

Brothers Grimm's Fairy Tales : Re-oriented in Maurice Sendak's Illustration

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ABSTRACT

Brothers Grimm's fairy tales have been not merely the popular read for children but a significant inspiration for writers and illustrators. The revision of the fairy tales has been constant ever since the first version in 1810 by Jacob and Wilhelm Grimm and so have the re-illustrations. The re-illustrations enrich the meanings of the stories and enhance the intricate relations between the texts and the illustrations. Maurice Sendak, a prominent illustrator and writer for children's stories, was noted for illustrating Grimms' fairy tales. He ever said that his intention in illustrating Grimms' fairy tales is to have the readers who think the stories are simple reread them again. Yet, what is significant about the re-reading? Obvious is Sendak's intention to re-orient the story-reading and foreground the impact of the illustrations upon textual reading. Sendak's illustration of Grimms' tales is mainly presented in the book titled *The Juniper Tree and Other Tales from Grimm*, in which he has one full-page picture for each story. What is compelling in his illustration rests on the unexpected but captivating images which radically transform the reader's idea of the stories such as "Snow White," "Hansel and Gretel," and "Rapunzel," etc. But the questions are: How did Sendak renew the images for these stories? How do these images re-interpret these well-known stories?

The exploration of Sendak's illustration of the well-known stories in *The Juniper Tree and Other Tales from Grimm* focuses on how Sendak re-orient the reading of Brothers Grimm's tales with the reconfigured text-image relation. The relation is activated by a rhythmic text-image relation marked by syncopation and the multiple temporal/spatial composition in the one-page illustration. Significantly, Sendak's re-illustration of the Grimms' tales is distinct not merely in reinterpreting the Grimms' stories but in underscoring the untapped potential of illustration over text-reading.

Keywords: Grimms' fairy tales, Maurice Sendak, illustration, text-image relation, re-orientation

格林童話在莫里斯·桑達克插畫中的圖文轉向

張期敏

摘要

格林童話一直是廣受孩童喜歡的讀物之一，更是許多作家和插畫家的繆思。童畫的重新編輯和改寫，從 1810 年格林兄弟開始收集童話故事，就持續進行著，插畫的改編亦是如此。更新的插圖除了豐富了故事原有的意義，也增進圖文的複雜關係。莫里斯·桑達克—當代最重要的兒童故事作家和插畫家之一，他的格林童話插畫自然相當引人注目。他曾說他為格林童話畫插畫的原因，是想讓那些認為這些只是簡單童話故事的讀者，再讀這些故事。然而，再次閱讀的重要性何在？顯而易見地，桑達克在為童話閱讀轉向的同時，也企圖凸顯插畫對文本閱讀的影響。桑達克的格林故事插圖主要呈現在《杜松樹》(*The Juniper Tree and Other Tales from Grimm*) (1973)，書中每個故事都只有一張桑達克的插圖。插圖最吸引讀者的特點，是其大幅翻轉讀者的認知，尤其是讀者熟悉的故事，如：〈白雪公主〉、〈糖果屋〉及〈長髮姑娘〉等等。但問題是：桑達克如何在重新為這些故事插畫時，重塑圖文關係？又如何讓大家熟知的故事意義轉向？

本文探討《杜松樹》中大家熟悉的故事插畫，剖析桑達克如何藉由獨特的圖文關係讓大家熟知的格林童話意義轉向。桑達克的圖文關係強調具節奏感的圖文互動，其形成的要素包含圖文的切音模式和多重時空並置的構圖方式。桑達克的格林童話插畫的重要意涵，除了呈現桑達克對格林童話的不同詮釋，也凸顯插畫對文本閱讀的重塑潛能。

關鍵字：格林童話、莫里斯·桑達克、插畫、圖文關係、轉向

I. Introduction

The Juniper Tree and Other Tales from Grimm (1973) is a distinct selection of Brother Grimms' stories by Maurice Sendak and Lore Segal. Most of the stories in this collection are unfamiliar to the general reader. However, there are still some classic and well-known ones like "Hansel and Gretel," "Snow-White and the Seven Dwarfs," and "Rapunzel" included. Aside from the selection of the Grimms' tales, it is Sendak's illustration of these widely-known stories that raises the reader's eyebrow.¹ Without the long hair dangling from the high tower, Sendak's Rapunzel, sitting on a chair with a slightly swollen belly, was confronted with an old woman carrying a pair of sharp scissors in hand (Figure 1). In contrast to the image of Hansel and Gretel huddling up in some corner of the dark forest, Sendak's Gretel was about to push the blind witch up into the oven (Figure 2). No longer featuring a vulnerable or beautiful woman,² Sendak's foregrounds the inner states of the main characters—the languid Snow White, the worried father, and the calculating Stepmother (Figure 3). Sendak's Snow White, lying on the bed and giving a sideways glance, is far from adorable and vulnerable. The stark contrast between Sendak's illustration and the generally recognized image of these familiar tales gives rise to questions like these: What makes Sendak's illustration of the Grimms' tales intriguing? What does Sendak want the reader/viewer to see?

To explore Sendak's idiosyncratic illustration of Grimms' stories, this paper aims to probe into how Sendak's illustration stages a unique text-image relation and enacts the re-reading of the Grimms' tales. The exploration centers on three relatively well-known stories in *The Juniper Tree and Other Tales from Grimm*, namely, "Hansel and Gretel," "Snow-White and the Seven Dwarfs," and "Rapunzel." The following starts with a historical overview of the variants of the Grimms' stories and proceeds to investigate the distinctiveness of Sendak's illustration of Grimms' tales. The questions this paper deals with are: In what specific manner and perspective does

¹According to Jack Zipes, *The Juniper Tree and Other Tales from Grimm*, mainly selected not often retranslated and reprinted stories which were especially not for children, except stories like "The Frog King," "Rapunzel," and "Snow White and the Seven Dwarfs." These stories can be easily "found in most standard collections or selections of the Grimms' tales" (2002: 110). Although Zipes did not mention "Hansel and Gretel," it is undoubtedly familiar to most of Grimms' readers, too. Hence, the reason why these three stories, chosen for this paper, tend to catch the reader's eyes is that the most readers have some ideas of these stories and are apt to detect how Sendak's illustrations contrast with the image they have in mind.

²"Snow White" has been illustrated in various forms and styles in history. Tracing back its illustrations from Arthur Rackham (1900) to Wanda Gág (1938) to Nancy Ekholm Burham (1972) to Fiona French (1986), Snow White was rendered a rather consistent image of a particular, beautiful, and vulnerable princess. Yet, "the single biggest influence in keeping Snow White alive for modern audiences is Walt Disney, who adapted Snow White for an American audience in 1937" ("Snow White as Illustrated by Burkert and Hyman").

Sendak reinterpret the Grimms' stories? What text-image relation is revealed in his reinterpretation? What features Sendak's illustration which makes possible such an alternative reading of the stories?



Figure 1: "Rapunzel"
(*The Juniper Tree and Other Tales from Grimm*, 254)



Figure 2: "Hansel and Gretel"
(*The Juniper Tree and Other Tales from Grimm*, 165)



Figure 3: "Snow White"
(*The Juniper Tree and Other Tales from Grimm*, 273)

II. The Grimms' fairy tales to Maurice Sendak

The collection of the fairy tales by Brothers Grimm stems from an intention to preserve the oral tradition and cultural values of the German people but numerous revisions show that the ideas or values have gone through quite a few modifications. The collection went through seven editions from 1810 to 1857.³ The number of the stories they collected went from 86 to more than 200. Interestingly, there were significant modifications in these versions. The revisions manifest deliberate intervention owing to the social and even political concerns, gradually digressing from the philological and historical concern of the Brothers Grimm. The fairy tales hence become a significant means for certain social-political ends. Being loaded with some specific values or moral ideas, these fairy tales were particularly effective in education especially when children were the major reader of these stories.

Jack Zipes in *Fairy Tales and the Art of Subversion* (2006) contends that the later editions of the Brothers Grimm's tales reveal an obvious tendency in sanitation to align with the values of the bourgeois class at that time. One reason for the change is that the Grimms "gathered their tales primarily from petit bourgeois or educated middle-class people, who had already introduced bourgeois notions into their versions" (62). Another reason is that Wilhelm Grimm, "endeavored to clean up the

³ Among the editions of the Grimms' tales, the 1810 edition was the last one discovered—a significant discovery in 1975. It reveals obvious social and political manipulation, compared with the 1812 edition.

tales and make them more respectable for bourgeois children—even though the original publication was not expressly intended for children” (62). Yet, the Grimms’ revision of these tales mainly rely on the variation of the narrative. No intervention of the illustration was particularly foregrounded.

The sanitization process is imbricated in the revisions of characterization and plot development. Zipes offers examples from the well-known stories like “The Frog Prince” and “The Snow White.” For “The Frog Prince,” the little girl who never expected anyone to fetch the ball back for her in the 1810 version displayed a bourgeois image in later versions appeared beautiful, vulnerable, and materialistic. In the 1810 version, while the girl said, “Oh, you nasty frog, you can’t help me at all. My golden ball has fallen into the well,” the frog replied, “If you take me home with you, I’ll fetch your golden ball for you” (Zipes: 1979-80, 9). In the edition of 1857, the girl told the frog she would like to give anything for the ball—“Whatever you like, dear frog . . . My clothes, my pearls and jewels, and even the golden crown that I’m wearing.” The girl’s offer indicates her materialistic value in life. As for Frog Prince’s request for the reward, sex was “sweetened up.” The frog answered, “I don’t like your clothes, your pearls and jewels and your golden crown, but if you love me and let me be your companion and playmate, let me sit at your table next to you . . . and sleep in your bed, if you promise this, then I shall dive down and fetch the golden ball for you again.” (Zipes: 1979-80, 10). The contrast between these two version reveals how the stories are reconfigured in an attempt to comply with the social expectation and ideas at that time.

“Snow White and the Seven Dwarfs” illustrates the social expectation of the bourgeois women in Grimms’ days. First of all, there was a clear labor division of the sexes typical in bourgeois society. Women were assigned to do the house chores or other trivial work which men could dispense with. In addition, depicted as beautiful and vulnerable, women were given an image more like an object under male’s gaze than an autonomous or agentic subject. Another bourgeois ethical concern is obvious in the revision of “Snow White.” In the 1810 and 1812 versions, it is the mother of Snow White that deserted her instead of the stepmother; however, it was changed to the stepmother after these two versions. The change is understandable since having the stepmother play the role of the evil-like mother would be relatively acceptable to the bourgeois class and compatible with the social *norm*. The sanitation process of the Grimms’ tales does show some specific political, social, and even ethical considerations.

Grimms’ fairy tales, according to Zipes, were under the impact of the radical trend of the folk- and fairy-tale rewriting in the late 19th century until Hitler terminated such an experimentation. Yet, the propensity was revived after WWII.

During the post-1945 period, West German writers and critics regarded the Grimms' tales as the "secret agents' of an education establishment that indoctrinates children to learn fixed roles and functions within bourgeois society . . ." . The attacks on these "classic" fairy tales became more obvious in the 1960s (2006: 60). Quite a few writers employed the postmodern writing skills to subvert those bourgeois values and ideas in the Grimms' tales, such as the concept of childhood, gender differentiation, class distinction, etc.

The revised versions of Grimms' tales have been done mostly by means of rewriting the stories or the revised stories with some corresponding illustrations; few reconfigured the Grimms' stories merely via the illustrations. This is what makes unique Sendak's illustration of the Grimms' tales. The lineage of the revised stories is marked by the alteration of the values and ideas in the Grimms' tales. Quite a few writers and illustrators displayed how the narrative could be rewritten or how the plotline could be altered⁴ in order to mark their renditions. Yet, seldom were the Grimms' tales re-told merely via illustrations. Sendak's illustration indicates the potential of the image to re-mold the meaning of the stories. With a peculiar perspective in artistic creation and the readership of children's book, Sendak's illustration of the Grimms' tales is worth investigation. It is to see how his illustration retells Brothers Grimm's stories and simultaneously reveals the intriguing text-image relation.

Sendak's distinctiveness in the lineage of re-configuring the Grimms' tales mainly lies in the alternative text-image relation. It no longer acts as the supplementary to the text but pumps in the ingenious and perturbing visual interpretation. Tony Kushner observes that Sendak "changed the way people write and illustrate books for children" (96). The innovative illustration of the Grimms' tales arouses the reader's awareness of his intriguing illustrating skills. As the Grimm's tales are juxtaposed with his illustration, the tension between Sendak's image and Brothers Grimm's tales is acute and evident. The unsettling relation is first presented in Sendak's overturning the stereotypical image of the fairy-tale characters such as the supposedly beauty-like princess and the heroic prince, re-conceptualizing the reader's presumption of these characters. Sendak's portrayal of the characters revealing more than what the text is able to tell enacts a dynamic text-image relation and meaning-reconjuring. Secondly, the sophisticated pictorial composition be-speaks an intricate and multi-perspective image. Hence, it is worth examining what underlies

⁴ Zipes (1979-80) analyzes the rewriting of Grimms' tales, mainly those published in the 1970s, the same era as that of Sendak's illustration of *The Juniper Tree and Other Tales from Grimm*. He focuses his discussion on the rewriting or reutilizing of Friedrich Karl Waechter (1972), Andreas and Angela Hopf (1973), Johannes Merkel (1972), Hans-Joachim Gelberg (1976), etc. What these writers and illustrators have in common is they rewrote (some of them also re-illustrated) the Grimms' tales as a means to rethink and reconceptualize the ideas concealed in these conventional fairy tales.

his illustration and how his re-illustration of the well-known Grimms' tales retells the text-image relation and gives the stories a new *face*.

The Juniper Tree and Other Tales from Grimm, a faithful translation of the Grimms' tales, interests Sendak with its rich but controversial content. On the book jacket of *The Juniper Tree and Other Tales from Grimm* are the words of the book review from *Chicago Tribune Book World*: "The twenty-seven stories chosen from Grimms' tales . . . have been translated with fidelity—no expurgation or adaptation. The strength of the prose is echoed in the illustrations, strong in composition, delicate in detail, imaginative in concept, and truly beautiful" (n.p.).⁵ Segar and Randall Jarrell are the translators and Maurice Sendak is the illustrator. Lore Segal and Maurice Sendak culled 27 stories from the 210 in the complete edition. The selection greatly appealed to Sendak, who thought "[t]hey have absolutely everything: magic, wish-fulfillment, bloodcurdling horror, consuming passion The material is remarkably rich and deep, like good soil" (Lanes 191). Another reason for Sendak's attachment to the Grimms' tales is that "they are stories charged with originality and tremendous understanding of the fascinating tangle of life—written with style and taste, offering a real world distilled into fantasy" (Sendak 1988: 159). These stories obviously deal with quite a few hideous scenarios and expose rather dark human nature, like child abuse, cruel oppression, and even murder. The Segal-Sendak anthology of the Grimms' stories, Zipes thinks, confronts the reader with the controversial issues such as the forced marriage, domestic brutality, and even the manipulation of the young by the old (Zipes 2002: 12). Maria Tatar in *Off with Their Heads* (1992) contends that *The Juniper Tree and Other Tales from Grimm* "suggests a desire to resurrect and rehabilitate precisely those tales that our culture has turned away from, in large part because of their openly display of family conflicts, domestic violence, and illicit sexual desire" (80). Dovetailing with Segal and Jarrell's preserving the contentious dimension of the stories in translation, Sendak's illustration is both compelling and challenging to the reader. Yet, in comparison with the investigation on the translation of the stories, not much is explored about Sendak's illustrations in *The Juniper Tree and Other Tales from Grimm*.

Preserving the gray and even dark side of human nature in the original version of the Grimms' stories, Sendak's illustration reveals his idea about childhood and writing. Owing to his personal background as the descendants of the holocaust victims, Sendak bears the idea that the dark side is actually the inevitable truth in life.

⁵The faithful translation of Lore Segar and Randall Jarrell is greatly different from the first English translation, or, more specifically, adaptation, of the Grimms' tales, done by Edgar Taylor in 1823. Taylor's adaptation on the one hand catered to the scholarly interest of the antiquarians and on the other provided the amusement for the bourgeois and their children. Taylor's adaptation had a substantial influence on Brothers Grimm's strategies in later editions which showed an evident proclivity in taking children as their prominent readers (Zipes 2012: 26, 29).

Children should not be quarantined from the violent or atrocious reality. Furthermore, children are not as vulnerable or innocent as the adults presuppose. Instead, “[i]n reality, childhood is deep and rich. It’s vital, mysterious, and profound. I remember my own childhood vividly. I knew terrible things. . . . but I mustn’t let adults *know* I knew. . . . It would scare them” (Nel 112). Sendak believes that children know and handle the *harsh* or *unbearable* actuality more than expected. On the basis of such ideas, Sendak does not think he is writing children’s books or writing for children.⁶ He feels that children “are much more catholic in taste; will tolerate ambiguities, peculiarities, and things illogical; will take them into their unconscious and deal with them as best they can” (1988: 192).⁷ Sendak’s idea of childhood, reflected in his illustration in *The Juniper Tree and Other Tales from Grimm*, echoes the stories of the Grimms’ early edition.⁸

Except for Sendak’s idea of childhood and the reading for children, another aspect that helps illuminate Sendak’s reconfiguration of the Grimms’ tales is his idea of being an illustrator. Sendak started his career as an illustrator but never liked the title since illustration was generally regarded as the adjunct of the verbal text. According to Tatar, Sendak thought he was more a writer and artist than an author and illustrator (2014: 121). In a conversation with Walter Lorraine, he maintained that “[t]o be an illustrator is to be a participant, someone who has something just as important to say as the writer of the book—occasionally something even more important.” It is an interpretive illustration since it “involves a kind of vigorous working with the writer” (1988:185). His intention to redefine an illustrator is closer to that of an alternative *writer*; both the writer and the illustrator assume the same weight to a story. Illustration, to Sendak, enhances the story, in a sense, resembling what a writer does to the text.

Sendak’s self-positioning as a writer and artist forges a significant response to the text-image relation which has been transformed and diversified along history. The renowned writer in the 19th century, Charles Dickens, thinks that the re-interpretation

⁶Like many well-known writers, Sendak as a writer and artist claimed in his final interview with Stephen Covert that “*I don’t write for children I write—and somebody says, ‘That’s for children’*” (Popova n.p.). His writing did not presume a boundary between children and adults, nor did he presume children as his reader.

⁷According to Janet Adam Smith, Sendak held a spirit as serious as that of the Grimm brothers. While the latter wished to preserve the tales told by the peasants and peddlers, Sendak was to preserve these tales as “*all children’s heritage, because they told the truth about human nature.*” These tales told what life was really like, which is, Sendak stated, “*what I believe children appreciate*” (n.p.).

⁸Brothers Grimm in a letter, written on January 28, 1813, explicitly reveal that the tales were not meant for children. In the letter, Wilhelm said, “*Have children’s tales really been conceived and invented for children? I don’t believe this at all,*” and Jacob wrote that “*I don’t consider the book of the tales as being written for children, but it does suit them very well, and I am very happy about that*” (Zipes 2012: 24). Yet, both of them thought that even though the tales were not written for children, it did not mean they were inappropriate for children. They suggested that children’s reading should not be restricted to the narrowly-defined children’s tales.

of the fairy tales by the illustrator is inappropriate and even “guilty.” Illustration thus had been mostly regarded as supplementary to the text until the prevalence of picture books after the mid-20th century,⁹ for which quite a few theorists and critics engaged themselves in the text-image relation and its diversity. Perry Nodelman in *Words about Pictures* (1989) contends that the written text and the pictures work differently in a story or a book; hence, the illustration is potential to interpret and extend the story in its own manner. Maria Nikolajeva and Carole Scott try to tease out the broad spectrum of the image-text relations which feature the dynamic interaction in mainly three situations—the complementary, the counterpointing, and the contradictory.¹⁰ Seeing the changing idea of the illustrator, George Bodmer contends that “the fairy tale is infused with the imagination of the illustrator, and likewise it is enriched by it.” Illustration “shows how one reader viewed the story, and then retells it from his or her own point of view” (122). The foregoing arguments evidence the efforts in conceptualizing the text-image relation and resituating the illustration in a story. However, the generalization of the text-image relation or interaction fails to cover Sendak’s illustration of the Grimms’ tales which gives rise to an intriguing process of the text-image interaction. Different from the previous arguments, his text-image relation frees the reader from the presumption of the story, stimulating the reader to ponder on possible implications or meanings. The following section presents a closer examination of Sendak’s illustration to see in what way his text-image relation reorients and reinterprets Grimms’ stories.

III. Sendak’s text-image relation—the tone and the rhythm

His idea of being an illustrator is vital to the text-image relation. Sendak maintains that “we are embellishing, or we are enlarging, or we are involving ourselves in some very deep way with the writer of the book, so that the book (when it is finally illustrated) means more than it did when it was just written” (Dooley 1).

⁹ Illustration started quite early in history and had been widely applied especially in some major classic books for children. It appeared in John Newberry’s *A Little Pocket Book* (1744), Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871), L. Frank Baum’s *The Wonderful Wizard of Oz* (1900), Beatrix Potter’s *The Tale of Peter Rabbit* (1902), and Dr. Seuss’s books from 1930s to the 1950s. The obviously reconfigured and diversified text-image relation emerged after the mid-20th century and Maurice Sendak’s *While the Wild Things Are* (1963) is remarkable in not merely its content but the image of the child which is essential in telling the story. Most of all, the illustrations diverging from the conventional concepts along with the prevalence of picture books activated the ferment argument on the text-image relation.

¹⁰ According to Nikolajeva and Scott, the complementary dynamic interactions refer to the situation when the text and image enhance each other in telling the story; the counterpointing interaction occurs when “words and images collaborate to communicate meanings beyond the scope of either one alone”; the contradictory one indicates the situation when words and images stand against each other, challenging the reader for the understanding of the story (226).

More specifically, he further contends that “illustrating means having a passionate affair with the words It is a sensual, deeply important experience. . . . [Yet], [y]ou must find a space so that pictures can do the work. . . . It’s a fine kind of juggling act, which takes a lot of technique and experience to keep the rhythm going” (1988: 186). Illustration, to Sendak, is reconceptualized in a tri-lateral relation between the writer, the text, and the illustrator. Such an idea of illustration interestingly makes Sendak an alternative *writer* capable of re-steering the text. In other words, Sendak illustrates by redefining what illustration is. But what exactly features Sendak’s intriguing illustration?

The idiosyncrasy of Sendak’s illustration remarkably and intriguingly emanates from the musical attributes. In “The Shape of Music,” Sendak remarks that illustration is “the breathing to life, the swing to action that I consider an essential quality in pictures for children’s books.” Such illustration, interestingly, illuminates “something musical, something rhythmic and impulsive. It suggests a beat—a heartbeat, a musical beat This association proclaims music as one source from which my own pictures takes life” (1988: 3). Specifically, Sendak maintains that the way an illustrator interprets the text is like what a musical conductor does to a score (Lanes 110). He allows “the story to speak for itself, with [the] picture as a kind of background music—music in the right style and always in tune with the words” (Waller 132). Under the orchestration of the illustrator, the text and the image *speak* and respond to each other. Significantly, comparing illustration to music insinuates an intriguing and interesting text-image relation.

Music is the eminent muse in Sendak’s artistic creation. Sendak loved to indulge himself in music while doing the drawing. He ever stated that:

A favorite activity of mine is sitting in front of the record player . . . and allowing the music to provoke an automatic, stream-of-consciousness kind of drawing. Sometimes the pictures that result are merely choreographed episodes, imagined figures dancing imagined ballets. But more interesting and useful for my work are the childhood fantasies reactivated by the music and explored uninhibitedly by my pen. (1988: 4)

Music activates the flow in drawing, forms the rhythm of the stories, and elicits the fantastic and the unexpected. It is both an inspiration and an essential feature of Sendak’s illustration. But, in what way are the musical attributes merged into Sendak’s illustration?

Some critique adopting the literal meaning of the illustration as the background music diminishes the profundity of Sendak’s illustration. Jennifer R. Waller

elaborates Sendak's idea of the illustration as the background music, observing that the illustration acts as "an essential element of the dramatic structure, making the listener . . . partially aware of feelings which he may be unwilling or unable to verbalize" (132). Waller implies that Sendak's illustration reinforces the thematic structure by highlighting the inner states of the characters. Yet, such critique takes the illustration as an accessory to the text, curtailing what Sendak's illustration is able to convey. What needs further investigation is how the illustration manifests the musical attributes, enhances the flow of the stories, and enacts the rhythm between the text and the image.

Sendak was not the first to integrate the musical element in painting but, taking himself as a music conductor in illustrating, offered an innovative configuration of the text-image relation. The incorporation of the musical features in painting had been practiced since the early twentieth century as some abstract painters attempted to present certain kind of musicality in their painting.¹¹ The fluidity between music and painting is instantiated in their using the same words to designate the counterpart attributes. Among the various musical features, tone and rhythm are what the painters commonly appropriated. However, while the abstract painting presents the musical tone and rhythm in the varied color and pattern of wavy lines in painting, the tone and the rhythm in Sendak's illustration is surfaced in the oscillation between the text and the image. The following are the investigation of the text-image interaction by means of the tone and the rhythm forged by Sendak's illustration.

The tone

The tone of Sendak's illustration is marked by his adopting the Victorian wood engraving style. In terms of music, tone is "characterized most frequently by its pitch, such as 'A' or 'C,' but it also includes timbre (the quality of the sound), duration, and even intensity (the dynamic of the sound)" (n.p.). Marion Boddy-Evans observes that the tone in painting, as the counterpart in music, refers to "how light or dark a color is, rather than what the actual color or hue is." Sendak rendered a dark tone in his works with the engraving style, mainly comprised of black and white. Sendak's illustration

¹¹There is indeed some research on the visual presentation of music. *Visual Music* explores how music is presented as a visual art. It reveals that there have been quite a few artists doing experiments on this. The painters in the first half of the twentieth century have an inclination to take music as the vital inspiration for the works, especially abstract painting. Nevertheless, such paintings are mostly abstract paintings, marked by various forms in contrasting colors, or streamline and wavy lines in varying patterns. The Russian abstract painter, Wassily Kandinsky, "voiced the belief of many vanguard artists when he claimed in his 1912 treatise *On the Spiritual in Art*: 'Musical sound has direct access to the soul'" (Zilczer 25). In the twentieth-first century, the research on the relation between art and music still goes on, and it is found that their mutual influence is evident in the corresponding artistic and musical movement, the use of terminology, and even the connection between sound and the visual objects (Duthie 1-2).

in *The Juniper Tree and Other Tales from Grimm* manifests “the high point of influence of [Arthur] Hughes and the 1860s wood engravers on his career; they are black and white, so dominated by their hatched texture that they appear gray, and they set the stories in a historical context” (Bodmer 134). The context echoes the ancient times or the setting of the castle or the high tower in Grimms’ stories. In addition, Bodmer maintains that *The Juniper Tree and Other Tales from Grimm* “presents a dark mysterious frightening view of the fairy tales,” which can be exemplified by “Rapunzel.” It “shows a younger woman and an older woman hemmed in both by the walls and by the edges of the picture . . . the reader must combine the claustrophobia of the frame with the scissors in the older woman’s hand to ‘read’ the picture” (130).

Along with the engraving painting skill, the gray tone of Sendak’s illustration is enhanced by the magic of realism also derived from Arthur Hughes’ distinct sense of realism in illustrating George MacDonald’ fairy tales. As Sendak stated in an interview, it is “the magic of realism . . . a rendering that’s so naturalistic and so heightened by a romanticism—a combination of things—that’s poetic” (Braun). The magic of realism integrates the Romantic painting style which on the one hand highlights the inner conditions of the characters and on the other marks the gothic atmosphere. Sendak’s illustration espouses the engraving skills with an alternative realism marked by Romantic painting style, which not merely contextualizes the stories in ancient times, evokes the dark ambience, and marks the inner feeling of the characters.¹²

Sendak’s painting skill and his magic of realism highlights the inner feelings of the characters and intensifies the conflict among them (see Figure 1, 2, and 3). The image of the characters was framed and portrayed in a way that invited further observation and meditation on what was on their mind and how they felt, making acute the haunting suspense. The image of these characters reveals various inner states like those of being pleasant or unpleasant, light or heavy, bright or dark, sad or happy, anxious or at ease, beautiful or ugly, stimulating the reader’s imagination inviting them to peer into the alternative dimensions of the stories. Significantly, the tone in Sendak’s illustration dislodges the reader from the contemporary impression of Grimms’ tales marked by the innocence of children, the idealized prince-princess love, or the presupposed moral lessons.

The rhythm

¹²Presenting the intriguing image of the Grimms’ tales, Sendak took *The Juniper Tree and Other Tales from Grimm* as a watershed for his career in which he solved a great deal of technical and emotional problems—to portray and present the inner state of the figures. The obvious emotional depth features the character portrayal and enriches the texture of reading (Lanes 207).

The rhythm of Sendak's illustration triggers the text-image relation as the reading alternates between the written text and the illustration. For a story with illustration, the relation between the text and the image is intricate; they respond to, echo, and even contradict each other which makes the reading/viewing process full of variations. As generally presupposed, the written text invokes the image; in turn, the image visualizes the text. Yet, there is no exact correspondence since they tell the story in different means and may present different perspectives. Hence, while the gaps and fissures surface, noticeably or un-noticeably, in text-image relation, they activate the rhythm of the text-image relation. In reading the stories in *The Juniper Tree and Other Tales from Grimm*, the reader cannot help going between the text and the illustration.

The rhythm of Sendak's illustration marks the dynamic dialogue or, more exactly, trilogue among the written text, the reader's presumption, and Sendak's pictorial presentation. For the Grimms' stories investigated in this paper, the rhythm is especially complicated since some established impression interferes the relation between the image evoked in the verbal text and the one presented or actualized in Sendak's illustration. The rhythm intensifies the reading and engages the reader in a more complicated process. Sendak claims that "I wanted my picture to tell any readers who think the stories are simple to go back to the beginning and read them again. . . . I searched for what was really underneath. It was hard. There was not one story that gave up its secret right away" (Lanes 204). Going from the text to the image or vice versa with the pre-established recognition forges a rhythm construing a triangular relation. The rhythm gives the reader the space to ponder and lays bare the not-yet-known and profound in the stories.

Sendak's idea of the rhythm activated by the text-image relation is greatly influenced by Ralph Caldecott, whose illustration features the unexpected in the rhythmic syncopation. In the words of Sendak, "Caldecott's work heralds the beginning of the modern picture book. He devised an ingenious juxtaposition of picture and work, a counterpoint that never happened before. Words are left out—but the picture says it. Pictures are left out—but the word says it." Moreover, he observes that Caldecott's illustration highlights an interesting rhythmic feature--syncopation. He takes his *Hey Diddle Diddle* to exemplify his "rhythmic syncopation of words and images—a syncopation that is both delightful and highly musical" (1988: 21). In music, syncopation designates "the displacement of regular accents associated with given metrical patterns, resulting in a disruption of the listener's expectations and the arousal of a desire for the reestablishment of metric normality" ("syncopation"). Embedded in the text-image relation, syncopation, to Sendak, designates the unexpected disruption that the image brings to the text, as illustrated by Caldecott's

Baby Bunting. *Baby Bunting* has only four lines—"Bye, baby bunting / Father's Gone a hunting / Gone to fetch a rabbit-skin / To wrap the baby bunting in." But the picture at the end of the rhyme shows the baby girl taking a walk with her mother wears the rabbit skin and passes a group of live rabbits, "whom lock eyes with the girl in a glance of morbid fascination." The syncopation is forged between the rhyme and the picture, on which Sendak comments that "[y]ou can't say it's a tragedy, but something hurts. Like a shadow passing quickly over. It is this which gives a Caldecott book—however frothy the verses and pictures—its unexpected depth" ("Randolph Caldecott"). A stark contrast emerges between the light and pleasant nursery rhyme and Caldecott's ambivalent illustration featuring the pastoral naivety and insidious violence. The unexpected depth evoked by the text-image syncopation impresses the reader with an alternative relation between the words and the image and re-ruminate on the idea or meaning.

In *The Juniper Tree and Other Tales from Grimm*, the reader follows the flow or rhythm of the stories, alternating among the image, the text, and even the previous reading. Significantly, the syncopation is apparent in the illustration of "Hansel and Gretel," "Rapunzel," and "Snow-White and the Seven Dwarfs." The reader's previously-held association with the story is greatly challenged as the characters are portrayed in a rather different tone. It is first initiated by Sendak's image of the characters, including their looks, expression, gesture, and position, etc. The image unveils the attributes of each character, denoting their inner states, especially the emotional dimension. Distinctively, the illustration reframes the reader's perception of the characters, colliding with both the text and the presumed recognition.

The syncopation in Sendak's illustration reconfigures the thematic focus, especially the image of the main characters. The syncopated rhythm is first initiated by the supposedly beautiful or princess-like female characters. Take Sendak's Rapunzel and Snow White as an example. Beauty no longer refers to the eye-pleasing physical features. In *The Juniper Tree and Other Tales from Grimm*, Rapunzel is portrayed plain, plump, and sluggish. Sitting on a chair, she seemingly looked out the window for a remote castle. The picture does not feature her long hair but her inert chubby appearance. It adeptly suggests her pregnancy, insinuating the pre-marital sexual relation which used to be sanitized. In other words, the portrayal of such "beauty" implies a kind of love that is no longer "sweetened up" but implies some sexual relation. Sendak's Rapunzel construed a syncopated rhythm which reset the thematic focus of the text. It is shifted to the conflict between the lethargic Rapunzel and the villainous witch rather than the romantic love between Rapunzel and the prince.



Snow White (*The Juniper Tree and Other Tales from Grimm*, 273)



Rapunzel (*The Juniper Tree and Other Tales from Grimm*, 254)

Likewise, the syncopation in “Snow White” is enacted by the homely, dull, and absent look of the princess. Having Snow White lying in bed with the inert expression, Sendak foregrounds her ignorance or lack of intelligence and falling prey to the witch’s spiteful device. Like Rapunzel, the image of the Snow-white makes a sharp contrast with the text in which her beauty aroused her stepmother’s envy, had the huntsman risk his life to save her, helped her win the seven dwarfs’ favor, and most of all, enchanted the prince who rescued her at the end of the story. The image-text divergence heightens the syncopation when the reformed image slackens the possibility of its being a happy-ever-after story and accentuates the guileful and realistic scenario.



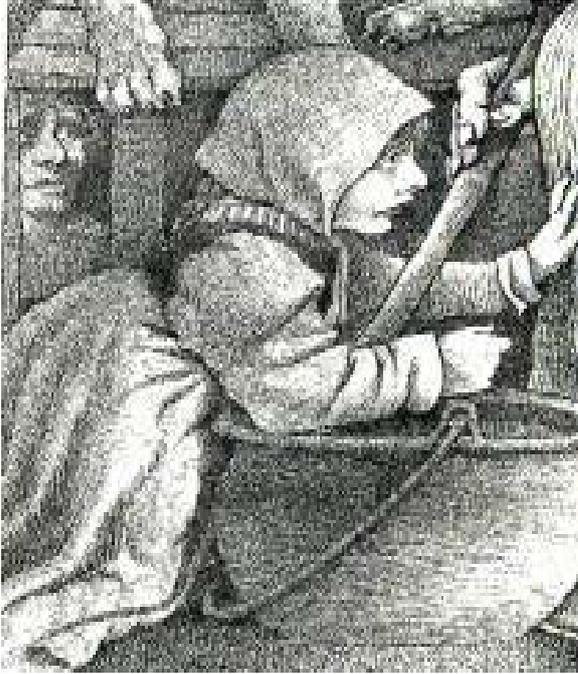
The old woman (*The Juniper Tree and Other Tales from Grimm*, 254)



The Queen (*The Juniper Tree and Other Tales from Grimm*, 273)

The image of the witch character also instantiates the syncopation in Sendak's illustration. Sendak's "Rapunzel" features a gothic-looking witch. The witch, half hidden her face, looked horrible and grotesque. Taking a pair of scissors in hand, the witch approached the naïve and insentient Rapunzel. The old witch's evil intention and remorselessness distinctively contrast with Rapunzel's inertia and unawareness of danger. In the Grimms' text, while the witch intended to cut off Rapunzel's long hair with a pair of scissors, her brewing antagonism and violence against Rapunzel were not particularly stressed. Yet, the witch's hostility against Rapunzel was ridiculed since Rapunzel's beauty and youth were not as desirable as described in the text. Sendak's image has the reader go back and forth between the text and the image, which gradually deviates the story from the original thematic focus. The conflict between the witch and Rapunzel is switched to Rapunzel's fertility rather than her beauty and love for the prince. It is the point that can be seen as Sendak's agile response to the text in which Rapunzel's parents' infertility serve as a foreshadowing.

The syncopation in "Snow-White and the Seven Dwarfs" is enhanced by the image of the witch which is portrayed as more confident and smart than evil and cunning, serving as a sharp contrast with the image of other characters. In Sendak's Snow White, the witch placed at the front of the illustration had a treacherous look. With the confident smile and the bright eyes straightly set on the reader/viewer, the witch could possibly tell the reader about her secret plan. Or, it is likely that she was talking to the magic mirror and waiting for the mirror's assurance of her being the most beautiful woman in the world. Her image overturns the previously-held image of the evil stepmother in "Snow White." Such portrayal of the witch, not mentioned in the Grimms' text, activates the syncopation adding variation to the rhythmic flow of the story. The syncopation bears an ironic tone as the witch deliberately made schemes against Snow White who was neither beautiful nor smart, neither sane nor capable. And, the witch forms another contrast with the image of a bald, worried, and impotent father placed in front of the dull and languid-looking Snow White. It insinuates that Snow White and the man were far from the rival to the witch. Additionally, Sendak's image of the stepmother marks itself by rendering a sense of humor. Without giving the stepmother a horrifying or demonic face, Sendak's witch image challenges and even ridicules the previous thematic idea of the story.



Hansel and Gretel (*The Juniper Tree and Other Tales from Grimm*, 165)

Similar to the indolent Rapunzel and the peaked Snow White, the image of Hansel and Gretel showing children's capacity and sagacity activates the text-image syncopation and re-orientates the thematic focus. The widely-known image of "Hansel and Gretel" is the two kids either huddling fearfully in the woods or being lured to the witch's candy house. Such image foregrounds children's vulnerability and helplessness, implicating adults' maliciousness. In comparison, Sendak's Hansel and Gretel, though held captive by the witch, looked cautious, witty, and meticulous. Hansel, though locked in a cage, looked alert and anxious, worrying if Gretel would be hurt by the witch. As for Gretel, she knelt beside a big pot and was about to push the old witch into the oven. Sendak's image stressed their capacity in dealing with the predicaments. The image shows how they saw through the adults' scheme, made plans on their own, and most of all courageously found a way out in a critical situation. Sendak's Hansel and Gretel re-orientates the reading of the Grimms' text. The reading focus is shifted to Hansel and Gretel' outwitting the critical situation. As depicted in the story, even on the third day of their being deserted and lost in the forest, they felt composed and followed a beautiful snow-white bird to the witch's house. When the witch, looking "as old as the hills," and "leaning on crutches" appeared, their fear at the first sight quickly evaporated owing to the witch's deceptive kindness which made them think "they were in heaven" (Grimm163). Although their naivety is shattered by the witch's intention to eat them, their witty look evidences their capacity to deal with such a quandary. The syncopation sustains when the text heightens the suspense in portraying how they were trapped in the

witch's scheme. On the other hand, Sendak's image of the witch marks the paradox of the text, too. It foregrounds her limitation despite her horrifying human-eating habit.

When one came into her power she would kill it, cook it, and eat it, and. that would be a real feast for her. Witches have red eyes and can't see far but they have a keen sense of smell, like animals, so that they can tell whenever human beings gets near. As Hensel and Gretel got close the witch had given a wicked laugh (Grimm 163)

The syncopation of the text-image relation gives rise to multiple thematic focuses. Sendak's illustration of "Hansel and Gretel" stresses not merely Hansel's and Gretel's intelligence but the witch's physical limitation. She was far less alert and agile than Gretel and Hansel, justifying her ignorance of Gretel's plan against her. The image enables the story to be read or interpreted differently. Sendak's illustration, juxtaposing children's vulnerability and capability and adults' power and limitation, enacts the syncopated text-image relation and multi-thematic focus in the story.

Aside from the image of the characters, the syncopation of the text-image relation is made sophisticated by the pictorial composition concerned with another significant dimension of the text-image relation. It is the temporal-spatial configuration of the illustration. The text-image relation used to be recognized in terms of the temporal-spatial distinction. Yet, Sendak's illustration transcends the distinction between the spatial and the temporal. It furthers the syncopation of Grimms' tales by presenting the temporal in the spatial. It provides an untapped access to the "unexpected depth" of these stories in the visually *re-imagined* and thematically *re-focused*.

IV. The temporal-spatial setting in Sendak's illustration

The rhythm of the text-image relation in Sendak's illustration remarkably derives from his peculiar artistic proclivity—the multiple temporal-spatial composition. Starting his career in illustration and book-writing at about the mid-20th century, Sendak absorbed great artistic nutrition from the artists and illustrators from late nineteenth to the early twentieth century like Maurice Boutet de Monvel, André François, Harriet Pincus, Edward Ardizzone, and Erik Blegvad, etc. Among the dexterous skills and idiosyncratic styles, what impresses Sendak most is the authentic liveliness and exquisite portrayal of the inner life, which is revealed in the foregoing discussion. Yet, in terms of his illustration of Grimms' tales, what is rarely noticed is his temporal-spatial configuration. It is presented in his pictorial composition which

intriguingly incorporates multiple temporal and spatial settings. It is the temporal-spatial configuration that reveals the “unexpected depth” of the tales and the multiple reading possibilities in reading the Grimms’ stories.

The multiple spatial-temporal conflation can be interrogated from two aspects of Sendak’s illustration—the depicted moment and the pictorial composition. Contrary to the general idea that paintings belong to spatial representation, Sendak’s illustration is intriguingly temporally-foregrounded. The temporality first comes from the depicted moment—the moment in the story that Sendak chose to optimize the story. Based on the narrative of a story, the depicted moment of the illustration is significant in calling forth the reader/viewer’s imagination and activating the flow of the movement. The other is the aesthetic composition of the illustration. Sendak imbricates different temporal dimensions in the illustration, forging a paradoxical rhythm of the image. The intricate temporal-spatial setting simultaneously intensifies the rhythm of the image-text relation which centers on certain moment of the story and dexterously intimates the disparate temporal settings for each character, contributing to the internal rhythm of the illustration itself.

The depicted moment is remarkable in its connection with the long-term debate on the distinction between poetry and painting.¹³ Gotthold Ephraim Lessing contends that “painting employs wholly different signs or means of imitation from poetry—the one using forms and colors in space, the other articulate sounds in time” (91). Yet, his argument is confronted with the opposition of later critics who attest to how the boundary is transcended in the development of artistic and literary forms.¹⁴ Actually, Lessing himself made concession to his stance by proposing two levels of representation, maintaining “[a]ll bodies, however, exist not only in space, but also in time. They continue, and, at any moment of their continuance, may assume a different appearance and stand in different relations. . . . Consequently painting can imitate actions also, but only as they are suggested through forms” (91-92). But, how is the

¹³ Lessing’s distinction between poetry and painting entices many critics to a long-term debate concerning the differentiation between painting and poetry. The argument can be traced back to Horace’s idea of *ut picture poesis*, which means “as is painting, so is poetry.” The first opposition rests on their relation with reality, for which Plato and Aristotle hold different ideas. The former thinks that neither poetry nor painting can be an access to knowledge owing to their mimetic nature, while the latter takes them as an essential way to the real. The debate over the distinction between poetry and painting is evident in Renaissance. Leonardo da Vinci takes both painting and poetry as the imitation of nature; yet, he remarks that painting is the more noble form. Abbe-Jean-Baptiste Dubos (a French author) and James Harris (a grammarian) also contend that painting has more immediacy with the viewer. However, in 1766, Lessing’s *Laocoön* regards poetry as the temporal form of representation, and painting, the spatial form. He insists on their prominent distinction, even though some minor transgressions are unavoidable. This arouses much challenge from the later critics like John Ruskin, Clement Greenberg, and W. J. T. Mitchell (Harvey n.p.).

¹⁴ Jeoraldean McClain observes that space and time are often juxtaposed in art. He takes Cubism, especially the painting of Paul Cézanne, as an example to demonstrate that “visual art is both spatial and temporal, and that a dynamic tension between space and time exists in modern art which is comparable to modern literature” (45).

temporal dimension of the painting suggested and what form does Lessing refer to? According to W. J. T. Mitchell, the temporal dimension suggested by Lessing stems from the second level of representation—the “indirect” level of representation.¹⁵

The “indirect” level of representation is closely related to the depicted moment of an artistic work, for which Lessing takes the sculpture¹⁶ as an example. He emphasizes the moment for the depiction which has great impact on the extension of the movement. The best moment for the artistic representation, Lessing thinks, is the one which bears the greatest potential to arouse the reader’s imagination. Hence, the prominent feature of a picture or sculpture is closely related to the moment of the depiction as it stretches the viewer’s imagination and enacts the temporal flow of the story concerning the preceding and following moments. Based on Grimms’ tales, Sendak’s illustration with the sedulous choice of the depicted moment presents the characters in movement. It attests to what Mitchell contends that the border between the spatial and the temporal is dissolvable, especially when the painting or sculpture is based on a narrative (101).

The depicted moment of Sendak’s illustration well activates the reader’s imagination as exemplified by “Rapunzel” and “Hansel and Gretel.” Both of the stories feature the moment before the climax. “Rapunzel” depicted the moment when the old witch took a pair of scissors to cut off Rapunzel’s long hair after knowing about Rapunzel’s secret relation with the prince. “Hansel and Gretel” marked the moment when Gretel was about to push the witch to the oven. These two images display the moments which forcefully propel the imagination of the following movements. The reader may wonder how Rapunzel reacted to the witch’s cutting her hair. Did she fight against the witch? Did she cry or merely silently succumb to the witch’s request? If she did succumb to her request, was it because she wanted to

¹⁵ Mitchell observes that there are two levels of representation in Lessing’s argument. The first level is the direct relation between sign and the signified and the second is the “indirect” relation, in which “the signifieds of painting and poetry become signifiers in their own right, and the boundaries between the temporal and the spatial art dissolve.” (101).

¹⁶ In analyzing the sculpture of Laocoön, Lessing observes that it does not depict the most atrocious moment of Laocoön but the one that sustains the tension and pushes the storyline toward the climax, because a great painting should not be the one merely to be seen but to be meditated. It should be the one which excites one’s imagination and has the viewer see beyond the visual. Lessing argues that if the story of Laocoön is presented at the moment of his crying, the power of imagination will be much receded.

[T]o show the eye the extremist point is to bind the winds of Fancy
When Laocoön signs, the imagination may hear him scream; but when he screams, then it can neither advance a step higher in this representation, nor descend a step lower without beholding him in a more tolerable and, therefore, in a less interesting condition: you either hear him groan for the first time, or you see him already dead. (Lessing 71)

From the passage above, it is evident that the depicted moment is decisive in eliciting the reader’s/viewer’s imagination of the preceding and coming movement and foregrounding the temporal in the painting.

protect the unborn child or because she was terrified by the coming death? For “Hansel and Gretel,” the questions are as follows: How did Gretel push the witch? Did she feel scared? Did the witch cry out loud for help? How did Hansel and Gretel react to her crying? According to Lessing’s idea of painting, these are the moments which well elicit the reader’s imagination and enhance the comprehension and re-mediation of the story.

While the reader wonders about the following situation, what happened before the moment is evoked, too. For the “Rapunzel,” when the prince came up to her tower and asked for her love, did she think about if the witch would find out? More questions may trace the story back to the earlier moments. What did she grow long hair for? Why did the witch imprison Rapunzel? What did she really want from Rapunzel? For “Hansel and Gretel,” when Gretel was to push the witch into the oven, did she consider what would happen if she failed? How did Hansel feel while seeing her sister Gretel act bravely against the witch? How did Hansel and Gretel feel toward their father who was unable to protect them, even at home? All these questions brewed in the imagination and recollection make temporal intricacies. Some speed up the tempo as the tension and fear are acutely perceived; some make cadence to ponder what exactly lies before and after the critical moments.

In addition to the depicted moment, another dimension of the rhythm formed between the image and the text is deftly implicated in the multi-layered presentation, referring to the temporal-spatial integration and disintegration. The temporal-spatial integration and disintegration indicate that Sendak’s image can be seen as a whole and as an assembly, too. That is, it is proper to see the image depicting certain moment of the story; yet, the picture can be seen as juxtaposing various moments on the same plane. As a whole, all the figures in the picture are regarded as being at the same place and time. The image of “Rapunzel” depicts the moment when the witch was to cut Rapunzel’s hair in the tower. “Hansel and Gretel” portrays the moment when Gretel was to kill the witch. “Snow White and the Seven Dwarfs” displays the stepmother’s scheming about how to set up Snow White.

However, as an assembly, each picture consists of separate parts; each part has its own temporal and spatial frame. These spatial and temporal settings intricately act upon one another, forming an intrinsic rhythm. It partly surfaces the multiple inner states of these characters, and partly generates more space for the readers’ meditation and imagination. In the illustration of “Rapunzel,” there are three parts. One is the witch taking the scissors. It can be the time before she entered Rapunzel’s tower. The reason is if the witch did confront Rapunzel with the scissors, Rapunzel should react with fright or panic, which was not shown in Sendak’s illustration. On the left part of the picture is the imprisoned Rapunzel who was looking through the window,

seemingly for the castle far away. Her yearning for the prince's residence makes an obvious contrast with her confinement manifested by the chain at the lower left corner. This image of Rapunzel can be prior to the witch's discovery of her relation with the prince. The other one is the image of the castle in the middle of the picture, designating the prince who lived far away. Placing the castle in the middle of the picture suggests the pivotal role played by the prince amidst the conflict between Rapunzel and the witch. The time of the castle can be posterior to the witch's discovery of the relation between Rapunzel and the prince, illustrating how Rapunzel was torn between her love and her captivity. However, the time of merely the castle can be prior to the prince's hearing Rapunzel's singing and knowing her existence, too. Each part or figure can be seen as part of a whole or an individual image. The reader going back and forth between the image and the text sees the characters' intricate inner states adroitly suggested in Sendak's painting device. The multiple temporal-spatial setting interestingly contributes to a multi-folded rhythm of the text-image relation.

The multiple spatial-temporal setting in "Hansel and Gretel" is also intriguing. The picture of Gretel's pushing the witch actually consists of four independent segments. The witch takes the right-hand side of the picture, standing in front of her house with the crutches. The old witch looked big and fat, marked by her big fiery eyes staring at the front. It can be the time when she "lay in wait for children" (Grimm 163). Another possibility is the witch came to check if Hansel was fat enough to be cooked. In contrast to the image of the witch, on the left-hand side were Hansel and Gretel. Their figures were relatively smaller than the witch, signifying the witch's power over them. On the lower left-hand side was Hansel. Locked in the cage, Hansel looked anxiously through the bar. Yet, his frightened look may be a reaction to seeing the witch coming towards him or seeing that Gretel was about to push the witch. The third one is Gretel, who knelt on the ground and cautiously reached out her hand. Although her hand seemed to touch the witch's dress, it still can be regarded as an independent image since the witch was facing Gretel instead of sticking her head in the oven as the text says that the witch "scrambled up and stuck her head in the oven. The Gretel gave her a push, so that she fell right in, and Gretel shut the door and fastened the bolt" (Grimm 168). The fourth comes from Sendak's individual style which frequently incorporates the moon and dog in his illustrations. The moon may designate the light shedding over the kids and bringing them good luck. The dog possibly represents Sendak himself. It might refer to his being the kids' company or his *re-interpreting* the story. This part echoes the Grimms' interesting but unrelated ending as the narrator told the reader, "[m]y tale is done, there is no more, but there's a mouse upon the floor--the first of you that catches her can make a great big cap

from her fur” (Grimm 170).

The spatial-temporal multiplicity in “Snow-White and the Seven Dwarfs” is worth noting, too. As mentioned earlier, the whole image can be an illustration of the stepmother’s planning to murder Snow White, which annoyed her father (the male figure in the illustration). By taking the image apart, the stepmother, the father, and Snow White imply a sequential temporal order. It goes from the stepmother’s planning, to the annoyance of the father or the hunter, to Snow White’s falling victim to her trick. The multiple spatial-temporal setting, making intricate the rhythm of the text-image relation, provides the reader various angles to mediate on the story. The convergence and divergence of the images breed a distinct, rhythmic, and dynamic character for Sendak’s illustration.

V. Conclusion

Sendak’s illustration of three relatively well-known stories in *The Juniper Tree and Other Tales from Grimm* heightens a peculiar text-image relation which displays the re-orienting power of illustration over the Grimms’ tales. This is a text-image relation different from the previously conceived. Even though the text-image relation has been developed from taking illustration as the supplementary or the subordinated to the recognition of its variety, the text-image relation generally tends to enhance certain meaning or idea of the stories. In contrast, Sendak’s illustration features a dynamic text-image relation endowed with distinct musical rhythm. It not only renews the pleasure in reading but exposes the lacunae in the Grimms’ stories which leave a lot for exploration and re-interpretation. The text-image relation in Sendak’s illustration not only remarkably repositions the role of an illustrator but re-kindles the potential for fresh reading or illustration of the Grimms’ stories.

Additionally, the rhythm of Sendak’s text-image relation shifts the spectrum of the Grimms’ stories toward a *real* sense of childhood. As the stories comprise of the real-life issues, such as the pre-marital relationship, domestic violence, child abuse, and homicide, etc. Sendak’s illustration foregrounds the real-life scenarios and the inner states of the characters with the magic of realism in the black-and-white engravings. Such illustration brings to the fore his distinct idea of childhood—children do not need to be kept from dealing with the obnoxious and insidious real-life matters like Rapunzel, Snow White, Hansel and Gretel. Highlighting such a concept of childhood, Sendak implies children’s ability to deal with the dilemmas or difficulties rather than their limitations or subordination to adults’ dominion.

Prominently, Sendak’s illustration of “Rapunzel,” “Hansel and Gretel,” and “Snow-White and the Seven Dwarfs” echoes Mitchell’s idea of *picturing* theory

which is “a practical activity in the formation of representations.” It is the way the pictures “theorize themselves” (1994, 7, 9), implying that the picture reading/viewing is not theoretically presumed but hinged upon the intrinsic features. The text-image relation exemplified by Sendak’s illustration conceals great potential and autonomy to forge its relation with the text and re-navigate the text-reading path.

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