mutilation of stepsisters' feet.
- 17) Punishment.
- 18) Sleeping at hearth.
- * 19) Closing Scene: Riding off together, before or after wedding - presence of birds, tree or grave.
- 20) Page.
- 21) Cat.

While there is no reference in the text to the prince having a page, for example, one appears fairly often. The page is typically involved with the prince and the slipper by finding either the slipper of its owner, Aschenputtel. The most well-developed role for the page is in the Rusz (1976) edition in which he and the prince are shown to be co-conspirators in spreading the tar on the steps to capture the slipper. The presence of a pet cat was also an unexpected motif, appearing, in one case (Mauser-Lichtl, 1959), incongruously oblivious to all the birds.

Section Two - Visual Motifs of Style and Interpretation

The books were re-examined a number of times for motifs that were, broadly, a question of style (figure 3). This section incorporates the second attribute of each of the dichotomies. They are generally anecdotal, somewhat subjective, records concerned more with style than with literal representation of the text. The motifs in this second section were derived from Schwarcz's areas of concern and address issues such as stock postures. Schwarcz had noted a general absence of expression in the protagonist and a tendency to suggest her feelings by the use of a stock tear or a stereotypical posture that suggests 'working hard' or 'suffering'. Categories were created to record any genuine expression towards her chores, her siblings, or range of expression generally.

Other aspects of style include the representation of Aschenputtel's appearance in relation to her stepsisters. Details noted included her hair, its colour and whether or not it was disheveled; her clothes and whether or not it appeared that she really toiled in them. Were her clothes soiled and practical, or were they spotless and fashionable? Furthermore, in all cases, how did the representation of Aschenputtel compare to that of the stepsisters? Was she older, younger, more or less attractive than her sisters? Was she dressed differently or were they, superficially, of a kind?

The visual motifs of style and interpretation group of observations contains notes on the apparent period in which the story has been set, the representation of Aschenputtel's home, and some comments regarding artistic style. These categories also address concerns of Schwarcz, specifically that the stories tended to be set in the 18th or 19th centuries, the floors she scrubbed tended to be spotless to begin with, and the tales

were inclined to inhabit a world that invoked fairyland rather than a feeling of realism.

Figure 3 - Visual Motif Analysis Instrument

Section Two - Visual Motifs of Style and Interpretation

Appearance

- 22) Age: child (pre-teen), young teen, teen, young adult.
- 23) Hair: colour, how worn, neat/disheveled.
- 24) General: clean/ dirty, tired?
- 25) Barefoot.
- 26) Appearance of stepsisters: similar/different, how?
- 27) Clothing (Aschenputtel): similar/different from stepsisters, how?
- 28) Patches.
- 29) Home: spotless/dirty.
- 30) Period (problematic): medieval, post-medieval.
- 31) Mood/Style:
 - realistic (common); realistic (exotic);
 - fairytales (storybook); fairyland (cute);
 - fantastic (unusual); abstract.

Expression (Emotional Involvement)

- 32) Meditative/Reflective (Aschenputtel): at grave, with birds, at tasks, other.
- 33) General range.
- 34) Towards step-family.
- 35) Towards chores.
- 36) By step-family towards Aschenputtel.

The section two categories are more anecdotal than those in section one. In noting the appearance of Aschenputtel and her stepsisters, for example, it was necessary to specify Aschenputtel's hair colour - she wasn't always blond - as well as her stepsisters' - they sometimes were. While her hair colour was a point in itself, especially the extent to which it

was rendered in predictable ways, so was the contrast. It would not have been as enlightening to know how often the sisters were blond as to know if their hair was shown to be similar to Aschenputtel's, more well-groomed, or caricaturely less attractive.

The two groups of categories could not be completely separated into anecdotal and checklist distinctions. The largely anecdotal style motifs in section two also included checklist items such as the presence of token or authentic patches on her dress and whether she was illustrated as barefoot or not. Similarly, the largely checklist textual motif group in section one required anecdotal comments about the dress-from-tree scene, the portrayal of the father, and the portrayal of scenes influenced more by the illustrators' style and conventions than the text.

The thirty-six categories in these two sections did not remain stable. As well as adding categories for non-text based motifs, the cat and the page, categories were continually being refined and subdivided. The presentation of the dress was a frequently occurring scene. It did not always include the birds, the tree, and her mother's grave and so it was necessary to re-examine those scenes. Those distinctions would aid analysis of the relative importance of animal helpers, her mother's spirit, or the gift from her father (the tree) throughout the texts. Likewise, it became apparent that Aschenputtel was not always scrubbing floors and so the issue of her menial work had to be subdivided into attending to her siblings, fetching/carrying, sweeping/washing/scrubbing and other forms of household maintenance. This was necessary as it became obvious that in many cases the stepsisters were not illustrated at all and so her chores fell more into the category of a personal time of industrious waiting rather than a time of subservient oppression.

The re-examination of the texts and subdivision of categories was a continual process, new observations obliging the researcher to re-examine previously analyzed volumes. Therefore, the analysis of the volumes found during the initial search could not be considered finished before the supplementary search was begun. Nevertheless, the analysis of the initial thirty-four volumes found by searching the card catalogues made possible the manual search of the underground 'Magazine' - the complete collection of the Internationale Jugendbibliothek.

SEARCH FOR ANTHOLOGIES

The second search varied from the first by being a search for collections of tales that would include an illustrated version of Aschenputtel rather than a search for individual tale picture books. It had two main components, the first was a check against Schwarcz's reference list (1982), the second was a manual examination of the bookstacks.

As many of the categories for analysis, and much of the motivation for this study, were derived from the work of Schwarcz (1982, 1991), and since the study's conclusions are liable to support, refute, or build upon his work, it was desirable to study as many as possible of the books he cited. Schwarcz listed fifty 'Cinderellas', although his collection included stories derived from both the Grimms and Perrault. Sixteen of his versions were clearly derived from Grimm and all of them were found and analyzed. Twenty-one were clearly derived from Perrault and not relevant to this study. The remaining thirteen were not available at the Internationale Jugendbibliothek. Subsequent research indicated that two of those were

Italian versions derived from Perrault, and one was a Russian version also derived from Perrault. Of the remaining nine, one was published in Greece and eight in Israel. While this researcher could not determine whether the last nine were derived from Perrault or Grimm he is satisfied that all the Grimm versions considered by Schwarcz that are available at the Internationale Jugendbibliothek were examined.

The more substantial part of the return search was a manual examination of the collection. The return to the 'Magazine' - the underground bookstacks containing the complete collection of primary literature - was intended to ensure that all versions of Aschenputtel held by the International Jugendbibliothek had been located and examined. Given the nature of this research, and based on the research ethics and protocol demonstrated during the initial stages of the study, permission was given for a manual examination of the collection. Under the supervision of Frau von Engelbrechten, the head librarian, all the books held in 398 GRI were examined, one country at a time. The books in the magazine are arranged by country of publication.

First, the contents of each volume were examined for recognizable translations of Aschenputtel. For some countries, such as Norway, Yugoslavia and Romania, it was now possible to identify the tale by title - Askepott, Pepelka, and Cenusareasa - as individual volumes from those countries had already been found.

Second, as some volumes conveniently followed the same numbering sequence as in *Kinder und Hausmarchen* a quick check of tale number 21 occasionally revealed it to be Aschenputtel.

Third, it was necessary, in most cases, to resort to an examination of all the illustrations in the volume. The presence or absence of

Aschenputtel in a volume could usually be determined by the presence or absence of visual motifs identified in the analysis of the first thirty-four volumes, a rather practical validation of the entire concept of visual motifs.

Fourth, and finally, it was necessary to take the volumes for which the presence or absence of Aschenputtel could not be determined to the lektors responsible for the given nationality. The difficulty in making the determination was, typically, because of the presence of stories that had only one illustration and that one was of a motif also present in other stories - a grave, a tree or birds, for example. This final step, reference to the lektors, was necessary for only five volumes, only one of which actually contained an illustrated Aschenputtel.

The illustrations in these volumes were analyzed in the same way as the first thirty-four. The process of noting new categories, subdividing existing ones, and the consequent re-examination of previously examined volumes continued.

RANGE OF THE SAMPLE - ASCHENPUTTEL

The analysis of fifty-seven Aschenputtel tales collected from the Internationale Jugendbibliothek includes nine volumes from the 1800's and early 1900's, books which pre-date those in Schwarcz's study (1982), as well as thirteen volumes from the 80's and 90's which post-date his work. The historical range gives an indication of trends, cycles and precedents. That is, when certain visual motifs first appeared, last appeared, or re-appeared. The sample also contains twenty-three editions from the 70's, 80's, and 90's in order to look at current interpretations.

The sample of Aschenputtel tales is not intended to be statistically representative of all works in publications. While the sample does contain books in nineteen languages from twenty countries, some countries, especially Germany, are more heavily represented than others. An analysis of all Aschenputtel tales from all countries is not necessary, however, as the sample studied provides ample evidence of visual motifs, conventions, historical cycles, and examples of both the banal and the original. This study is less interested in what is, or was, widely available and much more concerned with the range of possibilities.

While the collection of the International Jugendbibliothek may not contain all the published Aschenputtel tales, it is extensive. This researcher endeavoured to see everything that it held, not for statistical purposes, but to be sure of having as great a range of illustrations as possible.

SEARCH FOR CATSKIN / CAP O' RUSHES

The search for illustrated versions of Catskin and Cap o' Rushes took place during the search for Aschenputtel tales but became increasingly disillusioning. Since neither Catskin nor Cap o' Rushes is closely associated with a German author or compiler, a search for foreign language editions could not be undertaken by resorting to the author catalogue and then searching for a [Dt. Orig. Titel: ...] as had been done with Aschenputtel. An attempt, which subsequently turned out to be misguided, was made.

Catskin, as a tale type, is very similar to the Grimms' Allerleirauh, variously translated as Thousandfurs, Many-furred Creature, or The Coat

of Many Furs. Therefore, all of the preceding searches were not only for [Dt. Orig. Titel: Aschenputtel], but also for [Dt. Orig. Titel: Allerleirauh]. During the manual examination of the collected tales of Grimm throughout the magazine, the search, in those volumes that followed the numbering of Kinder und Hausmarchen, was not only for tale no. 21, but also for tale no. 65. Approximately a dozen anthologies contained illustrations for Allerleirauh but no individual volumes turned up.

Had Allerleirauh turned out to have been useful, the analysis for visual motifs would have been easy. In all versions but one the only illustrated scene was of the neighbouring king finding Allerleirauh hiding in the tree, in her fur coat. There was only one version with more than one illustration.

There were folktale guides (Ashliman, 1987; Ireland, 1973, 1979) to the English language editions of Catskin and Cap o' Rushes which seemed to be of limited bibliographical value at this site because both the guides and the collections indexed were available in Canada. They did not take advantage of the unique collection of the Internationale Jugendbibliothek, nor did they address any foreign language editions. This researcher was looking for a more comprehensive index as a way in to the potential treasures of the Internationale Jugendbibliothek.

It seemed necessary, at the time, to ascertain a German equivalent for both tales in order to begin a series of interviews with the lektors. By describing the tale in English, or by naming it in German, the lektors might have been able to provide the name of the tale in various other languages. The first effort in that process was to address a staff meeting of the Bibliothek. While that was not fruitful with respect to Catskin or Cap o' Rushes it did turn up a wonderful Belgian Aschenputtel that would not

have been uncovered otherwise. (The volume was so recent as to be in the 'uncatalogued' catalogue. It would not have been found because it was not, in this more limited catalogue, ascribed to the Brothers Grimm, but to the reteller.)

The second effort to find a German equivalent for the tales was assisted by Frau von Engelbrechten, the head librarian, who arranged an interview with Dr. Walter Scherf. Dr. Scherf was a uniquely qualified authority to consult on the research for this project. Not only is he a scholar in the field of folklore generally, but he is intimately familiar with the collection of the Internationale Jugendbibliothek. He was, in fact, instrumental in developing it. Dr. Scherf succeeded the founder of the Internationale Jugendbibliothek, Jella Lepman, and had been its director for the twenty-five years preceding Dr. Bode, 1957 - 1982. During that time he was credited with instituting the current cataloguing system, expanding the collection to include Eastern bloc countries and was particularly cited (Bode, 1986) for his work with fairy tales. Dr. Scherf is currently an instructor at the Munich Universitat, Institut für Deutsche and Vergleichende Volkskunde.

The researcher attended Dr. Scherf's lecture on 'Persecuted Women' in the folktales of the Brothers Grimm, and had the first of several interviews afterwards. These led to a clarification of the relationship between Catskin, Cap o' Rushes, Allerleirauh and various other folktales. The reasons for the initial difficulties in the search, and the course the investigation ought to take, also emerged. The development of those points, and Dr. Scherf's role in clarifying them, are explained in the appendix.

The main points in directing the search are, in summary:

- 1) First, an incorrect assumption was to consider the tales to be representative of separate tale types as defined in the folktale guides. While some of the authorities cited (Cox, 1893; Jameson, 1932) make the case that Catskin and Cap o' Rushes define types, there is not consensus that they do. Whether they define types or not is, in any event, a distraction as explained in point 3, below.
- 2) Second, another incorrect assumption was that a search could be undertaken for analagous tales. A search for analagous tales had not been the case with Aschenputtel, even though Grimm's Aschenputtel and Perrault's Cinderella are frequently considered together. Schwarcz considered them as one tale, an unacceptable premise for this study as the text of the two tales is so substantially different that the protagonists' motivations could not be considered to be the same. More pointedly, though, differences in illustration could not be attributed purely to the illustrator where the texts were substantially different.
- 3) Third, it became evident that one of the stated reasons for the inclusion of Catskin and Cap o' Rushes in this study, to compare the illustration of self-determination in three principal variations of the Cinderella cycle, would likely need to be the subject of a subsequent study, a study that could build on the work of this project - an analysis of the content and conventions in the illustrations.

- 4) Fourth, since both Catskin and Cap o' Rushes are English tales rather than English variations of a tale, it was not unreasonable to revert to the folklore guides and study the versions of the story gathered thereby. That is, Catskin in an English tale that shares some motifs with Grimm's Allerleirauh and Perrault's Donkey-Skin. They are not translations of the same tale. Furthermore, there are no indications that Catskin and Cap o' Rushes, unlike the Grimms' Aschenputtel, have even been translated.

Ashliman (1987), a current guide, was particularly useful as its organization was based on the Aarne - Thompson classification system. It also included a good bibliography of secondary literature and an index of Grimms' tales identified by tale type number. Ireland's indexes (1973, 1979) are, in fact, third and fourth supplements to Eastman's index, originally published in 1926. All the indexes list tales under types with the titles as they appear in the various collections. It is not readily apparent, therefore, if Catskin, Catskins, and Little Cat Skin are necessarily the same tale or just of the same type, although that they were the same tale was a reasonable inference and eventually ascertained. More problematic was the inclusion of Cap o' Rushes, Thousandfurs, Allerleirauh, Mossycoat, Like Meat Loves Salt, Princess in Disguise, Kari Woodengown and other tales in the same classification.

Since texts for almost all of the titles in the indexes cited, that is Ashliman (1987) and Ireland (1973, 1979), but not Eastman (1926, 1937, or 1952), were contained in Briggs' *Dictionary of British Folktales* (1970), it was possible to read them and ascertain which were simply renamed

versions of Catskin and Cap o' Rushes and therefore to be included. A list of fourteen versions of the tales was derived from Ashliman and Ireland, nine of Cap o' Rushes and five of Catskin. Two versions were not illustrated, and two were unavailable at either the International Jugendbibliothek or through the inter-library loan at the University of British Columbia leaving, then, ten illustrated versions of the tales. The sample, therefore, includes six illustrated versions of Cap o' Rushes and four of Catskin.

ANALYSIS OF CATSKIN AND CAP O' RUSHES

The four dichotomies discussed in the development of an instrument for the analysis of Aschenputtel are equally applicable to the analysis of these tales. Catskin and Cap o' Rushes were analyzed for the presence of the same two general categories of motifs:

- 1) Motifs derived from the text (content illustrated), and
- 2) Visual motifs of style and interpretation.

There were so many illustrations in the volumes of the Aschenputtel tales that a checklist was developed and certain motifs were selected, others were omitted. No record was kept, for example, of her appearance or emotions while at the king's celebrations. With Catskin and Cap o' Rushes there was a total of eighteen illustrations for analysis, spread across ten versions of the tales. Therefore, rather than a checklist, an account was made of all the literary motifs (content) illustrated.

The motifs most relevant for a comparison with Aschenputtel are:

- 1) Age
- 2) Appearance
- 3) Emotions, postures, and gestures exhibited.
- 4) Activities (literary motifs illustrated.)
- 5) Style.
- 6) Presence of vestigial motifs.

Results of the analysis for each tale were considered three ways:

- 1) Individually, since they are separate tales.
- 2) Combined, since some motif models (Rooth, in Dundes, 1982; Aarne-Thompson, 1961) consider them to be of a type.
- 3) In comparison with Aschenputtel, since a purpose for their inclusion in this study was to form a basis for comparison.

VALIDITY

The objective of this thesis is to establish the viability of the concept of visual motifs as a basis for comparing illustrative interpretation. The research questions look for parallels between textual and visual motifs, similarity of interpretation, diversity of interpretation, chronological trends, and indications of predominant motifs attached to specific tales.

The viability of the concepts is demonstrated by finding and presenting evidence of each case. Representative illustrations that demonstrate the existence of specific motifs, and the range of others, are reproduced in chapter four. A chronological photo-bibliography, with a representative illustration for each of the sixty-seven volumes studied, has

been included as a further check on the internal validity of the data.

Each Aschenputtel edition was examined for thirty-six motif categories (figures 2&3). Twenty-eight of those motifs were objective categories: her mother's grave was shown, or it wasn't; Aschenputtel's hair colour was identifiable or indeterminate. Only eight categories required subjective analysis: category 22 - age of the protagonist; categories 30 and 31 - mood and style in portraying the period and setting; and categories 32-36 - interpreting from expressions and postures the emotional involvement of the protagonist and step-relations.

To increase the reliability of the subjective data collected, three independent analysts undertook a similar assessment. One analyst completed her graduate program in the Department of Language Education, including in her work a similar study of illustrations in the Grimms' *Sneewittchen* (Snow White). The second analyst is a children's book illustrator, the third an Art and History teacher with a Fine Arts degree. Each analyst received an overview of the motif analysis categories to be reviewed, photographs of the illustrations assessed by the researcher, and samples of the range of assessments made. The independent analysts evaluated each photograph for the most striking aspects of the eight subjective categories, which were then recorded along with the researcher's original observations. This information, and discussion with the analysts, formed a basis of comparison for the researcher's consideration which sharpened and clarified the subjective analyses, corroborating the validity of the subjective content assessments.

Statistical analysis of the volumes in this sample cannot be assumed to be applicable to any other collection of folktales, but the instrument and procedures used should facilitate the development of similar studies.

SELECTION OF ILLUSTRATIONS

The selection of representative illustrations for the volumes analyzed, and their inclusion, was integral to this thesis. It would have been incongruous to prepare a paper arguing for the validity and, implicitly, the value of illustrations in comparative literature without either including any or placing upon them the burden of supporting the premises.

The first consideration was to select illustrations that demonstrated points as they occurred in this report. Not every motif would require a sample, discussing the colour of the protagonist's hair for example, but in developing the twin concept of a visual motif as derived from the text and as visual convention, it would be useful to have specific sample illustrations to refer to.

Certain motifs would require extensive photos, those implying a range of interpretations. Having noted Aschenputtel's apparent age ranges from a pre-teen, through young teen, teen and young adult, it is incumbent upon the researcher to provide examples of each stage so that the reader has some basis to assess the validity of the classifications. Likewise, reference is made to ranges of emotional response, types of interaction with the father, and artistic styles related to the period or mood of the story.

As well as illustrations for examples, and those to delineate ranges, it was desirable to find examples of the banal - stock postures, stereotypical tears and clothing, the lack of expression, and clichéd relationships - in order to emphasize by contrast the quality of the outstanding.

In considering the outstanding it was necessary to choose multiple examples from the designated key books. As those books most clearly demonstrate the points this paper was intended to make, it was necessary that there were illustrations to support all that would be attributed to them. As the collection expanded to include anthologies it became necessary to expand the key book concept, creating an outstanding illustrations category to account for significant work occurring in anthologies that may have included only one illustration. All such designated outstanding illustrations were collected.

Finally, it was necessary to choose a representative illustration from every book, regardless of the researcher's opinion of the book's merit. Those illustrations are included in the photo-bibliography intended to demonstrate not only the banal and the wonderful, but the actual content of the complete collection.

Having chosen the illustrations to photograph, colour prints were taken of almost everything except very clear black and white originals where higher resolution was obtained with photocopying. Colour slides were taken of everything. All of this work on comparative illustrations has immediate application to the researcher's classroom and for sharing with colleagues which was one reason for taking slides as well as prints.

Another was for quality control. Negative (print) film has a much greater latitude and so reference to positive (slide) film ensured that photo finishers in this country could match the colours of the original books still in Germany. All film was processed in Munich to ensure that everything turned out. In practice not all the shots did and so it was possible to reshoot the pictures.

All photographs were taken indoors using a Nikon F-601-M, 35-70mm Nikkor lens with close-up rings, copy stand, and cable release. Exposures were manually set using a Kodak neutral test (gray) card. Test rolls were shot using direct sunlight, diffused (north-facing windows) sunlight, and ambient light. In the event, diffused sunlight was chosen. Test rolls were also shot in order to test the quality control of photo-finishers. The second of three shops tested provided dependable, quality, results.

CHAPTER FOUR - FINDINGS AND DISCUSSION

INTRODUCTION

The study produced ample data to support conclusions with respect to the research questions. The data also support conclusions for related questions derived from the search, the analyses, and the discussions. Furthermore, there are sample illustrations to demonstrate all the points that will be discussed. Inevitably the inclusion of every sample illustration, as it comes up in the text, would affect the flow, and cogency, of the case being made. Balancing the concerns of ensuring that all sample illustrations are included in this thesis, that they are accessible to the reader, and that their inclusion not adversely affect the coherence and flow of the text, a hierarchy of reference to illustrations has been developed.

1) Figure

For illustrations that are either remarkable, essential to making the point, or make the point much more effectively than just the text, 'figure' will refer to a sample illustration or illustrations on an adjacent page.

2) Illustration page reference

For illustrations that are particularly effective, unique, or at odds with convention, but that are not required to make the point and, in fact, their immediate presence might distract from the flow of

the case, illustration page references will be to the pagination in this thesis.

3) Illustrator reference

For all illustrations, so that the reader can check the veracity of assertions, but where actually seeing the illustration is not essential to developing the case, the standard illustrator reference will direct the reader to the reference list, which is arranged by illustrator, and thereby to the chronological photo-bibliography.

The concept of visual motifs was developed out of a study of textual motifs and a study of visual interpretations, especially those of Joseph Schwarcz. The discussions in this chapter reflect the twin origins of the theory of visual motifs.

First, the analysis of the illustrations for all three folktales is intended to establish that the discussion of that analysis can be conducted in the language of literary motifs. This aspect of the discussions addresses the second research question: Is the concept of visual motifs a viable basis for the comparison of illustrated folktales? The analysis is also intended to show that while visual motifs have attributes unique to illustrations they, nevertheless, 'behave' as literary motifs. They have recognizable components and a wide range of interpretations and variations within those conventions.

Second, the discussions will make comparisons with the results of Joseph Schwarcz's work, drawing particular attention to motifs that were integral to his 1982 study. Since one attribute of a motif is that it is a basis for comparison, and since Joseph Schwarcz has published an analysis

of visual interpretation in Cinderella and Aschenputtel tales, his work is a logical, and related, body of work for comparison.

In his examination of two specific scenes in the Cinderella / Aschenputtel tales Schwarcz lamented the stereotyped portrayal of specific motifs. Sixteen of the Aschenputtel tales he analyzed are also included in this study which differs from Schwarcz's in three important ways. First, this study includes only Aschenputtel tales so it is possible that the general results of Schwarcz's study of the combined tales may not be transferable to the more specific study of the single tale. Second, while Schwarcz's analysis touched on many motifs, he focussed on two specific conditions, the presence of which in the illustrations was a requirement for a book's inclusion in his study. The analysis in this study includes more scenes than those two as well as books that do not necessarily include Schwarcz's two conditions. There is, therefore, a possibility that some of the lamented stereotypes may be tied to the conditions Schwarcz studied. There may be cause for optimism in other areas of the illustrations. Third, this study includes twenty-two books which pre-date and post-date the books in Schwarcz's study. The possibility exists that stereotypes he noted may have chronological cycles of appearance, or may be giving way to a more encouraging variety of interpretations.

The discussion of the findings in this chapter are organized into five sections. The first section, visual motifs as a viable concept for the comparison of illustrated folktales, addresses two implicit aspects of the first research question; are there text-based visual motifs, and are there visual conventions not based in the text? That the data from the analysis of Aschenputtel supports both premises answers the research question:

- 1) Does the analysis of the content of illustrations of a

specific folktale support the concept of visual motifs?

This section also addresses the third and fourth research questions with specific reference to the Aschenputtel tales:

- 3) Do the representations of visual motifs demonstrate the recognizable similarities of literary motifs?
- 4) Do the representations of visual motifs demonstrate diversity of interpretation?

The second section defines and contrasts stock postures with more effective postures, and demonstrates how stereotyped motifs can be presented in credible ways.

The third section, a discussion of trends in the visual motifs in the Aschenputtel tales, addresses the fifth and sixth research questions as well as the related issue of borrowed and vestigial motifs:

- 5) Are chronological trends evident in the portrayal of specific visual motifs?
- 6) Do any visual motifs occur so consistently that they might be considered either clichéd, or essential to the story?

The fourth section discusses the findings for the first four research questions with respect to the Catskin and Cap o' Rushes tales. It compares the results of the Catskin and Cap o' Rushes motif analyses with the Aschenputtel motif analysis and addresses the second research question:

- 2) Is the concept of visual motifs a viable basis for the comparison of illustrated folktales?

The fifth section demonstrates how the concept of visual motifs applies not only to the content and style of illustrations, but to their layout

and composition as well.

The intention of this thesis is to not only demonstrate that the analysis of visual motifs is possible and useful in the comparison of illustrated folktales, but that it is also practical. Key Books and Notable Illustrations have been identified that constitute a comprehensive basis for such a study with students. Because those books and illustrations comprise a coherent subset of all the books in this study, and because their selection was derived from the findings and discussion in the five sections of this chapter, they are included in a separate chapter, chapter five. Chapters four and five together constitute the findings and discussion component of this thesis.

Throughout this thesis all references to, and direct quotations from, the text of the folktale Aschenputtel are from Manheim's (1977) English translation, *Grimms' Tales for Young and Old*, which has been cited by Maria Tatar (1987), a professor of Germanic languages and literature at Harvard University, as the first 'reliable English version.'

SECTION 1 - VISUAL MOTIFS AS A VIABLE CONCEPT FOR THE COMPARISON OF ILLUSTRATED FOLKTALES

This discussion of the analysis of the visual motifs in Aschenputtel recognizes that there are two types of visual motifs, visual motifs derived from textual motifs, and visual motifs derived from illustrators' conventions.

Text-Based Visual Motifs

Text-based visual motifs refer to illustrations that represent specific characters, relationships and events from the text: characters, relationships and events that would be recognizable literary motifs whether they had been illustrated or not. Aschenputtel's father bringing her home a twig to plant on her mother's grave, for example, is a specific motif in the text that clearly differentiates the story from Perrault's Cinderella. It is also a recognizable literary motif found in fairytales such as de Beaumont's Beauty and the Beast.

Text-based visual motifs that recur throughout the sample include Aschenputtel's chores such as sweeping, washing, scrubbing, carrying, fetching and attending to her stepsisters, the presence of her mother and her mother's grave, the birds as animal helpers, her father's role in getting the twig and conferring with the prince, the flight from the ball and hiding afterwards, the tar spread on the steps, the slipper test, the stepsisters' self-mutilation, their punishment by the birds, and Aschenputtel's sleeping by the hearth.

Text-based visual motifs, illustrations that specifically allude to the overt text of the tale, are clearly apparent in Kemlein's (1949) silhouettes. (figure 4) The first three show Aschenputtel performing precisely the chores specified in the text, 'carrying water, lighting fires, cooking and washing.'

Figure 4 - Text-based Visual Motifs

Silhouettes from Kemlein (1949)
Text from Manheim (1977)



'She had to do all the work ... carrying water, lighting fires, cooking and washing.'



'She went to her mother's grave and planted the hazel sprig over it.'



'Whereupon the bird (in the hazel tree) tossed down a gold and silver dress and slippers embroidered with silk and silver.'



'So her mother handed her a knife and said: "Cut your toe off. Once you're queen you won't have to walk any more.'



'He handed her the golden slipper and sat down on a footstool, took her foot out of her heavy wooden shoe, and put it into the slipper. It fitted perfectly.'



'He lifted Ashputtle up on his horse and rode away with her. As they passed the hazel tree, the two white doves called out...'

Non Text-Based Visual Motifs

The term 'non text-based visual motifs' refers to two conditions. One is motifs that are either not referred to, or not specified, in the text. The second is motifs that are explicitly at odds with the text. An example of the first condition, a pet cat, is not referred to at all yet one is present in nine of the fifty-seven books analyzed. Another, Aschenputtel's hair colour, is not specified, yet she is illustrated as explicitly blond or very light in thirty-seven of the fifty-seven books. Hair colour is not, of itself, a motif, rather, the consistency with which it is presented in a predictable way, blond 65% of the time, makes that particular presentation a visual motif

Other motifs not referred to in the text include those motifs intended to draw overt analogies. Erika Klein (1967) fills her sleeping-by-the-hearth scene with motifs often associated with Hallowe'en. Aschenputtel is surrounded by images of evil: spiders, bats, cats and rats. (illus. pg. 82) Her golden hair might be considered a religious halo protecting her from the pagan forces that dominate her daily existence, her manifest destiny. Another overt visual analogy is Wingen's (1963) portrayal of Aschenputtel as a young Madonna (illus. pg. 210). The analogy to the dichotomy between Mary's manifest destiny - a predictable life as the wife of a common carpenter - and our latent expectancy - that she will be the mother of the son of God - effectively addresses a similar dichotomy for Aschenputtel. If she regards her time of subservience as a period of industrious waiting, her reward will come.

Non text-based motifs found in the sample include the above

analogies and the presence of a pet cat, a page for the prince, the colour of Aschenputtel's hair, and a setting that tends to fall between medieval times and the Renaissance.

A second type of non text-based motif includes illustrations that are explicitly at odds with the text. The text specifies that Aschenputtel was given a gray dress and wooden shoes; however she is frequently illustrated otherwise. Aschenputtel's name is given to her by the stepsisters specifically because 'she always looked dusty and dirty,' although she is portrayed as clean and well-groomed fully half of the time, in 29 of the 58 volumes. The stepsisters are said to have 'faces beautiful and lily-white,' yet they are occasionally portrayed as caricaturely hideous.

That these illustrations are at odds with the text is not to suggest that they are incorrect, inappropriate, or misleading. It is the role of the illustrator to interpret the story and that may well be done by the use of visual analogy. The caricaturely hideous stepsisters, for example, may be the illustrator's way of addressing the second part of the same sentence that says they are beautiful and lily-white, 'but their hearts were ugly and black.' It is sufficient for the purpose of defining visual motifs to note that there are motifs which are manifestly at odds with the details of the text.

Norms and Range in the Interpretation of Visual Motifs

Motifs are recognizable in both their congruence with expectations and their divergence from them. Textual motifs in literature enable

students to recognize Francis Hodgson Burnett's (1984) Miss Minchin as a stepmother-like character because her behaviour conforms to expectations for the role in spite of the divergence that she is, explicitly, not a stepmother. Visual motifs, as with textual motifs, display the same range. There are norms, standard portrayals, and variations from them. The norms in some cases define the motifs. Aschenputtel's hair colour is not, of itself, a visual motif until such time as it is rendered in a predictable way - a 'norm' - or in a way intended to draw an allusion.

A range of interpretations, while evident in motifs that are tightly delineated - Aschenputtel's dress is specified as gray but illustrated in various colours - are particularly evident in motifs that are less tightly delineated. Aschenputtel's chores are said to be 'to do all the work,' and the examples given are 'carrying water, lighting fires, cooking and washing.' Those chores have been illustrated, although Aschenputtel was never shown actually lighting fires in any of the volumes in this study. Rather, her association with fires was alluded to by showing her either chopping firewood or carrying coal. Attending to her stepsisters is a chore specified when the stepsisters are first invited to the king's celebration and is frequently illustrated. Completing the 'range' of interpretations are illustrations that show Aschenputtel sweeping or washing floors, washing or cleaning walls and windows, and feeding fowl.

The evidence for the existence of norms and range will be provided in the discussion of the specific visual motifs analyzed in this study, and in the sample illustrations reproduced for these discussions.

Specific Motif Analyses

The discussion of the findings with respect to each of the motifs analyzed now follows. In some cases the motifs have been grouped into topics where the concepts and discussion are closely related. The appearance of Aschenputtel's hair and her general appearance, for example, are logically the subject of one discussion. In each case the discussion includes the range and norms of motifs which are subject to interpretation, and the frequency of motifs which were noted for their presence or absence. They also include any specific attributes of the illustration of the particular motif.

Reference to 'the books', and frequency of occurrence, are to the complete sample of fifty-eight books unless otherwise indicated.

Servitude

The text specifies that Aschenputtel's chores consisted of 'carrying water, lighting fires, cooking and washing.' Later she is required to comb her stepsisters' hair and scrub their shoes in preparation for the king's celebration. Of the six specified chores, four have been illustrated explicitly, one alluded to, and one not illustrated at all. None of the books in the sample showed Aschenputtel cooking. There were also no explicit illustrations of her lighting fires although that chore was alluded to in the illustrations of her chopping or carrying firewood or carrying coal.

Schwarcz (1982) pointed out that the tendency was to portray Cinderella scrubbing otherwise spotless floors, a task not specifically referred to in the Grimms' tale. The portrayal of Aschenputtel's tasks, as

an indicator of her servitude, is broken down into two types. One type is those tasks specified in the text, carrying/washing/chopping, and attending to her stepsisters. The second type is those tasks not specified in the text, chiefly, sweeping/washing/cleaning walls, windows, or floors. The distribution of the tasks in the total sample is:

Tasks specified in the text:	
Carrying/washing/chopping	11
Attending to stepsisters	10
Tasks not specified in the text:	
Sweeping/washing/cleaning	11
Other (feeding fowl)	1

The types of tasks portrayed overlapped in nine books so that Aschenputtel was shown performing chores of labour or servitude in 41% of the books (24/58). Of those portrayals there was an approximately equal distribution between the specified tasks, carrying/washing/chopping, attending to the stepsisters, and one particular non-specified motif, sweeping/washing/cleaning floors, windows and walls.

Thus, in the sample, approximately two thirds of the illustrations portraying chores illustrated motifs from the text, and one third portrayed a visual motif that is clearly an illustrators' convention - sweeping, washing or cleaning floors, windows or walls. In only one case (Bernadette, 1977) was there a unique portrayal of a chore, feeding fowl.

The portrayal of Aschenputtel at her chores has implications for viewing this as a time of servitude, or a time of expectancy and industrious waiting. The motif, then, of meditation is appropriately considered here. In seven books she is shown, clearly and purposefully, to be contemplating, meditating or praying.

As very little illustration of emotions or expressions is the norm, it is difficult to ascertain how Aschenputtel views her chores, as servitude or industrious waiting. An indication may be the presence or absence of stepsisters from the illustrations of Aschenputtel going about her chores. The stepsisters are present in over half the illustrations showing Aschenputtel's chores and they are present in all twenty-four books which illustrate Aschenputtel performing chores. They are not present in any scenes in which Aschenputtel is meditative and in only one (Archipowa, 1990) of those seven books do they appear at all. It may, therefore, be that illustrators who intend to portray Aschenputtel's chores as servitude also illustrate the stepsisters, whereas illustrators who view her chores as industrious waiting - that is, those who have also illustrated Aschenputtel meditating - do not illustrate stepsisters.

The motif of Aschenputtel's servitude, performing chores, is chronologically distributed throughout the sample:

Pre-war	3 / 9	33%
1940's and 1950's	4 / 16	25%
1960's	4 / 9	45%
1970's	8 / 11	73%
1980' and 1990's	5 / 13	38%

The chronological trend tends to be a distribution similar to the case of the entire sample. The motif of Aschenputtel's chores generally appears in between a third and a half of the books in any time period, with a markedly higher occurrence during the 70's.

Role of the Mother

This motif has implications for considering the source of the magic, of Aschenputtel's guardian angel. Students typically attribute the source of the magic to either the tree on the mother's grave, the birds, or her mother's spirit. The role of the mother in the text is to advise Aschenputtel to, 'be good and say your prayers; God will help you, and I shall look down on you from heaven and be with you.' Whereupon she dies.

Analysis of the books reveals that she is shown only on her deathbed in five of the seven books where she is shown alive. In one (Chretien, 1985) she is shown in the cast of characters. In only one (Bernadette, 1977) is she shown sharing a positive experience with Aschenputtel, sitting together in a meadow.

The mother's presence, as represented by her grave, is illustrated in twenty-eight books. In five of the seven books with a living mother, her grave is also illustrated so that the mother or her grave are present in 50% of the books (29/58). Since the portrayal of the mother is on her deathbed in five of the seven books where she is shown alive, the norm is clearly to portray the role of the mother as being deceased.

The motif of the mother, or her grave, is chronologically distributed throughout the sample:

Pre-war	45%
1940's	43%
1950's and 1960's	44%
1970's	64%
1980's and 1990's	54%

The chronological distribution is similar to the overall case. The presence of the mother or the grave are illustrated approximately half the time, with a slightly greater occurrence in the books of the 1970's, 1980's and 1990's than in the earlier books.

Role of the Birds

This motif also has implications for considering the source of Aschenputtel's magic as the birds may be her guardian angels. They are prominently illustrated in 81% of the books (47/58). The birds, animal helpers, are shown helping Aschenputtel pick the lentils out of the ashes, at the grave when she is receiving the dress and slippers, near the grave reciting rhymes to warn the prince that he is riding off with the wrong girl, and in the final scene where the prince and Aschenputtel ride off together past her mother's grave. The birds are also shown in other scenes where their presence is less crucial.

Their appearance in the four analyzed scenes is distributed:

Separating the lentils from the ashes	- 41/58 books,
	- 41/41 scenes illustrated,
At the presentation of the dress	- 19/24 scenes illustrated,
Warning the prince	- 6/6 scenes illustrated,
Prince and Aschenputtel riding off	- 16/24 scenes illustrated.

The birds are featured in one of the key scenes in eighteen of the twenty-eight books with three or fewer illustrations. The eleven books that do not include one of the major motifs with the birds are ones that contain three or fewer illustrations. The birds are featured prominently in all of the single volume tales.

Dress Scene - Presence of Birds, Tree and Grave

In considering the source of Aschenputtel's magic and the relative importance of the mother's spirit and the animal helpers, two scenes were chosen which inevitably included combinations of the birds, tree and grave. One is the presentation of the dress so that Aschenputtel can attend the celebration, the other is the closing scene.

The dress scene specifies all three motifs in the text. Aschenputtel 'went to her mother's grave,' pleaded in verse 'under the hazel tree,' and the bird 'tossed down a gold and silver dress and slippers embroidered with silk and silver.' This scene was illustrated in 24/59 (41%) of the books. (The Baron-Raa/Heise edition, 1953, had different versions of the scene by both illustrators.)

The relative presence of birds, tree and grave is:

Birds only,	1
Grave only,	0
Tree only,	2
Birds and Tree,	8
Birds and Grave,	1
Tree and Grave,	2
Birds, Tree and Grave	10

The three individual motifs occur in the twenty-four illustrated scenes as follows:

Birds	20	83%
Trees	22	92%
Grave	13	54%

While the most common presentation for the dress scene is to show all three symbols (10/24), illustrations with just the birds and tree follow a close second (8/24). Thus, birds or the tree are present in 80% to 90% of the illustrations while the grave is shown less frequently, 54% of the time.

The one book which does not show the tree or the grave in the dress scene (Chretien, 1985) may show the birds as a vestigial or borrowed motif, a concept which will be discussed. The two editions (Weber, 1942. Hogrogian, 1981) showing only a tree in the dress scene may support a similarly infrequent hypothesis of the children, that the source of the magic is neither the mother's spirit nor the animal-helpers but the gift

from the father. The second most common version of the scene, just birds and the tree without the grave, eight of twenty-four cases, could support the same interpretation.

However it is not clear, nor is there any reason why it ought to be clear, whether the tree represents the mother's spirit since it grows over her grave, the father's thoughtfulness since it was his gift, or Aschenputtel's own expectancy since she waters it with her tears. That range of possibilities is a strength of the scene. The illustrators do not tell the reader what to think, the illustrations are rich in allusion. Different readers of the illustration will make different meaning of it based on a combination of the text, whatever else the illustrator has chosen to illustrate, and the viewer/reader's own experiences.

Closing Scene- Presence of Birds and Grave

The closing scene chosen for comparison with the dress scene is that of Aschenputtel and the prince riding off together either just before or just after their wedding. This scene was chosen as it inevitably contained allusions to either or both of the mother's spirit, the grave, or the animal-helpers, the birds. The two other most frequent closing scenes were the wedding, which would logically preclude showing the grave, and the punishment which, since it was inflicted by the birds, almost required their presence.

The distribution of the bird and grave motifs throughout the sixteen illustrations of the chosen closing scene is (overleaf):

Birds only,	13
Grave only,	0
Birds and Grave shown,	3

While the mother's presence is strongly alluded to in the crucial dress scene by either the trees, 90% of the time, or her grave, 54% of the time, it is significantly less so in the closing scenes. Two of three possible closing scenes, the wedding and the punishment, preclude the grave altogether. The one scene which does not, riding off together, includes the grave only 19% of the time.

The change in the relative portrayal of the presence of Aschenputtel's mother's spirit may have implications for the concept of growth and new beginnings. Aschenputtel has passed through her adolescent period of expectancy combining both independence, her solitary servitude, and dependence on her friends, the birds, and her mother. She has arrived on the threshold of her new life as an adult.

Role of the Father

Aschenputtel's father has a recurring, if ineffectual, role in the text. Initially, he provides the hazel twig that Aschenputtel plants on her mother's grave. He is mentioned twice again, each time after the prince follows Aschenputtel home and then loses her in her yard. Each time the prince confers with the father he wonders if the mystery girl could be Aschenputtel. He then takes an axe and breaks into her hiding place from which she has already fled. The father is never shown, in any of the books analyzed, chopping the door to the dovecote or the pear tree. He is

illustrated in connection with the twig motif, conferring with the prince, and at the slipper test. (figure 5) While all three scenes are specified in the text, the father's presence is only mentioned in the first two.

The distribution for each variation of the motif is:

Twig motif	6
Conferring with prince	5
Slipper test	7

The father appears in 21% of the books (12/57) and is equally likely to be illustrated in any of the three scenes. In only three books (Svend Otto S, 1978; Bakai, 1991; Füzesi, 1991) is the father shown in all three scenes.

There is a definite chronological pattern evident in the illustrations of the father. He appears in:

5 books between 1904 and 1949,
0 books in the 1950's, and 1960's,
4 books in the 1970's,
0 books in the 1980's , and
all 3 books in the 1990's.

During each period of appearance the father appears in each of the three scenes. There is one illustrated allusion (Mauser-Lichtl, 1959) to the father during the twenty-two year dearth of appearances, 1950 - 1972, in a painting overlooking Aschenputtel during the slipper test. (figure 5) It is interesting to speculate if the fact that the father is shown faceless is

Figure 5 - Roles of the Father



Munzer, (1904). Incredulous, minor figure in background.



Mauser-Lichtl (1959). Ironic portrait may signify absence.



Svend Otto S (1978). Angry with stepsister's deception.



Archipowa (1990). Obviously concerned about Aschenputtel. Shown bringing gifts.

any sort of ironic comment on his limited role in either the Grimms' text, or in illustrated editions in particular.

Flight from the Celebration

The flight scene was one of the two scenes analyzed by Schwarcz (1982) and its presence was a requirement for a book being chosen. A related motif is whether or not Aschenputtel is shown hiding after her flight. There are two possibilities - after the first evening she hides in a dovecote, after the second in a pear tree. Another related motif is whether tar is shown on the steps during her third flight from the celebrations. The presence of the tar is a visible representation of the prince's calculating efforts to marry the mystery girl as it is deliberately spread there to catch her slipper.

The relative representation of each motif is:

Flight	29
Hiding	10
Tar on steps	8

The tar on the steps motif is evenly distributed from 1904 -1976 although it is not shown in any books from the 1800's and not again since 1976. The Romanian (Rusz, 1976) edition most explicitly illustrates the prince's scheming as he is shown conspiring with his page who holds the bucket of black pitch.

The hiding motif first appears in 1965 (Klemke) and is fairly evenly distributed thereafter, four times in the 1960's, three in the 1970's, none

in the 1980's, but three again in the 1990's.

The flight motif is the most widely illustrated of the three appearing in 50% of the books analyzed (29/58) and it is evenly distributed from 1843 to date.

Slipper Test

This is one motif that Grimms' Aschenputtel shares in common with Perrault's Cinderella. It is the second motif analyzed by Schwarcz that was a requirement for a book being included in his study. It is only illustrated in 40% of the books analyzed in this study (23/58), and it is evenly distributed throughout all periods of the sample.

Mutilation / Punishment

Mutilation and punishment are two, of many, motifs that differentiate the Grimms' version from Perrault's. Mutilation refers to the attempts of the stepsisters to fit the golden slipper. The first sister cuts off her toe to make the slipper fit, the second sister cuts off her heel. (figure 6) In both cases the deception is exposed by the birds on the mother's grave who warn the prince as he rides off with the wrong girl.

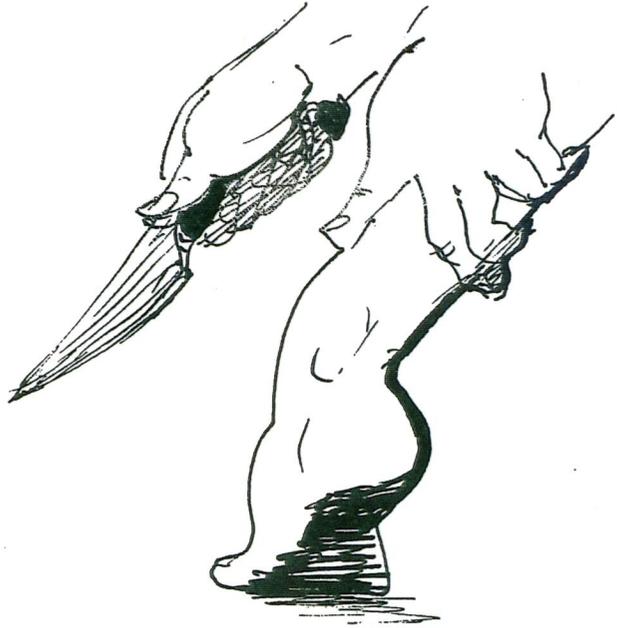
Mutilation is illustrated in 24% of the books (14/58). In exactly half of those cases it is illustrated in conjunction with the slipper test, in the other seven cases it is illustrated in lieu of the slipper test.

Punishment refers to the fate of the stepsisters at Aschenputtel's wedding. The birds peck out their eyes 'so both sisters were punished with blindness to the end of their days for being so wicked and false.'

Figure 6 - Allusions to Mutilation



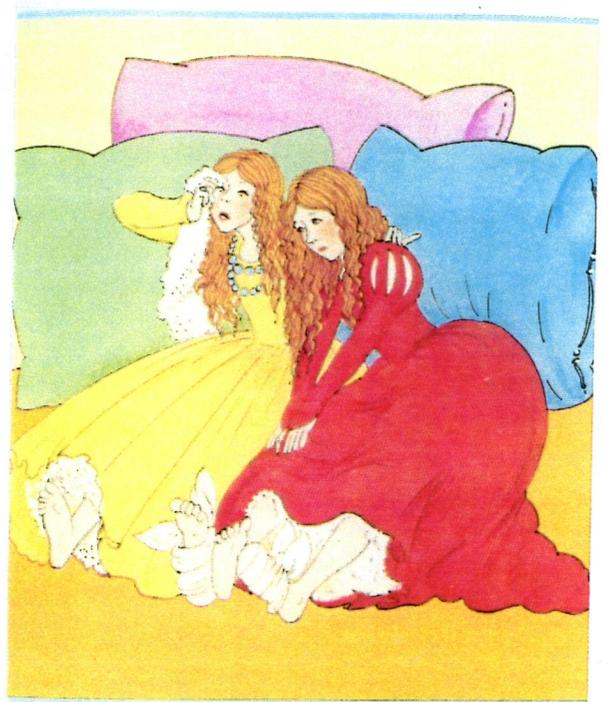
Munzer (1904). Stains on stepsisters' heel and toe.



Hegenbarth (1969).



Bernadette (1977). Trail of blood in snow.



Bakai (1991). Bandaged feet.

Punishment is illustrated in 12% of the books (7/58).

The motifs are grouped together as they not only differentiate the tale from the Perrault version but because they do so in a particular way, by introducing an element of physical violence completely at odds with the Perrault tale. Both motifs are shown in two books, therefore one or the other of these explicitly violent motifs is illustrated in 33% of the books (19/58).

Both motifs follow similar chronological patterns of appearance. Mutilation is depicted four times between 1904 and 1949, not again until 1969 and then ten times until 1991. Punishment is shown four times between 1941 and 1953, not again until 1978 and then three times until 1985. Both motifs, then, disappear for at least twenty years, essentially during the 1950's and 1960's.

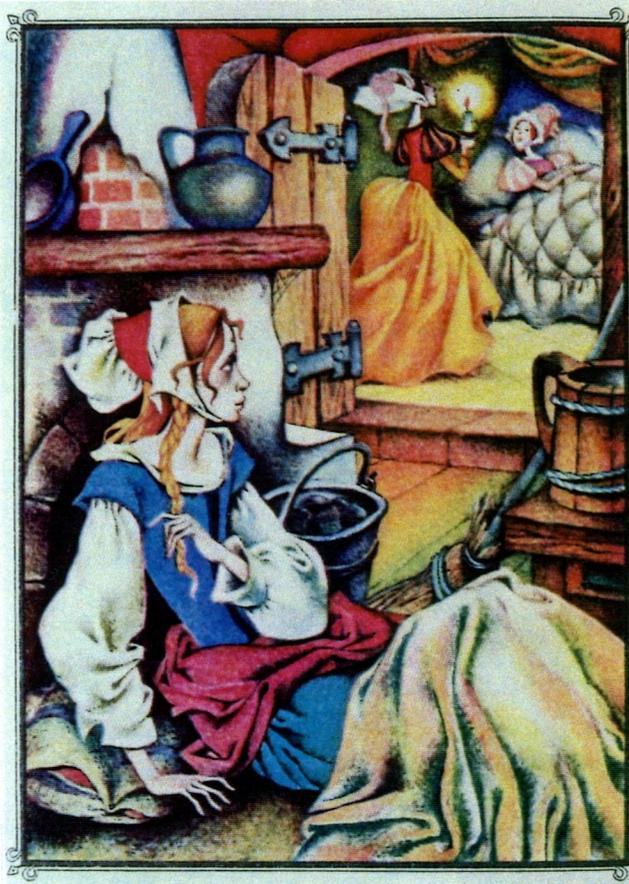
Sleeping by the Hearth

Aschenputtel had 'no bed to sleep in but had to lie *in* the ashes by the hearth,' thus she was given her name 'because she always looked dusty and dirty.' The range of allusions in the illustrations seems to be to either to show Aschenputtel sleeping by a hearth, to show her sleeping near ashes, or to show her sleeping in dusty and dirty conditions. (figure 7)

The occurrence of those three versions of the motif throughout the sample is:

Hearth	15
Ashes	3
Dusty and dirty conditions	5

Figure 7 - Sleeping by the Hearth



Rusz (1976). Typically clean Aschenputtel in a spotless kitchen.



Hegenbarth (1969). Allusion to ashes (Ash-bin?)



Klein (1967). Symbols - bats, rats, cats, and spider - allude to dusty and dirty conditions.

Two books (Svend Otto S, 1978; Munzer, 1904) illustrate all three associations explicitly as described in the text. One book (Hegenbarth, 1969) seems to draw allusions to ashes and to being dusty and dirty. The allusions, individually or in combination, in the illustrations of Aschenputtel sleeping have been drawn in 31% of the books (18/58).

Allusions to the hearth do not usually show her sleeping on it. In fact, the norm of the hearth-only allusions, 10/13, is to show a rather clean Aschenputtel in a spotless kitchen. Only Munzer (1904), Gongalov (1967) and Okas (1973) portray a rustic, earthy kitchen that might well be dusty and dirty.

The three potentially dusty and dirty hearth-only illustrations can be grouped with the two scenes that explicitly include all three textual motifs of the hearth, ashes, and dusty and dirty conditions, as being visual motifs derived from the text. Visual motifs not derived from the text fall into the two previously identified categories: visual motifs not specified in the text, and those manifestly at odds with the text.

The three representations not specified in the text, Klemke (1965), Klein (1967) and Hegenbarth (1969) are also the three most creative interpretations in the sample. That they are the most creative might almost be expected by the definition of this category; they are neither constrained by being shown precisely as described in the text, nor are they visual 'conventions.' Klemke has a bedraggled Aschenputtel sleeping on straw (illus. pg. 147), and Hegenbarth has an outrageously exhausted Aschenputtel sprawled in, and out of, an ash-bin. (figure 7) Klein has a relatively clean Aschenputtel sleeping in an apparently clean kitchen but surrounded by traditional symbols of evil, darkness, and, presumably, filth: spiders, bats, cats and rats. (figure 7)

The clean Aschenputtel in a spotless kitchen with a symbolic hearth would be the visual representations manifestly at odds with the text. Such illustrations remove from the scene the explicit source of Aschenputtel's name and, by implication, some degree of her degradation at her stepsisters' hands.

Organized this second way the motifs are distributed:

Motifs derived from the text.

A) Dusty and dirty hearth scenes. 5/18

Motifs not derived from the text.

B) Type 1 - Original presentations. 3/18

C) Type 2 - At odds with the text. 10/18

Thus 28% of the scenes are explicit representations of the text and 72% are not.

The allusions can be regarded a third way. If categories A and C are grouped together as visual motifs derived from the text in one case, and illustrators' conventions in the second, then conventional portrayals, whether textually accurate or not, are shown 83% of the time and original portrayals 17% of the time.

Fourthly, and finally, categories A and B might be grouped together as having textual fidelity, the former to the text's explicit wording, the latter to Aschenputtel's explicit condition. In this case 44% of the illustrations are faithful to the latent meaning of the text and 56% are not.

However the representations are categorized, and the last one is the most encouraging, the norm, or at least the majority of the cases, is still that the portrayal of Aschenputtel sleeping by the hearth is of a clean girl

in a spotless kitchen, a condition manifestly at odds with the text.

Page

The presence of a page was not on the original motif analysis instrument as there is no page in the text. In any event, a page was illustrated in only 5% of the texts (3/58), which may or may not be sufficient to define his presence as a motif - a recognizable component of a story, or illustration, present in similar stories, or illustrations.

The motif of the page was included, and retained, since it is very likely a borrowed motif from other versions of the Cinderella tales. A gentleman of the court has a role of some consequence in Perrault's tale for example, searching out the lady who fits the glass slipper.

In the Aschenputtel tales a page, when present, is also involved with the prince and the slipper by finding either the slipper or its owner, Aschenputtel. The most well-developed role for the page is in the Rusz (1976) edition in which he and the prince are shown to be co-conspirators in spreading the tar on the steps to capture the slipper.

Cat

The presence of a cat, as with that of a page, is not part of the text. The cat motif may be illustrated to provide Aschenputtel with a friend since, when illustrated, it is consistently shown as a pet. In some cases it is illustrated appearing startled by the birds who pick the lentils from the ashes, in one case (Mauser-Lichtl, 1959), it is shown incongruously oblivious to the birds, and in other cases it is shown as a companion curled

up with Aschenputtel in the scenes where she is sleeping.

The pet cat motif appears in 16% of the books (9/58). It appears in the earliest book in the sample (Reimer, 1825), again in 1959 and then seven times between 1972 and 1991.

Age of Aschenputtel

The apparent age range of Aschenputtel has been a preteen child (7-12 years), a young teen, teen, older teen, young adult, and a mature adult. (figure 8) In some cases the distinctions have been difficult to determine consequently some illustrations have been categorized as borderline preteen/young teen or older teen/young adult.

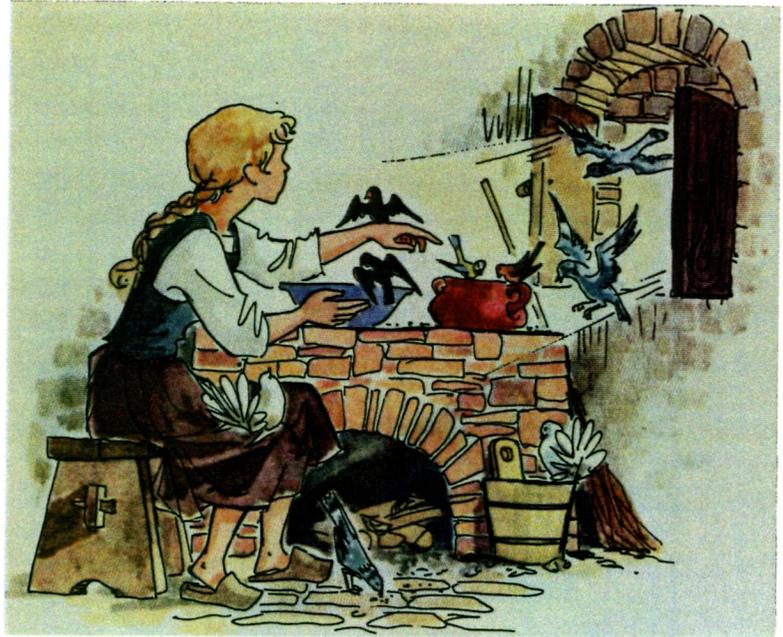
Assessing Aschenputtel's age was complicated by another motif, that of the child-woman. In only a few cases was the representation of a childish face on a mature body incongruous (Heise, 1953; Klein, 1967; Rusjan, 1967; Füzési, 1991) but it was a tendency. For the most part the incongruities were less noticeable, or at least more plausible, as with the nipped-in waist of Klemke's (1965) preteen Aschenputtel. (illus. pg. 146) The child-women were classified, on the strength of their faces and expressions, as young teens.

In fifty-eight books there are fifty-nine distinguishable ages for Aschenputtel. One book (Baron-Raa/Heise, 1953) was illustrated by two separate illustrators with clearly different representations of Aschenputtel, another (Bernadette, 1977) clearly showed her aging, and a third (Hegenbarth, 1969) was indeterminate.

Figure 8 - Age Range for Aschenputtel



Child (Thalman, 1983)



Young Teen (Mannhart, 1958)



Young Adult (Okas, 1973)



A s c h e n p u t t e l

Adult (Ritzmann, 1948)

The distribution of ages for Aschenputtel is:

Child (preteen)	8
Child/Young Teen	4
Young Teen	8
Teen	26
Older Teen/Young Adult	5
Young Adult	6
Adult	2

Organized into broader groups, the child and young teen representations could be considered together as being generally young, a teen group could include all those designated as either young teen or teen, and a woman category could include the older teen, young adult and adult categories.

Young (child & young teen)	20
Teen (young teen & teen)	35
Woman (older teen & adult)	13

Either organization clearly shows that the norm for the visual motif of Aschenputtel's age is to represent her as a teenager with a greater probability of being younger than older.

Chronologically, Aschenputtel is represented as a young woman all of the time in the samples from the 1800's (4/4). There was a full range of representations to the 1940's with the first appearance of a preteen in 1946 (Schott). The 1950's to date are predominantly teens in 30/42 books

with the greatest concentration of preteens in the 1960's, 3/9, and the 1970's, 4/11. The 1980's and 1990's were solidly teen representations with only 2/13 preteens and no adult representations. The trend would seem to have been from representing Aschenputtel as a young woman in the 1800's, to a greater range in the 1940's with an approximately one third proportion of preteens in the 1960's and 1970's, settling into a more limited range of teens in the 1980's and 1990's with no adult representations.

The assessment of Aschenputtel's age was always based on her appearance at home for, in virtually every case where she was represented both at home and at the king's celebration, she was represented as older at the celebration.

Hair

No account of Aschenputtel's hair is given in the text but it has been illustrated as short, long, straight, curly, tied up, let loose, well-combed, unkempt and various colours. So has the stepsisters' hair. A direct comparison of all possible combinations would provide more detail than would be relevant to the general purpose of these analyses, ascertaining norms and ranges. Therefore Aschenputtel and her stepsisters' hair was analyzed for the specific detail of colour and for the more general one of similarity.

The hair colour distribution figures that follow are occurrences out of the 58 books. The percentage figures are a percentage of the identifiable cases. That is, as some illustrations are in black and white, Aschenputtel's hair colour is only identifiable in 46 cases. For the same reason, and

because the stepsisters are not illustrated in every book, and because in some cases both sisters' hair is the same and in other cases the sisters are different from one another, the size of the sample for the stepsisters is 24 cases. The distribution of hair colour is:

Aschenputtel:	Blond	37	80%
	Light Brown	3	6%
	Dark/Black	6	13%
	Red	0	
Stepsisters:	Blond	10	42%
	Dark	5	21%
	Red	9	38%

Aschenputtel's hair is straight in 95% of the identifiable cases (35/37). It was also analyzed for being neat or loose. Neat was taken to include well-combed straight hair and hair that was plaited, ponytailed, tied up, or tied in a scarf. Loose hair was taken to include uncombed and unkempt hair as well as hair that had previously been groomed but which was shown becoming unkempt, typically from strenuous work.

Aschenputtel's hair is illustrated as:

Neat	22	42%
Loose or disheveled	30	58%

Only two illustrators, Ruzs (1976) and Bernadette (1977), illustrated her hair as both well-groomed and disheveled at various times. (Once again, all motif analyses are of Aschenputtel's time of industrious waiting,

and exclude her dressing for, and attending, the king's celebration. As that time is a time of transformation it would skew the analysis of her appearance, clothing, and grooming just as it would have skewed the analysis of her age.)

Aschenputtel and her stepsisters' hair is taken to be similar in appearance if three of four attributes: colour, length, style, and grooming are close. That is, colour is considered close if one girl is dark blond and one is a light brunette. The style is considered close if both have straight hair but one girl's comes to the nape of her neck and the other's comes to her shoulders.

By considering Aschenputtel and her stepsisters to have similar hair if only three of four attributes are close allows for anomalous determinations of similar appearance in cases such as Nast (1973) where Aschenputtel is a brunette, one stepsister is blond and the other has dark hair. Given that the hair, and appearance, of all three girls is in all other respects similar it is reasonable to assume that the hair colour is intended to differentiate the girls without prejudice. . That is, the appearance of their hair does not clearly divide Aschenputtel and her stepsisters into two distinct groups.

The stepsisters' hair, in comparison to Aschenputtel's, is shown to be:

Similar in appearance	16/28	57%
Different	12/28	43%

The case of the stepsisters' hair colour has been recorded but is now compared as being the same as, or different from, Aschenputtel's.

Same colour	12/28	43%
Different	16/28	57%

Of the twelve cases where the stepsisters' hair is the same colour as Aschenputtel's, in three cases they all have dark hair. (Ciuha, 1954. Grabianski, 1962. Rusjan, 1967) Of the sixteen cases where the stepsisters' hair is a different colour from Aschenputtel's, in three cases at least one of the stepsisters' hair is blond while Aschenputtel's is not. (Baron-Raa, 1953; Nast, 1973; Bernadette, 1977)

The norm is definitely to illustrate Aschenputtel's hair as straight, 95% of the time, and blond, 80% of the time. There is also a tendency to illustrate her hair as either loose and uncombed, or becoming disheveled from her chores, 58% of the time. The case of the stepsisters' hair is less pronounced but the tendency is towards portraying their hair as similar to Aschenputtel's 57% of the time, and to portraying at least one of the stepsisters as blond 42% of the time, or red-haired, 38% of the time.

General Appearance - Aschenputtel

In discussing the routine portrayal of Cinderella/Aschenputtel, Schwarcz (1982) noted that she was often almost artificial in appearance, colourful and clean with tidy clothes made of good material 'except for a very neat token patch.' The motifs of a clean Aschenputtel with well-groomed hair working in a spotless kitchen are at odds with textual

assertions of hard and dirty work. The books were analyzed for the general motif of her overall appearance, and for the more specific one of the token patch, in those scenes where she is shown to be working at her chores.

General appearance refers to Aschenputtel's condition, not to the specific clothing that she wears. The norm is to show her and her clothing as clean, and her clothing is generally neat and pressed. Subtle allusions to the effects of her work are illustrations where she remains neat and clean, but her clothing is rumpled, ragged about the edges, loose or ill-fitting. A book is recorded as showing Aschenputtel as dirty, or her clothing as rumpled, even if she is only illustrated that way in one scene.

Aschenputtel working at her chores is illustrated:

Generally clean	
Clean, neat and pressed	23
Clean, neat, but rumpled or ragged	6
Somewhat soiled	
Rumpled	5
Dirty (clothes, hands or face)	5
Rumpled and dirty	3

Aschenputtel's general appearance, the condition of her hands, face and clothing, is generally clean in 69% of the scenes, and somewhat soiled in the other 31%. If the otherwise clean, but rumpled, portrayals are included with the soiled, the ratio is still clean 55% of the time to soiled 45% of the time. Only three books (Gongalov, 1967; Ruzs, 1976; Archipowa, 1990) show a soiled Aschenputtel in soiled clothes.

The norm is a clean and neat Aschenputtel, a condition at odds with her tasks, both as specified in the text and as illustrated, not a girl 'tired out with work.'

Another specific motif associated with Aschenputtel's appearance is that of patched clothing. The motif of a patch is illustrated in 33% of the books (19/58). For the most part the patches merit Schwarcz's dismissal as 'token.' There is generally only one patch, and that is frequently attached to an otherwise immaculate dress or apron. In one case even a bedspread (Bakai, 1991). The label 'token' has not been attached to the motif 'patch' however, because there are cases where it has been illustrated in a way that appears legitimate, especially Pieck (1959) where even the patches have holes. That ability to breathe new life into disinspired clichés is the subject of a section in this chapter on stock postures, effective postures and credible conventions.

Another specific motif associated with Aschenputtel's appearance, identified by Schwarcz, is her being barefoot. This is the case in 17% of the books in this study (10/58).

Comparative Appearance - Stepsisters

Conventional wisdom, that is, of the researcher's elementary school students, has it that Cinderella/Aschenputtel has two ugly stepsisters. That perception is clearly at odds with the explicit text which describes their faces as lily white. It may be a metaphorical allusion to their nature - in this case 'ugly' equals 'bad' - but it is, in any event, expressed as a visual motif. In comparing the portrayal of the stepsisters with that of Aschenputtel, three attributes were considered: general physical

appearance, clothing, and hair. Hair has already been discussed and seen to be similar to Aschenputtel's more than half of the time.

Clothing is also a fairly specific way of denoting similarity or difference, although the distinctions tend not to be exaggerated. Having already noted that Aschenputtel is usually illustrated as neat, clean and pressed, the difference from her stepsisters is that she tends to be wearing a markedly simpler dress, although generally of good fit. Aschenputtel's clothing, as compared to her stepsisters', appears:

Similar	3	15%
Different	20	87%

The three similar appearances occur earlier in the sample, 1825, 1942, and 1953 and two of those (Reimer, 1825; Baron-Raa, 1953) show Aschenputtel and her stepsisters as being dressed in quite fine clothes, presentations at odds with both debasement and benign neglect.

Of the twenty books where the stepsisters are shown to wear finer clothes than Aschenputtel, five show the stepsisters as caricatured exaggerations. The caricatures appear earlier and later in the sample and, although caricatured presentation of clothing is an infrequent motif, it is one of the motifs that disappears during the 1950's and 1960's.

In comparing the physical appearance of Aschenputtel and her stepsisters, they are taken as similar if they appear to be of a similar age and size, and if the stepsisters faces are not obviously intended to be unattractive. The latter point assumes, as is the case, that Aschenputtel is never portrayed as physically unattractive. Determining if their faces are similar or dissimilar can be a fine distinction for many illustrators such as

Gongalov (1967, illus. pg. 151), clearly differentiate Aschenputtel from her stepsisters. In his case the stepsister have more pointed, harsher, features. While they lack the angelic roundness of Aschenputtel's features, and their expression denotes meanness of spirit, they are not unattractive and so, together with being of similar age and size, they are recorded as having a similar physical appearance.

The stepsisters that are illustrated as different from Aschenputtel may be shown as larger, older, taller or heavier. There are no cases in which they appear smaller, younger, shorter, or more slender. They are also shown as caricatures seven times, once in 1942 and then six times from 1970 to date. The physical appearance of the stepsisters, in comparison with Aschenputtel, is shown as:

Similar	12	39%
Different	19	61%

The chronological distribution shows that the tendency to portray the stepsisters as physically different from Aschenputtel is greatest earlier and later in the sample:

	Different	Similar
1904 - 1949	4	1
1953 - 1978	2	16
1981 - 1991	6	2

In summary, the stepsisters' hair has been shown to be illustrated as similar to Aschenputtel's more than half, 57%, of the time. Their physical

appearance is illustrated as different from Aschenputtel's more than half, 61%, of the time. Those two physical attributes somewhat balance out, the one tending towards similarity and the other towards difference. The most marked indication of similarity or difference in the appearance of Aschenputtel and her stepsisters is that of their clothes, which are shown to be markedly different 87% of the time.

The attribute of hair colour appears to have an even chronological distribution. The attribute of physical portrayal appears to have a cyclic distribution with early 1900's and current 1980/1990's favoring the portrayal of the stepsisters as physically different from Aschenputtel. The motif of portraying the stepsisters' clothing as finer than Aschenputtel's has supplanted the possibility of their clothing being similar, there being no such cases since 1953 in this sample.

Home

The third aspect of the incongruous portrayal of Aschenputtel working at her chores, after neat, clean clothing and having her hair well-combed, is that she is working in a spotless kitchen. That motif was also analyzed in this sample. Home, therefore, refers to the rooms in which she is working at her chores. They are illustrated as spotless and clean in twenty-eight of the twenty-nine books in which the scenes are illustrated. One floor (Gillar, 1949, illus. pg. 124) is so shiny there are reflections in it. Two of the twenty-eight books make allusions to dirt, Klein (1967) with a spider web, bats and rats, and Lore (1972) with a single fly. Only one book (Pieck, 1959) shows Aschenputtel in a room that is visibly deteriorating. Unlike the others, it is not a kitchen or a hallway but a cellar.

It is not clear if this is a motif manifestly at odds with the text, since the conditions in which Aschenputtel works are unspecified. The consistency of this portrayal, though, is clearly a visual convention, a non text-based motif, precisely because those conditions are unspecified and since it is reasonable to assume that out of twenty-nine illustrations of a person cleaning, some of those illustrations might show a room that actually needs cleaning.

Style

The concern with the appearance of the rooms where Aschenputtel works is with specific setting and style. A related concern is with a more general aspect of setting and style: Do the tales tend to inhabit a world that invokes fairyland more than a feeling of realism? Most of the books could be grouped into five general categories.

- 1) Fairytale. The illustrations in these books evoke a sense of storybook, an appearance similar to that associated with the type of mass-market picture books typically found in supermarkets. Attributes of the illustrations include strong, clear outlines, one-dimensional figures generally devoid of shading, and single-tone colours likewise devoid of shading.

This category also includes the sub-group fairytale (cartoon) in which the characters are more doll-like. The style is reminiscent of Disney or Geissel.

- 2) Fairyland. The illustrations in these books feature more delicate lines and colour with a greater likelihood of tonal range and shading. Overall, these books have an ephemeral quality

reminiscent of the style of Kate Greenaway.

- 3) Fantasy. The illustrations in these books are stylized representations clearly intended to be unrealistic but are neither cartoons nor cute. They have an otherworldly quality approaching the surrealistic.
- 4) Abstract. The illustrations in these books tend to be less sharply defined than the other categories', books that invite, perhaps, more interpretation by the viewer/reader.
- 5) Realistic. The illustrations in these books are shown as if they might be real people in real settings. This category was subdivided. Realistic-common are illustrations where Aschenputtel and her setting might be those of the archetype 'everyman' of folklore. Realistic-fine are illustrations where Aschenputtel lives and works in the home of the very well off, possibly even aristocracy. Realistic-modern are the illustrations that look as if Aschenputtel might have been a contemporary of the viewer/reader.

The designations, and representative illustrations, are found in the photo-bibliography.

Only five books defied inclusion in either these categories or with any other books in the study. Three of those five defy categorization because the style of their illustrations overlaps categories. The other two each feature unique styles. The three illustrators whose books overlap categories include Gongalov (1967) who combines realistic people in fairytale type backgrounds. Bernadette (1977) uses a similar combination, and makes unique use of scale. Her illustrations are overwhelming,

Aschenputtel and all around her are surrounded by destiny, by latent expectancy. Chretien (1985) combines a fairytale style with qualities of graphic design and tonal shading more commonly associated with commercial art than, at present, with book illustration. The fourth of the five books features stark black and white illustrations that appear to be woodcuts. The style, scenes, and overwhelming use of black in Wingen's (1963) woodcuts create a sense of awesome forces at work. The last of the five, Elsässer's (1978), is an ethereal, mystic study in colour, shading, tone and suggestion with no clear lines.

For this analysis there are considered to be fifty-nine books, since the cover and contents of the Baron-Raa/Heise (1953) edition were by different illustrators working in diametrically opposed styles, the former's work is classified realistic-common and the latter's fairytale (cartoon). The cover of their book is a three-page cut-away montage so that both illustrators have illustrated, differently, very many of the same scenes. The distribution for fifty-four versions that could be categorized is:

Fairytale	10
Fairytale (cartoon)	10
Fairyland	8
Fantasy	6
Abstract	4
Realistic-common	11
Realistic-fine	4
Realistic-modern	1

In considering the question of whether the portrayal evokes a sense of fairyland or realism it is necessary to acknowledge that there may well be other possibilities. Those designated abstract and at least two of the books that are unclassified (Gongalov, 1967; Bernadette, 1977) require more of the viewer/reader than such straightforward classification. There are six such books in the sample and they are grouped together in a third category, abstract/ambiguous. Fairyland, fairytale and fantasy portrayals occur in thirty-four of the books, thirty-seven when we include Wingen (1963), Elsässer (1978) and Chretien (1985) from the uncategorized books. The clearly realistic portrayals occur in sixteen of the books. Organized into these broader categories the motifs of style occur, in rank order:

Evocative of Fairyland	63%
Realistic	27%
Abstract/ambiguous	10%

Analysis of style motifs revealed four chronological trends.

- 1) Realistic portrayals are the case in all five of the earliest books in the collection, 1825 - 1904.
- 2) The cartoon type of fairytale presentation first occurs, in this sample, in 1937 and at least once in each decade thereafter.
- 3) Abstract and fantasy are more recent categories. Abstract occurs only between 1962 and 1970. Fantasy first occurs in 1965 and then five more times until 1984.
- 4) There are no straightforward realistic portrayals between 1959 and 1978. While they are evenly distributed throughout the

rest of the sample, and they are the second most common portrayal overall, they essentially disappear for nineteen years during the 1960's and 1970's.

The results of the analysis of style reveal that the norm is to illustrate Aschenputtel, a folktale, as a fairytale more than half, 63%, of the time. This is consistent with Schwarcz's (1982) concern that 'the problem lies in the fact that hackneyed illustrations proliferate and flood the market... Neither from an aesthetic nor psychological point of view is there any sense in the banal renderings of fairy tales accompanied by trite pictures.'

The range, however, of styles is encouraging for it is indicative of the resistance of the folktale to sublimation by clichéd visual motifs. The introduction of new styles, abstract, fantasy, and graphic design, indicate the willingness of illustrators to bring new ideas to bear on the conventions of folktale illustration. The return of dormant interpretations, such as the realistic portrayal, is indicative of the resilience of the tale's relevance. It remains a tale of relevance to the lives of real folk, aspects of which the viewer/reader can empathize with not just because the illustrations are of real people, but because of the shared universality of human experience. The folktale has the substance to support multiple interpretations, it has not become just a trite diversion.

Expressions - Aschenputtel

The concept of visual motifs was initially inspired by Schwarcz's (1982) observation that Cinderella/Aschenputtel's expressions tended to

be stereotyped and that standard postures were used to invoke stock responses. The books in this study were analyzed for the occurrence and range of illustrated expressions, both facial and body-language, to ascertain if the relative portrayal would differentiate Aschenputtel from Perrault's altogether more submissive protagonist (Bettleheim, 1975). The range of expressions are also noted, demonstrating, as is the case with aspects of style, that they exhibit the diversity appropriate to including this motif in a comparative folklore study of illustrations.

Aschenputtel is illustrated in all fifty-eight books and, with only two exceptions (Hegenbarth, 1969; Elsässer, 1978), there was the opportunity to illustrate emotional involvement with some event in her life. Such emotional involvement, excluding the stereotypical stock postures, occurs in 43% of the books. The twenty-five books exhibiting some emotional involvement are grouped into four categories. Some books indicate a range of emotions from pain to pleasure, other are expressive but without that range. Some books are categorized as minimal. The minimal category is further subdivided into minimal-one and minimal-slight. The minimal-one books are characterized by stock postures or a general absence of expression, with only one or two examples of emotional involvement. The minimal-slight books have more illustrations of expressions, but they are all slight, a bit pleased, a little disappointed, somewhat sad. Categorized thus, the indications of Aschenputtel's emotional involvement occur:

Range of expressions	3
Some expressive illustrations	7
Minimal-one	3
Minimal-slight	12

Since these illustrations represent only 43% of the illustrated books, the norm is to represent Aschenputtel as expressionless, consistent with Schwarcz's findings for Perrault's Cinderella. Even amongst the books that do depict expressions the case is predominantly minimal indication of any emotional involvement with Aschenputtel's life.

Only 17% of the books (10/58) are clearly evocative of emotional involvement. The noteworthy books include four from the 'Some expressive illustrations' category. Two feature perpetually cheerful protagonists, an indication of resilience completely at odds with the norm for the illustrations in this study (Sedej, 1957; Klemke, 1965). Two others are featured in the Notable Illustrations section of chapter five, Tenggren (1923) because of remarkable posture and expressive hands, and Postma (1987) because of realistic awe and posture on receiving the dress.

Other noteworthy books are the three from the 'Range of expressions' category. Munzer's (1904) Aschenputtel appears cowed, sad, supplicating, pleased and frightened. Gongalov's (1967) appears incredulous, sad, exhausted, and pleased. Füzési's (1991) is shown gleeful and alarmed.

Expressions - Stepsisters

The stepsisters' emotional involvement with Aschenputtel is more evident in the illustrations than Aschenputtel's for, even though the stepsisters are only illustrated in thirty-one of the books, expressions are clearly indicated in twenty-five books. Decisions not to illustrate the stepsisters could be tantamount to choosing to downplay their emotional involvement in the story. Nevertheless, the overwhelming impression on viewing all fifty-eight books is that Aschenputtel is only emotionally

engaged 43% of the time, whereas the stepsisters are usually illustrated as emotionally involved, 81% of the time (25/31), when they do appear.

The specific expressions noted are being recorded under the appropriate categories. The largest category, mean-spirited, has the recorded expressions subdivided into three groups. The distribution of the types of the stepsisters' emotional involvement with Aschenputtel is:

None	6
Generally pleasant	1
Mild neglect	4
<i>curious, askance, amused, indifferent, oblivious</i>	
Mean-spirited	20
Superiority (16)	
<i>scorn, mockery, contempt, disgust, smug, haughty, dismissive, demanding, critical, dissatisfied</i>	
Malicious intent (9)	
<i>conspiratorial amusement, pleasure in ordering Aschenputtel about, taunting, officious, ridicule, torment, provoking, vicious, gloating</i>	
Anger (2)	
<i>fury, hostility</i>	

When the stepsisters are illustrated, the norm is definitely to show them as mean-spirited. Noteworthy exceptions are Sedej (1957) where they are always pleasant except at the slipper test, and three of the books categorized as 'mild neglect', Rusz (1976), Bernadette (1977) and

Archipowa (1990), for resisting the stereotypical portrayal. Rusz's stepsisters are portrayed as vacuous and, in an interesting reversal of conventional illustrated emotional involvement, are clearly the object of Aschenputtel's contempt.

SECTION 2 - STOCK POSTURES / EFFECTIVE POSTURES / CREDIBLE CONVENTIONS

Stock posture is the term this thesis advocates for depictions of stereotyped postures intended to invoke stock responses. A posture is stereotyped when it has become not only a standard, but hackneyed. Defining a posture thus, in a thesis of this nature, is a matter of degree. After all, the whole idea of a motif is that it is identifiable and recognizable.

A stock response is a superficial but expected reaction to a trite illustration. The viewer/reader cannot be expected to have the same emotional empathy, involvement, as with a character that demonstrates their own involvement with what is, after all, their story. Bland, trite, or hackneyed illustrations contribute to bland viewing/reading experiences.

Three stock postures have been selected to demonstrate the norm and to be contrasted with outstanding examples that transcend the hackneyed attributes. The first is 'working hard' (figure 9) which is characterized by a lack of expression and downcast eyes. Both Nast and Wallenta have illustrated Aschenputtel with her head bent from the admittedly legitimate weight of the water buckets she is carrying. The concern is not that bending under the weight of her work is inaccurate,

Figure 9
Stock Postures - 'Working Hard'



Bernhard Nast (1973)



Emanuela Wallenta (1979)



Livia Rusz (1976)

Effective Postures



Ivan Gongalov (1967)

rather that it is a convention and one that precludes showing any facial expressions.

Rusz and Gongalov's depictions could, equally as legitimately, have shown Aschenputtel with her head bent down looking at her work, but did not. Instead, they chose to show Aschenputtel looking at her tormentors, who are part of the full scene in all four illustrations. Gongalov's Aschenputtel has stopped in her work, open-mouthed, with a deflated expression of surprise. She would be neither deflated, nor surprised, if she did not hold some hope for more just conditions. Her spirit is not yet broken.

Rusz's Aschenputtel is tight-lipped and resentful. Resentment also springs from a sense of injustice and is indicative of anger. Rusz's and Gongalov's Aschenputtels are in a different frame of mind from one another, but the reader has some sense of their frame of mind. The reader has no indication of what is in the mind of Nast's and Wallenta's Aschenputtel and so falls back on more superficial, stock, responses - "Oh, they're working so hard."

A second stock posture is that of 'suffering.' (figure 10) Lore's Aschenputtel demonstrates the use of a single, stock, tear, implausibly large and physically inaccurate. A tear of such magnitude could not lie so far over on the cheek in such defiance of gravity. It is incongruous and unconvincing, a pathetic embellishment.

Gongalov's Aschenputtel demonstrates a credible posture. While there is no facial expression her body language is clear. It is too stiff for exhaustion, the tenseness is of a body racked with crying, in the pain of suffering.

Figure 10 - Stock Posture - 'Suffering'

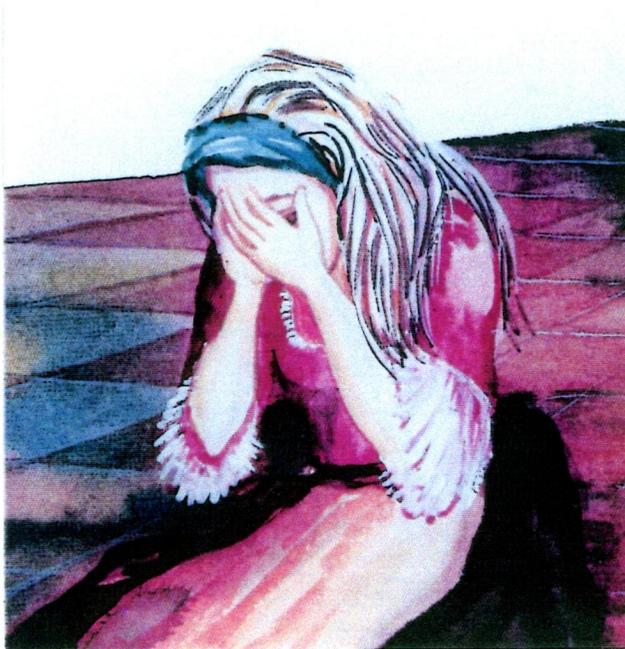


Stock Tear (Lore, 1972)

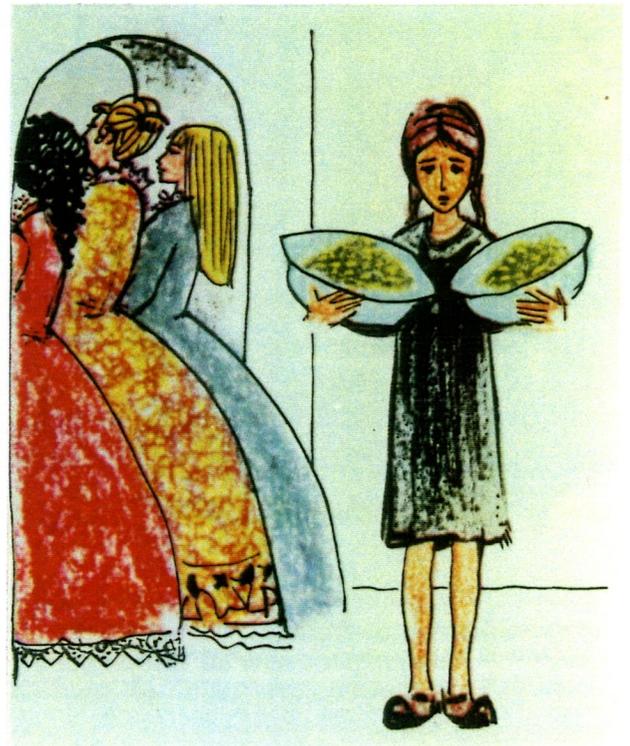


Credible Posture (Gongalov, 1967)

Figure 11 - Stock Posture - 'Disappointment'



Visual Hyperbole (Hellman, 1986)



Credible posture (Nast, 1973)

A third stock posture is of 'disappointment.' (figure 11) Both Hellman's and Nast's Aschenputtels have just learned that in spite of completing the task of separating the lentils from the ashes, they will not be allowed to go to the king's celebration. Taken out of context, as it is in this figure, Hellman's portrayal of dejection, collapsed on the floor with her hands over her face, is credible. In context, however, it is typical of the visual hyperbole of expression, the exaggerated body language, in her work. In the context of the complete book it has become hackneyed and not credible.

Nast, also given to a general lack of expression, has produced in this scene a credible posture and expression. Aschenputtel has been literally 'left holding', if not the bag then at least the lentils. Her perplexed "Oh" is indicative of surprise and the erosion of faith. She has been disappointed and it is easier to empathize with her feelings than with the melodramatic convolutions of Hellman's protagonist.

Just as emotions can be suggested through stock postures or more convincing, credible, portrayals, the same is true of other motifs. The token patch on Aschenputtel's clothing is the norm, there is typically only one and it is attached to an otherwise immaculate dress or apron. Pieck's (1959, illus pg. 207) patches are credible. They are illustrated on bedraggled, frayed clothing draped over a girl as worn out as her garments. The patches are not decorations, in fact even some of the patches have holes.

Another motif illustrated with credibility is the presentation of the dress scene. Postma's (1987, illus. pg. 161) portrayal of awe and disbelief are evocative of a girl opening a gift that she did not expect, the full implications of which have not yet registered. There are allusions and

subtlety in the posture and expression, as well as in the colouring and content of the illustration. Gongalov's (1967, illus pg. 151) Aschenputtel knows exactly what she has received. Her hands are together, perhaps in an effort to suppress the desire to reach out and seize the dress, perhaps clasped as if in answer to a prayer. In either case, the interpretations are credible and consistent with the excitement in Aschenputtel's face.

Postma and Gongalov's Aschenputtels have very different reactions to the dress. Rusz and Gongalov's Aschenputtel are shown to have different reactions to their chores. That diversity of interpretation is one of the values in a study of comparative folklore illustrations. Exposure to diversity encourages thoughtful interpretation, in the same way that exposure to stereotyped portrayals encourages superficial, stock, responses.

SECTION 3 - TRENDS

Studying the case of specific motifs, the norm, the range, and notable examples, can be a foundation for a comparative folklore illustration study. Analyzing the case of several motifs could enable such a comparison to have more depth. Attributes of a specific motif that might seem inconsequential when considered within the narrow confines of that one motif could be of more consequence by being indicative of broader trends or patterns, or could be more clearly understood within the larger context.

This section draws together some aspects of the motifs already discussed into examples of the sort of trends that would enhance a comparative folklore illustration study.

Chronological Trends

The motif analyses reveal four chronological patterns of portrayal: motifs that are shifting and evolving, the norm is not what it once was; motifs that appear, disappear, and then reappear again with some predictability; dormant motifs that are not currently being illustrated; and newer motifs, motifs that seem to have first appeared at some identifiable point.

Shifting Norms

The four following motifs clearly exemplify cases where the norms are not now what they once were.

The age of Aschenputtel has shifted from a nineteenth century norm of being portrayed as an adult, in all five of the books between 1825 and 1904. By 1946 there is a full range of ages depicted from preteen to adult. The furthest swing is during the 1960's and 1970's when the preteen representation of Aschenputtel reached its greatest proportion at one third of the cases. The 1980's and 1990's shifted back somewhat with fewer preteens, but the norm has solidified around portrayal of Aschenputtel as a teen, there being no representations of her as an adult during that time.

Two other shifting norms are in the portrayal of Aschenputtel working at her chores and of the presence of her mother. Illustrations of Aschenputtel performing chores appear at a rate of between 25% and 38% in all periods except the 1970's when the frequency is 73%. The relative

portrayal of the mother, or her grave, also shifts, although less remarkably, during the 1970's. Prior to that the mother is represented at rates of around 42%. In the 1970's the representation increases to 64% and remains over 50% to date.

The portrayal of Aschenputtel's flight from the celebration has also shifted. The flight itself is steadily portrayed in all periods from 1825 to date. The depiction of the tar and, by extension, the prince's complicity in setting up the slipper test, appear between 1904 and 1976. Depictions of Aschenputtel hiding, in the dovecote and the pear tree, first appear in 1965 and then regularly thereafter.

These shifts are open to many interpretations. One interpretation for the apparent decreased portrayal of the tar and the increased portrayal of the hiding is that there may be a shift in emphasis from external forces over which Aschenputtel has no control, to illustrating scenes in which she is demonstrating self-determination. That is, of course, conjecture, but it is the sort of conjecture most likely to be resolved by a discussion of specific motifs in the context of broader trends.

Cyclic Portrayals

The cycles of five motifs that are featured in this section vary. They all share one common attribute, however, they each disappear for a period of twenty years, in four of the five cases during the 1950's and 1960's. The reason, or reasons, for so many motifs disappearing during essentially the same time period are beyond the scope of this study. It is unlikely, however, that they are coincidental.

- a) The presence of the father occurs five times between 1904 and 1949, disappears during the 1950's and 1960's, occurs four times during the 1970's, disappears again during the 1980's, and reappears three times in the 1990's.
- b) The portrayal of the stepsisters mutilating their feet occurs four times between 1904 and 1949, disappears for twenty years, essentially during the 1950's and 1960's, then reappears ten times from 1969 to 1991.
- c) The portrayal of the stepsisters' punishment occurs four times between 1941 and 1953, disappears for twenty-five years, essentially during the 1950's, 1960's and 1970's, then reappears three times between 1978 and 1985.
- d) The probability of the stepsisters being illustrated as looking different from Aschenputtel was the norm between 1904 and 1949 at 4:1, and again between 1981 and 1991 at 3:1. For a twenty-five year period in between, 1953 to 1978, the probability was dramatically reversed with the likelihood of Aschenputtel and her stepsisters being illustrated as similar in appearance at 8:1.
- e) One of the styles of illustration, realistic, occurred throughout the sample with a nineteen year hiatus overlapping the same period when the four other motifs became dormant, in this case 1959 to 1978.

Dormant Motifs

A motif is considered to be dormant if it has not been illustrated for at least twenty years. A motif is considered dormant, rather than dead, because it may well be going through a cyclic pattern and is, at present, in a stage of non-representation. Furthermore, a motif might reappear at any time. The cat, for example, appears in 1825 and then again in 1959, a gap of 134 years and twenty-three books in this sample. Aschenputtel is not portrayed as an adult in any books after 1973, although in one book (Bernadette, 1977) she ages from a preteen to a young adult. Aschenputtel is not portrayed in clothing similar to that worn by her stepsisters in any books after 1953.

Newer Motifs

Newer motifs are those that first appeared at some identifiable time. The caution is repeated about generalizing from this study. The findings of this thesis form a legitimate basis for comparison with other samples, but it cannot be assumed that the results will automatically, or even necessarily, transfer. The previously mentioned cat motif, for example, appears seven times between 1972 and 1991. Had only two books (Reimer, 1825; Mauser-Lichtl, 1959) not been included in this sample, then the cat motif would have been recorded as a new motif first appearing in 1959. The motifs that follow may have been illustrated in earlier editions of Aschenputtel that are not part of this sample. They are presented in order of occurrence.

- a) The cartoon style first appears in 1937 and then at least once each decade thereafter.
- b) The caricature portrayal of the stepsisters first appears in 1942, then seven times between 1970 and 1984.
- c) Aschenputtel is first portrayed as a preteen child in 1946.
- d) The abstract style, which may have become a dormant motif, first appears in 1962 then three more times until 1970.
- e) The fantasy style first appears in 1965 and then five more times until 1984.
- f) Aschenputtel is first shown hiding, after her flight from the king's celebration, in 1965.

Borrowed and Vestigial Motifs

The Opies (1974) used the term vestigial to describe aspects of a story, superfluous to the plot, retained from some earlier version but without relevance to the present account of the tale. Jameson (1932, reprinted in Dundes, 1982) described a similar phenomenon. Illustrated motifs not demonstrably a part of the story might fall into a similar category, that is motifs unintentionally borrowed from another tale or motifs borrowed to no apparent purpose. On the other hand, the motifs could be deliberately borrowed with one of two intentions. They could be intended to draw an analogy to another tale, or to aspects of another tale, a concept not unlike that of stock postures. They could also be included as a deliberate enrichment of the visual portrayal of the tale.

The motif of the prince's page demonstrates the difficulty of classifying a motif where the classification is a matter of intent and interpretation. Three illustrators may have included a page because his inclusion was thought to add to the veracity of the story. The page may have been included as a deliberate allusion to Perrault's tale, or because it was an error of association. In only the third case could the motif be considered vestigial. It is more likely, since whenever the page is illustrated he is included to some purpose, that his presence is an example of a borrowed motif, but only the illustrator knows for certain.

Accornero's (1982) fairy in the hearth is included to no apparent purpose and is clearly derived from Perrault. It is likely, therefore, a vestigial motif.

A scene in one of the Cap o' Rushes tales (Bettina, 1959) appears to contain a vestigial motif. Cap o' Rushes is shown dancing with the young master while three women watch. The women are dressed in plain clothes, are grouped together and are huddled just behind Cap o' Rushes and the young master. While not openly hostile, they are not pleased and their body language, crossed arms, rigid arms, and pointing, clearly denotes resentment. Their presence, in short, is entirely consistent with the sort of portrayal one would expect of the stepmother and stepsister in Aschenputtel or Cinderella. In Cap o' Rushes, however, the cook and kitchen servants are not analogous to the stepmother and stepsisters, at least not in the sense portrayed. They are not abusive of Cap o' Rushes, not jealous when she is revealed, and do not attempt to keep her from attending the dance. In fact, they repeatedly encourage her to attend, and share their experiences with her as if they were close friends. The portrayal of three annoyed onlookers watching the protagonist dance

would appear to be a vestigial motif included to no purpose and, in fact, at odds with the text.

Chretien's (1985) *Aschenputtel* is an explicit exercise in borrowed motifs and is exquisitely executed. In his preface Bruno De La Salle, the reteller, states 'the versions that we offer to you have been assembled from a variety of tales collected throughout our history.' *Aschenputtel* is shown receiving her dress from the tree, but she receives a glass, rather than golden, slipper and there is a pumpkin at the base of the tree. There isn't a page in the book that is not rich in allusions to other versions of the tale. Those borrowed motifs are identified in the chapter five section, key books.

Borrowed motifs arise from the fact that folktales are living literature, they evolve as storytellers combine elements in ways that are meaningful for their audience. The presence of illustrated motifs borrowed from other tales, either intentionally or as vestigial motifs, is a further attribute that this study of comparative folklore illustrations shares with a study of folklore motifs, lending further credence to the concept of visual motifs.

Clichés / Integral Motifs

This section arises out of an interest in ascertaining if there is one motif more often associated with *Aschenputtel* than any other. The idea is a bit of a conceit, after all the only motifs that can be tabulated are the motifs that were part of the analysis. Different researchers would likely analyze the books for different motifs, and all motifs associated with

Aschenputtel's time at the king's celebration were deliberately excluded to begin with. But the concept of clichés as opposed to integral motifs raises an interesting distinction, that of fidelity to the text.

Only one book (Sedej, 1957) was cited for portraying the stepsisters as always pleasant in their relationship with Aschenputtel. While the illustrator can be commended for breaking with tradition, the portrayal is completely at odds with the text which attributes to the stepsisters deliberate, continuous torment of Aschenputtel. Other illustrators cannot be accused of clichéd representation of mean stepsisters when that condition is integral to both the explicit wording of the text and the latent condition of Aschenputtel's servitude. They could be accused of clichéd representation if the way in which they portrayed that meanness was stereotyped.

It is more likely that a visual motif could be considered clichéd if it were a motif not derived from the text such as constant washing of the floor, an illustrators' convention.

A rank ordering of the motifs analyzed (table 1) reveals that the most integral visual motif in the illustrations of Aschenputtel is portrayal of the animal-helper birds, at 81%. The second most frequently occurring motif, at 71%, is the specific scene of the birds assisting Aschenputtel to separate the lentils from the ashes, the task that was set for her in order to attend the king's celebration. The motifs of the birds are inarguably integral to the tale, especially as they occupy the top two positions, and are appropriate motifs to be considered integral as they are derived from the text and differentiate the Grimms' tale from Perrault's.

Table 1 - Rank Ordering of Motifs Analyzed from Aschenputtel Tales

<u>Motif</u>	<u>Occurrence</u>	<u>Frequency</u>
Birds	47	81%
Birds, assisting Aschenputtel with her tasks	41	71%
0 Hair (Aschenputtel) - blond	37	64%
0 Style - evocative of Fairyland	37	64%
0 Age - teen	35	60%
0 Hair (Aschenputtel) - straight	35	60%
0 Aschenputtel - shows no emotions ...	33	57%
0 Hair (Aschenputtel) - disheveled	30	52%
Flight	29	50%
+ Appearance (Aschenputtel) - neat and clean	29	50%
Mother's grave	28	48%
+ Home - spotless	28	48%
0 Aschenputtel - shows some emotions	25	43%
0 Stepsisters - show some emotions	25	43%
Servitude	24	41%
Dress scene	24	41%
Slipper test	23	40%
0 Hair (Aschenputtel) - neat	22	23%
Servitude - tasks specified in text ...	21	36%
0 Age - young	20	34%
0 Clothing (Stepsisters) - different from Aschenputtel's	20	34%
Birds - dress scene	19	33%
0 Physical appearance (Stepsisters) - different from Aschenputtel	19	33%
Birds - closing scene	16	28%
Closing - Riding off together	16	28%
0 Hair (Stepsisters) - similar to Aschenputtel's	16	28%
Hair (Stepsisters) - different colour from Aschenputtel's	16	28%
0 Style - realistic	16	28%
Sleeping by the hearth	15	26%
Mutilation (stepsisters' heels)	14	24%
+ Sleeping - at odds with the text	13	22%
0 Age - mature	13	22%
Appearance (Aschenputtel) - somewhat soiled	13	22%
0 Servitude - tasks not specified in the text	12	21%
Father (appears at all)	12	21%
0 Hair (Stepsisters) - different from Aschenputtel's	12	21%
0 Hair (Stepsisters) - similar colour to Aschenputtel's	12	21%

Table 1 (continued)

<u>Motif</u>	<u>Occurrence</u>	<u>Frequency</u>
0 Physical appearance (stepsisters) - similar to Aschenputtel	12	21%
Flight - hiding	10	17%
0 Cat	9	16%
Flight - tar on steps	8	14%
Mother - shown alive	7	12%
0 Father - at slipper test	7	12%
Punishment - stepsisters' eyes	7	12%
Birds - warning prince	6	10%
Father - twig	6	10%
0 Hair (Aschenputtel) - dark/black	6	10%
0 Style - abstract/ambiguous	6	10%
0 Stepsisters - show no emotions	6	10%
Father - conferring with prince	5	9%
0 Page	3	5%
0 Hair (Aschenputtel) - light brown	3	5%
+ Clothing (stepsisters) - similar to Aschenputtel's	3	5%
Father - chopping Aschenputtel's hiding place	0	0%

0 = Visual conventions, motifs not derived from the text.

+ = Motifs manifestly at odds with the text.

Occurrence = The number of books, out of 58, which include the visual motif.

Frequency = The occurrence figure, expressed as a percentage of the sample.

The third most frequent motif is also the most highly ranked motif that is not derived from the text and, therefore, the most clichéd. Aschenputtel's blond hair, at 64%, is the highest of the six motifs in the top ten that are concerned with her appearance.

One of the four motifs explicitly at odds with the text made it into the ten most frequently occurring motifs. At 50%, and tied for ninth spot, was the portrayal of Aschenputtel as neat and clean.

SECTION 4 - CATSKIN / CAP O' RUSHES

Catskin and Cap o' Rushes, British tales in the Cinderella cycle, share with Aschenputtel a time of servitude, induced through no fault of the protagonists' own, a series of dances, marriage to a wealthy young man and a return to their former stature. They differ from Aschenputtel in several respects including a general absence of magic; they are each, in some significant way, the agents of their own destiny. The two stories bear some similarity to one another. Both girls conceal themselves out of fear their aristocratic heritage may motivate villainy. They both take work as a cook's helper, dance at the young Lord's ball three times in their own finery, and flee his advances three times.

The Catskin and Cap o' Rushes stories differ from one another in important ways. Catskin flees home, asks to attend the ball, is beaten by the cook, and defies her anyway. Cap o' Rushes is banished from home, is in no way abused, feigns disinterest in the ball for fear her heritage will be found out, but sneaks off anyway. Catskin is happy to marry the young lord but his parents will not allow it because of her stature as a scullery-

maid. Cap o' Rushes is not interested in the young lord but is eventually won over by the sincerity of his despair. Both tales are resolved, post-wedding, by a return of the father.

Given the similarities and differences, and since the Catskin and Cap o' Rushes tales were included for comparative purposes, their motifs will be considered together where they are, in fact, similar, and will be considered independently where they differ. In the discussion of each motif, its case will be analyzed and then the results will be compared to the results of related motifs from the Aschenputtel analysis. The sample consisted of six Cap o' Rushes and four Catskin tales for a total sample of ten. Seven of the books contained only one illustration, the other three contained no more than four. There were no single tale picture books for either tale.

Age and Appearance

The seven depictions for which an age can be determined are all teens or young women. There are none of the young teen or preteen portrayals found in Aschenputtel, nor is the child-woman phenomenon found in these tales. The protagonists' bodies are proportionate and their faces look like the sort of faces one would find on an older teen or young adult. In one Catskin (Batten, 1898) she is not illustrated. One other Catskin (Gill, 1968) and one Cap o' Rushes (Gill, 1968) are too indistinct to make out their age.

A combination of no disproportionate child-women, and no really young protagonists, leaves the overall impression that Catskin and Cap o' Rushes are typically shown as being taller than Aschenputtel.

The distribution of apparent height for Catskin / Cap o' Rushes is:

Not shown or indistinct	2
Average (5'4" - 5'6")	3
Average to tall	3
Tall (5'10" or more)	2

Garments

Like Aschenputtel, Catskin and Cap o' Rushes' names are derived from their conditions and are, as well, indicative of another literary motif, that of lost name. 'Catskin' and 'cap o' rushes' describe the garments they wear to conceal their fine clothes and, as with Aschenputtel's gray dress, they tend to be formless garments. There are no illustrations manifestly at odds with the text, no neat, pressed dresses with a token bouquet of grass, or fur trim. The distribution of garment types is:

Not shown or indistinct	3
Formless, sack-like	4
Some shape, dress-like	2
Stylish	1

The one stylish representation (Rackham, 1918) shows Catskin wearing a fur cap and the skins draped like a wrap.

Expressions

The opportunity to illustrate emotional involvement is dependant on the scenes illustrated. The scene of Cap o' Rushes leaving home after being banished is illustrated in five of the six books. She is shown as unhappy, resigned, or in isolation overwhelmed by reeds in the foreground in four of the six books. In only one (Batten, 1898) is her expression neutral.

Bettina (1959) subsequently shows a happy Cap o' Rushes enjoying positive experiences: dancing, and a reunion with her father. Baynes (1960) illustrates Cap o' Rushes with an ever-present slight smile in industrious service, fleeing the dance, and in reunion with her father. Both illustrators have presented scenes which are opportunities for Cap o' Rushes. She is making the most of her manifest destiny, she does not appear to be lamenting lost (latent) expectations.

The four Catskin books contain only five illustrations of Catskin. Her face is concealed in one (Gill, 1968) where the focus is on the malevolent cook. Two of Kiddell-Monroe's (1954) illustrations also do not show her face. The only two that do show her face both portray emotions. Rackham's (1918) Catskin has an air of determined resignation. Kiddell-Monroe's third illustration is outstanding. It shows a confrontation with the cook and illustrates the lively independence and spirit of a young girl with a mind of her own.

The distribution of perceived expressions amongst Catskin and Cap o' Rushes, out of all the illustrations in which one or the other appeared, is:

Indeterminate	5
Resigned	4
Happy	6

In contrast to the portrayals of Aschenputtel, who shows emotion in only 47% of the books, Catskin and Cap o' Rushes exhibit some expression in 67% of the illustrations in which they appear (10/15). Furthermore, the expressions exhibited are happy ones more often than not.

Style

For assessments of artistic style there are taken to be twelve cases. Kiddell-Monroe's (1954) Catskin features three illustrations, each leaving a different impression. The headpiece is fantasy, and the tailpiece is fairytale. The most outstanding illustration is of a realistic Catskin defying a larger fairytale-like cook. The distribution of styles throughout the combined sample of tales is:

Indistinct (pen and ink)	1
Realistic	2
Realistic-common	4
Fairytale	4
Fantasy	1

The Catskin illustrations are realistic or realistic-common four cases out of six. The Cap o' Rushes illustrations are fairytale three cases out of six. Overall, half of the representations are realistic or realistic-common. The predominant style in the Aschenputtel samples is evocative of fairyland 63% of the time, with realistic portrayals only 27% of the time.

The greater likelihood of Catskin and Cap o' Rushes being illustrated in a realistic style, combined with the absences of the child-woman motif,

and being shown as older and taller contribute to the overall perception of the British protagonists being less doll-like and more realistic than Aschenputtel.

Role of the Father

The presence of the father is as underdeveloped in these illustrations, 20%, as in those from the Aschenputtel sample, 21%. The father is shown in only two of the Cap o' Rushes tales, both times during the final supper when he realizes that he misunderstood his daughter's expression of love, and his folly in banishing her, so long ago. The father is not illustrated in any of the four Catskin books.

Predominant Motif

Catskin and Cap o' Rushes are shown leaving home, dressed in their namesake garments, in 70% of the books (7/10). Catskin has chosen to leave home dressed in the catskins she obtained by deception. Cap o' Rushes was banished from home and stops to weave her own garment to conceal her fine clothes. In both cases, the predominant motif is indicative of the girl's name and, to some extent, their self-determination. They have each already taken a step towards changing their lot in life. This contrasts with the predominant motif in Aschenputtel, her animal helpers, the birds, at 81%. The birds are a more supernatural force for change, associated with the spirit of Aschenputtel's late mother.

Borrowed / Vestigial Motifs

The determination of a motif as borrowed, or vestigial has been shown to be partly a matter of intent - was an analogy intended? - and partly a matter of interpretation - was it included to any apparent purpose? There are three visual motifs in the Catskin / Cap o' Rushes tales, two of which are not derived from the text, recognizably a part of other tales in the Cinderella cycle. It is likely that they are either deliberately borrowed motifs, or coincidentally vestigial motifs.

The first is the three disgruntled observers of Cap o' Rushes dancing in Bettina (1959), a previously discussed allusion to the stepmother and stepsisters from both Perrault's and the Grimms' tales.

The second is the presence of the birds around Howard's (1966) Cap o' Rushes in her garment, a scene very evocative of the birds presenting Aschenputtel with her gown for the celebration.

The third is Kiddell-Monroe's final, fairytale style, illustration of Catskin and her lord riding off in an elaborate carriage. The scene is prescribed in this particular version of the text and occurs post-wedding as they set out to find Catskin's father and establish that she has the aristocratic roots so important to her in-laws. The illustration, however, is very evocative of the carriage and wedding scenes usually associated with Perrault's tale.

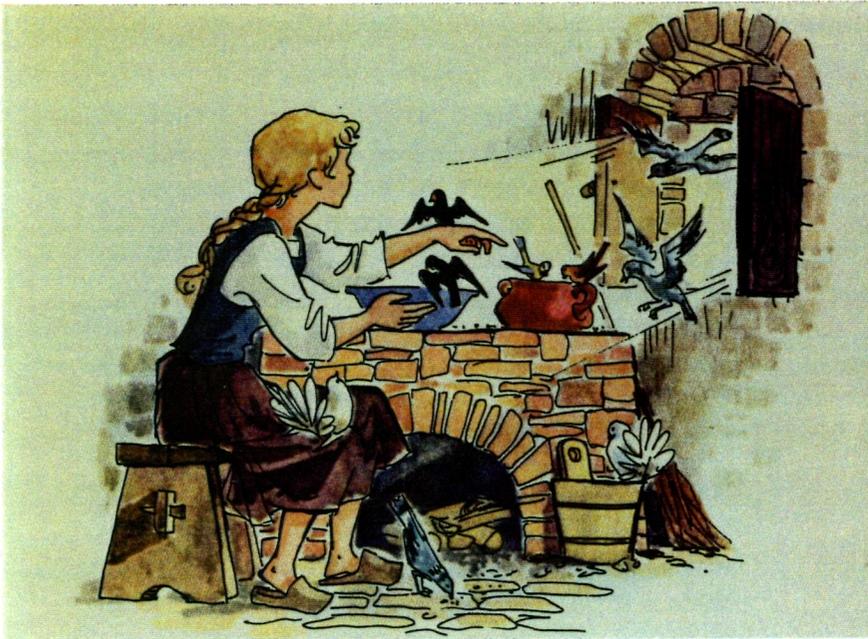
SECTION 5 - COMPOSITION AS VISUAL MOTIF

It has been shown that both the content and the style of illustrations can constitute visual motifs. The example just cited, from Kiddell-Monroe (1954), suggests that the layout and composition of a scene can also be a motif, a recognizable convention. This is clearly demonstrated in the following three examples. Figure 12 is three scenes of Aschenputtel holding a bowl that needs to have the lentils separated from the seeds. In each case she is seated on a bench, near a hearth or a stove, while birds and sunlight pour in through an open window. Each girl has blond, plaited hair. While the kitchens and relative ages of the girls are different in all three pictures, the composition is so similar as to constitute a stereotyped portrayal, a motif.

Figure 13 shows a scene from two earlier books. Both Munzer (1904) and the unknown illustrator (c.1860) show Aschenputtel cowering by a hearth, being berated by her stepmother. The relative position of Aschenputtel, lower left, and her stepmother, upper right, are the same and denote Aschenputtel's lower position in the household. Aschenputtel is surrounded by firewood, in Munzer's illustration because the stepmother is throwing it at her. The unknown illustrator's stepmother is not hurling wood, but is pointing down at Aschenputtel, a physical manifestation of 'hurling' abuse. Specific differences of content, that one picture includes the stepsisters and one does not, that one includes a staircase and the other does not, are almost irrelevant. The similar composition of both illustrations is of Aschenputtel being hounded into her place.

Figure 12

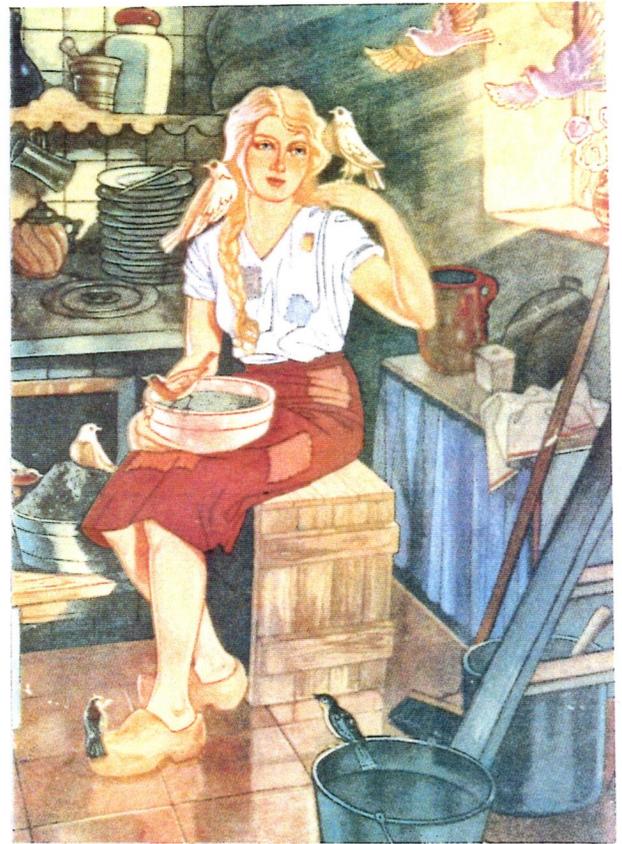
Composition Motif - 'Birds and Sunlight'



Hans and Maria Mannhart, 1958



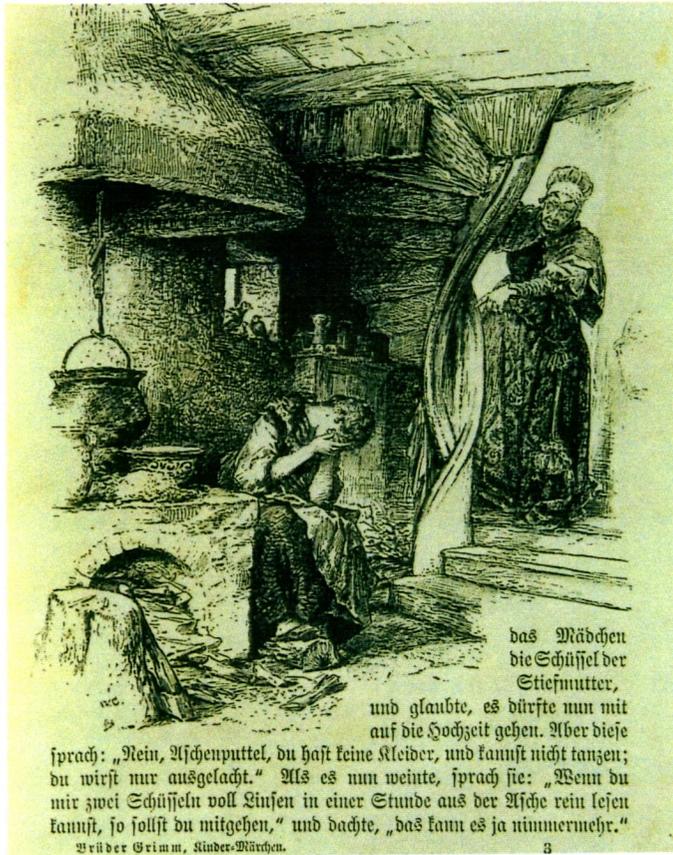
Willy Knabe, 1949



Valerian Gillar, 1949

Figure 13

Composition Motif: 'Hounded to the Hearth'



Unknown (c.1860).



Adolf Munzer (1904).

Figure 14

Composition Motif - 'Industrious Service'



Svend Otto S, 1978. Aschenputtel scrubbing her stepsisters' shoes.



Pauline Diana Baynes, 1960. Cap o' Rushes remaining behind to wash pots and pans.

The third example, figure 14, is a composition motif that crosses tales. One illustration (Svend Otto S, 1978) is of Aschenputtel scrubbing shoes, the other (Baynes, 1960) is of Cap o' Rushes scraping a bowl. In both cases the horizontal compositions show the protagonist seated at a wooden bench, hunched over her work, with raised elbows, and surrounded by the evidence of her toil. Aschenputtel is surrounded by shoes, a bucket, and brushes, Cap o' Rushes by hot water, cutlery, and dishes. In spite of the difference in specific content, the layout of each picture, the physical posture of the girl at work, and the evidence of the scope of the task are consistent with the similar intent of each illustration, to show the protagonist hard at work in the service of others.

SUMMARY - VISUAL MOTIFS IN ASCHENPUTTEL

Analysis of the visual motifs in Aschenputtel reveals that they demonstrate both the recognizable similarities and diversity of interpretations characteristic of textual motifs. Analysis also reveals chronological trends in the depiction of those motifs and that some motifs occur so consistently that they might well be considered clichéd, or integral, to the story. In determining the motifs in Aschenputtel, specific conclusions were reached with respect to various ones. Major findings in twenty-one areas are as follows.

1) The motif most frequently associated with the tale is the birds, appearing in 81% of the books. This is an appropriate motif to be considered integral as it is derived from the text and differentiates the

Grimms' tale from Perrault's.

2) The most clichéd motif, that is one not derived from the text, is Aschenputtel's blond hair, shown in 64% of the books. It is the third most frequently occurring motif.

3) Of the four motifs explicitly at odds with the text, the portrayal of Aschenputtel as neat and clean occurred most frequently in 50% of the books.

4) There are four chronological patterns of portrayal: motifs where the norms are shifting and evolving, cyclic motifs, dormant motifs, and newer motifs.

A) Shifting norms:

- i) Aschenputtel's age is an adult in all the nineteenth century books, but by 1946 there is a full range of ages depicted from preteen to adult. The furthest swing is during the 1960's and 1970's when the preteen representation of Aschenputtel reached its greatest proportion at one third of the cases. The 1980's and 1990's have fewer preteens, with the norm solidifying around the portrayal of Aschenputtel as a teen, there being no representations of her as an adult during this time.
- ii) Aschenputtel performing chores appear in between 25% and 38% of the books in all periods except the 1970's when the frequency is 73%.

- iii) The relative portrayal of the mother, or her grave, is represented at rates of around 42% up to the 1960's. In the 1970's the representation increases to 64% and remains over 50% to date.
- iv) Aschenputtel's flight from the celebration is steadily portrayed in all periods from 1825 to date, but the depiction of the tar and, by extension, the prince's complicity in setting up the slipper test, appear only between 1904 and 1976. Depictions of Aschenputtel hiding first appear in 1965 and then regularly thereafter. This may represent a shift from portraying an event over which Aschenputtel has no control, to one over which she does have control.

B) Five cyclic motifs each disappear for a period of twenty years, four of them during the 1950's and 1960's.

- i) Presence of the father which reoccurs during the 1970's, disappears again during the 1980's, and reappears in the 1990's.
- ii) The stepsisters mutilating their feet.
- iii) The stepsisters' punishment which disappears for twenty-five years, essentially during the 1950's, 1960's and 1970's, then reappears between 1978 and 1985.
- iv) Portraying the stepsisters as looking different than Aschenputtel. For the twenty-five year period 1953 to 1978, the probability was of their being illustrated as similar in appearance.
- v) One of the styles of illustration, realistic, occurred throughout

the sample with a nineteen year hiatus during the 1960's and 1970's.

- C) There are at least two dormant motifs, those which are not present during the most recent twenty years.
 - i) Aschenputtel is not portrayed as an adult in any books after 1973, although in one book (Bernadette, 1977) she ages from a preteen to a young adult.
 - ii) Aschenputtel is not portrayed in clothing similar to that worn by her stepsisters in any books after 1953.

- D) Newer motifs:
 - i) Cartoon style first appears in 1937 and then at least once each decade thereafter.
 - ii) Caricature portrayal of the stepsisters first appears in 1942, then seven times between 1970 and 1984.
 - iii) Pre-teen portrayal of Aschenputtel first occurs in 1946.
 - iv) Abstract style, which may have become a dormant motif, first appears in 1962 then three more times until 1970.
 - v) Fantasy style first appears in 1965.
 - vi) Aschenputtel hiding after her flight from the king's celebration is first shown in 1965.

5) Mutilation is illustrated in 24% of the books. In exactly half of those cases it is illustrated in conjunction with the slipper test, in the other half it is illustrated in lieu of the slipper test.

Punishment, which refers to the birds pecking out the stepsisters' eyes at Aschenputtel's wedding, is illustrated in 12% of the books.

The motifs of mutilation and punishment not only differentiate the tale from the Perrault version but they do so in a particular way, by introducing an element of physical violence completely at odds with the Perrault tale. One or the other of these explicitly violent motifs is illustrated in 33% of the books.

6) Aschenputtel sleeping by the hearth is portrayed, in the majority of cases, as a clean girl in a spotless kitchen, a condition manifestly at odds with the text.

7) Aschenputtel's appearance tends to be neat and clean, a condition at odds with her tasks, both as specified in the text and as illustrated. She is not shown as a girl 'tired out with work.'

8) The rooms in which Aschenputtel is working at her chores are inevitably illustrated as spotless and clean in twenty-eight of the twenty-nine books in which the scenes are illustrated.

9) Aschenputtel's hair is illustrated as straight, 95% of the time, and blond, 80% of the time. There is also a tendency to illustrate her hair as loose, uncombed, or becoming disheveled from her chores, 58% of the time.

10) The case of the stepsisters' hair is less pronounced but the tendency is towards portraying their hair as similar to Aschenputtel's 57% of the time, and to portraying at least one of the stepsisters as blond 42% of the time, or red-haired, 38% of the time.

11) Aschenputtel's mother, or her grave, are present in 50% of the books. Since the portrayal of the mother shows her on her deathbed in five of the seven books where she is shown alive, the norm is clearly to portray the role of the mother as being deceased.

12) The dress scene includes birds or the tree in 80% to 90% of the illustrations while the grave is shown less frequently, 54% of the time.

13) While the mother's presence is strongly alluded to in the crucial dress scene by the portrayal of her grave 54% of the time, it is significantly less so in the closing scene, only 19% of the time.

The change in the relative portrayal of the presence of Aschenputtel's mother's spirit may have implications for the concept of growth and new beginnings.

14) Aschenputtel's father appears in 21% of the books and is equally likely to be illustrated in any of three scenes: the twig motif, conferring with the prince, or at the slipper test. There are no illustrations of the father chopping down Aschenputtel's hiding places, the door to the dovecote or the pear tree.

15) Borrowed or vestigial motifs noted are the prince's page, a fairy, a glass slipper and a pumpkin, all derived from Perrault.

16) The most common style of illustration is to portray Aschenputtel, a folktale, as a fairytale more than half, 63%, of the time.

The range of styles, however, is encouragingly diverse and includes

fairytale, fairylike, realistic, abstract, and fantasy.

17) Aschenputtel's age is normally represented as teenage with a greater probability of being younger than older.

Where Aschenputtel was represented both at home and at the king's celebration she was represented, in virtually every case, as older at the celebration.

18) Clothing is the most marked indication of similarity or difference in the appearance of Aschenputtel and her stepsisters. It is shown to be significantly different 87% of the time. The stepsisters' physical appearance is illustrated as different from Aschenputtel's 61% of the time. Their hair is illustrated as similar to Aschenputtel's 57% of the time.

19) Aschenputtel's emotional involvement is normally expressionless. Even amongst the books that do depict expressions the case is predominantly minimal indication. Only 17% of the books are clearly evocative of emotional involvement.

The stepsisters are normally shown as emotionally involved 81% of the time when they do appear (25/31), and as openly mean-spirited twenty of those twenty-five times.

20) Two editions (Weber, 1942. Hogrogian, 1981) showing only a tree in the dress scene may support an infrequent hypothesis by students, that the source of the magic is neither the mother's spirit (grave) nor the animal-helpers (birds) but the gift from the father (tree). The second most common version of the scene, just birds and the tree without the grave

could support the same interpretation.

21) Aschenputtel's chores were illustrated motifs from the text two thirds of the time, and one third of the time were a visual motif that is clearly an illustrators' convention - sweeping, washing or cleaning floors, windows or walls.

In only one case (Bernadette, 1977) was there a unique portrayal of a chore, feeding fowl.

Two specified chores were not illustrated, cooking or lighting fires, although the latter was alluded to in the illustrations of her chopping or carrying firewood or carrying coal.

SUMMARY - VISUAL MOTIFS IN CATSKIN AND CAP O' RUSHES

Analysis of the visual motifs in Catskin and Cap o' Rushes was undertaken as a basis for comparison with the results of the motif analysis of Aschenputtel, partly to establish the actual case of the motifs in those tales, and partly to demonstrate that visual motifs provide a viable basis for comparison of illustrated folktales. The results, and the comparative results, of those analyses are in nine areas as follows.

1) The age of Catskin and Cap o' Rushes is always teen or young adult in the seven depictions for which an age can be determined. There are none of the young teen or preteen portrayals found in Aschenputtel, nor is the child-woman phenomenon found in these tales.

- 2) Catskin and Cap o' Rushes are typically shown as being taller than Aschenputtel.
- 3) The style of illustration is realistic or realistic-common in half of the Catskin and Cap o' Rushes tales. The predominant style in the Aschenputtel samples is evocative of fairyland 63% of the time, with realistic portrayals only 27% of the time.
- 4) The greater likelihood of Catskin and Cap o' Rushes being illustrated in a realistic style, combined with the absence of the child-woman motif, and being shown as older and taller contribute to the overall perception of the British protagonists being less doll-like and more realistic than Aschenputtel.
- 5) There are no illustrations of clothing manifestly at odds with the text, no neat, pressed dresses with a token bouquet of grass, or fur trim. The distribution of garment types is: Indistinct, formless or sack-like, 70%, some shape or style, 30%. Aschenputtel's clothing is shown as neat, clean, and pressed 55% of the time.
- 6) Some expression is shown by Catskin and Cap o' Rushes in 67% of the illustrations in which they appear, in contrast to the portrayals of Aschenputtel, who shows emotion in only 47% of the books. Furthermore, the expressions exhibited are happy ones more often than not.
- 7) The presence of the father is as underdeveloped in these illustrations, 20%, as in those from the Aschenputtel sample, 21%. The

father is shown in only two of the Cap o' Rushes tales and is not illustrated in any of the four Catskin books.

8) The predominant motif is of Catskin and Cap o' Rushes leaving home, dressed in their namesake garments, in 70% of the books (7/10). In both cases, the predominant motif is indicative of the girl's name and, to some extent, their self-determination. They each have already taken a step towards changing their lot in life. This contrasts with the predominant motif in Aschenputtel which is her animal helpers, the birds, at 81%. The birds are a more supernatural agent of change, likely associated with the spirit of Aschenputtel's late mother.

9) The borrowed or vestigial motifs noted were the three disgruntled observers of Cap o Rushes at the dance, derived from Grimm and Perrault, the birds around Cap o' Rushes garment, derived from Grimm, and the stagecoach ride in Catskin derived from Perrault.

Demonstrating that the concept of visual motifs is a viable basis for the analysis of illustrated folktales was taken to mean that it is possible, practical, and useful. The findings and discussion in this chapter demonstrate that the concept is possible, useful and, at least for researchers, practical. That the concept, instrument, and procedures developed in this thesis have practical application for use with students is the specific focus of chapter five which, together with this chapter, constitute the findings and discussion component of this thesis.

CHAPTER FIVE - KEY BOOKS AND NOTABLE ILLUSTRATIONS

INTRODUCTION

Practical classroom experience has demonstrated that children perceive the tale Cinderella to be the hybrid Disney/Perrault creation. Units developed around different tales in the Cinderella cycle have successfully developed an understanding of literary motifs, of similarities and differences which has been demonstrated in the students' ability to recognize motifs and their skill at incorporating them into their own written work.

One purpose of this study was to develop the basis for a similar, practical, study of visual motifs for use with students. Key Books have been identified that demonstrate a range of interpretations of visual motifs. The criteria for their selection is that they demonstrate the full range of the motifs identified in this study; the norms for all the motifs analyzed; and the notable exceptions to the norms. The books selected exhibit quality illustrations exemplifying the strongest aspects of the featured motifs. The intention is that, by example, the selected books would open the students' eyes to the myriad of possibilities and, not coincidentally, begin to develop an understanding, an appreciation, an awareness, and a valuing of the illustrators' contributions to the illustrated folktale. The chosen books go beyond stereotypes and caricatures to show that familiar scenes 'can be represented ever again in new ways, in pictures that generate human interest and call for the viewer's compassion' (Schwarcz, 1982, p.110).

Each book is presented with representative illustrations that demonstrate outstanding, original, or non-traditional interpretations of familiar motifs together with a short summary of the most striking features of the book. The identified qualities have been explained in detail in the discussions in chapter four.

Eleven books are identified as Key Books. Four additional illustrations are identified as Notable Illustrations, and three versions of other folktales are included for comparison. The four Notable Illustrations are not more notable than those in the Key Books, rather they are differentiated by being from anthologies which include only one or two illustrations for Aschenputtel. The Key Books and Notable Illustrations, identified by illustrator, are indicated on the reference lists and here, in chronological order.

Key Books:

Munzer	1904
Klemke	1965
Klein	1967
Rusjan	1967
Gongalov	1967
Rusz	1976
Bernadette	1977
Svend Otto S	1978
Elsässer	1978
Chretien	1985
Archipowa	1990

Notable Illustrations:

Tenggren	1923
Kaila	1980
Thalman	1983
Postma	1987

KEY BOOKS

Munzer, 1904

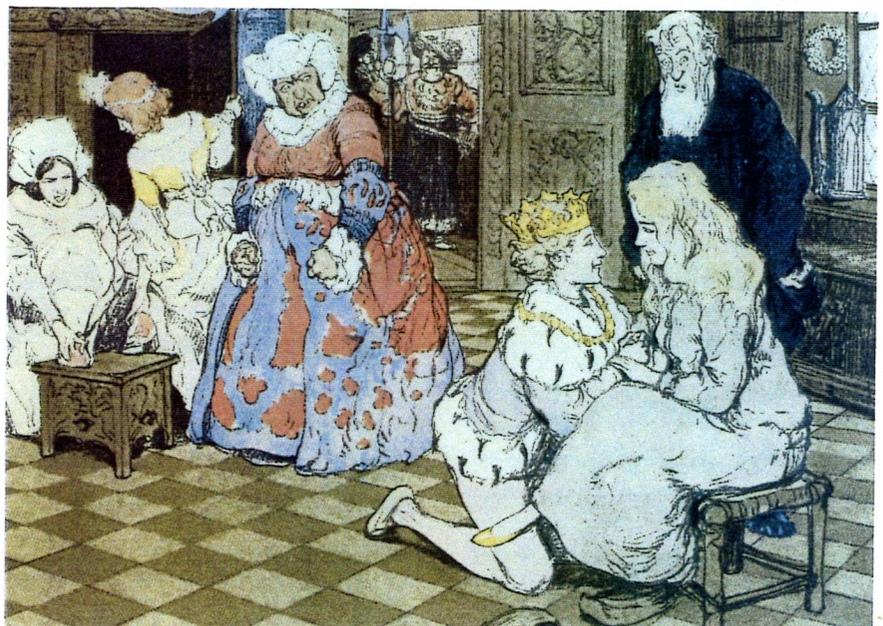
Munzer's turn of the century work includes cyclic motifs such as mutilation, and Aschenputtel's father, not present in books from the 1950's and 1960's. Her father is shown as a minor figure in the background while Aschenputtel pleads with her stepfamily which is typical of the minimal presence of the father in the tales generally. He does, however, show some emotional involvement, appearing incredulous at the slipper test.



The book is also notable for the range of Aschenputtel's own emotional involvement.

She appears cowed in the cellar, pleading with her stepsisters, pleased with the prince, and unbelieving at her own wedding.

Additional illustration on pages 131.



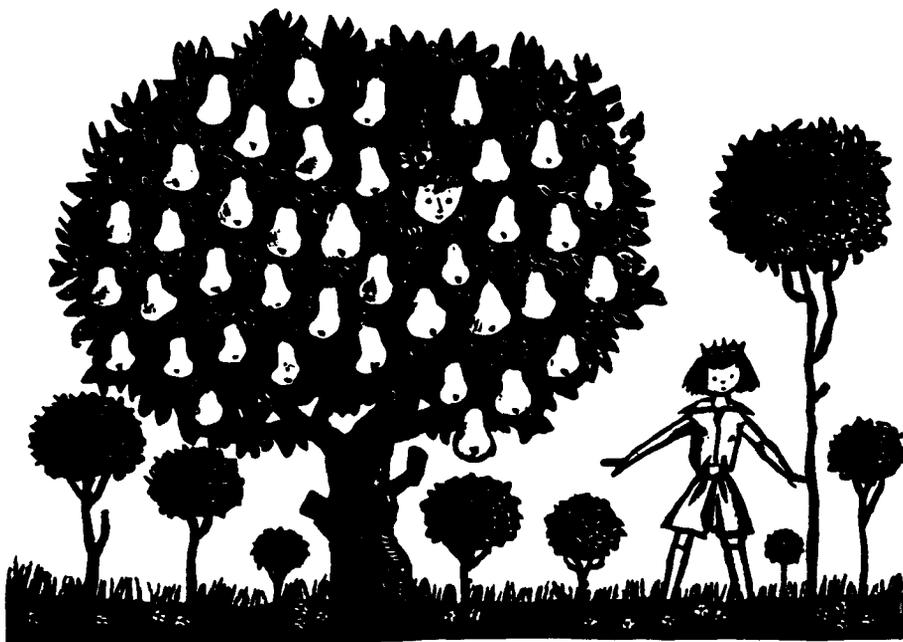
Klemke, 1965

Klemke's work features the rare portrayal of an effusively cheerful Aschenputtel. She is illustrated as a childlike protagonist, especially her face and gestures, although her nipped-in waist, and hips, are mildly indicative of the tendency towards portraying Aschenputtel as a child-woman. There is a generally childlike quality to all of the illustrations. The stepsisters engage in childish sticking out of tongues, and the prince is also portrayed as a child.

The tar on the steps scene is typical of the tendency to portray Aschenputtel as older at the celebration than during the rest of the tale.



There is a somewhat unique portrayal of Aschenputtel sleeping in dusty and dirty conditions by showing her on straw rather than by a hearth. Klemke's work combines two styles of illustration, the black and white work is suggestive of scratchboard.



Klein, 1967

Klein's Aschenputtel is shown as a child-woman, a childish face on a more mature body. Once again they are portrayed as childlike, especially their faces and hair. Klein's work makes distinctive use of gold colouring to connect Aschenputtel and the prince.

in die Schüsseln. Und ehe eine halbe Stunde herum war, waren sie schon fertig und flogen alle wieder hinaus. Da trug das Mädchen die Schüsseln zu der Stiefmutter, freute sich und glaubte, nun dürfte es mit auf die Hochzeit gehen. Aber sie sprach: „Es hilft dir alles nichts: Du kommst nicht mit, denn du hast keine Kleider und kannst nicht tanzen; wir müßten uns deiner schämen.“ Darauf kehrte sie ihm den Rücken zu und eilte mit ihren zwei stolzen Töchtern fort.

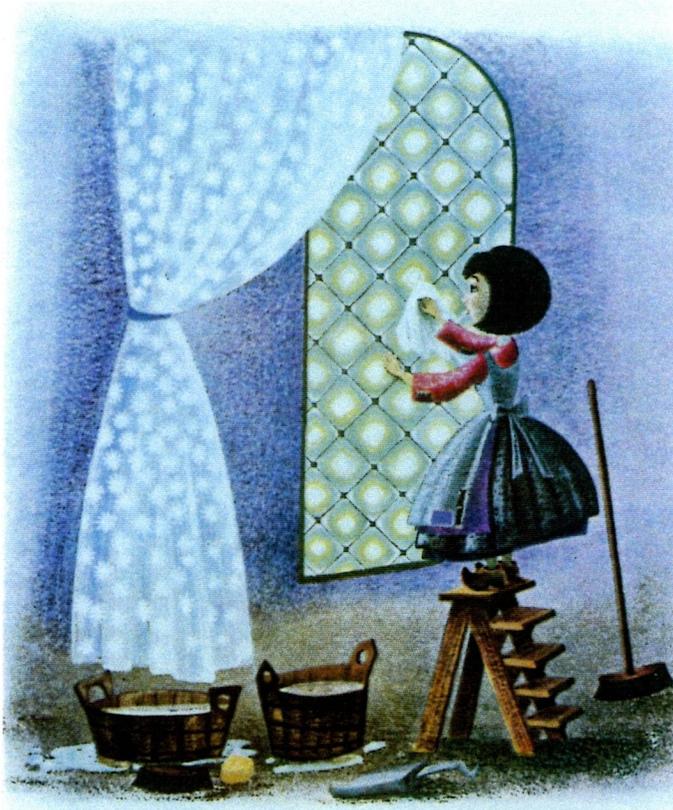


Klein's work also includes Hallowe'en imagery - bats, cat, rats and spider - to denote dirty sleeping conditions. His Aschenputtel doesn't flee from the celebration, she appears to take a leisurely exit and his stepsisters are not abusive of Aschenputtel. They are portrayed as attractively as she is. Klein's illustrations also include an interesting opening scene with a well dressed, unhappy, Aschenputtel outside in Winter.

Additional illustration on page 82.

Rusjan, 1967

Rusjan's style is slightly fantastic as with the castle spires and the stepsisters' distinctive cats' eyes. Her Aschenputtel has black hair in contrast to the norm. She is also shown with a dirty face and hands, again in contrast to the norm. Washing windows is a fairly original chore derived from neither the text nor illustrators' conventions. The flight from the celebration is original in that it is the only one in the sample that does not show Aschenputtel, or the prince, actually on the steps.



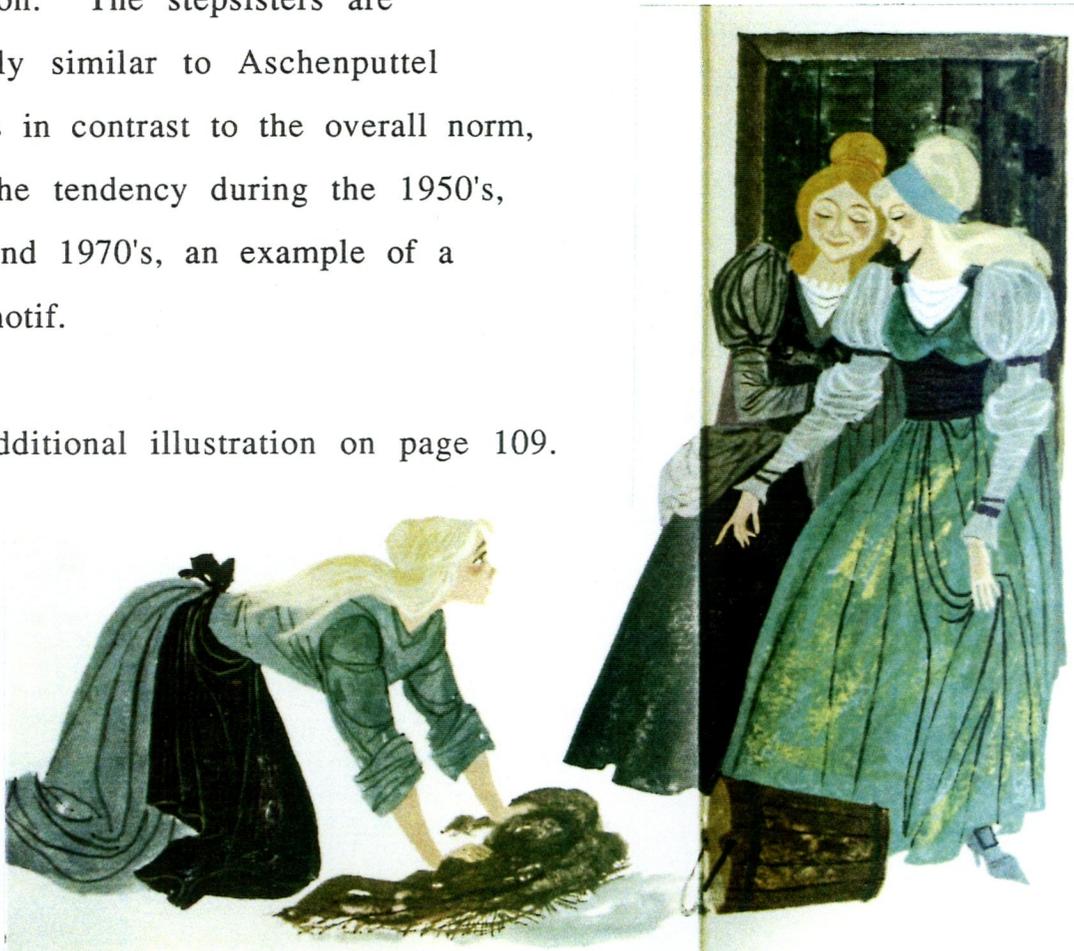
Gongalov, 1967

Gongalov's is one of the older protagonists, Aschenputtel is portrayed as an adult. His work features effective, credible, postures and expressions. Aschenputtel's emotional involvement ranges from incredulity at her stepsisters' verbal abuse, through joy on receipt of the dress, to credible exhaustion. The stepsisters are physically similar to Aschenputtel which is in contrast to the overall norm, but is the tendency during the 1950's, 1960's and 1970's, an example of a cyclic motif.

Additional illustration on page 109.



Suo padre, presente al ballo
steriosa fosse Cenerentola: allora
voleva salire alla piccionaia e dem
non vi si fosse nascosta: quand'eb
suno. Tornò a casa con la moglie e



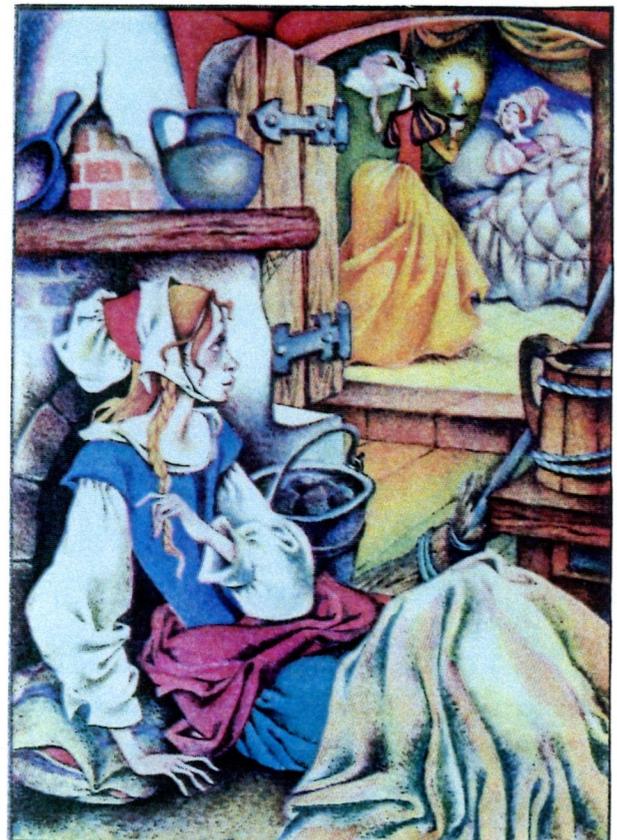
Rusz, 1976

Rusz's work has a conspiratorial flavour: Aschenputtel smugly concealing her secret; her father appears to be knowingly condemning her to a role of servitude; and the prince is shown plotting with his page. This book also features the strongest role for the prince in any of the books.



Rusz's is a fantasy style and she makes effective use of expressive faces, restless hands, and genuine, credible, postures. Aschenputtel exhibits a range of emotions including anger and disappointment with her tasks, and the more unusual contempt for her stepsisters.

Additional illustrations on pages 82, 107, 222 and 224.

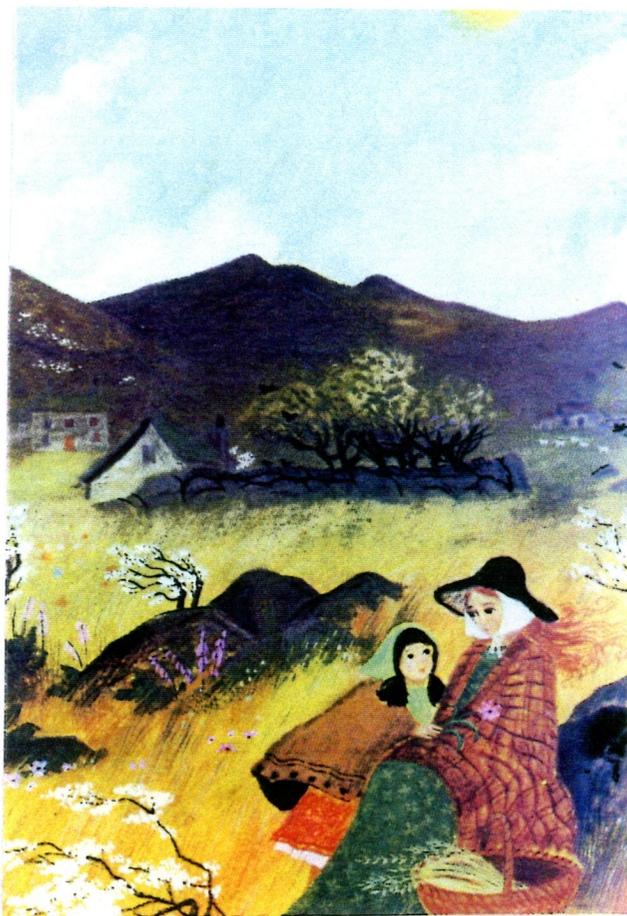


Bernadette, 1977

Bernadette's work breaks with more conventions than any other single text: Aschenputtel has dark hair; her mother is not shown on her deathbed, rather they are together in a meadow; feeding fowl is a unique chore; there is a mix of styles - realistic characters in a fantasy setting with cartoon animal helpers; the stepsisters are physically similar to Aschenputtel and, while occasionally indifferent, are never abusive.

This book features all four seasons. Bernadette's scale tends to feature diminutive characters set in a much larger, foreboding, background, more so in other illustrations than those included here.

Additional illustrations on pages 80 and 223.

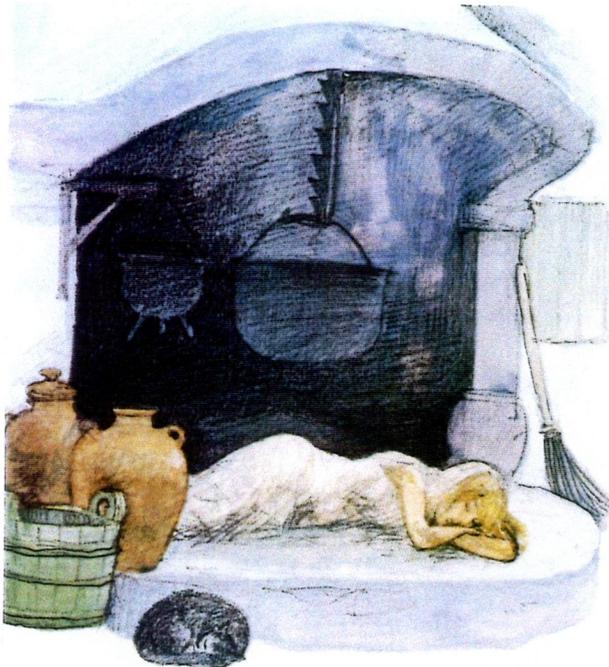


Svend Otto S, 1978

Svend Otto S, together with Füzesi (1991), feature the most comprehensive collection of motifs in any one book including showing the father in all three potential scenes: twig motif, conferring with the

prince, and at the slipper test. Svend Otto S's stepsisters are physically similar to Aschenputtel.

There is a wide range of chores and situations illustrated with credible emotional reactions to them.



Svend Otto S's Aschenputtel is the most widely co-published, or reprinted, version in the collection. The IJB has editions from eight countries: Finland, Denmark, Germany, Netherlands, Norway, Sweden, Switzerland, and the United States. His work features the reappearance of the cyclic motifs of mutilation and punishment.

Additional illustrations on pages 77 and 225.

Elsässer, 1978

Elsässer's work is an ethereal, mystic study in colour, shading, tone and suggestion with no sharp lines.

pg.1 Sad, grey tones. Aschenputtel has darker hair.

pg.2 Tree on her mother's grave illuminates the scene with a golden glow.

pg.3 The colours of the stepsisters mix into an embryonic shell around Aschenputtel. She is a little spark.

(pg.4 & 5 overleaf)

pg.6 Aschenputtel and the prince share a golden touch in the sea of surrounding mauve, which in turn is similar to the darkness previously surrounding the stepsisters.

pg.7 Hidden in the pear tree, Aschenputtel is an indistinct golden glow, the same as the fruit and the sun/moon.

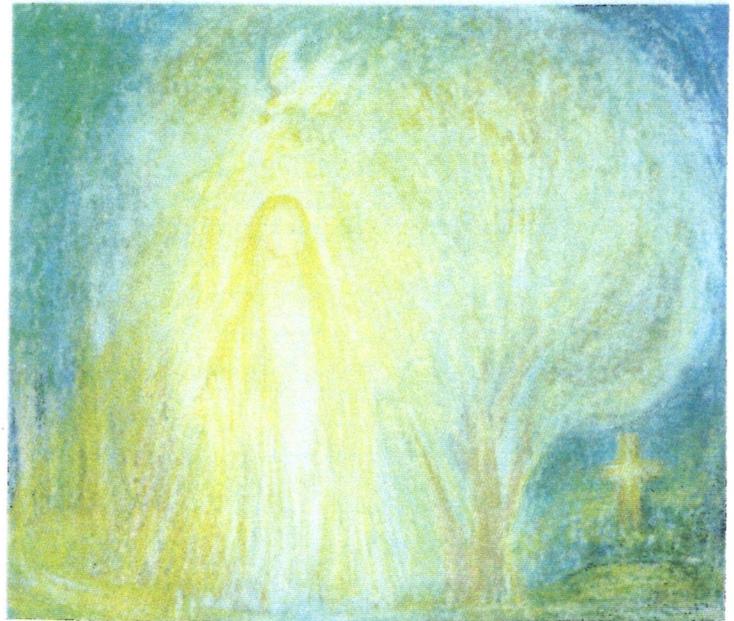
pg.8 Golden radiance of Aschenputtel's shoe.

pg.9 The golden girl, golden crown, and golden slipper, are a golden aura in a forest of mauve that is breaking down into individual rainbow tones. A white horse matches the white dove.

pg.4 Birds have a natural, soft, blue and white radiance - blue from the sky and white from the doves.

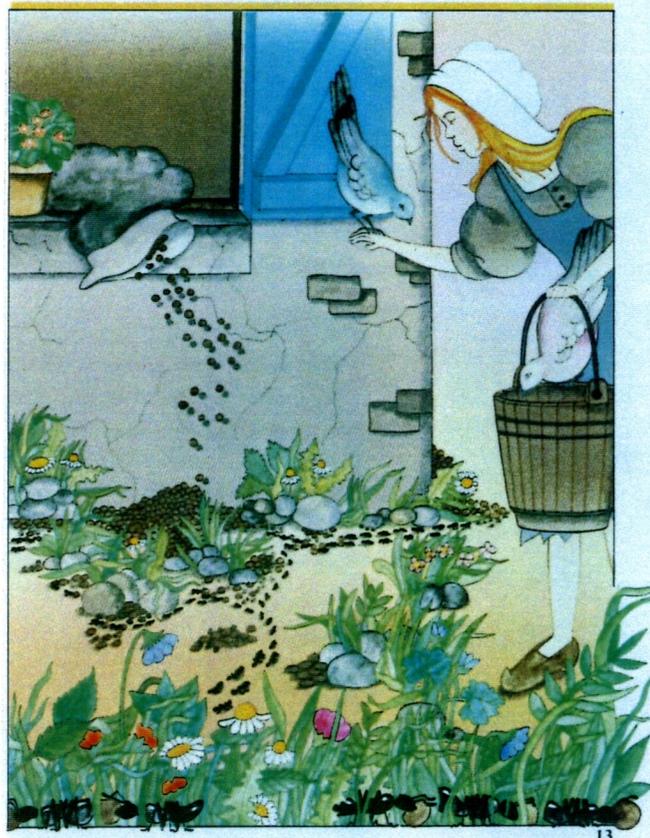


pg.5 Golden illumination from the tree on her mother's grave is the same glow that illuminates Aschenputtel and her dress.



Chretien, 1985

Chretien's work typifies the borrowed motifs inherent to folklore. De La Salle's introduction clearly states his intention to call on different variations in compiling his tale. Motifs noted from diverse sources include: twig, dress from the tree, and mutilation (Grimm); glass slipper and pumpkin (Perrault); Prince ill, therefore the slipper test (Cap o' Rushes); ants as animal helpers (?); and sewing feathers onto the dress (Catskin).



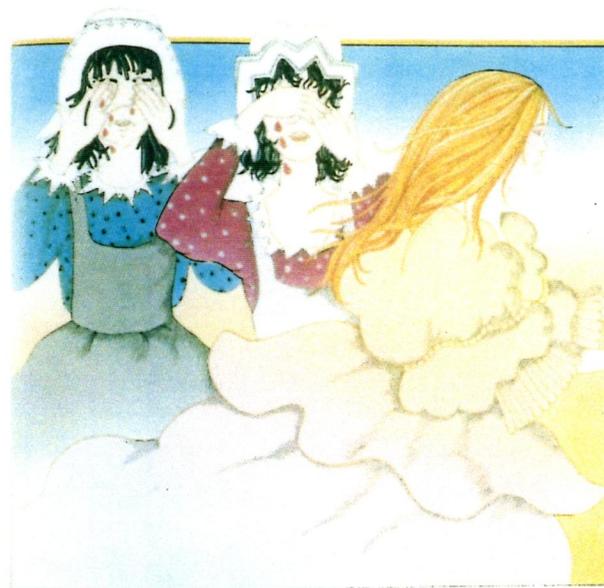
Chretien's style includes attributes more commonly associated with graphic design than, at present, with book illustration such as his layout, artwork extending beyond the panels, skewed panels, and tonal shading.

Il ne fallut qu'une seconde pour que le pied de Cendrillon se glisse dans le petit soulier. Et aussitôt qu'elle l'eut mis, elle courrut au noisetier. Alors il devint rayonnant et il transforma Cendrillon comme les trois fois précédentes. L'un des soldats s'en alla vite annoncer la nouvelle au Prince. Et dès que celui-ci l'apprit, il vint au-devant de sa belle qui, elle aussi, allait vers lui.



Sur ses épaules s'étaient posées les deux petites tourterelles. Et les deux sœurs de Cendrillon elles aussi venaient avec elle. Ce n'était pas par affection qu'elles voulaient l'accompagner, c'était de dépit et de rage, c'était pour pouvoir la tuer. L'aînée s'était mise à sa droite et la cadette sur sa gauche. La tourterelle qui était à droite de Cendrillon creva l'œil gauche de l'aînée et la tourterelle

de gauche creva l'œil droit de la cadette. Ne pouvant plus voir Cendrillon, les deux sœurs changèrent de côté. Les tourterelles en profitèrent pour leur crever l'autre œil. Ainsi elles devinrent aveugles comme l'était déjà leur cœur. Mais Cendrillon, vit arriver le prince qui venait vers elle et le Prince aussi l'aperçut.



Archipowa, 1990

Archipowa's portrayal of common realism in a plausibly medieval setting contrasts with the cartoon cleanliness of common homes generally and of other books from the 1990's particularly. Aschenputtel is shown to be authentically grimy. Archipowa's is the second most widely co-published, or reprinted, version with editions from five countries in the collection of the IJB: Austria, Brazil, Germany, Norway, and Spain.

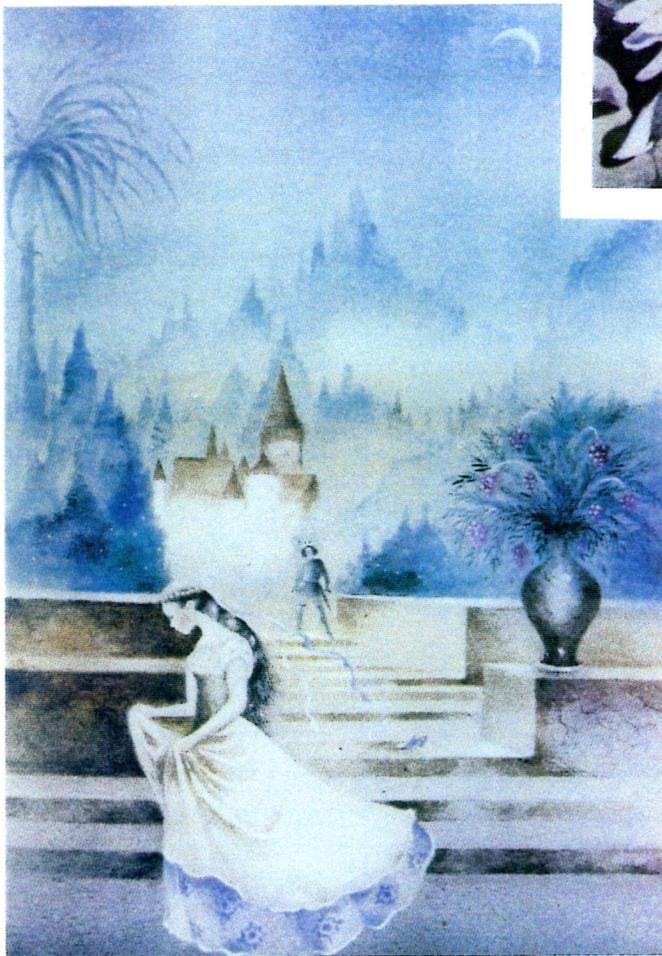
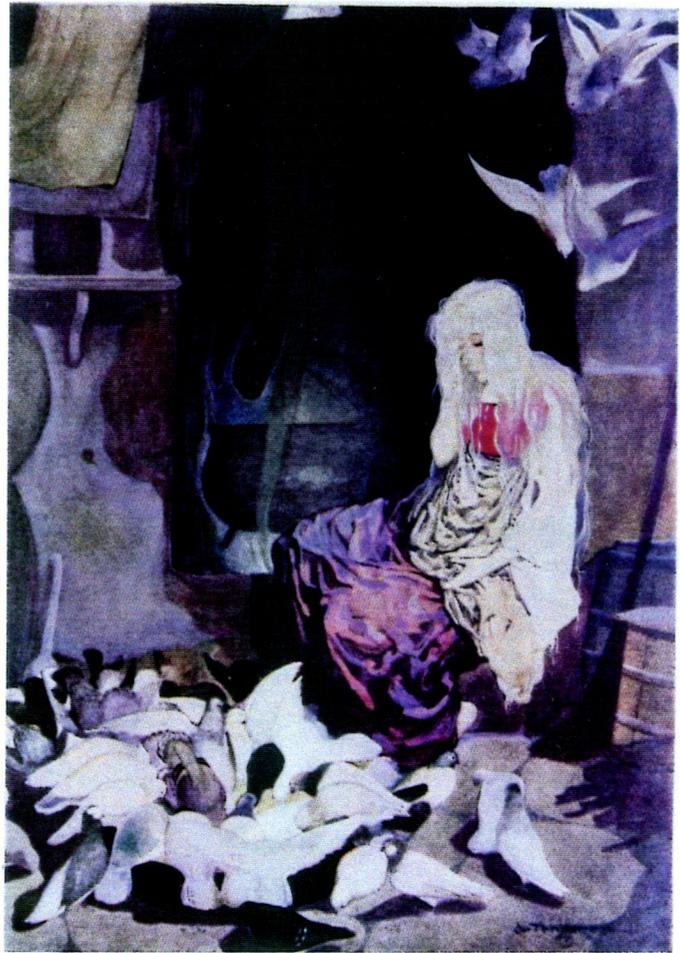
Together with Rusz, Svend Otto S, and Chretien, she features the reappearance of a cyclic motif, a role for the father.



NOTABLE ILLUSTRATIONS

Tenggren, 1923

A genuinely exhausted Aschenputtel with the most authentic body language in the collection: slouched, splayed legs, head resting on hand, fingers limply curled, bedraggled hair and ill-fitting, rumped clothing.

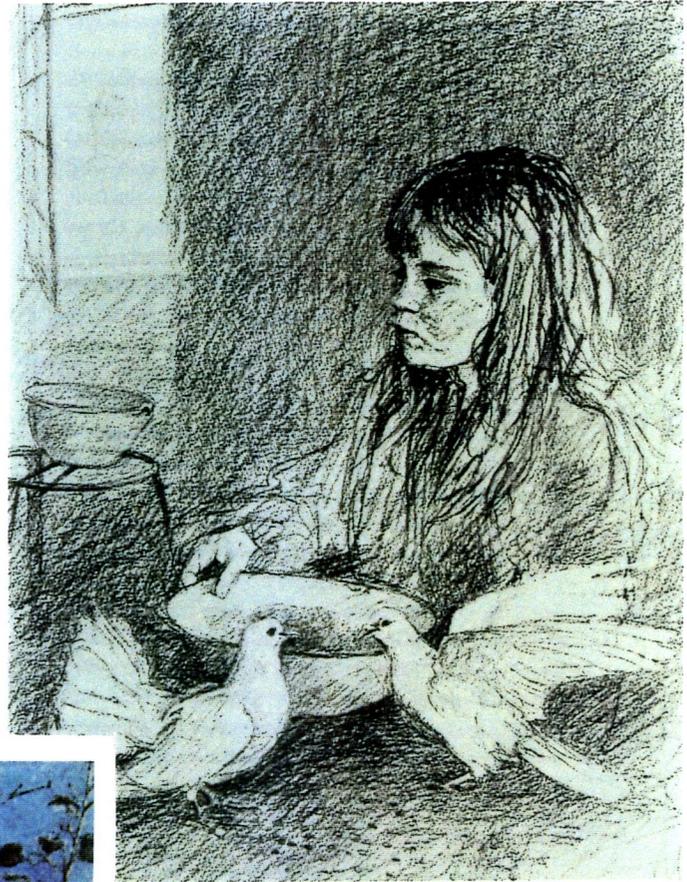


Kaila, 1980

The Southern European, Mediterranean, fantasy, setting is unique in the collection.

Thalman, 1983

A very life-like, very young, very understated, Aschenputtel provokes genuine compassion for her plight.



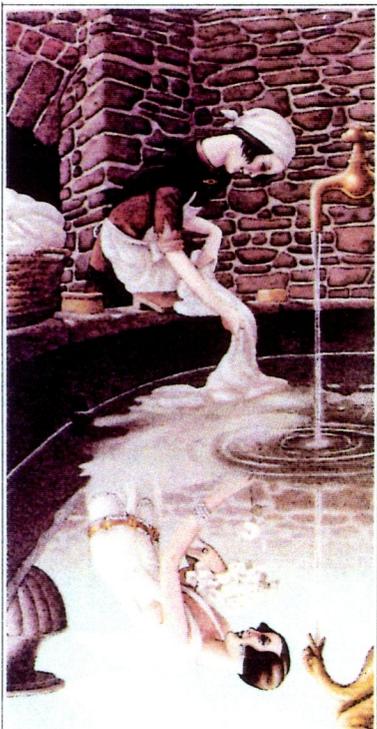
Postma, 1987

A credible portrayal of awe and disbelief, evocative of a girl opening a gift she did not expect, the full implications of which have not yet registered. There are allusions and subtlety in the posture and expression, as well as in the colouring and the content. Postma is one of the few illustrators who has shown no birds in any of her illustrations.

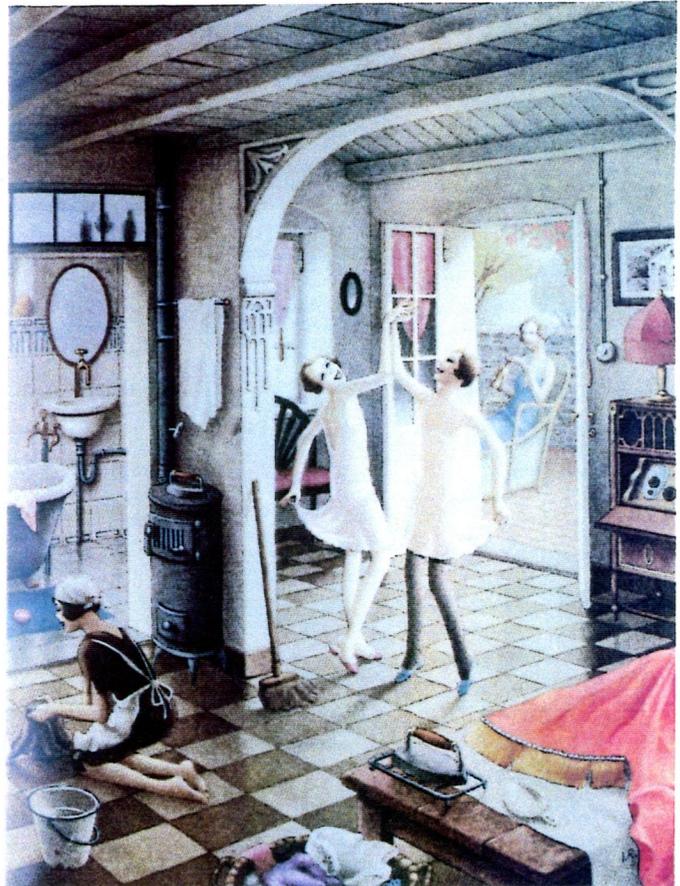
COMPARATIVE TEXTS

The Key Books and Notable Illustrations have been selected to demonstrate something of the norms, but mostly to demonstrate the range of possibilities. A comprehensive study of comparative folklore should consider not only what is, but also what might be. Three illustrated versions of other folktales demonstrate other possibilities.

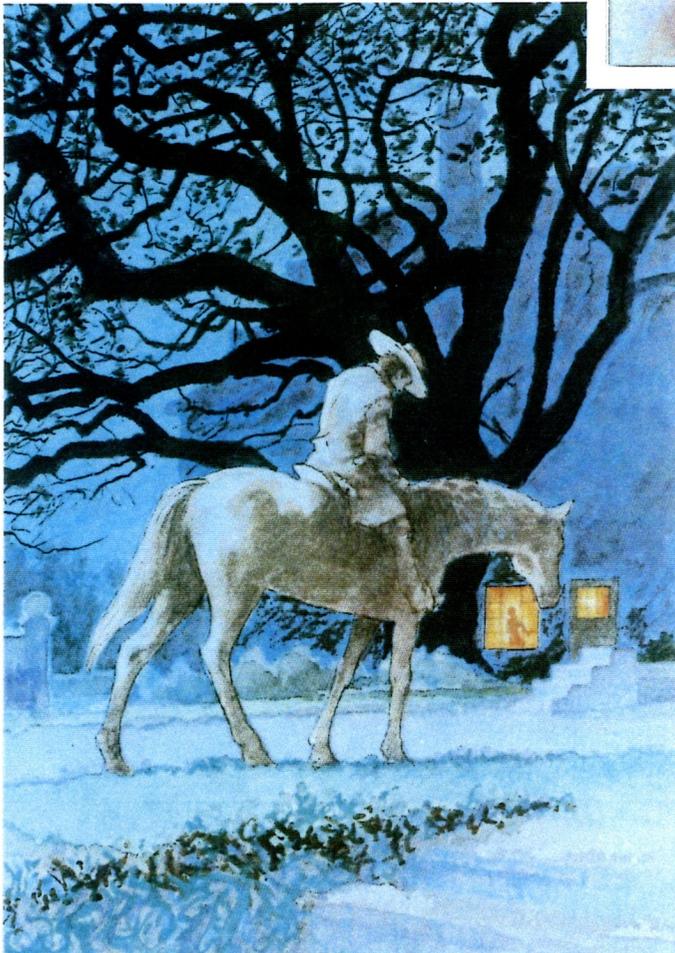
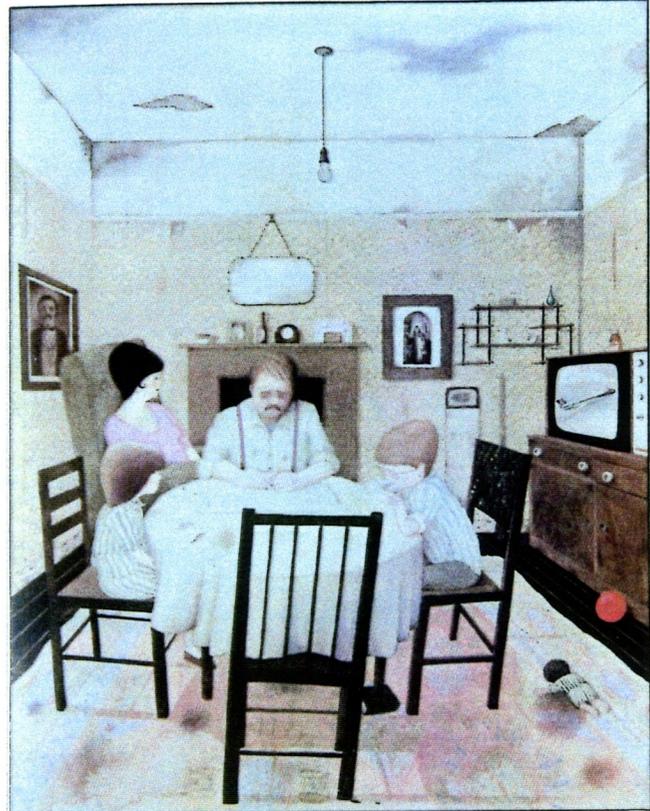
Roberto Innocenti's (1983) *Cinderella* sets Perrault's tale in 1920's Europe. Cinderella cleans modern tiles and plumbing, her stepsisters are flappers, the prince is in military uniform, and the 'fairy' godmother lives down the block. Cinderella and her relative station in life have been updated.



Charles Perrault
illustriert von
Roberto Innocenti
Middelhaue



Anthony Browne's (1981) *Hansel and Gretel* is also set in the twentieth century, although he has not just updated the setting, he has also drawn an explicitly dark analogy. His vision of the tale is clearly one of child abuse and abandonment. The teller of the tale (the illustrator) has interpreted the tale for a late twentieth century audience.



Donald Carrick's (1987) *Moss Gown* is *Cap o' Rushes* set on an American plantation. But for the addition of two extraneous motifs - the moss gown is the gift of a swamp witch and its transformation to a beautiful gown is time limited - it would be the only picture book version of *Cap o' Rushes*. The spirit of the story is true, this is not a young girl who aspires to the Young Master, she is moved by

compassion, 'It broke her heart to see how sad and discouraged he looked.' The setting is, again, an example of the illustrator interpreting his tale for a new audience. The borrowed motifs, as with so many of the tales but especially Chretien's (1985) *Cendrillon*, are examples of the living literature of folktales.

Contemporary settings and metaphorical allusions take advantage of the shared cultural experience of folklore to produce layers of meaning. They breathe new life, and new meaning, into both the old - the familiar folktale which may have been dismissed as superficial - and the new - the new settings that may, after all, be not so new at all. It may be the role of the illustrator, as with Alexander Pope's poet (1711), to add renewed clarity, insight, relevance, and life to literature, to 'what oft was thought, but ne'er so well expressed.'

CONCLUSION

In the multitudinous details of the motif analyses there is cause for optimism. Motifs change: the role of the father; the portrayal of the mother, mutilation and punishment; and *Aschenputtel*'s physical similarity to or difference from her stepsisters. Regardless of the norms, *Aschenputtel*'s character is not consistently restricted to standard postures, she is not universally blond, nor does she inevitably inhabit a fairytale world of the fantastic.

On the other hand, there are conventions that have become almost inviolate. While a fairytale fantasy, or as realistic as the tale will allow, *Aschenputtel* is consistently set in a historic period vaguely medieval to

the nineteenth century. Where is the much more contemporary setting of Innocenti's Cinderella? Where is the dark vision of Anthony Browne's Hansel and Gretel - children incarcerated in an abusive relationship? Where is the non-European setting of Carrick's Moss Gown?

The point of view of this thesis is that educators ought not to wallow in what has not been, but rather to celebrate the diversity that does exist. By emphasizing what is possible we can enrich the understanding of Aschenputtel, we can return it to Dr. Scherf's realm of the 'open character' - loosely defined but familiar enough so that children can read into her what they will. They can make meaning of the tale without wallowing in the quagmire of stock responses. We can resist convention and encourage individual interpretation. There is, in this collection of key books and notable illustrations, much to encourage the validity of diverse interpretations. There is, in the examples of the comparative texts, assurance that the possibilities have not been exhausted.

CHAPTER SIX - CONCLUSIONS AND IMPLICATIONS

INTRODUCTION

The evidence of this study led to conclusions in four major areas:

- 1) Established the viability of the concept of visual motifs.
- 2) Established an analysis of visual motifs found in Aschenputtel, Catskin and Cap o' Rushes that form a basis for comparison with subsequent visual motif analysis of folktales.
- 3) Identified key books and notable illustrations to form a basis for a study of visual motifs.
- 4) Mitigated the concerns expressed by Schwarcz.

CONCLUSIONS

Viability of the Concept of Visual Motifs

This study was undertaken to establish if the concept of visual motifs would provide a viable basis for the comparison of illustrated folktales. Viable denotes three conditions: that the concept is legitimate, that it is valuable, and that it is both possible and practical.

The legitimacy was hypothesized by developing the concept as analogous to textual motifs. It was further hypothesized that one of the two sources of visual motifs would be the visual interpretation of textual motifs. The legitimacy of the concept was validated, throughout this study,

by conducting all analyses in terms of visual motifs, thereby calling on the language, and the cognitive relationships, associated with textual motifs.

The value of the concept was hypothesized by postulating that a study of the range of visual interpretations possible within a single tale could overcome a viewer/reader's tendency to see the tale in stereotypical terms. The value of the concept, with respect to textual motifs, was taken as a given in light of the researcher's six years of personal experience with such studies in public school classrooms, university children's literature courses, and professional workshops. The value of the concept, with respect to visual motifs, was validated by the development of a core set of key books and notable illustrations which demonstrate the attributes of visual motifs.

That the concept was possible, and practical, was hypothesized by selecting three related, but significantly different, tales so that an analysis of their visual motifs might reveal the areas in common between the tales, and highlight the differences between them. That the concept was practical was demonstrated by undertaking a visual motif analysis, and comparison, of the three tales Aschenputtel, Catskin and Cap o' Rushes. That the concept was shown to be possible and practical demonstrates the effectiveness of the instrument and procedures developed in this thesis for the analysis of folktale illustrations.

Demonstrated Characteristics of Visual Motifs

Analysis of the content of illustrations of a given folktale, Aschenputtel, supports the validity of the concept of visual motifs. The term 'visual motif' has been shown to legitimately apply to five distinct conditions:

- 1) Scenes chosen to be illustrated.
eg. Separating the lentils from the ashes, the flight from the celebration, the slipper test.
- 2) Specific content of illustrations.
eg. The birds, trees, or mother's grave. Shown with her stepsisters, or solitary.
- 3) Portrayal of specific elements in the illustrations.
eg. Hair colour. Aschenputtel and her stepsisters shown as similar in appearance or not.
- 4) Composition of illustrations.
eg. Stock postures, sitting on a bench separating lentils from the ashes with light and birds flooding in.
- 5) Style of illustrations.
eg. Realistic, fairytale, cartoon, abstract, fantasy.

Visual motifs have been shown to have at least three different sources just as textual motifs also have varied sources, older versions of the tale, local or national variations and allusions, and chronological adjustments.

Sources of the visual motifs have been shown to be derived from:

- 1) The specific text of the tale.
eg. Aschenputtel's wooden shoes, her chores, and sleeping by the hearth.
- 2) Illustrators' conventions, one sort of motif not derived from the text.
eg. Blond protagonists, washing floors, token patch.
- 3) Borrowed or vestigial motifs, allusions to other tales, and therefore another sort of motif not derived from the text.
eg. The presence of a pumpkin, or a page, in the Grimms' tale.

Motifs are recognizable in both their congruence with expectations and their divergence from them. This is as true for visual motifs as for textual motifs, although visual motifs may conform to, or deviate from, expectations associated with either the text of tales or with the illustration of tales. The portrayal of motifs can be described in terms of norms, prevailing standard conventions, and range, the full scope of the demonstrated possibilities regardless of the frequency of their occurrence.

Visual Motifs in Aschenputtel

Analysis of the visual motifs in Aschenputtel led to measurable findings in twenty-one areas, thereby establishing a basis of comparison with the results of Schwarcz's study (1982) and with subsequent studies of illustrated folktales that may utilize the instrument and procedures developed in this thesis. The analysis of the visual motifs revealed that the most frequently occurring motifs, the portrayal of the birds generally and the birds helping with the tasks specifically, clearly differentiate the tale from Perrault's. The explicitly violent motifs of mutilation and punishment which also differentiate the tale from Perrault's are present in 33% of the versions. The norm is for illustrators to portray motifs that differentiate the Grimms' tale from Perrault's, an important consideration in selecting tales to help students recognize the validity of different versions of familiar folktales.

Four chronological patterns of portrayal were identified: motifs where the norms are shifting, cyclic motifs, dormant motifs, and newer motifs. All four patterns support the role of illustrator as storyteller. The illustrations change over time as illustrators interpret the tales for new audiences in new times.

Motifs were identified where the norms were clearly at odds with the text such as a neat and clean Aschenputtel working and sleeping in a spotless kitchen. The existence of such motifs, together with motifs which are not specified in the text such as Aschenputtel's hair colour, are evidence of visual motifs that are illustrators' conventions. There is a heritage of illustrated motifs that are part of the cultural background of folktales.

Ranges of interpretation were also identified for many motifs such as the motif of artistic style: fairytale, fairylike, realistic, abstract, and fantasy. Those ranges are evidence of the diversity of interpretation in visual motifs.

Comparative Motif Analysis with Catskin and Cap o' Rushes

The comparative results of the motif analysis of Catskin and Cap o' Rushes led to major findings in nine areas. In seven of those areas the visual motifs in Catskin and Cap o' Rushes clearly contrast with the related visual motifs in Aschenputtel. The greater likelihood of Catskin and Cap o' Rushes being illustrated in a realistic style, combined with the absence of the child-woman motif, and being shown as older and taller contribute to the overall perception of the British protagonists being less doll-like and more realistic than Aschenputtel. There are no illustrations of clothing manifestly at odds with the text, no neat pressed dresses with a token bouquet of grass, or fur, trim. In both cases the predominant motif - leaving home dressed in their namesake garments - is indicative of the Catskin and Cap o' Rushes self-determination as opposed to the principal association in Aschenputtel, through the birds, with the spirit of her late mother.

These findings clearly demonstrate the usefulness of visual motif analysis for the comparative study of folktales, especially as all three tales are from the Cinderella cycle. Such analysis would inevitably lead to questioning why the portrayal of the protagonists and principal motifs is so different in tales from the same cycle.

Selection of Key Books and Notable Illustrations

A further objective of this study, beyond demonstrating that a visual motif comparative analysis of folklore illustrations was possible, was to provide the basis for developing such a study for use with students. The Key Books and Notable Illustrations section is included as a resource for specifically that purpose. The conclusions of this thesis and the chronological photo-bibliography are also both valuable materials for such a study.

Mitigating the Concerns of Schwarcz

The results of this study confirmed, from a quantitative perspective, the results of Schwarcz's, that the norm for most motifs tends to be towards stereotypical portrayals. However, from a qualitative perspective, the results of this study demonstrate an encouraging range and diversity of interpretations. Support for this encouraging conclusion comes in four areas: from a slightly different reading of Schwarcz's own data; from the chronological trends noted in this study; from the restriction of this study to the less textually-inhibiting Grimm Brothers' version; and to the demonstrated range of both presentations and possible interpretations in this study.

Schwarcz's concern was with lack of diversity. Nevertheless, he made a case that certain motifs are integral to the story. It may not necessarily follow that they ought to be illustrated, but it should at least not be surprising when they are. Given the number of motifs in any of the

folktales, those that are illustrated achieve a significance or emphasis over those not shown simply by virtue of their repeated appearance.

Encouragement is offered by the chronological trends noted in chapter four, specifically shifting norms and cyclic portrayals, dormant motifs and the emergence of newer motifs. Since standard portrayals of the motifs change over time there is reason to believe that the visual interpretations of the tales will not deteriorate into hackneyed clones of one another.

Schwarcz's concern with diversity was not just with respect to the choice of scenes but also with the way they were illustrated. That was not as much a cause for concern with the books in this study, perhaps because this study was restricted to Aschenputtel, whereas Schwarcz's also included Perrault's Cinderella. A specific example is with the banal renderings of Aschenputtel/Cinderella's flight from the dance. Schwarcz's concern, however, can be mitigated on two counts.

First, a rereading of Schwarcz's own work (1982) indicates that he cites a fairly even split amongst large spreads with the action running horizontally across the page; Aschenputtel/Cinderella running away from the viewer/reader; and her running towards the viewer/reader. That seems a fairly even distribution of possibilities. It seems to be Schwarcz's point that little was made in those portrayals of the prince's role. He does, though, indicate that the prince's taking up of the slipper, from any of the three perspectives, indicate that the prince will now carry the action forward. There is, therefore, some diversity in the portrayal of the scene and there is, by Schwarcz's own account, an implied role for the prince.

Second, by studying exclusively the Grimms' version of the tale, there is a greater probability of the prince's involvement than with the tales in Schwarcz's study. Perrault's prince shows even less initiative than

his protagonist. By studying only Aschenputtel it was possible to look for direct evidence of the prince's complicity - the tar that he had spread on the steps for the specific purpose of capturing the mystery girl's shoe. Therefore, this study found not only the same encouraging variety of perspectives that Schwarcz found, but also found strong evidence, the tar, of the prince's active role in illustrations in which he was not even present!

This illustrated allusion to the prince's role is a laudable approach to the portrayal of an important, consistently illustrated visual motif. It is important because it indicates diversity, and it is important because it draws the viewer/reader into aspects of the illustration, implications and allusions, that are not explicitly illustrated. It compels the viewer/reader to become involved with both the text and the illustrations.

A range of implications and allusions are possible in the interpretation of scenes and, while an author or illustrator may lead a viewer/reader toward an interpretation, interpretation is still very much a case of the viewer/reader's own meaning making. That range of possible interpretations is evident in the scenes involving the source of Aschenputtel's magic. On one level there are the tree and the grave which may signify the importance of the mother's spirit, and the birds which may represent the motif of animal-helpers. On another level there is the question of what each of those symbols represents. The case has already been made that the tree could represent either the mother's spirit since it grows over her grave, her father's thoughtfulness since it was his gift, or Aschenputtel's own expectancy since she waters it with her tears. Furthermore, if the tree is taken to represent either the father or Aschenputtel, then the three symbols form a trinity that supports the religious analogies occasionally noted.

The range of interpretations is also facilitated by the range of presentations noted for so many of the motifs. It is especially encouraging that credible postures stand in sharp contrast to stock postures and that credible conventions demonstrate, as Schwarcz noted (1982, p.109), that scenes which have been illustrated in hackneyed ways can, nevertheless, 'be represented ever again in new ways.' Exposure to diversity encourages thoughtful interpretation, even reinterpretation. An exemplary model is the role-reversal, not of actions but of the more challenging emotional involvement with the tale, in Rusz's 1976 illustrations of Aschenputtel with her stepsisters. The stepsisters are clearly the object of Aschenputtel's contempt which leads to an entirely new interpretation of Aschenputtel's view of her servitude.

Thus this study finds optimistic grounds for mitigating Schwarcz's concerns three ways.

- 1) By rereading his own results with a focus more on the qualitative range of presentations and interpretations he noted than on the quantitative tendency towards trite, stereotypical portrayals.
- 2) By noting the chronological trends identified in this study which offer hope for continual change in the norms of visual interpretations.
- 3) By selecting just the Aschenputtel tale over a combined grouping of both the Grimms' and Perrault versions. The Grimms' version of the tale seems to have provided a richer basis for identifying a variety of interpretations.

IMPLICATIONS

Implications for Theory

The major implication of this thesis is that the concept of visual motifs deserves to be a recognized subgroup of literary motifs considered on a par with textual motifs and with another analogous concept not developed in this thesis, that of oral motifs. 'Visual motif' is an appropriate term to define a versatile, workable concept for use in comparative studies of illustrated folktales. The term has been shown to apply to five distinct conditions, while the motifs themselves have been shown to be derived from three legitimate sources. The concept is demonstrably analogous to that of textual motifs, it is demonstrably workable, and it is demonstrably versatile - it is arguably a more versatile concept than that of textual motifs.

The concept of visual motifs is versatile, perhaps even more versatile than the concept of textual motifs because of their relative applications. Textual motifs are used to compare different tales, or variations of tales that have textual differences. (If there were not textual differences then the tales would be the same, exactly.) Visual motifs, on the other hand, can compare both tales with textual differences, that is different tales or versions of tales, and tales without textual differences, that is different illustrators' versions of the same tale.

Implications for Practice

- 1) Educators wishing to encourage viewer/readers to see folktales less in terms of stereotypical portrayals ought to more concerned with what can be, that is, exposure to the rich diversity that is available, than with what has been, that is, a focus on quantitative and qualitative mediocrity.
- 2) Develop a study of comparative illustrated folklore using the resources that this thesis makes available, either in total or the selected key books, notable illustrations and comparataive tales of chapter five.
- 3) The instrument, procedures, and visual motif analyses developed in this thesis ought to be adapted for the analysis of a wide variety of folktales.

Implications for Research

- 1) A study could be undertaken of visual motif analysis of other, individual, folktales using the concepts, instrument, and procedures developed in this thesis.
- 2) Visual motif analyses undertaken utilizing the procedures and instrument of this study could focus on national and cultural trends as well as chronological trends.

- 3) The instrument and procedure for the analysis of folktale illustrations developed in this thesis could form the basis for an analysis of visual motifs in any collection of illustrated literature, not just folktales.
- 4) A visual motif study of Perrault's Cinderella could indicate if that story is the factor that inhibited the range of interpretations in Schwarcz's study, or if the range in this study owed more to other considerations such as its greater chronological scope.
- 5) A methodical study of public school students' illustrations for Aschenputtel could be undertaken to determine what visual motifs they associate with the tale.
- 6) The development of a study based on the procedures and findings of this thesis and analysis of the students' subsequent visual interpretations of the tale, could indicate the effectiveness of an approach based on the study of visual motifs for enhancing students' understanding and appreciation of folktale illustrations.
- 7) A study could be undertaken of visual motif analysis in multiple folktales using the concepts, instrument and procedures developed in this thesis. It might be more likely that such a study would focus more on illustrators' conventions than on text-derived motifs. There would be similar visual motifs that would not necessarily be derived from textual motifs as the different tales would have different texts and different interpretations.

8) A concept of oral motifs could be developed which would make the same connections as this thesis, that oral motifs would consist of both motifs derived from the actual 'text' of the tales, and from the conventions and practices of oral storytellers.

--- POSTSCRIPT ---

Shirley Rousseau Murphy's protagonist was the young girl, Thurse, who took shelter in her wardrobe and enjoyed nothing more than to listen to the travellers' tales of 'girls who, their feet grimed from the hearth, were banished to the kitchen and stables and treated cruelly by their elders ... in each there was a girl Thurse could not help but weep for.' In her wardrobe Thurse made books of the tales she loved and, in the end, Anwin the monk gave her a wooden chest. A carved wooden chest to house her precious books, a chest inscribed:

ENCHANTMENT IS FOREVER.

REFERENCES

INTRODUCTION

Bibliographic data are recorded in four sections: Aschenputtel tales; Catskin / Cap o' Rushes tales; comparative tales; and secondary literature. The first two sections are organized as chronological photo-bibliographies, highlighting the illustrators. Each photo-bibliography includes, initially, an alphabetical listing of the illustrators of the analyzed tales together with their publication dates. The photo-bibliographies then consist of one page per book, arranged chronologically.

Each photo-bibliography page includes: the full bibliography; emphasised illustrator, date and country of publication; a representative illustration; a listing of visual motifs identified in the content analysis; and notes made during the content analysis. The notes and visual motifs listed are brief and refer to the categories ultimately analyzed for this thesis (Table 1) rather than the slightly different categories used for the initial data collection (figures 2 and 3).

Swc denotes 'sweeping, washing or cleaning' and is typically followed by the object of that activity thus: swc floors, swc windows, etc.

The number of illustrations is only indicated for books where there are less than ten providing a rough distinction between picture books and illustrated folktales.

PHOTO-BIBLIOGRPAHY - ASCHENPUTTEL

List of Illustrators

Abbot	1920	Hogrogian	1981	Reidel	1975
Accornero	1982	Jalkotzy	1963	Reimer	1825
Archipowa	1990	Kaila	1980	Ritzmann	1948
Bakai	1991	Kemlein	1949	Rusjan	1967
Baron-Raa,	1953	Klein	1967	Rusz (pb)	1976
Bernadette	1977	Klemke	1965	Rusz (anth)	1978
Chretien	1985	Knabe	1949	Schott	1946
Ciuha	1954	Koser-Michaels	1937	Sedej	1957
Elsässer	1978	Koser-Michaels	1941	Svend Otto S	1978
Fischer	1957	Lemke	1965	Tenggren	1923
Füzesi	1991	Lore	1972	Thalman	1983
Gehrts	1970	Mannhart	1958	Truchanowska	1956
Geissler	1843	Mauser-Lichtl	1959	Ubbelhode	1922
Gillar	1949	Mayer	1982	unknown	1860
Gongalov	1967	Munzer	1904	Wallenta	1979
Grabianski	1962	Müller	1984	Weber	1942
Haufmann	1985	Nast	1973	Wehnert	1870
Hegenbarth	1969	Okas	1973	Werner	1956
Heise	1953	Pieck	1959	Wingen	1963
Hellman	1986	Postma	1987		

Reimer
1825 (r.1911)
Germany



Grimm, (1825, r.1911)
Kinder und Haus
Maerchen
Berlin, Kleine Uusgabe.

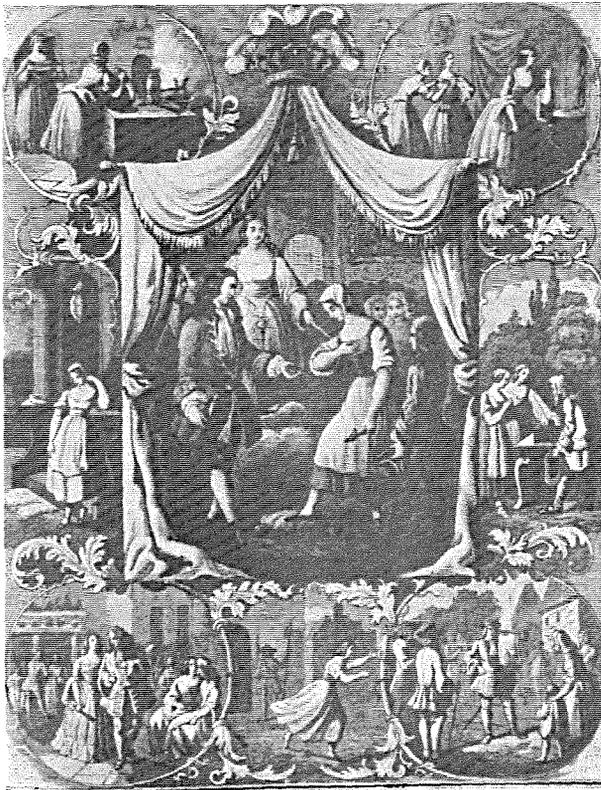
Illustrator: G. Reimer

Motifs:
Birds helping with tasks, cat.

Age: young woman; Hair: dark, neatly tied back; General Appearance: clean;
Home: clean; Style: realistic - fine; 1 illustration.

Notes:

Geissler
1843
Germany



Carl Peter Geißler, Stuttgart 1843

Seifler, C.P., (1843)
Mahrchenfranz fur Gute
Kinder

Stuttgart, Hoffmann'sche
Berlags, Buchhandlung.

Illustrator: Carl Peter Geissler

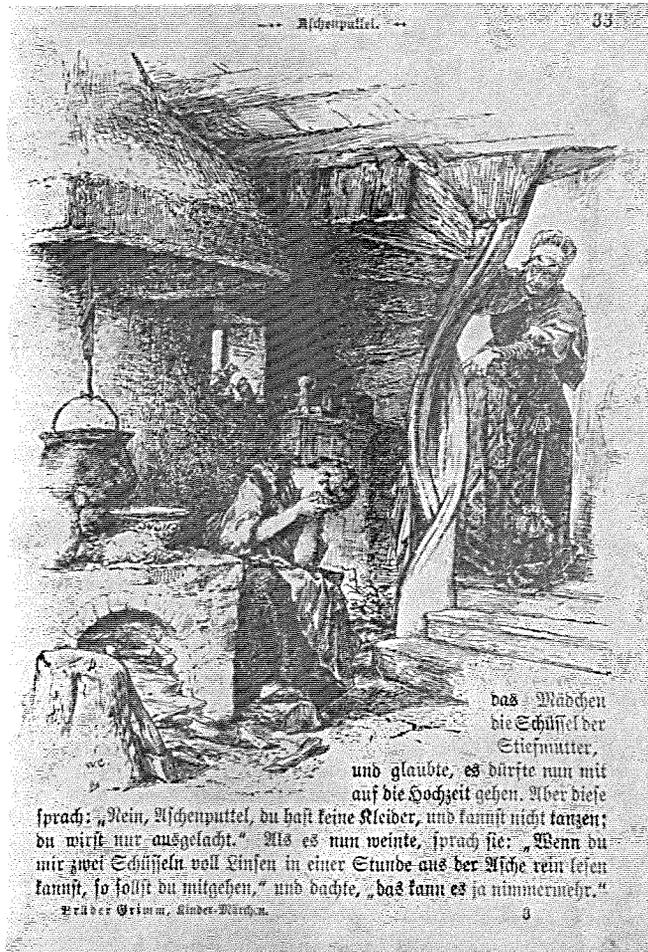
Motifs:

Carrying, attending to
stepsisters, grave, flight.

Age: young woman; Style: realistic - fine; 1 (8) illustrations.

Notes:

unkown
c. 1860
Germany



Grimm, (c. 1860)
Kinder Märchen
Stuttgart, W. Effenberger.

Illustrator: various - unknown

Motifs:
Slipper test, harassed by
stepmother at hearth.

Age: teen/ young woman; Hair: long, curly, tied back; General Appearance:
clean, rumped, Style: realistic - fine; 2 illustrations.

Notes:

Wehnert
c. 1870
Great Britain



Grimm, (c. 1870)
Household Stories
London, Geo. Routledge & Sons.

Illustrator: E.H. Wehnert

Motifs:
Grave.

Age: teen/ young woman; Hair: long, curly, loose; General Appearance: clean; Style: realistic - common (peasant); 2 illustrations.

Notes:

Munzer
1904
Germany



Grimm, (1904)
Das deutsche Bilderbuch
Serie A: Märchen No.3
Aschenputtel
Mainz, Jos. Scholz.

Illustrator: Adolf Munzer

Motifs:

Swc floors, attending to
stepsisters, grave, birds helping
with tasks, dress (alluded to),
father shown at slipper test,
flight, tar, slipper test,
mutilation, sleeping by hearth.

Age: young teen; Hair: blond, tied out of way, falling; General Appearance: practical; Stepsisters: different - larger; Stepsisters' hair: different, red, dark; Home: clean; Aschenputtel's expressions: cowed (sad), supplicating, pleased (with prince), frightened at wedding; Stepsisters' expressions: scorn, mockery, fury; Dress scene: birds, tree, grave; Closing scene: birds; Style: realistic - fine.

Notes:

Abbott
1920 (r.1948)
USA



Grimm, (1920, r.1948)
Grimm's Fairy Tales
New York, Charles Scribner's
Sons.

Illustrator: Elenore Abbot

Motifs:
Birds helping with dress.

*"Rattle and shake yourself, dear tree,
And silver and gold throw down to me."*

Age: teen; Hair: blond, tied, long; Dress scene: birds, tree; Style: fairyland;
1 illustration.

Notes:

Ubbelhode
1922
Germany



Grimm, (1922)
Kinder und
Hausmärchen
gefammelt
durch die
Brüder Grimm
Weisbaden,
Dr. Martin Sandig.

Illustrator:
Otto Ubbelhode

Motifs:

SWc floors, grave, father shown observing.

Age: young woman; Hair: blond, tied in a bun; General Appearance: clean, patch; Stepsisters: different - older; Stepsisters' expressions: curious, askance; Style: realistic - fine; 3 illustrations.

Notes:

Tenggren
1923
Germany



Grimm, (1923)
Grimms' Märchenfchatz
Berlin, Grunewald.

Illustrator: G. Tenggren

Motifs:

Birds helping with tasks.

Age: teen; Hair: blond, disheveled; General Appearance: clean, rumped, barefoot; Style: realistic - common; 1 illustration.

Notes:

Designated notable illustration.

Koser-Michaels

1937

Germany



Grimm, (1937)
Märchen Der Brüder
Grimm

Munchn, Droemersche.

Illustrator:
Ruth Koser-Michaels

Motifs:
Birds shown helping with tasks.

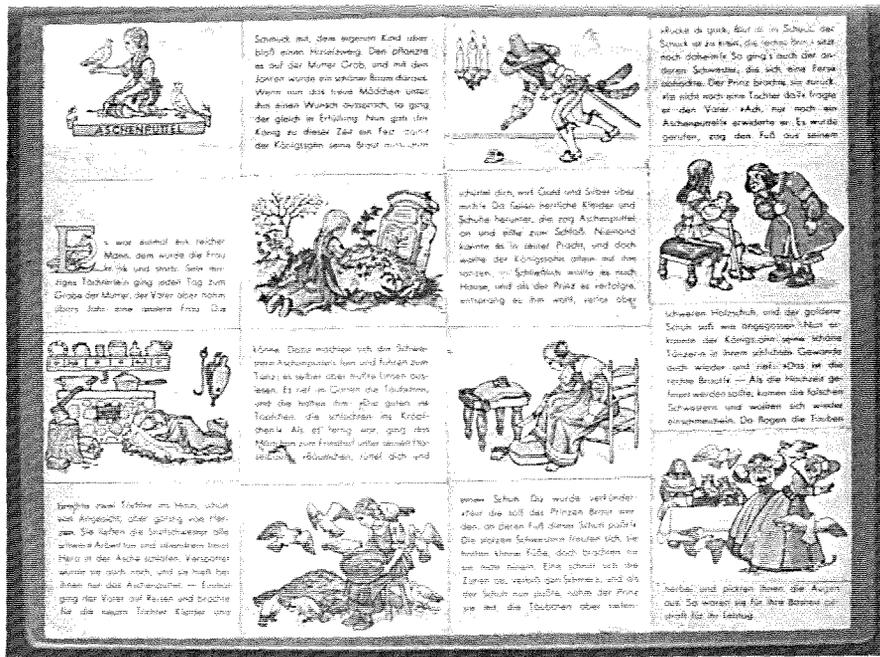
Age: young teen; Hair: blond, plaited; General Appearance: barefoot;
Home: clean; Style: fairytale (cartoon); 1 illustration.

Notes:

Koser-Michaels

1941

Germany



Grimm, (1941)
Aschenputtel

Berlin, Winter-
Hilfswerk des
Deutschen Volkes.

Illustrator:
Ruth Koser-Michaels

Motifs:

Grave, birds helping with tasks, father shown conferring with the prince about the slipper test, mutilation, punishment, sleeps by hearth.

Age: young teen; Style: fairytale (cartoon).

Notes:

Literally, a board book. Contains early 'cyclic' motifs.

Weber
1942
Germany



Bäumchen, rüttel dich und schüttel dich,
wirf Gold und Silber über mich.

Grimm Brüder, (1942)
Aschenputtel
Wittlich, George Fischer Verlag.

Illustrator: Berti Weber

Motifs:

She is shaking the tree, no
birds associated, father shown
at slipper test, flight,
slipper test, mutilation, page.

Age: teen; Hair: blond, plaited; General Appearance: clean, unpresed,
patch; Stepsisters: similar ; Stepsisters' hair: similar, blond; Home: clean;
Aschenputtel's expressions: some joy shaking tree, otherwise none;
Dress scene: tree only; Closing scene: birds;
Style: realistic - common; 6 illustrations.

Notes:

Schott
1946
Switzerland



Grimm, (1946)
Aschenputtel -
Dornröschen
Aurich, Verlag Papyria.

Illustrator: Otto Schott

Motifs:

Birds helping with tasks, flight,
tar, slipper test.

Age: preteen; Hair: blond, curled, tied under scarf; General Appearance:
clean, untidy, patch; Stepsisters' hair: different, straight; Home: clean;
Aschenputtel's expressions: wonder; Style: fairytale (cartoon);
3 illustrations.

Notes:

Ritzmann
1948
Switzerland



A s c h e n p u t t e l

Grimm, (1948)
Märchen Der Brüder
Grimm
Zürich, Rascher.

Illustrator: Jakob Ritzmann

Motifs:
Birds helping with tasks,
punishment .

Age: woman (30ish) oldest in sample; Hair: dark, bun, falling, disheveled;
General Appearance: soiled apron; Style: realistic - common; 2 illustrations.

Notes:

Kemlein
1949
Germany



Grimm, (1949)
Aschenputtel
Ein Märchen
der Gebrüder
Grimm

Lengerich,
Bischof & Klein.

Illustrator:
Gisela Kemlein

Motifs:

Carrying water, washing clothes, chopping wood, grave, birds helping with tasks, flight, slipper test, mutilation.

Age: young teen; Stepsisters: different - taller; Aschenputtel's expressions: stock postures, obviously; Dress scene: tree, grave; Closing scene: birds, grave; Style: fairyland.

Notes:

Gillar
1949
Austria



Grimm, (1949)
Grimm's
Märchen

Wein, Verlag für
Jugend und Volk.

Illustrator:
Valerian Gillar

Motifs:

Birds helping with tasks (sort of), father shown with twig, flight, tar, punishment.

Age: teen/young woman; Hair: blond, plaited; General Appearance: patches;
Style: fairytale; 4 illustrations.

Notes:

Knabe
1949
Germany



Grimm, (1949)
Märchen
Grehl, Sonthofen.

Illustrator: Willy Knabe

Motifs:

Mother, grave, birds helping
with tasks, dress, flight, tar.

Age: young woman; Hair: blond, tied, a bit ragged; General Appearance:
clean; Dress scene: birds, tree, grave; Style: fairytale; 4 illustrations.

Notes:

Baron-Raa
1953
Germany



Grimm, (1953)
Aschenputtel
Esslingen, J.F. Schreiber.

Illustrator:
Charlotte Baron-Raa

Motifs:
Swc floors, grave, slipper test,
punishment.

Age: teen; Hair: light brown, clean; General Appearance: clean, smart;
Stepsisters' hair: similar, blond; Home: clean; Aschenputtel's expressions:
None not even stock postures; Dress scene: birds, tree (previous shot of
tree and grave); Style: realistic - common.

Notes:

Another illustrator (Heise, page following) illustrated the cover.
Incongruously different styles.

Heise
1953
Germany



Grimm, (1953)
Aschenputtel
Esslingen,
J.R. Schreiber.

Illustrator:
Edith Heise

Motifs:

Birds helping with tasks, dress, flight.

Age: young teen (Child-woman); Hair: blond; General Appearance: patch;
Dress scene: birds, grave; Style: fairytale (cartoon).

Notes:

Heise illustrated the covers only. Baron-Raa illustrated the text (previous page). Incongruously different styles.

Cover is a four page, die-cut, overlay.

Ciuha
1954
Yugoslavia (s)



Brata Grimm, (1954)
Pepelka
Prevedel, Fran Albreht.

Illustrator: Jose Ciuha

Motifs:

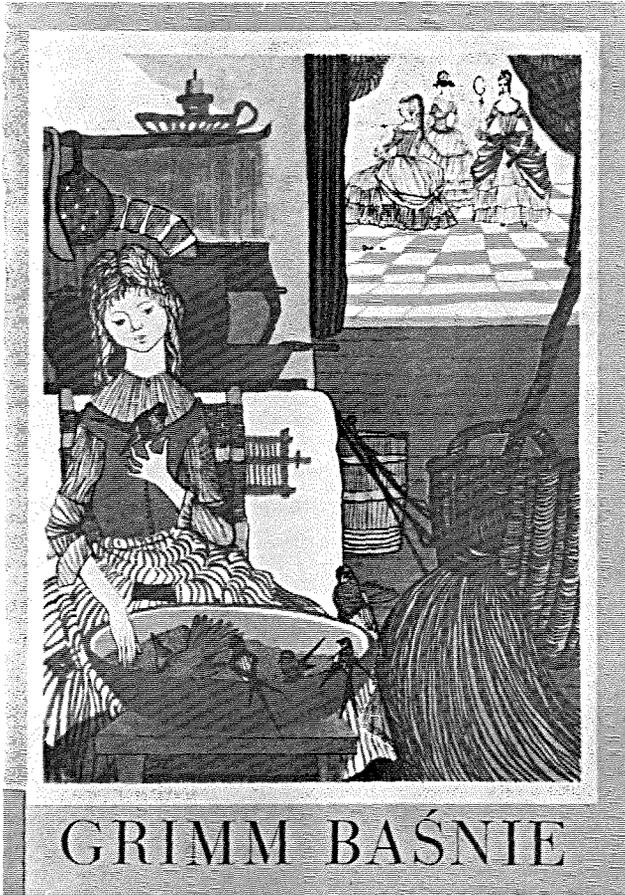
Birds helping with tasks, flight,
sleeping by hearth.

Age: teen / young woman; Hair: dark straight; General Appearance: clean;
Stepsisters' hair: similar, curled; Home: clean; Style: fairyland;
6 illustrations.

Notes:

Illustrations appear to be out of order.

Truchanowska
1956 (r.1982)
Poland



Grimm, (1956, r.1982)
Grimm Basnie
Warszawa, Nasza Ksiegarnia.

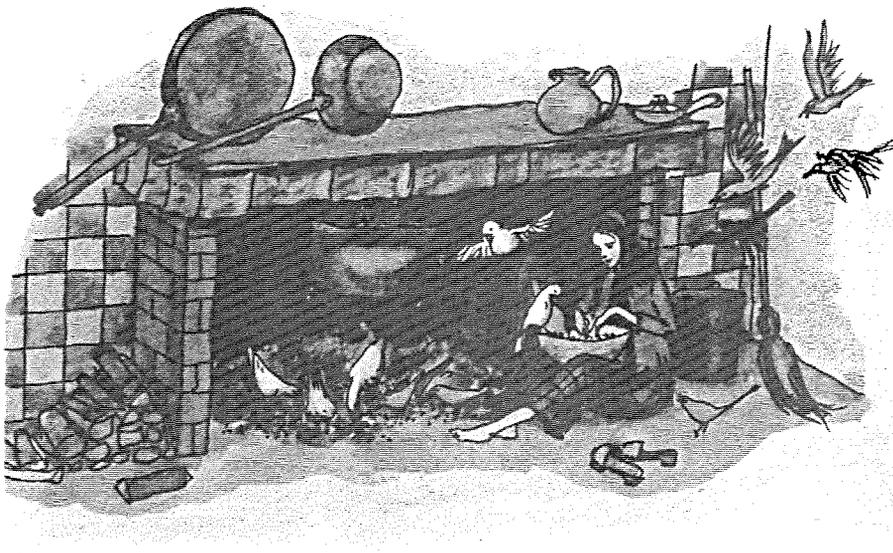
Illustrator:
Bozena Truchanowska

Motifs:
Birds helping with tasks.

Age: young teen; Hair: blond, curled, slightly disheveled; General Appearance: clean patch; Stepsisters: similar; Style: fairytale; 1 illustration.

Notes:

Werner
1956
Germany



Grimm , (1956)
Märchen Der
Brüder Grimm
Stuttgart,
Ferdinand Carl.

Illustrator:
Gisela Werner

Motifs:

Grave, birds helping with tasks, slipper test.

Age: teen; Hair: straight; General Appearance: ragged, barefoot; Stepsisters: similar; Stepsisters' hair: buns; Style: fairytale; 3 illustrations.

Notes:

Sedej
1957
Yugoslavia (s)



Grimm, (1957)
Pepelka
Ljubljani,
Mladinska Knjiga.

Illustrator:
Maksim Sedej

Motifs:

Slight allusion to chores, mother, grave, birds helping with tasks, , flight, slipper test, punishment alluded to, sits by hearth.

Age: teen; Hair: lighter; General Appearance: clean; Stepsisters: similar - slightly taller; Home: clean; Aschenputtel's expressions: pleasant; Stepsisters' expressions: always pleasant except at slipper test; Style: fairytale.

Notes:

Fischer
1957
Germany



Grimm, (1957)
Die Schönsten Märchen
Der brüder Grimm
Gutersloh, C. Bertelsmann.

Illustrator: Fritz Fischer

Motifs:
Birds helping with tasks.

Age: teen; Hair: straight, scraggly; General Appearance: ragged;
Style: realistic - common; 2 illustrations.

Notes:

Mannhart

1958

Germany



Brüder Grimm,
(1958)

Schöne
Märchen

Reutlingen, Ensslin
& Laiblin Verlag.

Illustrators:

Hans and Maria
Mannhart

Motifs:

Birds helping with tasks, flight.

Age: young teen; Hair: blond, plaited; General Appearance: clean; Home: clean, cobbled; Style: fairyland; 2 illustrations.

Notes:

Mauser-Lichtl

1959

Austria



Mauser-Lichtl, Gerti
(bilder & verse),
(1959)

Aschenbrödel

Wels, A. Muhlehner.

Illustrator:

Gerti Mauser-Lichtl

Motifs:

Swc floors, attending to stepsisters, grave, birds helping with tasks, dress, father shown in an ironic portrait at the slipper test, flight, slipper test, sleeps on kitchen floor, page, cat.

Age: teen; Hair: blond, plaited; General Appearance: neat, clean; Stepsisters: similar; Stepsisters' hair: similar; Home: spotless; Aschenputtel's expressions: smiles!, or nothing; Stepsisters' expressions: conspiratorial amusement, contempt (when Aschenputtel's sleeping); Dress scene: birds, grave, tree; Closing scene: birds; Style: fairytale.

Notes:

Pages alternate monochrome, colour. End papers feature very Disney-esque Sneewittchen.

Pieck
1959
Netherlands



Grimm, (1959)
De Sprookjes van Grimm
Antwerp, De Haan-Zeist.

Illustrator: Anton Pieck

Motifs:

Birds shown helping with tasks,
tar.

Age: teen / young woman; Hair: light, braided, becoming disheveled;
General Appearance: ragged, tired, patch; Home: cellar is deteriorating;
Style: realistic - common; 2 illustrations.

Notes:

Grabianski
1962
Austria



Brüder Grimm, (1962)

Kinder - und
Hausmärchen

Wein, Buchgemeinschaft Jung-
Donauland.

Illustrator: Janusz Grabianski

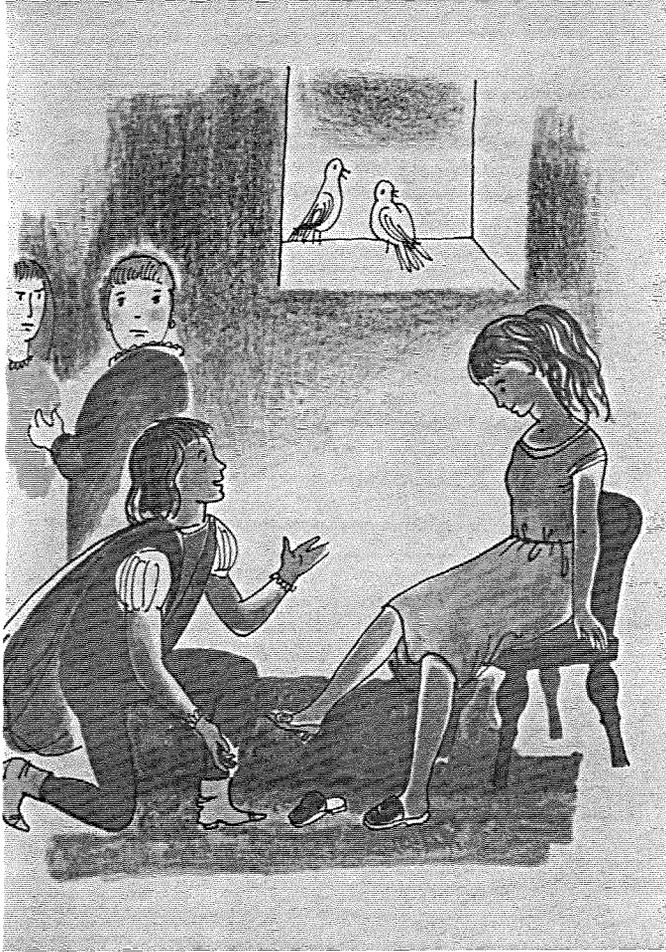
Motifs:

Birds, flight, slipper test.

Age: teen; Hair: brown; General Appearance: patch; Closing scene: birds;
Style: abstract - sketch and wash; 7 illustrations.

Notes:

Jalkotzy
1963
Austria



Grimm, (1963)
Grimms Märchen
Wein, Jungbrunnen.

Illustrator: Alois Jalkotzy

Motifs:

Birds helping with tasks, flight,
slipper test.

Age: pre-teen; Hair: dark, tied back; General Appearance: clean, barefoot;
Style: fairtale (cartoon); 3 illustrations.

Notes:

Wingen
1963
Brazil



Grimm, (1963)
Contos De Grimm
Porto Alegre,
Editora Globa.

Illustrator:
Roswitha Bitterlich
Wingen

Motifs:
Grave, birds helping with tasks.

Age: teen; Hair: long, loose;
General Appearance: neat;
Home: clean;
Style: stark black and white
woodcuts;
2 illustrations.

Notes:



Klemke

1965

E. Germany (DDR)



Brüder Grimm, (1965)
Die Kinder - und
Hausmärchen der Bruder
Grimm

Berlin, Kinderbuchverlag.

Illustrator: Werner Klemke

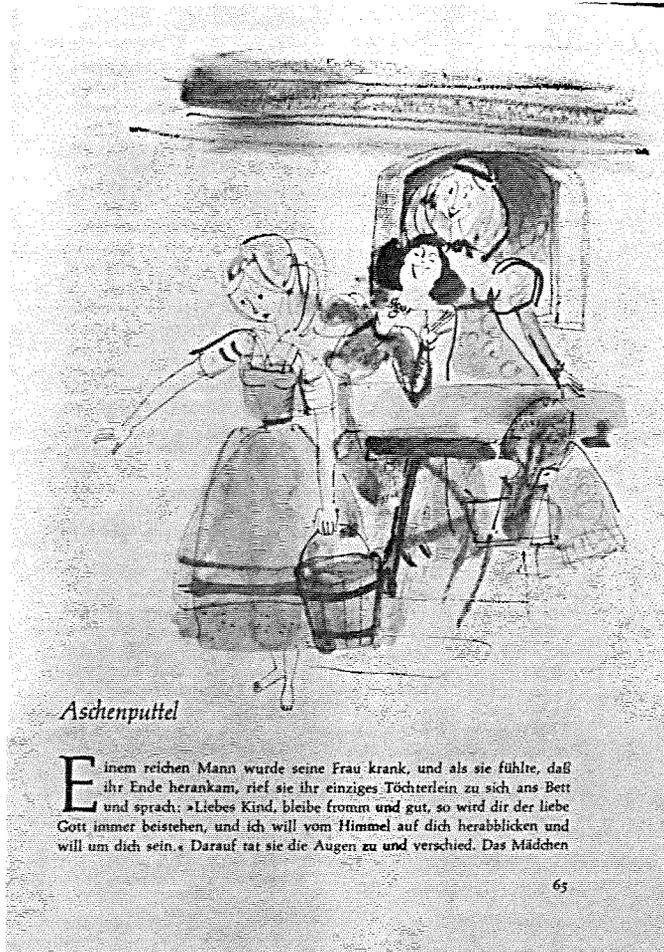
Motifs:

Grave, birds helping with tasks,
flight, tar, hiding, sleeps on
straw.

Age: pre-teen; Hair: blond, straight, ribbon, very unkempt - in eyes;
General Appearance: dirty face & hair, cheerful; Stepsisters: different -
older, taller; Stepsisters' hair: different, curly; Home: clean; Aschenputtel's
expressions: generally cheerful - one effusively happy (ecstatic!);
Stepsisters' expressions: disgust (sticking out tongues);
Closing scene: birds; Style: fantasy; 7 illustrations.

Notes:

Lemke
1965
Germany



Brüder Grimm, (1965)
Die Schönsten Märchen
der Brüder Grimm
Dusseldorf, Hoch-Verlag.

Illustrator: Horst Lemke

Motifs:

Carrying, birds helping with tasks.

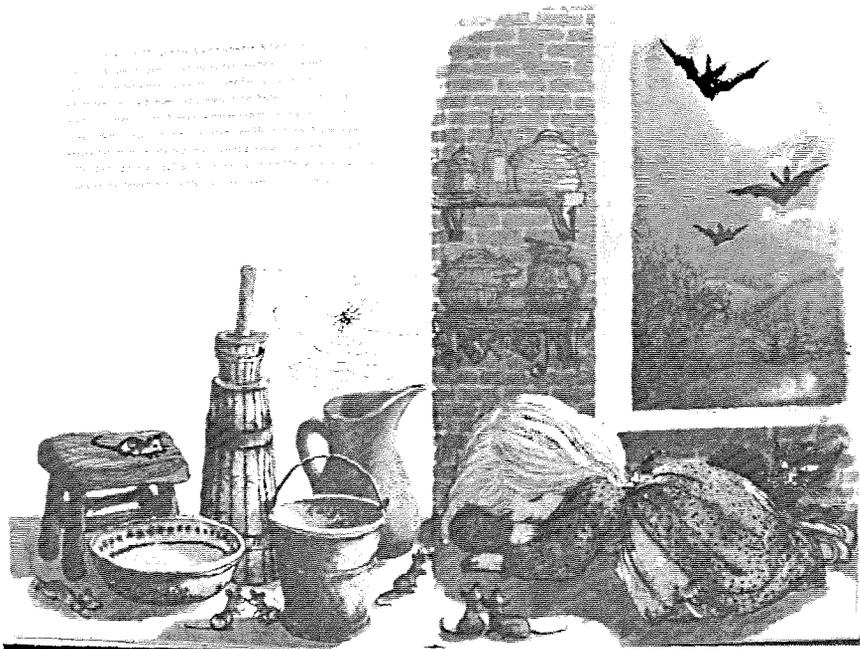
Age: teen; Hair: blond, ponytail, unkempt; General Appearance: clean, barefoot; Home: clean; Stepsisters' expressions: amused, haughty (?); Closing scene: birds, grave; Style: abstract - sketch and wash; 3 illustrations.

Notes:

Klein

1967

E. Germany (DDR)



Bruder Grimm,
(1967)
Aschenputtel ein
Märchen der
Brüder Grimm
Berlin,
Kinderbuchverlag.

Illustrator:
Erika Klein

Motifs:

Attending to stepsisters, grave alluded to: planting with birds, birds helping with tasks, scarcely 'flight', more like a calculated exit - leisurely, reflective, hiding, slipper test, sleeps in kitchen.

Age: child (child-woman), very childlike prince; Hair: blond, full, straight; General Appearance: clean; Stepsisters: similar - all very attractive; Stepsisters' hair: similar, attractive; Home: clean with nice spiderweb and bats; Aschenputtel's expressions: occasional smile, or sad; Stepsisters' expressions: one hand gesture ('be off'), otherwise expressionless; Closing scene: birds; Style: fairyland.

Notes:

All characters are short and full bodied (except the prince) with lots of hair, doll-like or child-like. Interesting opening scene: well-dressed, unhappy, in winter.

Rusjan

1967

Yugoslavia (U,S)



Grimm Testeverek, (1967)
Hamupipóka
Forum, Novi Sad.

Illustrator: Danica Rusjan

Motifs:

Swc windows, grave, birds
helping with tasks, flight,
hiding, slipper test.

Age: young teen (child-woman); Hair: black, short, straight, clean, well-combed; General Appearance: clean, dirty face and hands in one scene, patch; Stepsisters: slightly taller; Stepsisters' hair: similar - brown, slightly longer; Home: clean, colourful; Aschenputtel's expressions: sad once, generally none; Stepsisters' expressions: pleasure in ordering her about; Dress scene: birds, grave, tree; Style: fantasy.

Notes:

Gongalov

1967

Italy



Grimm, (1967)
Le Fiabe Più
Belle
Milane,
Editrice AMZ.

Illustrator:
Ivan Gongalov

Motifs:

Swc floors, grave, birds helping with dress, sits by hearth.

Age: adult; Hair: blond, long, disheveled; General Appearance: hands dirty, rumped, barefoot, ; Stepsisters: similar, slightly taller; Stepsisters' hair: similar, blond, red; Home: clean; Aschenputtel's expressions: incredulous, sad, or exhausted, pleased with dress; Stepsisters' expressions: amused contempt; Dress scene: birds, tree; Style: realistic people in a cartoon setting; 8 illustrations.

Notes:

Hegenbarth
1969
Germany



Grimm, (1969)
Märchen der
Brüder Grimm
Leipzig, Insel -
Verlag.

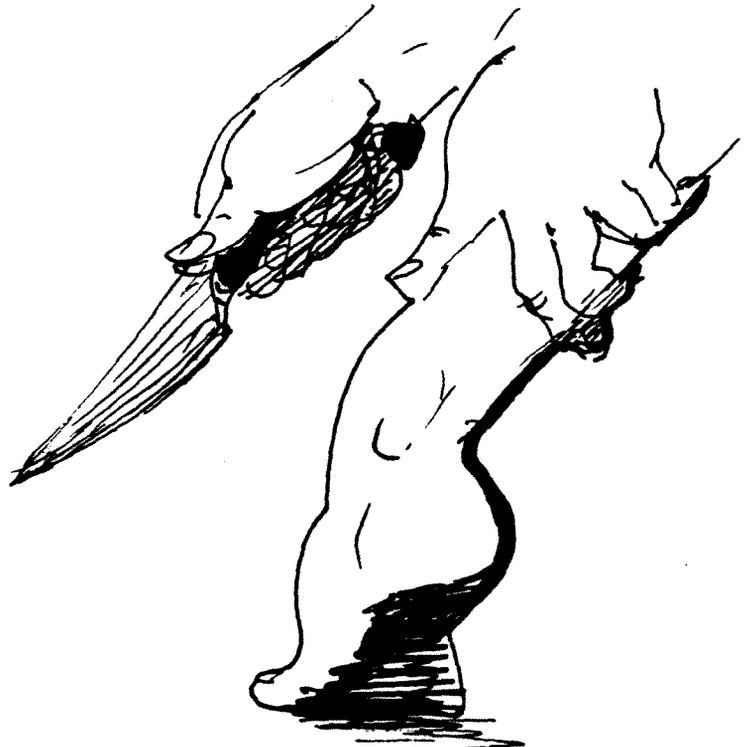
Illustrator:
Josef Hegenbarth

Motifs:

Hiding, mutilation,
sleeps in ash-bin.

Style: abstract -
indistinct black and
white;
3 illustrations.

Notes:



Gehrts
1970
Germany



Brüder Grimm, (1970)
Sneewittchen und
andere Märchen der
Brüder Grimm
Stuttgart, Spectrum.

Illustrator: Barbara Gehrts

Motifs:
Task.

Age: teen; Hair: disheveled; General Appearance: soiled, rumped, patch;
Stepsisters: caricatures; stepmother - large, intimidatingly ugly;
Stepsisters' hair: similar, curly; Aschenputtel's expressions:
dejected, worn-out, exhausted; Stepsisters' expressions: smug;
Style: abstract - caricature; 1 illustration.

Notes:

Lore
1972
Germany



Grimm, (1972)
Aschenputtel
Bad Aibling, Siebert Verlag -
Siebert Kinderbücher.

Illustrator: Lore

Motifs:

Chores alluded to, grave, birds helping with tasks, dress, flight, slipper test, cat.

Age: child/young teen; Hair: blond, untied, loose; General Appearance: dirty, barefoot, patch; Stepsisters: similar; Stepsisters' hair: similar, blond, red; Home: clean, a fly; Aschenputtel's expressions: almost never change except for occasional single tear; Stepsisters' expressions: bossy contempt (only appear once); Dress scene: birds, tree, grave; Style: fairytale.

Notes:

Okas

1973

Russia (Estonia)



Vennad Grimm, (1973)

Tuhkatriinu

Tallin, Kirjastus <Eest Raamat>.

Illustrator: E. Okas

Motifs:

Attending to stepsisters, birds helping with tasks, dress, father shown at slipper test, flight, slipper test, sleeps by hearth, cat.

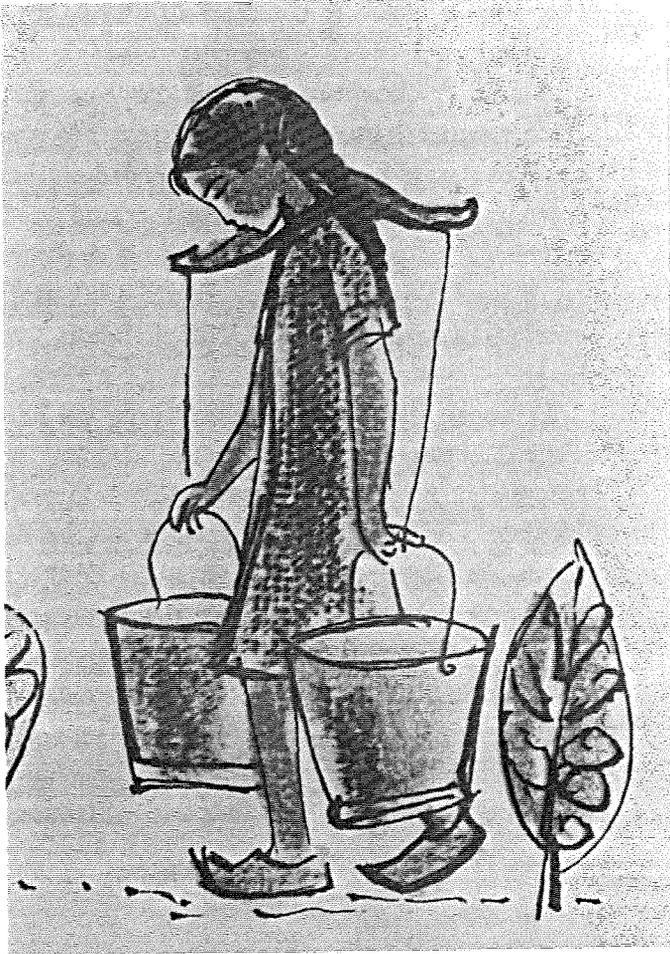
Age: young woman; Hair: blond, tied in a scarf, disheveled; General Appearance: clean, ruffled; Stepsisters: similar; Stepsisters' hair: similar, attractive, red; Aschenputtel's expressions: almost none, slight dejection/pleasure; Stepsisters' expressions: superior, haughty; Dress scene: birds, tree; Closing scene: birds; Style: fairytale.

Notes:

Nast

1973

E. Germany (DDR)



Brüder Grimm, (1973)
Märchen der Brüder
Grimm

Berlin, Kinderbuchverlag.

Illustrator: Bernhard Nast

Motifs:

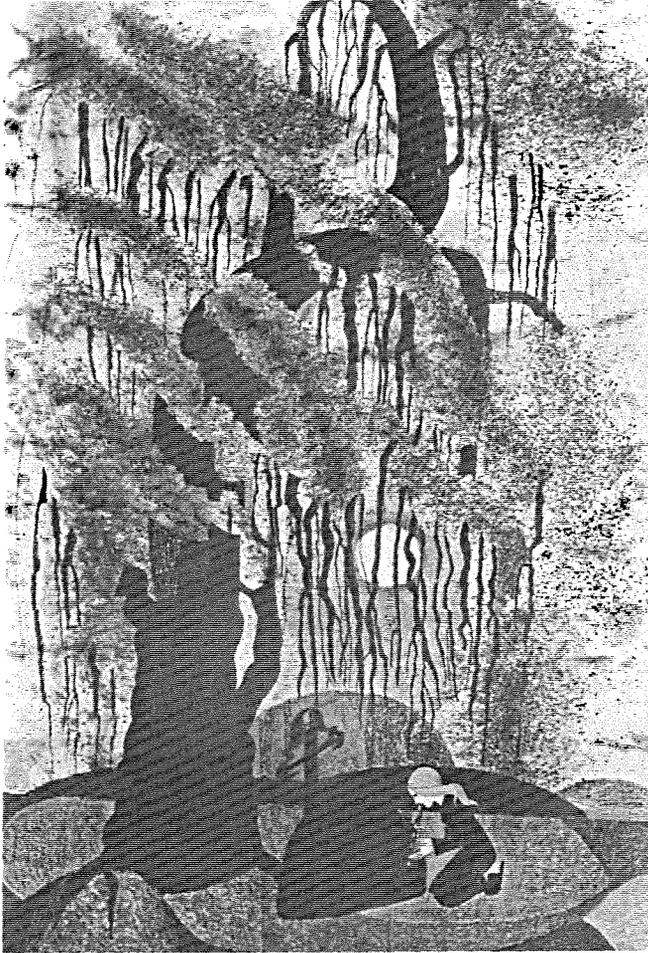
Carrying, grave, birds helping with tasks, dress, warning prince, tar, hiding, slipper test, sleeps by hearth.

Age: pre-teen; Hair: Brunette, plaited; General Appearance: clean; Stepsisters: similar - attractive, slightly older (teens); Stepsisters' hair: similar, blond & straight, dark & curly; Home: clean; Aschenputtel's expressions: downcast posture, expression generally shown with posture and with arms; Stepsisters' expressions: taunting; Dress scene: birds, tree, grave; Closing scene: birds; Style: fairytale.

Notes:

16 illustrations - lots for an anthology.

Reidel
1975
Germany



Grimm, (1975)
Grimm Märchen
Munche, Annette Betz Verlag.

Illustrator: Marlene Reidel

Motifs:
Grave, flight.

Age: teen; Hair: blond in one scene, red in the other.; General Appearance: patch; Aschenputtel's expressions: none (stock tear); Closing scene: birds; Style: fantasy; 3 illustrations.

Notes:

Rusz
1976
Romania



Fratti Grimm, (1976)
Cenușăreasa
Bucarești, Editura Ion Creanga.

Illustrator: Livia Rusz

Motifs:

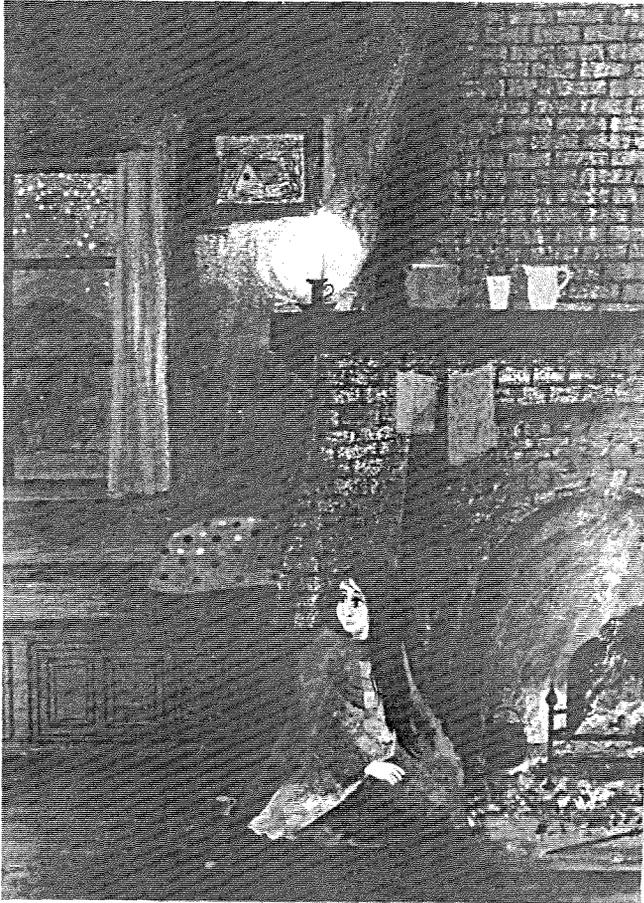
Swc floors, attending to stepsisters, grave, birds helping with tasks, dress and carriage, father shown conspiratorial in opening scene, flight (2 shots including scheming with prince), mutilation alluded to (blood in snow), shown by hearth, page.

Age: teen; Hair: strawberry blond, long, matted, wispy, plaited (varies); General Appearance: exhausted, dark shadows under eyes, ruffled apron, patch; Stepsisters: similar - cartoon-like expressions; Stepsisters' hair: different, red, dark; Home: clean; Aschenputtel's expressions: resentful, contemptuous, smug (return home), amused (with her secret), dejected (frontispiece); Stepsisters' expressions: amused, oblivious, indifferent, stepmother is a vindictive hag; Dress scene: birds, tree; Style: fantasy.

Notes:

Bernadette

1977
Switzerland



Grimm, (1977)
Aschenputtel
Mönchaltorf & Hamburg,
Nord-Sud Verlag.

Illustrator: Bernadette Watts

Motifs:

Carrying coal, feeding fowl, mother, grave, birds helping with dress, warning prince (blood in snow), father shown conferring with prince, flight, slipper test, shown by hearth on window seat.

Age: child - teen - young woman; Hair: black, long, plaited, loose, wisps; General Appearance: clean, face smudged; Stepsisters: a little older, larger, heavier (not exaggerated); Stepsisters' hair: different, long-blond, curly-red; Home: clean; Aschenputtel's expressions: very few, tired gesture, genuinely content with mother; Stepsisters' expressions: oblivious; Dress scene: birds, tree; Closing scene: birds; Style: combination fairytale/realistic, foreboding scale.

Notes:

Opens on a happy spring day, passes through seasons ending on a windy wintery day or, perhaps, a harsh spring.

Rusz
1978
Romania



Fratti Grimm,
(1978)
Povesti
Bucaresti,
Editura Ion Creanga.

Illustrator:
Livia Rusz

Motifs:

Age: teen; Hair: light, falling from bonnet; General Appearance: clean, smudged face, rumped apron, barefoot, patch; Stepsisters: similar; Home: clean; Aschenputtel's expressions: indifferent; Stepsisters' expressions: haughty; Style: fantasy; 1 illustration.

Notes:

Svend Otto S
1978
Denmark



Grimm, (1978)
Askepot
København,
Glydendal.

Illustrator:
Svend Otto S

Motifs:

Carrying/cleaning shoes, attending to stepsisters, mother, grave, birds helping with tasks, dress, warning prince, father shown (frequently) with twig, conferring with prince, flight, hiding, slipper test, mutilation, punishment, sleeps by hearth, cat.

Age: teen; Hair: dirty blond, long, disheveled, unkempt; General Appearance: dirty, tired; Stepsisters: similar, matronly step-mother; Stepsisters' hair: similar, dirty blond, long, straight; Home: clean; Aschenputtel's expressions: amused (with birds), exhausted, compliant, diligent, industrious (cleaning shoes); Stepsisters' expressions: officious, demanding, critical, contemptuous; Dress scene: birds, tree, grave; Style: realistic - common.

Elsässer
1978
Germany



Brüder Grimm,
(1978)
Aschenputtel
Stuttgart, J.Ch.
Mellinger Verlag.

Illustrator:
Ruth Elsässer

Motifs:

Attending to stepsisters, grave, birds helping with tasks, dress, flight, hiding.

Age: pre-teen/young teen; Hair: radiant blond, long; Aschenputtel's expressions, Stepsisters' expressions: No expressions are evident, only a tone indicated by colour, radiance and positioning; Dress scene: birds, tree, grave; Closing scene: birds; Style: ethereal/mystic; 9 illustrations.

Notes:

Wallenta
1979
Austria



Bamberger, Richard, (1979)
Grimm Märchen Mein
Erstes Buch
Wien, Jugend und Volk.

Illustrator: Emanuela Wallenta

Motifs:

Carrying, birds helping with
tasks (implied), slipper test.

Age: teen; Hair: blond, loose; General Appearance: neat; Aschenputtel's
expressions: stock 'hang-dog' expressions; Stepsisters' expressions:
torment, deliberately provoke; Closing scene: birds;
Style: fairytale (cartoon); 5 illustrations.

Notes:

Kaila
1980
Finland



Grimm, (1980)
Punahilkka Ja Muita
Grimm Satuja.
Keuruu, Otava.

Illustrator: Kaarina Kaila

Motifs:

Birds helping with tasks,
punishment, cat.

Age: teen; Style: fairyland; 4 illustrations.

Notes:

Hogrogian

1981

USA



Brothers Grimm, (1981)

Cinderella

New York, Greenwillow.

Illustrator: Nonny Hogrogian

Motifs:

Wringing wash, mother, grave, birds helping with tasks, dress, father shown, flight, mutilation.

Age: teen; Hair: long, blond, uncombed, scraggly; General Appearance: clean, patch; Stepsisters: different; Stepsisters' hair: different, brunettes in netting; Home: clean; Aschenputtel's expressions: slightly sad with mother, gestures for pain of treatment by sisters; Stepsisters' expressions: scorn, hostility; Dress scene: Tree - no birds, no grave!; Closing scene: birds; Style: fairyland.

Notes:

Mayer
1982
USA



Grimm, (1982)
Favorite Tales from Grimm
New York, Four Winds Press
(Scholastic).

Illustrator: Mercer Mayer

Motifs:
Birds helping with dress.

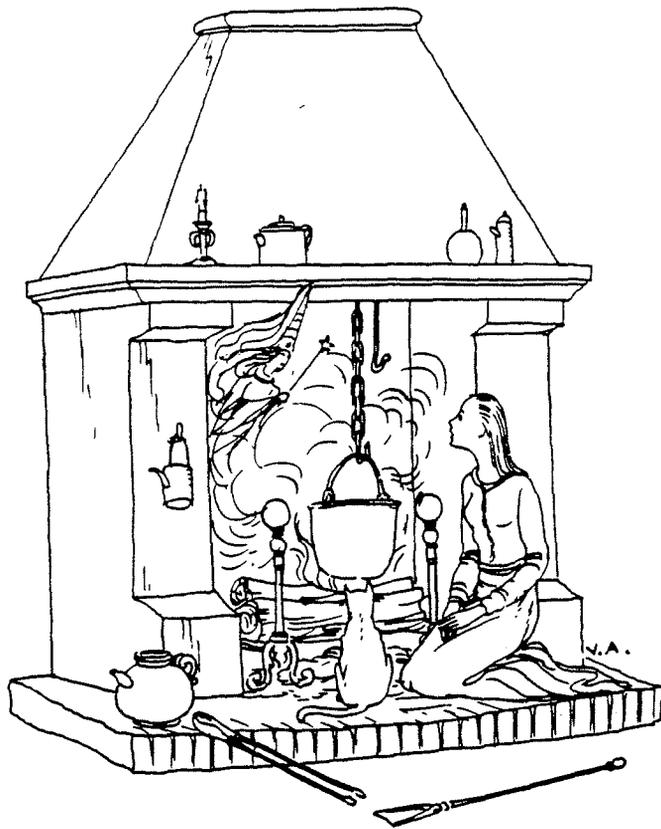
Age: teen; Hair: long, strawberry-blond, scraggly; Aschenputtel's expressions: vague awe (at dress from tree); Dress scene: birds, tree; Style: fairyland; 1 illustration.

Notes:

Accornero
1982
Italy

Fratelli Grimm, (1982)
Cinquanta Novelle
Milano, Hoepli.

Illustrator: Vittorio Accornero



Motifs:
Cat.

Age: teen; Hair: long, loose; Style: fairytale (cartoon); 1 illustration.

Notes:

Fairy is likely a borrowed or vestigial motif.

Thalman
1983
Switzerland



Grimm, (1983)
De Fundevogel Marli
de Brüeder Grimm
Frauenfeld, Huber.

Illustrator: Roland Thalman

Motifs:

Birds shown helping with tasks.

Age: pre-teen; Hair: long, scraggly; Style: realistic - common; 1 illustration.

Notes:

Müller

1984

E. Germany (DDR)



Grimm, (1984)
Der Wolf Ist Tot!
Der Wolf Ist Tot!

Berlin, Der Kinderbuchverlag.

Illustrator: Dieter Müller

Motifs:

Birds helping with tasks
(implied, lurking about
'waiting').

Age: teen; Hair: blond, tied in scarf; General Appearance: clean, barefoot;
Stepsisters: caricatures - taller, affected, very fine;
Stepsisters' hair: different; Aschenputtel's expressions: stock downcast;
Stepsisters' expressions: haughty; Style: fantasy - caricature; 1 illustration.

Notes:

Chretien
1985
Belgium



de la Salle, Bruno,
(1985)
Cendrillon
Belgique,
Casterman.

Illustrator:
Sylvie Chretien

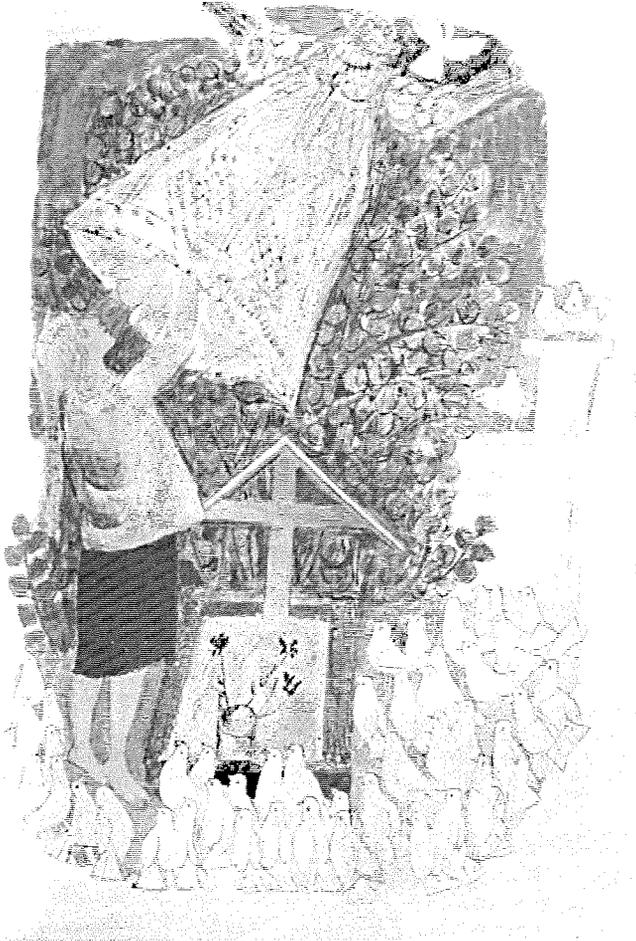
Motifs:

Swc floors, mother, birds (and ants) helping with dress, father shown, slipper test, mutilation, punishment. Age: teen; Hair: blond, long, loose, unkepmt - even as princess (mind you, so is everyone else); General Appearance: clean, patch; Stepsisters: caricatures - long pointy noses; Stepsisters' hair: dark; Home: spotless; Aschenputtel's expressions: generally expressionless, slightly sad (chores), slight glee (dress), greatest satisfaction with punishment; Stepsisters' expressions: ridicule, (gleefully set up mess for her tasks); Dress scene: birds bring feathers for dress - no grave, no tree; Style: fairytale, graphic design, colourful.

Notes:

Borrows from various tales (Perrault, Cap o' Rushes) and includes new tasks and new animal helpers.

Haufmann
1985
Switzerland



Hauffman, Felix, (1985)
Hundertundein
Salzburg, Sauerländer.

Illustrator: Felix Haufmann

Motifs:

Grave, birds helping with dress.

Age: teen (most modern); Hair: blond, plaited; General Appearance: clean, barefoot; Dress scene: birds, tree, grave; Style: realistic - modern; 1 illustration.

Notes:

Hellman

1986

Germany



Grimm, (1986)
Aschenputtel
Munche, Franz
Schneider Verlag.

Illustrator:
Lila Leokadia
Hellman

Motifs:

Swc floors, grave, birds helping with tasks, warning prince,flight, mutilation,shown by hearth for warmth.

Age: teen; Hair: long, blond, uncombed; General Appearance: patch;
Stepsisters: different - unattractively heavy, bulbous noses (caricatures);
Stepmother: severe, beaked nose; Stepsisters' hair: frizzy; Home: clean;
Stepsisters' expressions: superior, ridicule, dismissive;
Style: fairytale (cartoon).

Notes:

Contemporary mass market edition, complete with games and puzzles.
Insubstantial.

Postma
1987
Germany



Gebrüder Grimm, (1987)
Der Goldene Vogel
Stuttgart, Urachhaus.

Illustrator: Lidia Postma

Motifs:

Grave, birds helping with dress,
slipper test, mutilation.

Age: teen; Hair: blond, frizzy ends; Stepsisters: different - older; Stepsisters' hair: beehive; Aschenputtel's expressions: realistic awe on receipt of dress; Stepsisters' expressions: none; Dress scene: tree, grave - no birds, anywhere!; Style: realistic - fine; 2 illustrations.

Notes:

Archipowa
1990
Germany



Grimm, (1990)
Grimms Märchen
Esslingen, Verlag J.F. Schreiber.

Illustrator:
Anastassija Archipowa

Motifs:
Birds helping with tasks,
warning prince, father shown
with twig, flight, hiding,
mutilation.

Age: teen; Hair: blond, pulled back in a curly scraggly pony-tail.; General Appearance: dirty - grey soot and grime on hands and arms, unkempt; Stepsisters: similar; Stepsisters' hair: similar, straight, darker; Aschenputtel's expressions: sad, mild pleasure or consternation (flight); Stepsisters' expressions: appear to take no notice; Style: realistic - common; 10 illustrations.

Notes:

Bakai
1991
Hungary



Grimm, (1991)
Aschenputtel
Budapest, Táltos.

Illustrator: Piroska Bakai

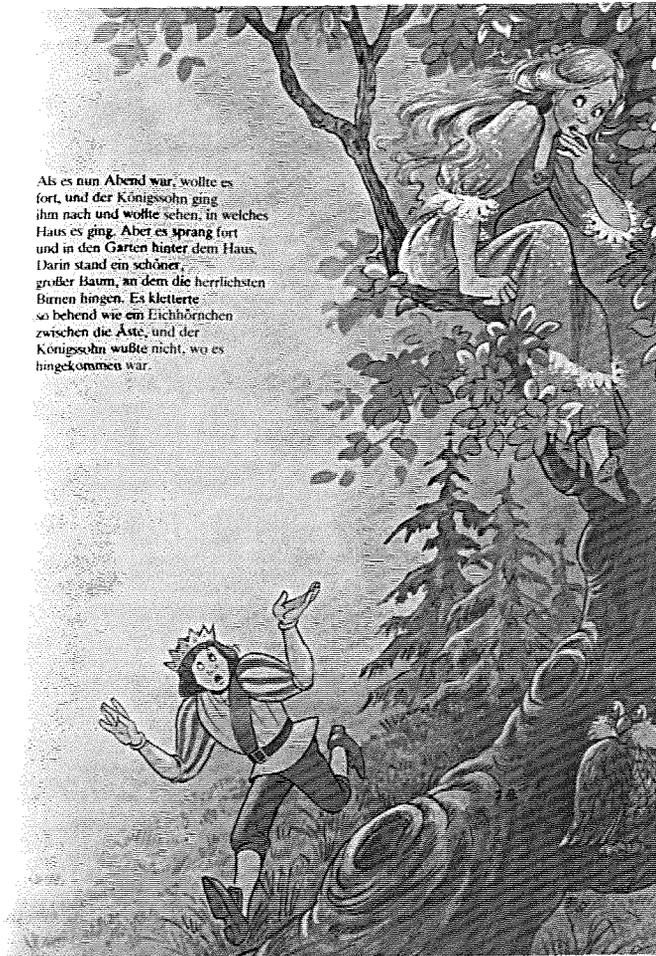
Motifs:

Carrying, mother, grave, birds helping with tasks, dress, warning prince, father shown conferring with prince, twig shown, no father, flight, hiding, mutilation, sleeps in spotless kitchen, cat.

Age: pre-teen; Hair: very long, blond, plaited, disheveled; General Appearance: clean, patch; Stepsisters: similar; Stepsisters' hair: similar, red, attractive; Home: immaculate; Aschenputtel's expressions: slight smile, frown; Stepsisters' expressions: torment, haughty; Dress scene: birds, tree; Style: fairytale (cartoon).

Notes:

Füzesi
1991
Hungary



Als es nun Abend war, wollte es fort, und der Königssohn ging ihm nach und wollte sehen, in welches Haus es ging. Aber es sprang fort und in den Garten hinter dem Haus. Darin stand ein schöner, großer Baum, an dem die herrlichsten Birnen hingen. Es kletterte so behend wie ein Eichhörnchen zwischen die Äste, und der Königssohn wußte nicht, wo es hingekommen war.

Grimm, (1991)
Aschenputtel
Budapest, Forma-Art.

Illustrator: Zsuzsa Füzesi

Motifs:

Attending to stepsisters, grave, birds helping with tasks, dress, father shown with twig, conferring with prince (twice), flight, hiding, slipper test, mutilation, sleeps by hearth, cat.

Age: young teen (child-woman); Hair: long, blond, plaited, dishelved;
General Appearance: clean, patch; Stepsisters: unattractive caricatures - freckles, moles, buck teeth; Stepsisters' hair: red curls; Home: clean;
Aschenputtel's expressions: exaggerated glee, alarm, incredulity, desperate frustration; Stepsisters' expressions: vicious, gloating, dissatisfied;
Dress scene: birds, tree, grave; Closing scene: birds, grave;
Style: fairytale (cartoon).

Notes:

Big book format (28 x 41 cm.) Style similar to Geisel.

PHOTO-BIBLIOGRAPHY - CATSKIN / CAP O' RUSHES

List of Illustrators

Catskin

Batten	1898
Rackham	1918
Kiddell-Monroe	1954
Gill	1967

Cap o' Rushes

Batten	1898
Rackham	1918
Bettina	1959
Baynes	1960
Howard	1966
Gill	1967

Catskin

Batten
1898



Jacobs, Joseph (ed.),
(1898)

English Fairy Tales

New York, G.P. Putnam's Sons,
David Nutt.

Illustrator:
John D. Batten

Motifs:

Lady Catskin's son playing with beggar's child.

Style: realistic - common; 1 illustration.

Catskin

Rackham

1918



Steel, Flora Annie,
(1930, orig. pub. 1918)
English Fairy Tales
New York, MacMillan.

Illustrator:
Arthur Rackham

Motifs:

Travelling in *catskins* with clothing in bundle.

Age: teen; Height: average; Appearance of catskins: attractive cap, skins arranged like a wrap; Expressions: resigned;
Style: realistic; 1 illustration.

Catskin

Kiddell-Monroe

1954



Reeves, James,
(1954)

English Fables
and Fairy Tales

London, Oxford
Univ. Press.

Illustrator:
Joan Kiddell-
Monroe

Motifs:

Travelling in *catskins*, with clothing in bundle, to fine new castle; Cook hitting Catskin with ladle.

Age: teen / young woman; Height: average - tall; Appearance of catskins: indistinct, but formfitting like a dress; Expressions: mischievous smile, amused indulgence; Vestigial or borrowed motifs: riding off in carriage (presented in a different style - fairytale elegance) Styles: Fantasy, fairytale (colour plate), realistic - common. Stark, powerful, fluid, black and white; 3 illustrations.

Catskin

Gill
1967



Jacobs, Joseph
(ed.), (1967)
English Fairy
Tales
New York, Dover.

Illustrator:
Margery Gill

Motifs:

Cook dashing basin of water into Catskin's face.

Expressions: Hands up in gesture of protection.

Style: realistic - common; 1 illustration.

Cap o' Rushes

Batten

1898



Jacobs, Joseph
(ed.), (1898)
**English Fairy
Tales**
New York, G.P.
Putnam's Sons,
David Nutt.

Illustrator:
John D. Batten

Motifs:

Standing in *cap of rushes*.

Age: young woman; Height: average - tall; Appearance of cap of rushes: formless, crude, scarecrow-like; Style: realistic - common; 1 illustration.

Cap o' Rushes

Rackham
1918



Steel, Flora Annie,
(1930, orig. pub. 1918)
English Fairy Tales
New York, MacMillan.

Illustrator:
Arthur Rackham

Motifs:

Sitting, plaiting overall and *cap of rushes*.

Age: young woman; Height: tall; Expressions: focussed, resigned;
Style: realistic; 1 illustration.

Cap o' Rushes

Bettina

1959



Haviland, Virginia
(retold by Joseph
Jacobs), (1959)

Favorite
Fairytales Told
In England

New York, Dutton.

Illustrator:
Bettina

Motifs:

Fleeing in *cap of rushes*, dancing with young lord, ill young lord in bed quizzing cook, revelation to blind father at wedding feast.

Age: teen; Height: average; Appearance of cap of rushes: formless, dark, indistinct; Expressions: unhappy, smiling while dancing a merry jig, amused; Father: anguished at dinner; Vestigial or borrowed motifs: Three observers at dance, as per stepmother/stepsisters in Perrault; Style: fairytale; 4 illustrations.

Cap o' Rushes

Baynes
1960



Williams-Ellis, Amabel,
(1960)

Fairy Tales From the
British Isles

New York, Frederick Warne
and Co.

Illustrator:
Pauline Diana Baynes

Motifs:

Scraping saucepans in *cap of rushes*, father quizzing daughters, fleeing dance, revelation to father at wedding feast.

Age: teen - young woman; Height: tall; Appearance of cap of rushes: coarsely woven, like burlap, with hood; Expressions: slight smile, slightly satisfied, smiling; Father shown: questioning, and with stock tear at dinner; Vestigial or borrowed motifs: fleeing the dance; Style: fairytale, somewhat derivative of medieval tapestries; 4 illustrations.

Cap o' Rushes

Howard

1966



Lines, Kathleen, (1966)
Tales of a Magic and
Enchantment
London, Faber and Faber.

Illustrator:
Alan Howard

Motifs:

Standing in *cap of rushes*.

Age: teen; Height: average - tall; Appearance of cap of rushes: shapely, like leaves, with a wig; Vestigial or borrowed motifs: birds;

Style: indistinct, pen and ink; 1 illustration.

Cap o' Rushes

Gill
1967



Jacobs, Joseph
(ed.), (1967)
English Fairy
Tales
New York, Dover.

Illustrator:
Margery Gill

Motifs:

Standing in *cap of rushes*.

Height: average; Appearance of cap of rushes: formless, very indistinct;
Style: indistinct, pen and ink; 1 illustration.

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APPENDIX

Appendix A. Discussion with Dr. Scherf

Undertaking a simultaneous search for variations of three folktales concealed a design flaw in the research procedure. Specifically, the procedures undertaken to locate Aschenputtel were so successful that they reinforced the misguided effort to locate Catskin by using virtually identical methods. The realization of the design flaw in the research procedures led to the realization that an interpretation derived from the literature review was not a matter of academic consensus. Nevertheless, the broad reasons for choosing Catskin and Cap o' Rushes, as originally developed, remained valid but in terms of the tighter focus that this study developed any variant of the Cinderella cycle might have served as well.

The understanding, and clarification, of these points came about as a result of an interview and ongoing consultations with Dr. Walter Scherf. The following synthesis combines previous knowledge with the perceptions of Dr. Scherf, explains the initial mis-direction of the study and clarifies its eventual direction and purpose.

The initial incorrect assumption seems to have been in considering the stories to be representative of separate tale types. That perception flowed logically out of the literature review. Marian Roalfe Cox's model subdivides the Cinderella tale into five variants, three of which are designated: Type A - Cinderella, Type B - Catskin, and Type C - Cap o' Rushes. R.D. Jameson's model allowed for a similar distinction in its category A.

- A. A young girl is ill-treated
- A1 by her step-mother and step-sisters who are unkind to her; or
 - A2 by her father who wishes to marry her ...; or
 - A3 by her father whom she tells she loves as she loves salt and is driven from home; or
 - A4 by her entire family who wish to kill her.

A1 parallels Aschenputtel, A2 Catskin, and A3 Cap o' Rushes.

On the other hand, both the Anna Birgitta Rooth and the Antti-Aarne - Stith Thompson models lump Catskin and Cap o' Rushes together, the former into a category B1, the latter into tale type 510B. Dr. Scherf also viewed both tales as related. When asked to assign them to types he did not consider either story to be representative of a type, but rather to embody many motifs associated with other types. He saw Catskin as a variation on Allerleirauh with analogies to Perrault's Donkey-Skin. He saw Cap o' Rushes as a hybrid of Catskin, Aarne - Thompson tale type 510B, and Love Like Salt, type 923, with analogies to Grimm's Gansemagd (Goose Maid), Perrault's Putemagd (Turkey Maid). He referred to Cap o' Rushes as the Suffolk King Lear.

Whether or not the stories represent separate tale types, they are very distinct tales. It seems they are generally considered to be of a type because they both feature protagonists who have had to leave home. They lack step-sisters and, more substantially, they lack magic except for brief vestigial motifs. In both cases the girls choose to conceal their birth status and choose to earn their way in the world. In keeping with the Cinderella cycle they both regain their birth status and marry well. This researcher viewed them as different, however, because of motivation and behaviors.

Catskin fled from the prospect of a hateful marriage and is portrayed as witty. Cap o' Rushes is banished from home because of the misunderstood 'As much as fresh meat loves salt' response. She is also

portrayed as witty and her love of dancing is similar. Yet her behaviour is different from Catskin's as she is disinterested in the young Lord - 'Young men don't die of broken hearts' - until her feelings are swayed by his dejection.

The second incorrect assumption was searching for analagous tales. This had not been done with Aschenputtel. Aschenputtel and Cinderella were generally considered as examples of the same tale type although this researcher took issue with that grouping because the text of the two tales was so substantially different that the protagonists' motivation could not be considered to be the same. Furthermore, differences in illustration could not be attributed purely to the illustrator where the texts were substantially different. Therefore, this study was not really interested in analogous tales, or definitive representations of a type, it was the intention to compare variations in the illustrations of specific tales.

Catskin and Cap o' Rushes were not considered separate tales by the widely recognized Aarne - Thompson motif model, nor by Dr. Scherf and so they may not be, as had been inferred, representative of two major divisions of the Cinderella tale type which had been one of the reasons for their inclusion. However, they had also been included because of their textual differences from Aschenputtel in order to form a comparison. Would the motivation or behaviors of these protagonists, in stories in which both their manifest and latent destinies are analogous to those of Aschenputtel/Cinderella's, result in illustrations which would reflect differently on their sense of self-determination? Catskin and Cap o' Rushes remained, therefore, appropriate tales for analysis.

In something of an anti-climax, however, it became apparent that just as it had been resolved what was being looked for in these tales, and

why they were chosen, it was also apparent that this study would probably not get at the question, just stated, that begged their inclusion. This study was focussed on the analysis of what are the visual conventions, what are the noteworthy exceptions to those conventions, and is the concept of visual motifs even supported by the evidence of content analysis. The analysis of self-determination in illustrations would have to build on the base of this study and might well be another question altogether.