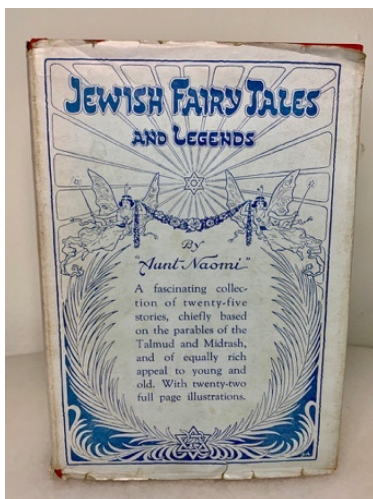


Fairy Tales as Cultural and Historical Touchstone

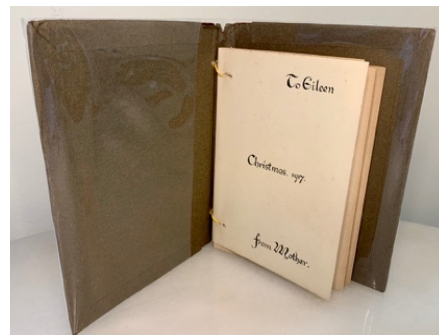
Once upon a time, there was a girl who spent her days surrounded by fairy tales. Pinocchio, Bluebeard, Snow White and Rose Red - these characters populated her bedtime stories, the movies she watched, even the pictures on her wall. But most of all, she read about them. Every book she could find with princesses or monsters or pixies, she read cover to cover. Andersen, Grimm, Disney, and Villeneuve were some of her earliest teachers. When she had difficult times, the tales showed her either that things could always be worse, or that happily ever after could be found. Girls grow up, and this one grew up to be me. My interest in fairy tales did not wane as I aged; in school I researched the math hidden in *Alice's Adventures in Wonderland* and wrote papers on topics like representations of Biblical Eve in *The Little Mermaid*. My graduate concentration was folklore in popular culture; I wrote essays about how the early Disney Princess films reflected changing expectations of women, and how Celtic myth and Catholicism melded to form a folkloric tradition unique to Ireland. I have a true and abiding love of fairy tales, which is one reason why I chose to collect them.

Rare book collecting perfectly complements my passion for literature, research, and history. Another reason I chose to collect fairy tales was their unique adaptability and impact. They have influenced people all over the world; many of these tales have existed for hundreds or even thousands of years, in multiple countries, and continue to inspire culture creators today. Fairy tales are some of the first stories we teach children to begin instilling societal values. They also often have simple narratives that are easily adapted with changing cultural norms; for example, Little Red Riding Hood has been eaten by the wolf, defeated the wolf before she is consumed, and occasionally doesn't have a red hood at all, but rather a golden one (and that's just three versions of dozens found across the world). These differences communicate something about the society from which the particular narrative emerged, and reading the stories in books from various places and times makes that apparent. To that end, I view the books in my collection as cultural artifacts. My collection numbers about 200 items now, including 18th-21st century anthologies, novels, comic books, ephemera, art, and scholarship.

The books I love most are from notable historical moments. One of my first finds that solidified my goal of collecting "cultural and historical touchstones" was *Jewish Fairy Tales and Legends* by Aunt Naomi aka Gertrude Landa, published in 1943, one of the most traumatic years in Jewish history. I was elated to find it not only because it is a book my grandparents may have read, but also because of what was happening in the world at that time to the people who would have been reading it. What stories were American-Jewish parents reading to their children as they started to understand that the very existence of their community and culture was in peril? I also have Landa's *Jewish Fairy Tales and Fables*, published in 1908; it has been enlightening to see what was included in 1908 versus 1943, when the world changed so drastically in between. Similarly, I treasure my edition of Arthur Rackham's *The Allies' Fairy Book* (1916) because it was published at a time of unprecedented violence and fear across the globe, which is directly addressed by Edmund Gosse in the introduction. Gosse believed that the Allies were fighting in the Great War to preserve humanity; the stories were chosen to lift people's spirits and reflect the values and cultural identity of the Allied powers when their future was uncertain. Rackham toned down any gore and violence in his illustrations to avoid reminding people of the devastatingly gruesome reports from the warfront.



With my collection, I can trace cultural shifts from an early English translation of the Grimm tales, through to Baum's *The Master Key: An Electrical Fairy Tale* (1901), and *The Allies' Fairy Book*. Early on, I started collecting fairy tale scholarship to help track and clarify all of the things I was seeing in the tales. This branch of my collection illuminates evolving patterns and perceptions of culture and literature. Of course, fairy tales are also representative of ordinary people; many tales were written from oral stories that had been passed down for generations. Another favorite in my collection is a fairy tale manuscript - apparently never published - written, illustrated, and hand-sewn by a mother to her daughter Eileen in 1917. The story indicates that Eileen may have been leaving home for the first time as war raged around the world. It is a touching and unique artifact, one that makes me feel connected to the woman who lovingly hand-made this gift for her daughter. Just as we can see the world changing from decade to decade, we can also see the ever-present strength of our common humanity.



I try to collect new fairy tales as they're released, such as *Alice in Tumblr-land and Other Fairy Tales for a New Generation* (2013). These updated tales may be most poignant to millennials, who have become accustomed to dating apps and social media, but could they one day be read the same way we read *The Allies' Fairy Book* today? That question is perhaps sobering, but also a driving thought behind my collection. I also focus on finding stories from diverse sources; in reviewing my collection, I noticed how many supposedly global anthologies are filtered through European, often British, translators and publishers; in Bourhill and Drake's *Fairy Tales from South Africa* (1908), they write, "all these stories come from the olden times, when there were no white settlers in the country, and when the Kafirs lived alone... they no longer make war on one another, for the white people oblige them to dwell in peace... These stories may soon be forgotten; so we have written them down for your amusement..." (vii, xi). Colonial bias is apparent in this book and many others. It is important that these books are preserved to remember this historical legacy, but I try to find more authentic collections as well. Many authors and scholars are publishing that sort of work now.



More specifically, I hope to complete my set of the *Japanese Fairy Tale Series* published by Hasegawa Takejirō in Tokyo from the 1880s-1920s. Hasegawa endeavored to bring Japanese culture to western audiences, using Japanese artists and printers to make the small books and the local mixed European/Japanese community to translate. I have 5 of the 28 volumes. I would also like to find a first edition of *The Paper Bag Princess* (1980), a feminist fairy tale that reverses the "princess and dragon" premise. This was revolutionary at the time it was published; it was even endorsed by the National Organization for Women. Finally, I would love to find a set of *Le Cabinet de Fées* (1785-1789), a monumental collection of over 40 French writers of fairy tales, most of whom are women whose work is not widely known now. Women were the principal fairy tale storytellers in 18th century French salons, and that fact is crucial to understanding the subtext behind so many tales.

Perhaps the most impressive thing about fairy tales is that they are *everywhere*, ubiquitous even in language - "follow the breadcrumbs," "prince charming," and "down the rabbit hole" being just a few common phrases. They are some of our oldest stories, yet they have permeated popular culture with their unique adaptability so that they always remain current. The possibilities for collecting are endless. Eventually I would like to collect many different editions and translations; I have been learning how to read other languages with the hope that I can one day read these stories as they were first written. I am excited by my collection not just because it is an exhilarating connection to history, literature, and culture, but also because it is opening my mind. With each addition to my collection, I learn something new, which is the greatest gift.

Selected Bibliography



Fairy Tales

Baum, L. Frank. *The Master Key: An Electrical Fairy Tale*. Indianapolis: The Bowen-Merrill Company, 1901. First edition, first printing. Illustrated by F.Y. Cory. Octavo, contemporary ownership signature and a small tear on the front free endpaper, very slight rubbing, else near fine.

An early science-fiction fairy tale, in which a young man accidentally wakes the “Demon of Electricity,” who gives him unprecedented technology until the protagonist decides the world is not ready for the gifts of electricity. Baum writes: “Here is a fairy tale founded upon the wonders of electricity and written for children of this generation. Yet when my readers shall have become men and women my story may not seem to their children like a fairy tale at all.”

Carter, Angela. *The Bloody Chamber and Other Stories*. London: Victor Gollancz, 1979. First edition. Slim octavo, original black paper boards. Fine in a fine original DJ.

A collection of feminist retellings of classic fairy tales. Carter said her intention was not to do “versions or.... ‘adult’ fairy tales, but to extract the latent content from the traditional stories.” Now considered a cult classic.

D’Aulnoy, Madame; Gustaf Tenggren, illustrator. *D’Aulnoy’s Fairy Tales*. Philadelphia: David McKay Company, 1923. Quarto, eight full-page color plates, numerous black and white drawings in the text. Publishers blue cloth, front cover with pasted-on illustration, spine lettered in black, top edge gilt, color pictorial endpapers. A fine copy in the original color pictorial DJ with a few small marginal tears.

Madame D’Aulnoy originated the term “fairy tale” with her “contes de fées,” and this is one of few surviving collections and translations of the fairy tales as told by women in French salons. This collection is illustrated by Gustaf Tenggren, who later worked on Disney’s Snow White and the Seven Dwarfs, thus helping to define how many people visualized fairy tales for generations and exemplifying the journey of fairy tales over the centuries.

Disney, Walt. *Snow White and the Seven Dwarfs*. New York: Grosset & Dunlap, 1938. First edition thus; oblong octavo. Illustrations in black & white and color, attributed to Gustaf Tenggren, minor splitting to front endpapers at hinge; publisher's cloth-backed pictorial patterned boards. A very good copy with the original pictorial DJ.

Uses illustrations taken from the animation of Snow White and the Seven Dwarfs, the first full-length animated film, as well as what seems to be concept art, but the content of the story mixes the plot of the film with the classic version of Snow White by the Brothers Grimm. An early example of the "Disneyfication" of fairy tales, especially showing the erasure of source material and contributors as only "Walt Disney" is credited.

Fairy Tale Manuscript. *The Veiled Fairy*. Possibly Scotland: December 1917. Small quarto, contemporary red quarter roan, drab boards, title in white gouache to front cover, neat manuscript in English on 11 pieces of card, on rectos only, yellow string ties attaching book block to binding. Illustrated by hand in ink and white gouache. A little rubbed, spine torn at head, some light marginal browning.

An apparently unpublished story, beautifully handwritten, illustrated, and sewn together by a mother to her young daughter during the First World War, with calligraphic gift inscription on the first page: "To Eileen, Christmas 1917, from Mother." Based on the narrative, it is possible that Eileen was about to leave home for the first time.

Grimm, Jacob and Wilhelm. Edgar Taylor, translator. *German Fairy Tales and Popular Stories, as told by Gammer Grethel*. London: Joseph Cundall, 1846. Translated from the collection of M.M. Grimm, with illustrations from designs by George Cruikshank and Ludwig Grimm. Octavo, contemporary blue calf, titles to red Morocco label to spine, spine tooled in gilt in compartments with floral motifs, gilt fillet and dotted roll frame to covers, marbled endpapers and edges. Spine lightly faded, minor rubbing to spine ends and tips, a couple of faint scuffs to covers, light foxing to title page, else contents clean and bright. Near fine.

First edition under this title of the earliest English translation of Grimm's fairy tales, a defining work of the genre.

Hamilton, Virginia. Leo and Diane Dillon, illustrators. *Her Stories: African American Folktales, Fairy Tales, and True Tales*. New York: The Blue Sky Press, 1995. First edition, first printing. Quarto, black paper and cloth boards with Virginia Hamilton's signature stamped in gilt to front board and spine lettered in gilt. Signed by Virginia Hamilton and Leo and Diane Dillon on the title page, with the Dillon's signatures dated 4/29/1996. Fine in a fine pictorial DJ.

A collection of African-American stories with a particular focus on strong women characters, gathered from a variety of sources.

Keightley, Thomas. *The Fairy Mythology*. London: William Harrison Ainsworth., 1828. Two volumes, octavos. First edition, first printing. Contemporary half calf, spines in compartments with raised bands and gilt rules, dark red morocco title label gilt to each, marbled sides with gilt rule, grey-green coated endpapers, speckled edges. Woodcuts and copperplate etchings by W.H. Brooke. 12 plates and numerous vignette illustrations in the text. Some light wear and scuffing to covers, internally sound and fresh, very good overall.

Keightley includes Persian, Arabian, Icelandic, Scandinavian, German, Swiss, Greek, Italian, French, Spanish, Finnish, Slavic, African, British, Celtic, and Jewish tales. A German translation published in the same year is said to have been praised by Jacob Grimm, and Keightley shared with the Grimms a comparative approach; he eventually concluded that similar stories could emerge across the world independently, highlighting shared aspects of human experience.

Landa, Gertrude. *Jewish Fairy Tales and Legends*. New York: Bloch Publishing Co., Inc., 1943. Octavo, original red cloth boards, contemporary inscription, 22 full page illustrations. Published under the pseudonym "Aunt Naomi." Original DJ has some tears along the top and bottom, otherwise fine in a very good DJ.

A collection of Jewish fairy tales, some inspired by the Talmud and Midrash. A later edition, the first published in 1919, but this one published in 1943 as the Holocaust was decimating the Jews of Europe. By 1943, American Jews were largely aware of what was happening in Europe and working as a community to bring as many Jews as possible to safety in the US. This collection places an emphasis on the enduring Jewish struggle for survival and dignity.

Manley, Tim. *Alice in Tumblr-Land and Other Fairy Tales for a New Generation*. New York: Penguin Books, 2013. First edition. Duodecimo, paper boards, black and white illustrations throughout. Fine with a fine DJ.

What began as a Tumblr account with fairy tale-inspired cartoons became this book of updated tales aimed at millennials, featuring characters like Hansel and Gretel, who can't seem to find jobs, and the Tortoise and the Hare, who realize their lifelong competition, played out over social media, was never real.

Moreno-Garcia, Silvia. *Gods of Jade and Shadow*. New York: Del Rey, 2019. First edition. Octavo, purple and yellow paper boards with spine lettered in gilt. Fine in a fine pictorial DJ.

A new fairy tale inspired by the Mayan mythological text the Popol Vuh. While at first it seems like a retelling of Cinderella, it soon becomes clear that this story is firmly grounded in its Mexican origins, not influenced by the European or modern American fairy tale tradition. The book also features a capable and independent female protagonist, which has become standard in fairy tales written today.

Perrault, Charles. *Histoires Du Temps Passé, ou, Les Contes De Ma Mere L'oye: Avec Des Moralités (The Histories of passed times, or the tales of Mother Goose. With morals: by M. Perrault)*. London: B. Le Francq, 1785. First edition, duodecimo. Contemporary mottled sheep, red morocco spine label lettered gilt, board edges tooled in gilt. Lacks the English title page. French title page printed in red and black, engraved frontispiece and 7 numbered plates all captioned in French. Numerous typographical head- and tailpieces. Light wear to extremities, front joint starting, very occasional faint stains. Short closed tear to fore margin of pg. 123-124. Very good. First volume only, complete in itself. Has the 18th-century bookseller's label of Thomas Hookham, New Bond Street, pasted to the front pastedown, and the later ink stamp of "Fürstlich-Starhemberg'sche Familien Bibliothek, Schloss Eferding," the Fürstlich-Starhemberg's family library at Eferding Castle in Austria.

Early bilingual edition of Perrault's tales, which was probably used to teach French to young students. Containing most of the celebrated short fairy tales, this first volume is often found alone. It comprises "Little Red Riding Hood," "The Fairy," "Blue Beard," "The Sleeping Beauty in the Wood," "The Master Cat, or, Puss in Boots," "Cinderella, or, The Little Glass Slipper," and "Riquet with the Tuft." Part of the Fürstlich-Starhemberg's library, which was partly sold at auction in 1956. The head of the family, Prince Ernst Rüdiger Camillo von Starhemberg, had been a leader of the Heimwehr and Fatherland Front governments in Austria trying to hold off the Nazis and was forced to flee with his Jewish actress wife Nora Gregor after the Anschluss.

Rackham, Arthur, illustrator. *The Allies' Fairy Book*. London: William Heinemann, 1916. With an introduction by Edmund Gosse. Edition de Luxe limited to 525 numbered copies signed by the artist, this being one of three over-copies. Quarto, twelve color plates mounted on heavy brown paper, with descriptive tissue guards printed in red, and 24 drawings in black and white. Publisher's blue buckram, front cover and spine pictorially stamped and lettered in gilt, decorative endpapers, top edges gilt. Corners slightly bumped, covers a little soiled, else fine.

A collection published to lift spirits and promote unity amongst the Allies during WWI. Rackham purposefully avoided anything gruesome in his illustrations because reports from the warfront were so devastating that he and his publishers believed they should avoid such darkness in the book.

Smith, Pamela Colman, illustrator. *Blue Beard*. New York: Duffield & Company, 1913. Duodecimo, buff illustrated paper boards with black cloth spine features cover illustration of floating head with beard. Very scarce, particularly with DJ intact. Contemporary ownership inscription. Text is based on Perrault's version of the story. Fine in a very good DJ.

*Very little is known of the production of this book, though it fits in Pamela Colman Smith's oeuvre. Known primarily for illustrating the tarot deck, Smith was a folklorist and occultist who flouted expectations of women; she was an ardent suffragette, and in *Blue Beard* tried to "[highlight] the dangers of unchecked patriarchal power and the irrational expectations imposed on women to obey their husbands over their own safety and welfare." (Elizabeth Foley O'Connor)*

Sondheim, Stephen, James Lapine. Hudson Talbott, illustrator. *Into the Woods*. New York: Crown Publishers, 1989. First edition, first issue. Quarto, original cloth boards, pictorial endpapers, illustrated throughout. Signed by all three contributors on the half-title page. Signed "Once upon a time... James Lapine." Inscribed "For John- Best wishes from Stephen Sondheim." Signed "Wishing you safe travels on your journey through the woods- Hudson Talbott." Fine in the original, near-fine DJ.

*A picture book adaptation of the Tony Award-winning musical *Into the Woods*. It intertwines several Grimm fairy tales with an original tale about a Baker and his Wife. In the first act, their stories proceed as the typical Grimm versions, but the second act explores what happens after "happily ever after." Sondheim and Lapine expertly weave these tales together and use them to explore everything from infidelity and rape culture to parenthood, the breakdown of family, and, some believe, the AIDS crisis (in the form of a vengeful, indiscriminate Giantess).*

Thompson, David, translator. Kobayashi Eitaku, illustrator. *Japanese Fairy Tale Series #4, The Old Man Who Made the Dead Trees Blossom*. Tokyo: T. Hasegawa, 1895. Publisher's cloth-like wrappers, small format printed on crepe paper (*chirimen-bon*) with color woodblock illustrations on covers and throughout, white string binding. Very good, with some wear and fraying to spine, small chip to foot of spine, else bright and clean.

*This is part of the Japanese Fairy Tale series that helped introduce Japanese folklore tradition to Western readers. The series was published by Hasegawa Takejirō between 1885-1903. Hasegawa featured Japanese subjects in European languages, combining the talents of well-known Japanese artists and celebrated translators. This story was later featured in Andrew Lang's *Violet Fairy Book* (1901) under the title "The Envious Neighbor."*

Scholarship on the Genre

Haase, Donald, editor. *Fairy Tales and Feminism: New Approaches*. Detroit: Wayne State University Press, 2004. Octavo, first edition. Paperback, illustrated throughout. Fine.

The eleven essays within Fairy Tales and Feminism challenge and rethink conventional wisdom about the fairy-tale heroine and offer new insights into the tales produced by female writers and storytellers. Resisting a one-dimensional view of the woman-centered fairy tale, each essay reveals ambiguities in female-authored tales and the remarkable potential of classical tales to elicit unexpected responses from women.

Kamenetsky, Christa. *Children's Literature in Hitler's Germany: The Cultural Policy of National Socialism*. Athens: Ohio University Press, 1986. Octavo, second printing, first paperback edition. Fine.

Kamenetsky demonstrates how Nazis used children's literature to selectively shape a "Nordic Germanic" worldview that was intended to strengthen the German folk community, the Führer, and the fatherland by imposing a racial perspective on mankind. Their efforts corroded the last remnants of the Weimar Republic's liberal education, while promoting an enthusiastic following for Hitler.

Tatar, Maria. *Off With Their Heads! Fairy Tales and the Culture of Childhood*. Princeton, Princeton University Press, 1992. First edition, second printing. Quarto, brown cloth-covered boards, spine lettered in gold and blue gilt. Inscribed by Tatar to Sander Gilman, the cultural & literary historian and author, and his wife Marina. A handwritten note from Tatar to Sander on Harvard University stationary laid in, in which she says she recently finished his article "Nietzsche Murder Case" and it was helpful in her own research. Some light markings to front board, otherwise fine in a fine DJ.

Challenging Bruno Bettelheim and other critics who read fairy tales as enactments of children's untamed urges, Maria Tatar argues that it is time to stop casting the children as villains. She explores how adults mistreat children, focusing on adults not only as hostile characters in fairy tales themselves but also as real people who use frightening stories to discipline young listeners.

Turner, Kay and Pauline Greenhill, editors. *Transgressive Tales: Queering the Grimms*. Detroit: Wayne State University Press, 2012. Octavo, first edition, paperback, illustrated throughout. Small mark to cover, otherwise fine.

The contributors in Transgressive Tales demonstrate that the Grimms and other fairy tale collectors who often eliminated the sexual elements of tales (sometimes in later editions of their own work) paid less attention to ridding the tales of non-heterosexual implications. Editors Kay Turner and Pauline Greenhill introduce the volume with an overview of the tales' literary and interpretive history, surveying their queerness in terms of not just sex, gender and sexuality, but also issues of marginalization, oddity, and not fitting into society. In three thematic sections, contributors then consider a range of tales and their queer themes.