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Illustrations of “Rapunzel” as Commentaries on Women’s Isolation

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Illustrations of “Rapunzel” as Commentaries on Women’s Isolation

by

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A THESIS

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Abstract

The Covid-19 pandemic has brought social isolation to the forefront of public debate. Yet, social isolation is not a recent phenomenon and understanding its history can enrich the current debate. Contributing to our knowledge of the different ways social isolation has been evaluated in the past, my thesis analyzes the historical illustrations of what is, arguably, the most widely distributed German literary text on women's social isolation, the Grimm fairy tale "Rapunzel." My corpus includes roughly 250 illustrations from 68 German-language editions of the Grimm's *Kinder- und Hausmärchen* or German-language editions based on this larger work, ranging from 1857 to 2021. While scholars have commented on the importance of isolation as a *motif* in "Rapunzel," they have paid little attention to the history of illustrations of this fairy tale or to how this history reveals changing notions of women's isolation. This gap is all the more striking as the importance of book illustrations, in general, is now widely recognized through major studies by Bill Katz, John Harthan, and others. In my thesis, I seek to establish, first, to what extent social isolation was made thematic in the illustrations, and second, how the portrayal of social isolation changed over time. I argue that recent illustrations portray Rapunzel's isolation more prominently and recognize it as more problematic than older illustrations and that the depiction of Rapunzel's isolation has thus changed significantly over time. These findings can shed light on the different understanding of women's isolation and provide an important paradigm in our understanding of the social construction of women's rights and of gender. Although the cultural history of women's social isolation over the past 164 years cannot be studied completely through the reception history of any one text alone, the widely distributed tale of "Rapunzel" does provide one important case study of how the understanding of women's isolation has developed.

Preface

This thesis is the original, unpublished, independent work by the author, Tamara Schaad. No ethics approval was required for the completion of this project.

Copyright Notice

Due to copyright approval reasons, the “Rapunzel” illustrations have been excised from this thesis and substituted with a place holder.

Acknowledgements

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Dedication

To my partner, Darin, who is my best friend and the love of my life. Thank you for being my 'partner in crime' in all of our adventures, and for being my biggest advocate in my academic endeavours. I would also like to thank him for his encouragement, love, and support during my graduate program. I dedicate this thesis to him.

Table of Contents

ABSTRACT	I
PREFACE	II
COPYRIGHT NOTICE	III
ACKNOWLEDGEMENTS	IV
DEDICATION	VII
TABLE OF CONTENTS	VIII
LIST OF TABLES	X
LIST OF FIGURES AND ILLUSTRATIONS	XI
INTRODUCTION: COMMENTARIES ON ILLUSTRATIONS OF “RAPUNZEL”	1
SUMMARY OF “RAPUNZEL”	2
ISOLATION & THE PANDEMIC.....	5
GAP	8
THESIS STATEMENT	8
AARNE-THOMPSON-UTHER INDEX (ATU)	9
LITERATURE REVIEW	10
ISOLATION IN THE GRIMM TALE “RAPUNZEL”	10
SCHOLARSHIP IN ILLUSTRATIONS OF “RAPUNZEL”	11
RECEPTION HISTORY OF “RAPUNZEL”	12
SOURCES AND ORIGINS OF THE GRIMM TALES	16
WALT DISNEY’S INFLUENCE	18
METHODOLOGY	19
CHAPTER OVERVIEW	23
CHAPTER 1	23
CHAPTER 2	24
CHAPTER 3	24
CHAPTER 1: RAPUNZEL THROUGH THE EYES OF OTHERS	26
1.1 THE SORCERESS AND PRINCE AS THE MAIN FOCALIZER CHARACTERS.....	30
1.2 THE SORCERESS AS THE MAIN FOCALIZER CHARACTER	41
1.3 ADDITIONAL REPRESENTATIONS OF THE SORCERESS	45
1.4 PRINCE AS THE MAIN FOCALIZER CHARACTER	55
1.5 RAPUNZEL’S PARTIAL OR COMPLETE ABSENCE FROM THE ILLUSTRATIONS	60
EXCURSUS: COMPLICATIONS AND AMBIGUITIES IN THE ILLUSTRATIONS	63
1.6 ANDREW LOOMIS: PROVIDING AN “EYE PATHWAY” IN COMPOSITION	63
1.7 NUDITY IN THE ILLUSTRATION BY OTTO UBBELOHDE (1907-1909)	70
1.8 ADDITIONAL INTERPRETATIONS OF THE “RAPUNZEL” ILLUSTRATIONS	74
1.9 RAPUNZEL’S ACTIVITIES INSIDE THE TOWER	78
CHAPTER 2: RAPUNZEL THROUGH HER OWN EYES	80
2.1 THE BEGINNINGS OF RAPUNZEL PORTRAYED ALONE IN THE ILLUSTRATIONS.....	81
2.2 RAPUNZEL AS THE MAIN ACTOR OR PARTICIPANT IN THE ILLUSTRATIONS	85
2.3 RAPUNZEL AS THE MAIN ACTOR, COUNTERS HER PARTIAL OR COMPLETE ABSENCE	88
2.4 RAPUNZEL’S ROLE SHIFTS FROM THE FOCALIZED TO A FOCALIZER CHARACTER	89

2.5 RAPUNZEL'S PERSPECTIVE AS AN INTERNAL FOCALIZER CHARACTER	91
2.6 RAPUNZEL'S PERSPECTIVE AND THE FEMINIST MOVEMENT IN THE ONSET OF THE 1970s	93
CHAPTER 3: RAPUNZEL IN THE COMPANY OF ANIMALS.....	96
3.1 ANIMALS OF MENTION IN THE "RAPUNZEL" FAIRY TALE NARRATIVE	99
3.2 ANIMALS AS ORNAMENTAL OR COMPOSITIONAL ELEMENTS IN THE ILLUSTRATIONS	101
3.3 ANIMALS AS SPECTATORS OR POSSIBLE FOCALIZER CHARACTERS IN THE ILLUSTRATIONS	117
3.4 ANIMALS APPEARING AS EMOTIONAL SUPPORT OR COMPANIONSHIP TO RAPUNZEL	125
3.5 THE ONSET OF THE ANIMAL RIGHTS MOVEMENT IN THE 1970s	127
CONCLUSION.....	129
WORKS CITED.....	I

List of Tables

Table 1: Grimm editions collected from 1850 to 2021	20
Table 2: Applying Loomis’s “Eye Pathway” to Brünhild Schlötter’s Picture Design	68

List of Figures and Illustrations

Figure 1. Otto Speckter, 1857	31, 103
Figure 2. Anne Anderson, 1930	35
Figure 3. Franz Münster-Müller, 1951	40
Figure 4. Nikolaus Plump, 1977	40
Figure 5. Otto Ubbelohde, 1907-1909	43, 71
Figure 6. Paul Hey, 1912-1914	43
Figure 7. Lizzie Hosaeus, 1949	44, 107
Figure 8. Philipp Grot Johann, 1893	45, 106
Figure 9. Horst Lemke, 1965	50
Figure 10. Marlene Reidel, 1984	50
Figure 11. Ernst Liebermann, 1908	51
Figure 12. Josef Hegenbarth, 1969	51
Figure 13. Felix Hoffmann, 1949	52
Figure 14. Ingeborg Haun, 1983	52
Figure 15. Alois Bergmann-Franken, 1946	54, 74
Figure 16. Brünhild Schlötter, 1950	54, 107
Figure 17. Kurt Wasser, 1918	56
Figure 18. Brünhild Schlötter, 1950	57, 114
Figure 19. Julie Völk, 2021	59, 124
Figure 20. Felix Hoffmann, 1949	60
Figure 21. Ernst Liebermann, 1908	61
Figure 22. Moritz Kennel, 1973	62
Figure 23. Andrew Loomis, 1947/2012	65
Figure 24. Andrew Loomis, 1947/2012	66
Figure 25. Brünhild Schlötter, 1950	68
Figure 26. Brünhild Schlötter, 1950	68
Figure 27. Brünhild Schlötter, 1950	68

Figure 28. Robert Leinweber, 1893	73
Figure 29. Robert Leinweber, 1895	73
Figure 30. Felix Hoffmann, 1949	76, 82
Figure 31. Felix Hoffmann, 1949	77, 82
Figure 32. Jutta Ash, 1982	78, 90
Figure 33. Robert Weise, 1979	85
Figure 34. Bernhard Oberdieck, 2005	85
Figure 35. Daniela Drescher, 2012.	87, 114
Figure 36. Dorothea Desmarowitz, 2014.....	92
Figure 37. Julie Völk, 2021	92
Figure 38. Felix Hoffmann, 1949	114
Figure 39. Moritz Kennel, 1973	119
Figure 40. Moritz Kennel, 1973	120
Figure 41. Anne Hofmann, 2020	121
Figure 42. Jutta Ash, 1982	123
Figure 43. Dorothée Duntze, 2010	124
Figure 44. Zapp, 1994.....	126
Figure 45. Julie Völk, 2021	126

Introduction: Commentaries on Illustrations of “Rapunzel”

The fairy tale “Rapunzel” is part of a larger collection in the *Kinder- und Hausmärchen (KHM)* (or Children and Household Tales), which was collected in 1812 and repeatedly revised until 1857 by Jacob and Wilhelm Grimm (the Brothers).^{1, 2} In “Rapunzel,” isolation plays an important role, and it is arguably known as one of the most iconic fairy tales throughout history. This tale is commonly associated with the *motif* of isolation.³ It tells the story of a girl’s isolation in a tower and a young mother’s isolation in the wilderness. In addition to isolation, the general appeal of Rapunzel’s character is commonly associated with the tower and her long braid (or long flowing hair). These three recurring themes (isolation, the tower, and Rapunzel’s hair) are frequently depicted in many illustrations of the fairy tale, yet “Rapunzel” carries the *motif* of isolation like a general archetype. While the topic of women’s isolation is more extensively discussed in other literary and philosophical works of the German tradition (for instance, Arendt; Dohm), there is, arguably, no German-language text about women’s isolation that has found a wider readership than the fairy tale “Rapunzel.” There are also many illustrations of this fairy tale, but, to the best of my knowledge, these illustrations have not been the subject of any detailed investigation. Thus,

¹ The Brothers are generally known by multiple aliases including the ‘Brothers Grimm,’ the ‘Grimm Brothers,’ or the ‘Grimms’. In this thesis, I refer to Jacob and Wilhelm Grimm as “the Brothers” and will use their individual names for parenthetical citations and/or for their individual pursuits to differentiate between them.

² I refer to the *Kinder- und Hausmärchen: Ausgabe letzter Hand mit den Originalanmerkungen der Brüder Grimm* (Children and Household Tales: Last edition with the original remarks by the Brothers Grimm), published in 2019 and edited by Heinz Rölleke, to compare the original Grimm narrative to the various episodes captured in the “Rapunzel” illustrations. The fairy tales in Rölleke’s text are based off the 1857 version of the *KHM*, which is the Brothers’ last published edition. In addition, the English translations of “Rapunzel” are based off *The Annotated Brothers Grimm: Bicentennial Edition Expanded And Updated*, published in 2012 and edited by Maria Tatar. Tatar’s English version of “Rapunzel” is also based off the last edition of the *KHM*, published in 1857 by the Brothers. Finally, all translations, unless otherwise noted, are my own.

³ According to the Harvard Library, a *motif* is “the smallest definite element of a tale” (“Library Research Guide”). In “Rapunzel,” the small and definite element of this fairy tale is isolation, which is prominent in the tale.

I examine illustrations of “Rapunzel” in printed German-language editions of the *KHM* (last edition, 1857) by the Brothers, or selected editions based on this larger work.

Summary of “Rapunzel”

“Rapunzel” is a tale about a young girl named Rapunzel who is taken as an infant by a sorceress for the transgressions of her biological parents stealing rapunzel from the sorceress’s garden.^{4, 5} At the age of twelve, the sorceress locks Rapunzel into a tower that is located deep in the forest, where she is forced to live in a state of isolation. To gain access to Rapunzel, the sorceress climbs the tower using Rapunzel’s hair like a rope ladder. This is due to the single point of entry, which is a window near the top of the tower. After a few years of Rapunzel’s seclusion, the son of a king rides through the forest and passes by the tower. The prince hears Rapunzel singing from the tower window and decides that he wants to meet her. He searches for a door to the tower, but there is no door. Eventually, the prince rides back to his home, but Rapunzel’s voice “[stirs] in his heart so powerfully” that he returns every day to listen to her sing (Brothers Grimm 58). One day, the prince hides behind a tree and observes the sorceress call up to Rapunzel:

“Rapunzel, Rapunzel, lass mir dein Haar herunter” (Brüder Grimm 86).

“Rapunzel, Rapunzel, Let your hair down” (Brothers Grimm 58).

⁴ In the *Grimm’s Household Tales*, Margaret Hunt defines rapunzel as “*Campanula rapunculus* (rampion), a congener of the common harebell. It has a long white spindle-shaped root which is eaten raw like a radish, and has a pleasant sweet flavour. Its leaves and young shoots are also used in salads—and so are the roots, sliced” (Grimm and Grimm 50).

⁵ In the *Imaginary Landscape*, William Irwin Thompson defines rapunzel, or rampion, as an edible biennial herb or autogamous plant that can fertilize itself (31). Its “tall stem or column rises and tries to attract insects to bring pollen from other plants, but if no pollination occurs, the column will split in two (the one becomes two again) and the halves will curl like braids or coils on a maiden’s head, and this will bring the female stigmatic tissue into contact with the male pollen on the exterior surface of the stylar column. To help in the process of gathering the male pollen to itself, the column is endowed with ‘collecting hairs.’ So rapunzel does indeed have a tower, does indeed send out a call for the male to come and pollinate her, and does indeed have ‘collecting hairs’ that allow her to draw up the male into intimate contact with her reproductive organs.” (Thompson 31)

Rapunzel lets down her braid and the sorceress climbs up to the tower window. The prince utters to himself that he must use the same ladder and try his luck at climbing up the tower (Brothers Grimm 60).

The next day, the prince stands at the base of the tower and repeats the same words that the sorceress previously spoke to Rapunzel. Without realizing that it is the prince standing at the base of the tower, Rapunzel lets down her hair and the prince ascends to the tower window. When the prince climbs through the window, Rapunzel is terrified since she has never seen a man before. However, the prince talks to Rapunzel “in a kind way” and tells her that he is so moved by her voice (Brothers Grimm 60). Eventually, Rapunzel becomes less afraid of the prince, and he asks her if she wants to marry him. She thinks that he will be more loving than the old sorceress, so Rapunzel says yes. Rapunzel explains to the prince that she cannot leave the tower since she does not know how to get out. She asks him to bring “a skein of silk” each time they meet (Brothers Grimm 60). She would then braid the silk into a rope and climb down the tower so they could leave together (Brothers Grimm 60). Therefore, they agree to meet every evening in the tower during the times the sorceress is absent. However, the sorceress does not suspect anything until Rapunzel says to the sorceress that it is more difficult to pull her up the tower compared to the prince:

“Die Zauberin merkte auch nichts davon, bis einmal Rapunzel anfieng und zu ihr sagte sag sie mir doch, Frau Gothel, wie kommt es nur, sie wird mir viel schwerer heraufzuziehen als der junge Königssohn, der ist in einem Augenblick bei mir.” (Brüder Grimm 86)

“The [sorceress did not] notice a thing until one day Rapunzel said to her: “Tell me Mother Gothel, why are you so much harder to pull up than the young prince. He gets up here in a twinkling.” (Brothers Grimm 60)

In an act of rage the sorceress cuts off Rapunzel’s braid and banishes Rapunzel to the wilderness where she must bear her twins and live in a deeper state of isolation. For several years, Rapunzel lives a miserable and lonely life in the wilderness.

On the same day that Rapunzel’s hair is cut off, the sorceress ties Rapunzel’s severed braid to a hook by the window. When the prince approaches the base of the tower, he calls up to Rapunzel to let down her hair. The sorceress lets down the severed braid, and the prince immediately climbs up the tower. However, he is unaware that the sorceress is in the tower chamber alone. Upon entry to the tower, the sorceress states to the prince:

“Aha,” rief sie höhnisch, “du willst die Frau Liebste holen, aber der schöne Vogel sitzt nicht mehr im Nest und singt nicht mehr, die Katze hat ihn geholt und wird dir auch noch die Augen auskratzen. Für dich ist Rapunzel verloren, du wirst sie nie wieder erblicken.” (Brüder Grimm 87)

“Ha!” she shouted triumphantly. “You want to come get your darling little wife, but the beautiful bird is no longer sitting in the nest, singing her songs. The cat caught her, and before she’s done, she’s going to scratch out your eyes too. Rapunzel is lost to you forever. You will never see her again.” (Brothers Grimm 62)

The prince is so struck with grief that he throws himself from the tower window and lands into a thornbush. The prince narrowly escapes the sorceress, and his life is spared, but the barbs from the

thornbush pierce out his eyes leaving him in a state of blindness. In a state of misery, he blindly wanders the forest eating nothing but roots and berries. For several years, he does nothing but weep and lament over the loss of “his dear wife” (Brothers Grimm 62). Until one day he enters a desert wasteland where Rapunzel is living with her twins. The prince hears a familiar voice and realizes that it is Rapunzel singing. Rapunzel recognizes the prince immediately and embraces him. During their embrace, two of Rapunzel’s tear drops fall into the prince’s eyes, and instantly heal him of his blindness. Sometime later, the prince takes Rapunzel and the twins to live in his kingdom, and they are received with happiness and joy, living happily ever after for many years.

Isolation & the Pandemic

What is important to note is that Rapunzel’s isolation in the fairy tale is not a choice, nor is it self-induced. Her isolation it is not a part of a collective act to protect humanity or the vulnerable from a contagious virus or plague. In the fairy tale, Rapunzel is locked in a tower by an oppressive and powerful sorceress named Frau Gothel (i.e., Mother Gothel) who is feared by all. Yet, somehow, due to the recent pandemic, “Rapunzel” has become a more relatable fairy tale by readers since the story does intersect with the global experience of isolation brought on by the intermittent ‘lockdowns’ due to COVID-19.⁶

Since 2020, the global experience of isolation during the pandemic has caused a resurgence in loneliness (i.e., *die Einsamkeit*) experienced by individuals of varying ages, gender, race, ability, and class in Canada and in Germany. In a recent *Global News* article by Katie Dangerfield titled “The loneliness epidemic: How social isolation can damage our minds and bodies,” notes that loneliness has been a common issue in Canada even prior to the pandemic. However, the pandemic

⁶ This thesis was created, written, and completed during the ongoing COVID-19 pandemic.

has amplified the problem of loneliness “with increased social isolation and decreased social support” (Dangerfield). For instance, Dangerfield references Lee, a medical practitioner, who states that some patients were not ill from COVID-19, but they had come to the hospital because they thought they were dying from loneliness. Lee also notes that the concept of loneliness has been “stigmatized,” with many who “are ashamed of being lonely,” and some believing that they are at fault for being alone (Dangerfield). A survey conducted by Statistics Canada, titled the “Canadian Social Survey: Loneliness in Canada,” reaffirms Dangerfield’s findings. The Statistics Canada report highlights that “young women and people who are not in a couple report the highest levels of loneliness.” For instance, in August 2021 and September 2021, 15% of women aged 15 and older in Canada expressed loneliness during that period, compared to the 11% of men in the same age group (Statistics Canada). However, to help combat loneliness, Dangerfield references Ernst, a second medical practitioner, who expresses that it can be healing for people to introduce “small moments of reconnection, such as family dinners, ... [or] sharing a meal with a friend.” Thus, if it is possible for individuals to participate in some social activity, these small actions can help to rebuild and alleviate feelings of loneliness.

Concerning the German population, many people of varying ages, gender, race, ability, and class have also experienced higher levels of loneliness. A scientific report by Manfred E. Beutel, et al., titled “Mental health and loneliness in the German general population during the COVID-19 pandemic,” surveyed men and women aged between 14 and 95 to assess depression, anxiety, and loneliness in Germany for 2018 and 2020 (3-4). Beutel, et al. categorized participants according to three age groups comprising of 14 to 29, 30 to 59, and 60 to 95 for both 2018 and 2020. When comparing the results from all three categories (depression, anxiety, and loneliness) for each age group, women generally scored higher than men. Determiners used to assess the three

categories included: “Lack of Partnership; Age; Unemployment; Household income; Migration background; Female sex; and High education” (Beutel, et al. 5). Specifically, the scores pertaining to loneliness when comparing 2018 to 2020, were generally higher for women versus men. However, “the largest increase was found in young women aged 14 to 29 years” for both 2018 and 2020 (Beutel, et al. 3). In 2018, some causes for loneliness were a “lack of a partnership,” which was the strongest predictor, “followed by higher age, unemployment, low household income, and migration background” (Beutel, et al. 3). In 2020, the main causes of loneliness were associated with low household income, a lack of a partnership, female sex, and unemployment (Beutel, et al. 3). Overall, women seem to be predominantly afflicted by a state of loneliness compared to the male demographic in Germany, which also corresponds to the findings for Canada.

The above information collected for Canada and Germany is not intended to provide a detailed analysis of the specific demographics associated to age, gender or gender identity, race, ability, and/or class, but to provide information about those who experience higher levels of loneliness due to isolation. In addition, the information provided in this thesis is not to determine whether loneliness and isolation are contributing factors to a lower state of mental health or to one’s overall well-being, but it indicates that there are higher levels of loneliness for the female demographic more generally if living alone or without a support system. When reading the fairy tale “Rapunzel,” it is not entirely difficult for one to appropriate or relate their own experience of loneliness in the story. Therefore, the dominant *motif* of isolation in “Rapunzel” plays an important role in the fairy tale, making it highly relatable to readers before, during, and/or after the recent pandemic.

Gap

Despite the various scholarly comments, there has been no detailed investigation regarding the *motif* of isolation in “Rapunzel” illustrations. Moreover, previous research has not investigated the history of varying German illustrations of “Rapunzel” from 1857 to 2021, or how this history reveals changing notions of women’s isolation more broadly. This is all the more remarkable because the importance of book illustrations and illustrations of children’s books is now widely recognized. Therefore, I am interested in how this story is represented throughout the decades and centuries to identify if there are any changes in Rapunzel’s isolation as it is depicted through the various illustrations.

Thesis Statement

The dominant perspective in many of the illustrations of “Rapunzel” from 1857 to 2021 is of the sorceress and/or the prince viewing Rapunzel in her tower. In other words, we are predominantly invited to look at Rapunzel through the eyes of others rather than through her own eyes. This dominant viewpoint is in line with the original Grimm fairy tale. However, I argue that there are two significant moments of change: first, over decades (and starting especially in the last third of the twentieth century), Rapunzel is often depicted alone as a focalizer; second, there is an increasing integration of animal characters depicted in the illustrations to offset Rapunzel’s isolation, which develops in the late 1970s to early 1980s and into 2021. These two main trends are significant to my master’s research since in the original narrative, Rapunzel is rarely depicted alone, and animals are also not mentioned as having a significant character role.⁷ Taken together, these two changes are suggestive of an increasing historical awareness of women’s isolation, and

⁷ According to the tale of “Rapunzel,” the sorceress does compare Rapunzel to a “beautiful bird” and states that a “cat caught her,” but this is the only time animals are mentioned explicitly in the tale (Brothers Grimm 62; Brüder Grimm 87).

they point especially to the period around 1970 as an important turning point in this history. Although there are some exceptions in the earlier periods that already anticipate these later developments (i.e., Otto Speckter, 1857; Philipp Grot Johann, 1893; Felix Hoffmann, 1949), they are not sufficient enough to disprove my observation of the two historical developments in the illustrations of “Rapunzel.”

Aarne-Thompson-Uther Index (ATU)

Scholars of “Rapunzel” have categorized this story as a variant of a more general tale-type, and the Aarne-Thompson-Uther index (ATU) is a common method for this type of classification.⁸ The ‘ATU tale-type index’ or ‘the ATU index’ was originally created by Antti Aarne in 1910, and later translated and revised by Stith Thompson in 1928 and in 1961 (“Library Research Guide”). It was further expanded on in 2004 by Hans-Jörg Uther (“Library Research Guide”). According to Uther, “Rapunzel,” is indexed to the motif-type of ATU 310 as the “Jungefrau im Turm” (“Maiden in the Tower”), and this particular identifier is assigned to the fairy tale of “Rapunzel” within the ATU index method (26).

In 2009, Laura J. Getty addresses this method in the “Maidens and Their Guardians: Reinterpreting the ‘Rapunzel’ Tale.” In Getty’s article, she remarks on Alan Dundes who states that “a folktale does not have a *text*, but rather *texts*” (Getty 37). She discerns between the folklorist method and non-folklorist method and notes that the index is product of a folklorist method, which identifies recurring plot elements that link the tales together, and in-turn create a certain “tale-type” (Getty 37). However, the non-folklorist method treats “these individual stories as if they were unique texts, instead of single examples of variants” (Getty 37). She notes that James

⁸ “A Tale type (or tale-type) is a recurring, self-sufficient plot or group of motifs” (“Library Research Guide”).

McGlathery argues for a middle ground of these two methods to account for the “cultural, historical, and social context in which the tale is narrated, and which allows for changes in meaning over time and settings in which it is retold” (Getty 37). Overall, Getty asserts that the folklorist method is a way of collecting all known variants that exist, but it clarifies that this approach does not provide any critical analysis or comment on the meaning of these variants like the non-folklorist method would provide (37). Even though fairy tales can be told differently around the world, all of these variants will ultimately belong to a unique identifier or tale-type.

The ATU Index is a valuable classification method and an indispensable tool for folklorists, which catalogues the fairy tale variants on an international level. The method “allows researchers to identify the underlying structure of a tale and to cross-reference it with other tales from all around the world which share the same elements or themes” (“Library Research Guide”). Although the ATU index does not provide a detailed or critical analysis of each fairy tale, it can aid folklorists and researchers alike to the basic historical information to help trace the origin of a specific tale. While it is important to be aware of these broader story archetypes, for the purposes of this study, the focus will be solely on illustrations based on the tale of “Rapunzel” by the Brothers.

Literature Review

Isolation in the Grimm tale “Rapunzel”

The *motif* of isolation figures prominently not only in “Rapunzel,” but it is also a recurring theme in other fairy tales, notably “Aschenputtel” (“Cinderella”); “Marienkind” (“Mary’s Child”); “Rothkäppchen” (“Little Red Riding Hood”); “Rumpelstilzchen” (“Rumpelstiltskin”); “Dornröschen” (“Little Briar Rose” or “Sleeping Beauty”) and “Sneewittchen” (“Little Snow-White”). As such, scholars of the Brothers Grimm have devoted some attention to this topic (see

Uther; Winzer). Bruno Bettelheim, a twentieth century child psychologist, states that one of the more difficult tasks in raising a child is to help them find meaning in their life, and the fairy tales can help them find that deeper meaning (3-4).⁹ He asserts that children can be subject to loneliness and isolation, and that like them, fairy tale heroes can also be outcast and abandoned in society (10-11). Esin Kumlu examines some of the contributing factors of isolation in “Rapunzel” and other fairy tales (e.g., captivity, being silent, obeying the rules of the male world, and the danger of rebellion) (124). He highlights aspects of isolation with Rapunzel’s character as being excluded from the social world, through captivity, which is “a kind of isolation from real life” (124). Maria Tatar, a scholar of folklore, children’s literature, German Romanticism, and cultural studies, claims that in relation to some fairy tales, “parental abandonment of children is no routine, everyday event, but it remains within the confines of plausibility” (50). From a feminist perspective, Laura J. Getty highlights the important *motif* of isolation that depicts “a powerful figure whose intent is to keep Rapunzel away from men” (47). Although isolation is a topic for many scholars who study “Rapunzel” and other Grimm fairy tales, there has been no in-depth analysis of this *motif* in this particular fairy tale so far.

Scholarship in Illustrations of “Rapunzel”

While scholars have generally commented on the importance of isolation, as a *motif*, in “Rapunzel,” they have paid little attention to the history of illustrations of this fairy tale, or to how this history reveals changing notions of women’s isolation. As stated previously, there has been

⁹ Bruno Bettelheim has been accused of having plagiarized parts of his book *The Uses of Enchantment*, originally published in 1976 and subsequently in 1989, which I cite here. An article featured in *The New York Times* written by Sarah Boxer, titled “The Man He Always Wanted to Be,” published in 1997, discusses Richard Pollak’s 1997 biography, *The Creation of Dr. B.: A Biography of Bruno Bettelheim*, in which Pollak claims that Bettelheim falsified his academic credentials, parts of his past, and his time spent at the *Dachau* and *Buchenwald* concentration camps in Germany. While Bettelheim is a controversial figure, his book *The Uses of Enchantment* has made an important contribution to the critical discussion of the fairy tales.

no detailed analysis or studies done regarding illustrations of “Rapunzel” in general. This gap is all the more striking, as the importance of book illustrations in general (see Harthan; Katz) and illustrations of children’s books more particularly (see Nikolajeva and Scott; Nodelman) are widely recognized. Moreover, illustrations of the Grimm fairy tales in general have also begun to attract scholarly interest (see Freyberger). Therefore, this study augments current research by providing an examination of existing “Rapunzel” illustrations, which will contribute to the existing bodies of work that have analyzed the narrative structure of the fairy tale.

Many picturebooks tell their stories through illustrations and when text and images are combined, they can be complementary with each other. For instance, Maria Nikolajeva & Carole Scott note “in symmetrical interaction, the words and pictures tell the same story” and in enhancing interaction, the pictures amplify more fully the meaning of the words, or the words expand the picture bringing a more complex dynamic (“Dynamics of Picturebook” 225). Perry Nodelman claims “pictures are a visual aid, a means of transmitting information to inexperienced listeners and readers that could not be conveyed by words alone” (4). Pictorial illustrations can also inform us about the concept of perspective (e.g., focalization) or mood (e.g., colour, facial expressions, body language, happiness, somberness, or violence). Thus, illustrations can enhance the literary aspects of the fairy tale itself by bringing forth strong visual elements that aid in the deeper meaning of the story.

Reception History of “Rapunzel”

The rich and varied reception of the Grimm fairy tales has been subject to a significant body of research. This history begins with the Grimm brothers’ own rewriting and censorship of the fairy tales. For instance, Axel Winzer, in his dissertation, claims that Wilhelm Grimm was actively

involved in rewriting and adapting the smaller editions to be more suitable for children (52). Therefore, tales like “Rapunzel” that dealt with aspects of sexuality and pregnancy were not deemed as appropriate for children and subsequently excised from the smaller editions.^{10, 11} In the preface of the 1857 edition, the Brothers state that they removed any expression in the *KHM* not suitable for children:

“Dabei haben wir jeden für das Kinderalter nicht passenden Ausdruck in dieser neuen Auflage sorgfältig gelöscht.” (Brüder Grimm 17)

“Therefore, we have carefully deleted every expression not suitable for children in this new edition.”

Uther notes that according to Max Lüthi, the first edition of the fairy tales was told simply and appropriately for children in a melancholic and fairy tale tone (26). However, from the second edition (1819) to the third edition (1837), Wilhelm Grimm practiced self-censorship and refrained from including any sexual insinuations in the fairy tales (Uther 26). Thus, “Rapunzel” was one of the fairy tales modified and revised so that any phrases pertaining to sexuality and pregnancy were removed from the second edition (1819) to the final edition (1857). Maria Tatar states that the

¹⁰ Dee L. Ashliman claims that Plato, through the words and ideas of Socrates, criticizes adults in *The Republic* (360 B.C.) for telling casual tales to children (129). For instance, Plato, as per Socrates, states “shall we just carelessly allow children to hear any casual tales which may be devised by casual persons, and to receive into their mind ideas for the part the very opposite of those which we should wish them to have when they are grown up?” (Plato 62). For instance, even if such tales can attempt to teach children about deeper meaning or “higher truths,” children generally cannot discern between the allegorical and literal meaning of fantasy tales (Ashliman 129, Plato 62).

¹¹ Plato’s Socrates believed that it was important to develop a censorship of the writers of fiction where they only receive the good and reject the bad in tales, and from this, “mothers and nurses” are to tell only the authorized version of the tales to their children (Plato 62). However, Ashliman notes that Plato’s ideas about the rejection of fantasy literature for children was not well received, in general, by folklorists since they promoted how the positive qualities of these tales could bring forth more desirable behaviour in children and adults (Ashliman 129).

Brothers “openly admitted that they had taken pains to delete ‘every phrase unsuitable for children’ ... [and hoped that] their collection could serve as a ‘manual of manners’” (19). Jack Zipes, a fairy tale scholar, highlights that the Grimm’s tales were originally intended for adults and later had been “sanitized to convey proper morals and manners and a notion of happiness and rewards for good behavior” (*Grimm Legacies* 174). Being that “Rapunzel” was not deemed suitable for children’s literature, comparatively fewer illustrations were created during the latter half of the nineteenth century.

As already indicated earlier, the history of fairy tale illustrations has also been studied. For instance, Regina Freyberger examines the illustrations of the Grimm tales in great detail from the nineteenth to the twentieth century. In her dissertation, Freyberger focuses mainly on “Cinderella,” “Sleeping Beauty,” “Little Snow-White” and “Little Red Riding Hood.” Although she includes a large corpus of illustrators and artists, there is very little analysis of “Rapunzel.” Thus, Rapunzel’s forced isolation by the sorceress in the fairy tale in a way traverses into the literary world being that this tale was excised from the Grimms’ smaller editions in the latter half of the nineteenth century, which perhaps placed the fairy tale itself into isolation during that time.

Nancy Canepa contests that the first authored fairy tales came into Europe around the sixteenth century in Giovan Francesco Strapola’s novella collection, *Le piacevoli notti* (*The Pleasant Nights*, 1550 and 1553) (58). She asserts that “Rapunzel” and other tales re-emerged later in “Giambattista Basile’s *Lo cunto de li cunti overo Lo trattenemiento de’ peccerille* (*The Tale of Tales, or Entertainment for Little Ones*, 1634–1636), also known as the *Pentamerone*” (Canepa 58). She concludes that “Rapunzel” and other tales derived from Strapola and Basile were enormously influential for the subsequent development of the European fairy tale that is known

today (Canepa 58). Uther states that the fairy tales in the *KHM* by the Brothers have achieved an unforeseeable degree of fame, and they are indisputably the best-known work in German cultural history alongside the Luther Bible:

„Seit jener Zeit haben die von den Brüdern Jacob und Wilhelm Grimm gesammelten Texte in der ganzen Welt einen kaum voraussehbaren Bekanntheitsgrad erreicht. Viele Sammler und Herausgeber von Volkserzählungen nahmen sich ein Vorbild an der Anlage der Sammlung und schufen für ihre Länder vergleichbare Ausgaben. Unstreitig sind die *Kinder- und Hausmärchen (KHM)* neben der Luther-Bibel das bekannteste Werk der deutschen Kulturgeschichte. Bis heute liegen Übersetzungen in über 170 Sprachen vor.“
(Uther V)

“Since that time, the texts collected by the brothers, Jacob and Wilhelm Grimm, have achieved an almost unforeseeable degree of fame throughout the world. Many collectors and publishers of folk tales took the layout of the collection as a model and created comparable editions for their countries. The *Children and Household Tales (KHM)* are indisputably the best-known work in German cultural history alongside the Luther Bible. To date, translations are available in over 170 languages.”¹²

From the beginning of the twentieth century to the present, “Rapunzel” has regained a type of world-wide reception in North America and continues to be a favourite among many children, aficionados, and devotees in German-speaking countries (i.e., Germany, Austria, and Switzerland). Some of the most well-known Grimm tales continue to circulate in mass media (books, comics, cartoons, or films). New media channels (Instagram, Twitter, or Facebook) spread

¹² As previously stated, all translations, unless otherwise noted, are my own.

images of “Rapunzel,” “Hänsel und Gretel,” “Cinderella,” “Little Red Riding Hood,” “Sleeping Beauty,” “Snow White,” and “Rumpelstiltskin.” To Zipes, many of the fairy tales are innovative, radical, and strange, which make them more memorable to readers (“Brothers Grimm” 148). Since many who read the fairy tales strive for a type of happiness, that include certain dreams and wishes, these tales can produce a type of certifiable and irrefutable result of “living happily ever after with lots of gold in a marvelous castle” (Zipes *Brothers Grimm* 148). It is in this type of happily ever after that makes fairy tales like “Rapunzel” so memorable since she does reunite with the prince and leaves her impoverished life in the wilderness, only to have immediate affluence and happiness in her new kingdom.

Sources and Origins of the Grimm Tales

The Brothers claimed that the fairy tales were rare texts in need of preservation, while also expressing that no other collection like theirs existed in Germany (Brüder Grimm 15, 22). However, many of the tales in the large edition (*KHM*) were collected orally by the Brothers from various storytellers residing in Germany. One of the most notable storytellers was Dorothea Viehmann who lived in a neighboring village called Niederzwehn (or Niederzwehren) near Cassel, Germany (Brüder Grimm 19). Viehmann was in her early fifties and contributed around forty oral stories by memory (Brüder Grimm 19; Zipes *Grimm Legacies* 16). Although the Brothers continually instilled to the German people that their tales were original to Germany and claimed they had not been embellished nor changed, many of the stories had origins or parallels elsewhere and almost all of the tales collected were reimagined and altered to accommodate the growing trends to publish suitable content for children (Winzer 96). Thus, over the course of the seven *KHM* editions published, the Brothers repeatedly reimagined and revised the tales up until the last edition of 1857.

Previous scholars have also devoted attention to the origin of “Rapunzel,” and many state that it is difficult to determine the exact origin of this tale due to the high-level of borrowing between different adaptations that were published from various authors around the world. As noted previously, Canepa contests that the fairy tales, as we know them today, mainly originated out of early modern Italy and notes that “Rapunzel” re-emerged later in the *Pentamerone* (1634–1636) (58). Getty references Max Lüthi who states that “Rapunzel” was “translated almost word-for-word into German by Friedrich Schulz,” which was based on an oral variant in France, recorded by Mademoiselle de la Force (41). The Brothers edited Schulz’s version of “Rapunzel” and revised it into their own adaptation (Getty 41). For example, the Brothers removed the ladder, so no one could reach the tower window (Getty 41). However, the Brothers kept the hook by the tower window, which had been inserted into “Rapunzel” by Schulz (Getty 41). Thus, the Brothers version of “Rapunzel” still cannot be fully tied to Schulz’s version as an exact point of origin. Uther confirms that Schulz wrote “Rapunzel” based on the version of “Persinetta” written by “Mademoiselle de la Force (around 1646-1724)” (26). He also notes that Schulz published “Rapunzel” and reproduced a literal translation of de la Force’s “Persinetta” into a shortened version in 1790 known as “Rapunzel” (Uther 26). From this, Uther argues that in 1812, the Brothers published the fairy tale, “Persinette,” for the first time in an almost literal translation under the title “Rapunzel” (Uther 26). According to Donald Haase, he suggests that it is difficult to restrict any of the collected fairy tales to their region of origin, or to prevent any overlap of readership between geographical variants (30). Thus, it is understandable that for previous collectors and writers of “Rapunzel” and other fairy tales, there was generally a high level of borrowing between authors in Germany and in other geographical variants around the world. Suffice it to say, many of the Grimm tales were not the earliest versions and any embellishments

that were made, were based on the original versions or variants by previous authors or collected texts.

Walt Disney's Influence

While the fairy tales by the Brothers have maintained a rich cultural history in Germany itself, arguably there has been a great degree of influence on the German reception (especially including the illustrations) from the famous animator and film producer Walt Disney. Tracey Mollet reference's Amy M. Davis regarding Disney's influence in North America with the notion that Disney deviated from the "so called original versions" (221). Therefore, some of Disney's versions include: "the Grimms' 'Snow White' and 'Rapunzel;' Perrault's 'Cinderella;' Hans Christian Andersen's 'The Little Mermaid' and 'The Snow Queen;' and Madame de Beaumont's 'Beauty and the Beast'" (Mollet 221). Today, these Disney tales still dominate society's understanding of the fairy tales in North America (Mollet 221)—and, arguably, also beyond as the Disney films have found a wide global viewership. Mollet also includes a critique by Zipes in which he states that Disney "cast a spell" on the fairy tales and Zipes further label's Disney as a "twentieth century sanitation man" (221). Due to Disney's influence in North America, there is the common perception that many fairy tales like "Rapunzel" were originally created by Disney. More generally, avid followers of the Disney adaptations in the western world are not aware of the Brothers' legacy, influence, and popularity over the past 164 years in Germany. However, in Germany, you will be hard pressed to find someone who has not heard of the Brothers' tales during their lifetime. Overall, this reinforces how popular and iconic "Rapunzel" and other tales have been throughout the past century. But it also points to one complication in this present study, which only includes illustrations from German print editions of the Grimm fairy tales in its corpus and

thus cannot well account for the influences from other countries and media. This potential shortcoming has to be kept in mind when drawing on the results of the present study.

Methodology

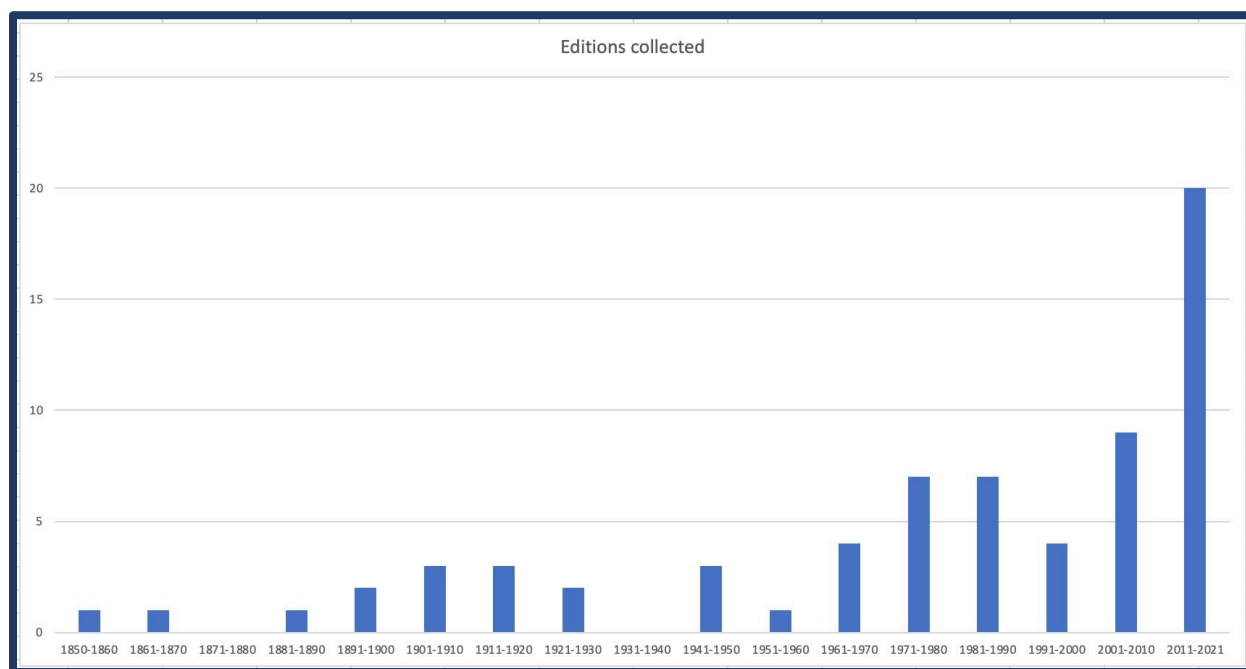
In this study, I analyze illustrations of the fairy tale “Rapunzel” from the *Kinder- und Hausmärchen* (last edition, 1857) collected and edited by Jacob and Wilhelm Grimm (see Brüder Grimm). My corpus spans from 1857 to 2021 and includes any illustrations published in German-language editions of “Rapunzel” during this period. My research questions ask, first, to what extent social isolation is made thematic in the illustrations; second, how the portrayal of social isolation has changed over time. To assess the change, I am interested in whose perspective is taken in the illustrations and whether we can see any diachronic change in that perspective. To perform a detailed examination, I needed illustrations from editions by the Brothers Grimm. To obtain a sample of illustrations that was as comprehensive as possible, I conducted archival research at the Deutsche Nationalbibliothek (German National Library) in Frankfurt am Main and Leipzig, Germany from June 2, 2022, to August 2, 2022.^{13, 14} This research was partially funded by the Deutscher Akademischer Austauschdienst (German Academic Exchange Service). The grant amount helped to defray my travel, research, and living expenses in Germany.

¹³ Upon my arrival in Frankfurt am Main on June 2, 2022, the rules associated to the facial mask mandate pertaining to COVID-19 were partially lifted in Germany. The use of masks was restricted to public transportation (i.e., buses, trains, and taxi services, etc.) and per the discretion of various institutions, businesses and small business owners.

¹⁴ From June 2, 2022, through to August 2, 2022, Germany and parts of Europe experienced persistent heatwaves, which were considered to be some of the highest temperatures on record in 2022. According to Ian Livingston’s article in the *Washington Post*, published on June 20, 2022, he stated that temperatures in Spain and Germany ranged from 40 to 43 Celsius. He claimed that “the most extreme temperatures compared to normal focused in France, where monthly and even all-time records were broken.” Finally, Livingston noted that “amid the high temperatures, Germans were asked to preserve electricity due to the energy crunch caused by the war in Ukraine, [even though] air-conditioning is also relatively rare in the country.”

My overall goal in Germany was to establish, if not a complete, then at least a representative sample of “Rapunzel” illustrations. Conclusively, I assembled approximately 250 illustrations of “Rapunzel” from 68 German-language editions that included “Rapunzel.” The dates of these editions range from 1857 to 2021. Yet, the number of distinct illustrated editions that I was able to collect, varies greatly depending on the period, and thus, there are fewer illustrations from the nineteenth century. While my corpus, in general, is definitely not complete (especially

Table 1: Grimm editions collected from 1850 to 2021.



Source: Schaad, Tamara. Number of German editions of the Grimm fairy tales per decade, based on what I collected in the branches of the German National Library in Frankfurt am Main and in Leipzig, Germany, from June 2, 2022, to August 2, 2022.

when it comes to the later twentieth century), it is relatively unlikely that one would be able to find additional German illustrated editions for the period until 1900. For instance, from 1871 to 1880

and 1931 to 1940, no editions were collected (see table 1). However, there is a considerable deviation with the period between 2011 and 2021, showing a sizeable increase in the number of editions collected (see table 1). For all three time periods, this presents a limitation to study the broader and cultural trends of “Rapunzel” illustrations (see table 1). Given the limitations in my data, my ability to infer all of the cultural developments from the nineteenth to the twentieth centuries was limited.

Out of the 250 “Rapunzel” images collected, I was able to utilize 45 illustrations in order to identify diachronic change from 1857 to 2021. I searched for common narrative patterns in the illustrations that aligned with the original 1857 version of “Rapunzel.” I also searched for anomalies in the images that digressed from the original tale, and I predominantly organized the illustrations based on the dates of their selected editions.

A second limitation was that some images were continually reused in various editions from 1900 to 2021. In these cases, I tried to establish the edition in which the respective image first appeared (see Freyberger; Uther). For instance, Otto Ubbelohde’s illustration of “Rapunzel” is in the *Grimms Märchen: Gesammelte Kinder- und Hausmärchen voll illustriert* (Grimm’s Fairy Tales: Collected Children’s and Household Tales fully illustrated), published in 2013. However, when I cross-referenced the date of Ubbelohde’s image in Hans-Jörg Uther’s text, *Handbuch der Kinder- und Hausmärchen der Brüder Grimm* (Manual of Children’s and Household Tales of the Brothers Grimm), Ubbelohde’s image is dated 1907. Yet, in Freyberger’s text, Ubbelohde’s image is dated between 1907 and 1909. As a result, I reference Ubbelohde between 1907 and 1909 in this thesis. Moreover, I excluded many editions from my archival searches at the German National

Library since artists like Ubbelohde were continually re-used in various editions from 1900 to 2021.

A second example of where images are reused in other German selected editions is from Ernst Liebermann's collection published in the 1981 edition of the *Grimms Märchen: Illustriert im Jugendstil* (Grimm's Fairy Tales: Illustrated in Art Nouveau Style). Liebermann's illustrations presented a slight anomaly since his depictions are also reused in a twentieth century edition. Utilizing the German National Library's database, and also noted by Alice Hartmann in the introduction of the 1981 edition of the *Grimms Märchen* (Grimm Fairy Tales), I was able to deduce that Liebermann's illustrations were reclaimed for the purposes of analyzing and showcasing the artistic style of Art Nouveau (or "der Jugendstil") (Grimm *Grimms Märchen*). In addition, I cross-referenced Liebermann's images of "Rapunzel" with Freyberger's text, which revealed that his illustration(s) were dated around 1908 (Freyberger 484).¹⁵ Thus, I date Liebermann's illustrations as 1908 for the purposes of this thesis.

A third limitation included inconsistencies of the copyright information for some editions. For example, Felix Hoffmann published subsequent editions of his picturebook, *Rapunzel: ein Märchenbilderbuch von Felix Hoffmann* (Rapunzel: A Fairy Tale Picture Book by Felix Hoffmann), which first appeared in 1949. At the German National Library, I procured a fifth edition of Hoffmann, published in 1977. I also obtained an English version, published in 1961

¹⁵ Based on the database at the German National Library (DNB), Ernst Liebermann lived from 1869 to 1960 and during this time, he produced various works of art in the latter half of the nineteenth century and during the twentieth century (*The Deutsche Nationalbibliothek*). Although his artworks mainly comprised of predominantly nude women and rural landscapes, he did create various illustrative editions of the Grimm fairy tales. According to Regina Freyberger, Liebermann's works included *Der Froschkönig oder der eiserne Heinrich* (The Frog King or Iron Henry), published in 1908; *Rapunzel*, also published in 1908; and *Rumpelstilzchen* (Rumpelstiltskin), which was published in 1922 (484, 628).

(which was originally intended for my personal collection). However, in the English version, published by Harcourt, Brace & World, it lists the 1949 copyright information plus two subsequent English editions (i.e., reprint of 1967; English translation by Oxford UP for 1960). Yet, in the fifth edition of the 1977 version, the copyright date of 1949 is not included. The 1977 edition does, however, include copyright information for a 1960 publication by Verlag Sauerländer, Aarau (Switzerland) and Frankfurt am Main (Germany). Due to these discrepancies, I needed to find the original 1949 version of Hoffmann's picturebook. I utilized the helpful assistance of Judy Zhao and Marc Stoeckle at University of Calgary's Interlibrary Loan service. At present, I now use the 1949 version of Hoffmann's picturebook for my study. This also presents an example where I had collected multiple editions of the same text and by the same author in order to finalize the images being utilized in my study.

Chapter Overview

Chapter 1

In chapter 1 of my thesis, I examine illustrations based on whose viewpoint (focalization) is being depicted. I discuss the dominant patterns of perspective that emerge between the sorceress, prince, and Rapunzel in the illustrations (see Anderson; Speckter). Utilizing the concept of focalization in the narratological theory by Mieke Bal, I assess how the dominant perspective of the sorceress and the prince contributes to the understanding of Rapunzel's partial or complete absence in the illustrations. I show that Rapunzel's experience or her perspective is not the main focus, and that the focus of the sorceress and the prince are foregrounded instead. Moreover, drawing on the framework by Nikolajeva and Scott, Nodelman, and Loomis, I assess to what extent the illustrations depart from the original tale of "Rapunzel" (see Schlötter). For example, I draw

attention to the compositional aspects and the visual imagery in the illustrations that can present confusion and/or complications when compared to the narrative in the original tale.

Chapter 2

Chapter 2 focuses on my first trend, which is Rapunzel depicted alone and without a different focalizer (sorceress, prince), which highlights her perspective more prominently. Thus, we begin to see the world through her eyes (see Drescher; Hoffmann). Rapunzel's character is portrayed in a more solitary state, and at times, her isolation and loneliness become more prominent. The initial starting point of the first trend can be located around the mid-twentieth century, though a more pronounced pattern of Rapunzel depicted alone occurs around the late 1970s, early 1980s and later into 2021. Applying Bal's narratological framework, Rapunzel's character role changes from the focalized to a focalizer character. As a result, Rapunzel receives more attention and sympathy by illustrators (or viewers). I examine her varying character roles in relation to how she is portrayed in the illustrations. Moreover, I address some possible reasons that could explain this change in perspective. I specifically suggest the feminist views and/or the social advocacies of women during the 1970s as relevant context.

Chapter 3

In chapter 3, I analyze my second trend, which is that, surprisingly, new animals are introduced in the illustrations around the same time that Rapunzel's perspective receives more attention. This trend is very pronounced in the illustrations in the latter half of the twentieth century. I look at the animal integration in relation to the spectator and/or focalizer. In some images, the animals are part of the compositional elements integrated into the backdrop of an illustration and are perceived as ornamental features to enhance the visual imagery (see Schlötter). In other illustrations, in the late twenty-first century, animals appear to provide companionship, emotional support or are a

type of coping mechanism for Rapunzel during times of her displayed grief (see Völk). However, their role can help direct our attention to whose viewpoint orients the main perspective in the illustrations. In addition to discussing the function of the animals for our view of Rapunzel, I also address the context of the animal welfare movement, which advocated a more positive view of animals around the same time that the animals take on a more active role in the “Rapunzel” illustrations.

Chapter 1: Rapunzel Through the Eyes of Others

In chapter one, I analyze the dominant patterns that emerge between the sorceress, prince, and Rapunzel along with some complications or differences that arise in the illustrations. I base my analysis primarily on the narrative theory by Mieke Bal in relation to point of view (or focalization). To Bal, focalization is “the technical aspect, the placing of the point of view in or with a specific agent. [Thus,] it is the principal tool for subjectifying the story” (*Narratology* 66).^{16,17,18} Focalization, then, deals with a character’s perspective or point of view towards an object in the fabula (logically related, successive events in a story) (Bal, *looking in* 45). In the “Rapunzel” illustrations, focalization is evident between the interaction of the sorceress, the prince, and Rapunzel.

Although there are many aspects concerning the concept of focalization, I primarily highlight the focalizer and the focalized as they pertain to the “Rapunzel” illustrations. Bal defines focalizers as “the agents of perception and interpretation” and it is the point from which the elements (event, actor, time, location) are viewed, and that point can lie within a character, it can be an element of the fabula, or even outside of it (Bal, *Narratology* 7, 10, 135). By contrast, Bal notes that the focalized is the object, person, or image that is determined by the focalizer (*looking in* 50). In the majority of illustrations of “Rapunzel,” the sorceress and the prince are predominantly focalizer

¹⁶ According to Bal, there are many different aliases that are used when discussing focalization including “point of view,” “narrative perspective,” “narrative situation,” “narrative viewpoint,” and “narrative manner” (*looking in* 43).

¹⁷ Gérard Genette states that the distinction between “who sees?” or “who perceives?” is a question of mood, and “who speaks?” is a question of voice when analysing a narrative text to define point of view or focalization (64).

¹⁸ John A. Bateman describes focalization simply as the one ‘who sees’ vs. ‘who tells’ (66).

characters, and the focalized character (or focalized object) is Rapunzel.¹⁹ However, in some cases, it is possible to regard a figure in the illustrations as both the focalizer and the focalized. In Bal's framework, this aspect matters greatly since "the image a focalizer presents of an object says something about the focalizer itself" (*Narratology* 137). For example, in the case of the sorceress (a focalizer), she is arguably interpreted by the viewer as a dominant, powerful figure and Rapunzel's oppressor since she locks Rapunzel into a tower. Conversely, Rapunzel (a focalized character) is generally interpreted by the viewer to be a victim and one who must be saved from the sorceress and the tower. In turn, the prince (a focalizer) is generally the character that is considered to be Rapunzel's savior because they return back to his kingdom and live a happy life.

There are various illustrations that depict the focalized as a focalizer character, and the focalizer as a focalized character. First, Rapunzel's character switches between the role of a focalized character to a focalizer character, and this is evident when Rapunzel redirects her gaze back to the sorceress in Speckter's illustration (see fig. 1). The sorceress's role changes from a focalizer character to a focalized character due the prince directing his gaze toward the sorceress (see also fig. 1). Third, I argue that the focalizer can also be the illustrator since they can transform the visual outcome of a specific episode into something that falls outside of the fabula. For example, the illustrator can change the sequence of events, a specific episode, or the visual representation of a particular character based on their interpretation of the tale. Bal states this type of anonymous agent functioning as a focalizer and falling outside of the fabula is known as an

¹⁹ In this thesis, I use focalizer or focalizer character and focalized, focalized character, or focalized object to differentiate between the character-bound actors in the "Rapunzel" fairy tale. In the instances where there is an anonymous agent or non-character-bound focalizer that resides outside of the fabula, I classify them into categories of the illustrator, reader, viewer, or focalizer.

external focalizer (*Narratology* 136).²⁰ One example of external focalization is in the visual representations of the sorceress, in which her physical attributes are portrayed vastly different by illustrators in my collection of “Rapunzel” illustrations. Some illustrators that focus more heavily on the sorceress’s corporeal features include Philipp Grot Johann (1893), Felix Hoffman (1949), Horst Lemke (1965), Joseph Hegenbarth (1969), and Marlene Reidel (1984). These illustrators are examined in more detail later in this chapter. In these instances, it is generally the illustrator’s perspective that foreshadows the overall visual representation of the sorceress’s character in the fairy tale. Thus, I argue that this lends to a type of additional freedom taken by the illustrator, and this type of digression counters the original Grimm narrative.

This first pattern of the dominant perspective includes the sorceress, the prince, and Rapunzel, which does align with the original Grimm tale. This episode is commonly depicted in the illustrations from 1857 to 2021 by illustrators. This common arrangement highlights the sorceress’s and the prince’s perspective and elevates their characters as the main onlookers to Rapunzel. Some illustrators that highlight this configuration are Otto Speckter (1857), Anne Anderson (1930), Franz Münster-Müller (1951), and Nikolaus Plump (1977).²¹ From these portrayals, Rapunzel’s experience does not appear to be the main focus, and it is largely that of the sorceress and the prince.

The second pattern of the dominant perspective is with either the sorceress or the prince as the main onlooker (or focalizer) of Rapunzel, the focalized. The pattern is prevalent between the

²⁰ It should be noted that by identifying the external focalizer with the illustrator or beholder, I depart here from Bal’s narratological framework, which does not consider the author (or, in our case, the illustrator) (Bal *Narratology* 11).

²¹ Illustrators (and their illustrations) are generally listed in chronological order by date of the selected edition or the date of their approximate creation, unless otherwise analyzed by pattern or episode in this thesis.

nineteenth and the twenty-first century, and it includes a broader spectrum of illustrators and illustrations. Some illustrators that portray this configuration of the sorceress as the main focalizer are Philipp Grot Johann (1893), Otto Ubbelohde (1907-1909), Paul Hey (1912-1914), and Lizzie Hosaeus (1949). Others that focus on the episodes with the prince as the onlooker include Kurt Wasser (1918), Brünhild Schlötter (1950), and Julie Völk (2021). Both arrangements align with the original Grimm narrative, and they connect to and continue to build off of the first pattern of perspective, which is predominantly that of the sorceress and/or the prince as the main onlookers.

The third pattern of the dominant perspective commonly seen in the illustrations is Rapunzel's partial or complete absence from some of the visual depictions. Illustrators that highlight this pattern more prominently are Ernst Liebermann (1908), Felix Hoffmann (1949), and Moritz Kennel (1973). This pattern still remains in line with the dominant perspective of the original Grimm tale. However, 1908, 1949, and 1973 show the beginning signs of a significant shift in the representation of Rapunzel in contrast to the first pattern that starts in the mid-nineteenth century (see fig 1). This change highlights Rapunzel's partial or complete absence more prominently, yet there are indications in the images that suggest Rapunzel is present (e.g., her hands are barely visible, or the sorceress directs her gaze upward to the top of the tower, etc.).

Although there are only three illustrations listed that focus on Rapunzel's partial or complete absence, many of the illustrations I found show a similar interpretation where Rapunzel's body is barely noticeable. First, one might only view Rapunzel's head peering out from the tower window, or more commonly, one would merely see her torso and her head in view (see fig. 2). What is striking is that many of the illustrations commonly adopt the viewpoint or compositional arrangement between the sorceress, prince, the landscape, and/or the tower by placing them

primarily at the forefront of the picture design. This can indirectly position the perpetrator (sorceress, prince) and the environment (tower, landscape, animals) at a more elevated level of importance in comparison to the victim's experience (Rapunzel), which is almost completely diminished entirely from many of the illustrations. Thus, these visual depictions of Rapunzel's absence can unintentionally reinforce the dominant perspective of the sorceress and/or prince and can have a subjugating effect on Rapunzel's character in the tale or to any readers (or survivors) that have dealt with isolation, trauma, or violence, more generally. It further accentuates Rapunzel's exclusion from society significantly, while highlighting her confinement and lack of connectivity to the vast world that is beyond her reach.

1.1 The Sorceress and Prince as the Main Focalizer Characters

This first dominant pattern in the illustrations focus on the interaction between the sorceress, the prince, and Rapunzel, portraying mainly the dominant pattern of perspective in the fairy tale narrative. The illustrators that emphasize the dominant pattern in the tale include Otto Speckter (1857), Anne Anderson (1930), Franz Münster-Müller (1951), and Nikolaus Plump (1977). The first illustration for consideration is one of the earliest dated images that I obtained during my archival research and by Hamburg born artist and lithographer, Otto Speckter, dated in 1857.^{22,23,24}

²² Freyberger states that Otto Speckter was a resident lithographer, draftsman, and illustrator in Hamburg since 1825, and he worked in collaboration with his father's lithographic company (655). In 1834, Speckter became a partner in his father's business, and later in 1847, he studied painting with the animal painter William Bottomley (Freyberger 655).

²³ Ralph Mayer defines lithography as a popular artistic style invented in Munich in 1798 by Aloys Senefelder, and it was used "both as an artistic medium and as a means of reproducing pictures for publication" (577).

²⁴ John Harthan describes the lithographic process as an artistic style that is based on the "mutual rejection of grease and water" (282). Designs were drawn or painted onto a stone using the greasy substance, and this task would be similar to drawing onto a piece of paper (Harthan 282). Later, the invention of grained transfer paper was introduced in the 1860s, which permitted the artist to make the drawing on the non-absorbent paper and then transfer the design

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Fig. 1. Otto Speckter. *Rapunzel*. Illustration 1857. Image taken from *Märchenbilder – Bildermärchen, Illustrationen zu Grimms Märchen 1819-1945, Über einen vergessenen Bereich deutscher Kunst*, von Regina Freyberger, Athena, 2009, p. 172.

Many of the illustrations in my corpus commonly feature one episode of a specific passage from the fairy tale. However, Speckter's illustration deviates from that common pattern since he incorporates a compressed storyline along with the visual imagery from the fabula in a sequence of events in one single layout. Grünewald describes Speckter's illustration in "Bildgeschichte / Comic," in the *Handbuch Märchen* (Fairy Tale Manual), edited by Lothar Bluhm and Stefan

to stone (Harthan 282). Finally, coloured inks were used on the lithographic stones, known as tinted lithographs or Chromolithography, which was patented in 1837 by Gottfried Engelmann (Harthan 282).

Neuhaus, published in 2023. Grünewald asserts that it as an arabesque-simultaneous picture story that is based on a medieval scenario, where key scenes are inserted into the architecture and the landscape:²⁵

„Auch für die Bilderbogen wird die arabesk-simultane Bildgeschichte für Märchenadaptionen variierend genutzt. [...] So entwirft Otto Speckter für Rapunzel [...] ein mittelalterliches Szenarium, dem in Architektur und Landschaft die Schlüsselszenen homogen eingefügt werden. Der Märchentext ist – gekürzt – mittig eingestellt.“
(Grünewald 509)

“The arabesque-simultaneous picture story is also used for pictorial broadsheets in various ways for fairy tale adaptations. [...] So, Otto Speckter designs for Rapunzel [...] a medieval scenario in which the key scenes become homogeneously inserted into the architecture and landscape. The fairy tale text is – condensed – placed in the middle.”²⁶

In Speckter’s illustration, I focus on the episode of the sorceress at the base of the tower, the prince hiding behind a bush, and Rapunzel situated, in this case, at the top of the tower (see fig. 1):

“Als er einmal so hinter einem Baum stand, sah er dass eine Zauberin heran kam und hörte wie sie hinauf rief

Rapunzel, Rapunzel,
lass dein Haar herunter.

²⁵ Freyberger claims that the large knight’s castles often show a building ensemble located on a mountain or hillside that is tightly enclosed by a wall and topped with battlements and pennants (171). Speckter’s illustration is inspired by aspects of medieval architecture of a castle tower with battlements, and the castle is fixed on a mountain side and slightly distanced from the general activities of societal life. This is common in medieval representations (see fig. 1).

²⁶ As previously stated, all translations, unless otherwise noted, are my own.

Da ließ Rapunzel die Haarflechten herab, und die Zauberin stieg zu ihr hinauf.” (Brüder Grimm 86)

“Once when he was hiding behind a tree, he saw the enchantress come to the tower and heard her call up:

Rapunzel, Rapunzel,

Let your hair down.

Rapunzel let down her braids, and the enchantress climbed up to her.” (Brothers Grimm 58-60)

In figure 1, the pattern of the dominant perspective is prevalent. First, the prince is situated in the foreground and bottom right of the picture design. He is concealed behind a bush and is the main onlooker of the sorceress and Rapunzel, thus, making him a focalizer character. Since the prince is situated at the foreground of the image, his perspective is brought to the viewer’s attention first, and I argue that his character is the predominant focalizer in the episode. Second, the sorceress is positioned to the middle, right of the image and is actively calling up to Rapunzel, making her also a focalizer character of Rapunzel.²⁷ However, since the prince is watching the sorceress gain access to Rapunzel, the sorceress is also a focalized character who is being actively observed by the prince. Third, Rapunzel is located at the top right of the frame and is considered a focalized character since she is monitored by both the sorceress and the prince. Yet, Rapunzel’s role as the focalized object traverses from the focalized to a focalizer character, since she redirects her gaze back toward the sorceress.

²⁷ Grünewald notes the indication of a speech bubble (*die Sprechblase*) extending from the right of the sorceress’s head, which denotes that she is calling to Rapunzel to let down her hair (509).

Being that Rapunzel is also situated at the top of the castle tower, protected by battlements, I argue that she holds some power due to the increased vantage point of her surroundings. For Rapunzel to be standing at the top of the castle, and not inside, it appears less isolating. In Speckter's illustration, Rapunzel has a 360-degree view of her environment at the top of the castle tower. Thus, the castle is like an observation post (or panopticon design), providing her with a broad range of view of the environment around the castle.^{28,29} However, in many depictions, Rapunzel is physically locked inside the tower that is only accessible by a small window. Thus, she has a narrower view to the outside world, and in these instances, she is met with a type of "impenetrable gaze" by the sorceress and the prince. Second, it is the sorceress and the prince who are mainly hidden from her view but who continually monitor her activity. Yet, in Speckter's depiction, it appears Rapunzel has a broader range of vision, and she holds a type of "impenetrable

²⁸ Christian Welzbacher in *The Radical Fool of Capitalism*, states that the idea of a circular inspection house (or panopticon design) was first conceived and developed by Samuel Bentham "in mid-1786," who was commissioned by Prince Grigori Aleksandrovich Potemkin of "White Russia" to build "large-scale expansions of military and civil infrastructure" (i.e., ships, canals, and roads) to prepare for the Russo-Turkish war (11-12). In order to construct the large-scale projects, Samuel needed to monitor massive amounts of unskilled labourers (Welzbacher 12). The design was an elevated platform "from which a single trained foreman or engineer could lead, monitor, correct or 'inspect'" a labour force (Welzbacher 12). Welzbacher argues that the optical centering was less of an invention but more of a spatial arrangement that could have been derived from Samuel's academic training (12). Thus, "in drawing classes for engineers, architects, or artists, objects are presented in a central, elevated spot and sketched by students" (Welzbacher 12).

²⁹ The design of the panopticon was further developed, for incarceration purposes to monitor prisoners, by Samuel Bentham's brother, Jeremy Bentham, a moral philosopher and founder of utilitarianism (Welzbacher 1). Welzbacher claims that Jeremy Bentham stated it was as an ideal setup in which "humans may require monitoring," and "in the Panopticon, this manifests the impenetrable gaze of the warden, who monitors the cells with a sweeping view from a chamber at the center of the structure while remaining hidden from view, or 'seeing without being seen'" (2, 18). Welzbacher states that Jeremy Bentham's philosophical ideas about the concept of the panopticon design were heavily critiqued by Karl Marx in *Capital: Critique of Political Economy* (Welzbacher 3, 152). Overall, the panopticon design is limiting in that it is impossible for a single correctional officer to monitor every single prisoner at all times, but the concept of the spatial design is to "motivate" the inmates to act accordingly and instills the idea that they are being monitored around the clock.

gaze” over the sorceress and possibly the prince, which lends to an added advantage for Rapunzel as a focalizer character.

Next is Anne Anderson’s illustration of “Rapunzel” from the *Grimms Märchen* (Grimm’s Fairy Tales), published in 1930, which portrays a similar configuration that aligns with the dominant pattern of perspective in the fairy tale (see fig. 2). Anderson integrates a high degree of colour into her picture design.

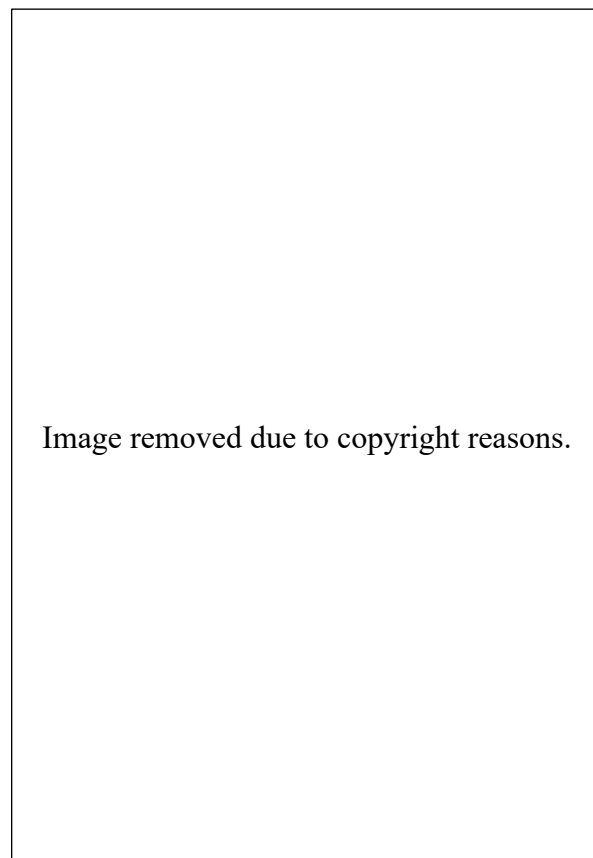


Fig. 2. Anne Anderson. “Rapunzel.” Illustration 1930.
Grimms Märchen. Verlag A. Anton & Co., 1930.

In figure 2, the prince is situated at the bottom right and forefront of the image, and the sorceress is ascending the tower wall using Rapunzel’s hair like a rope. The sorceress is positioned to the left of the frame, and Rapunzel’s hair leads the viewer’s eye upward to the tower window. The

light-yellow colour of Rapunzel's hair inevitably draws attention to her physical absence since her head is the only part of her body that is exposed from the extremely small window. In addition, the window further emphasizes Rapunzel's confinement and isolation. In turn, the sorceress's physical stature is disproportionate to the size of the window. Therefore, when the sorceress reaches the top of the tower, the window does not appear large enough for her to physically get through and inside the tower.

Anderson's illustration conveys an intense colour palate, which draws the viewer's attention to the characters that hold the dominant pattern of perspective (or focal point). Simon Jennings in *The Complete Artist's Manual*, published in 2014, claims that one of the more notable devices to highlight the focal point is to add a human figure and this is one way to draw the eye directly to the main point of interest in a picture (231). Although there are three figures present in the picture design in figure 2, the sorceress's figure is the one that stands out immediately, thus, it appears to be representational of the focal point. Andrew Loomis notes in *Creative Illustration*, originally published in 1947 and subsequently in 2012, that from a psychologist's perspective, the use of colours can emotionally affect the viewer (169). For instance, in figure 2, the overall treatment of colour is bright and intense in relation to the sorceress, but in other areas of the picture design, the colours are more subdued when concerning the nature elements or the prince's character. Loomis asserts that "reds and yellows seem to excite. Greens, blues, and greys, or lavenders and purples, are more soothing and restful" (169). In Anderson's image, the colours associated with the sorceress lends to a higher level of intensity in the picture design. Her garment surges with deep red hues and soft yellow undertones, conforming to the bright tonality of Rapunzel's hair. Jennings states that certain devices can be used to intensify the focal point in a picture in which artists can place more detail in a specific area, add a configuration of intense or

bold colours, or bring in contrasting or different tonal shapes (231). I argue that the deep rich, fiery colour palate adds to the excitement, or perhaps, more stressful activity between the sorceress and Rapunzel, in which the sorceress materializes as the liveliest subject in the design.

Concerning the prince, there is a calming and restful atmosphere associated to his character due to the hues of green and subtle grey tones. The aspects of nature in the picture design are decorated with browns, tans, greys, greens, and thus, the bush located in front of the prince, is presented in a type of multi-tonal grey. To Loomis, the aspects of nature integrated into an illustration, set a soothing and calming atmosphere (169). Therefore, the tonality of the colours associated to the prince's character can imply that his persona is more peaceful or restful. However, I argue that the prince relentlessly pursues Rapunzel in the fairy tale narrative, and his voyeurism resembles "stalking" behavior:

“Das war Rapunzel, die in ihrer Einsamkeit sich die Zeit damit vertrieb, ihre süße Stimme erschallen zu lassen. Der Königssohn wollte zu ihr hinauf steigen und suchte nach einer Türe des Turms, aber es war keine zu finden. Er ritt heim, doch der Gesang hatte ihm so sehr das Herz gerührt, dass er jeden Tag hinaus in den Wald gieng und zuhörte.” (Brüder Grimm 85-86)

“It was Rapunzel, who, all alone in the tower, was passing the time of day by singing sweet melodies to herself. The prince was hoping to go up to see her, and he searched around for a door to the tower, yet there was none. He rode home, but Rapunzel's voice had stirred his heart so powerfully that he went out into the forest every day to listen to her.” (Brothers Grimm 58)

In this instance, it would be imperative that the prince's character blends into the environment in order to remain inconspicuous and out of sight from the sorceress or Rapunzel. According to Valerie Paradiž, in *Clever Maids*, published in 2005, "the stalked woman is a common motif in the fairy tales" (99). In the fairy tale narrative, the prince listens to Rapunzel sing daily, and he intently observes how the sorceress gains access to Rapunzel. Thus, to depict the prince in colours that are typically utilized for nature, appears fitting since the prince would require a high level of concealment in order to go unnoticed. Lastly, Anderson's integration and use of colour in the picture design combines bright colours (reds, yellows) and soothing tones (browns, greys, greens), which does add to the overall balance of the composition of the illustration.

Finally, there is Franz Münster-Müller's representation of "Rapunzel" from the *Grimms Märchen* (Grimm's Fairy Tales), published in 1951, and Nikolaus Plump's illustration from the *Kinder-Märchen von Brüder Grimm* (Children's Fairy Tales by the Brothers Grimm), published in 1977. Both depictions portray a similar configuration that aligns with the dominant pattern of perspective in the fairy tale (see fig. 3 and fig. 4). In each of the images, Münster-Müller and Plump both portray the dominant patterning involving the three characters (sorceress, prince, Rapunzel). In addition, in each image, Rapunzel's character is not fully visible; however, what we do see is her head and torso from the tower window. In turn, Münster-Müller's and Plump's visual depictions contrast to Anderson's interpretation of Rapunzel, which barely displays her head from the window. Yet, Rapunzel isolation is still representational of her long-term confinement in the tower.

Continuing with Münster-Müller's depiction, Rapunzel's confinement is accentuated by the bars placed across the window. The bars appear to limit Rapunzel's access to the outside world

since she is unable to move further beyond the bars that barricade the window. The notion of Rapunzel having limited access beyond the window, further diminishes and suppresses her perspective in the fairy tale. It also emphasizes the freedom that the sorceress and the prince have outside of the tower. Thus, the concept of freedom places more emphasis on the privilege of the sorceress and the prince. In figure 3 and figure 4, the sorceress calls to Rapunzel to let her hair down as stated earlier in the analysis of Speckter (see also fig. 1). However, in figure 3, the prince is crouching behind a small bush whereas in figure 4, the prince is riding a white horse and situated behind a spindly tree. The prince's character in figure 3 and figure 4 appears more exposed than hidden, which contrasts to Speckter's and Anderson's depictions of the prince blending into the natural environment (see fig. 1 and fig. 2).

In terms of focalization in figure 3 and figure 4, the focalizer characters are primarily the sorceress and the prince, and the focalized character is initially perceived to be Rapunzel. Bal further asserts that focalization is "the relationship between the vision, the agent that sees, and that which is seen" (*Narratology* 135). For instance, Rapunzel is primarily situated with an onlooker or focalizer character, and she is initially perceived to be a focalized character in the illustrations and in the original tale. However, similar to Speckter's illustration, the roles of the characters can switch from the focalizer to a focalized character, and in turn, from the focalized to a focalizer character. In figure 3, Rapunzel's character not only appears to be the focalized, but her role also appears to be a focalizer. First, there is the indication that Rapunzel targets her gaze to the sorceress since her head is tilted forward and slightly downward and is partially extended out from the

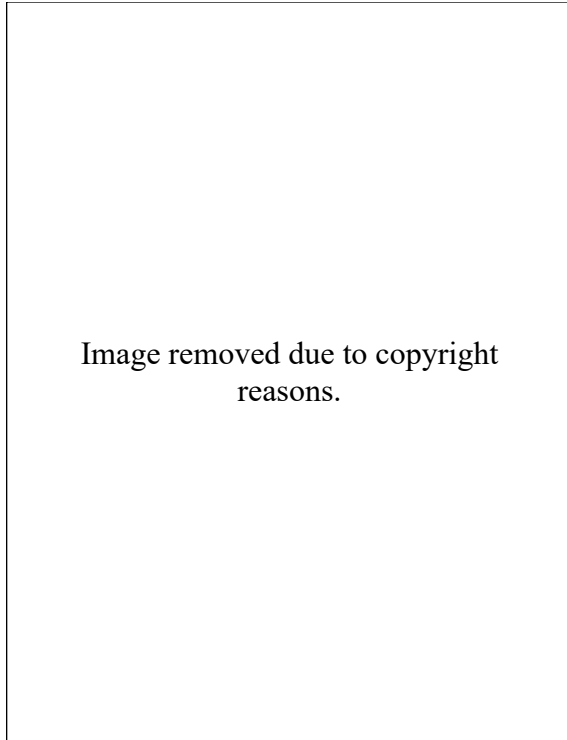


Fig. 3. Franz Münster-Müller. “Rapunzel.” Illustration 1951. *Die Gänsemagd und acht andere Märchen von Brüder Grimm*, Ensslin & Laiblin Verlag, 1951.

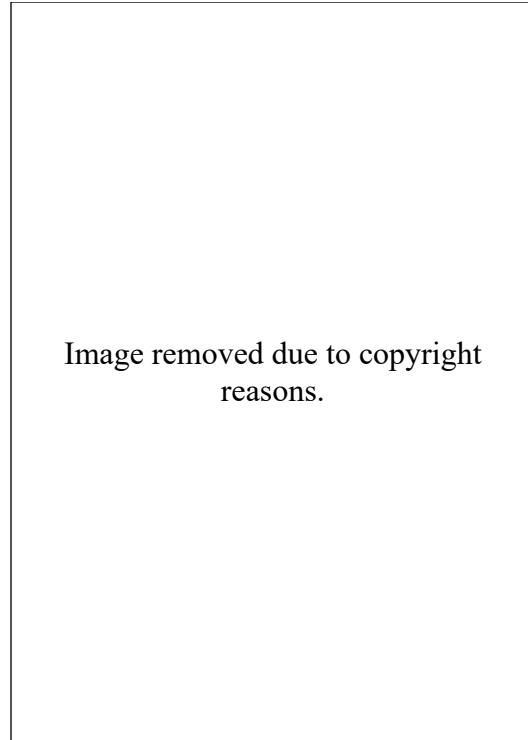


Fig. 4. Nikolaus Plump. “Rapunzel.” Illustration 1977. *Kinder-Märchen von Brüder Grimm*, edited by Marianne Pietsch, K Thienemanns Verlag, 1977.

window (see fig. 3). Second, the viewer might interpret that Rapunzel sees the prince behind the bushes due to his character being slightly more exposed. However, in the fairy tale, Rapunzel does not meet the prince until later.

In figure 3, the sorceress’s role shifts from a focalizer character to a focalized character. As stated previously, the gaze from Rapunzel shows that her action marks the sorceress as a focalized object. Second, the prince has an advantage over the sorceress and Rapunzel since his character draws our attention toward the activity between the sorceress and Rapunzel, making their characters focalized objects. I argue that all the three characters do take on the role of focalizer, yet it is only the sorceress and Rapunzel that switch between their latter roles. Furthermore, the prince holds the advantage since there are no characters inside the fabula watching his activities; however, outside of the fabula, the viewer (or external focalizer) would be more inclined to accept

the vision of the prince's character. This would make the prince the dominant focalizer character in the visual depiction. From this, there is a particular vision or point of view between the interaction of the sorceress, prince, and Rapunzel by the viewer. It is in the viewer's interpretation of the sequence of events that the vision connects to the dominant perspective primarily between the sorceress and the prince. Thus, the focalizer as a type of anonymous agent, and non-bound character in the fabula, may ultimately express an alternate interpretation about the sequence of events that reside inside the fabula of the fairy tale.

1.2 The Sorceress as the Main Focalizer Character

In this section, there is an additional pattern that emerges from the dominant perspective, which is the sorceress and her interaction with Rapunzel. The sorceress's character is primarily the main onlooker of Rapunzel, and this is quite prominent in the illustrations. In addition, the illustrations reinforce the dominant viewpoint in the fabula of the fairy tale narrative. More generally, since it is the focalizer character that shapes how the viewer receives the focalized object, it is Rapunzel's viewpoint that appears to be, in most cases, diminished. However, Rapunzel's perspective is highlighted in Paul Hey's depiction since she is positioned at the forefront of the pictorial design (see fig. 6). Still, Rapunzel is primarily the focalized character, and the sorceress is the dominant focalizer.

The first illustration by Otto Ubbelohde, dated between 1907 and 1909, from the *Grimms Märchen* (Grimm's Fairy Tales), published in 2013, shows the sorceress's perspective more prominently (see fig. 5). In a similar arrangement, Paul Hey's illustration dated between 1912 and 1914, in the *Brüder Grimm Märchen* (Brothers Grimm Fairy Tales), published in 2010, shows Rapunzel's character is situated at the forefront, making her the main focal point (see fig. 6). Yet,

Hey positions the sorceress at the bottom, middle section of the frame. In Ubbelohde's depiction, the sorceress is adorned with a pair of scissors attached to her belt. From the tower window, Rapunzel is featured nude and stands with her back exposed to the sorceress (see fig. 5). In this episode the sorceress calls out to Rapunzel to let her hair down so the sorceress can gain access to the tower:

“Wenn die Zauberin hinein wollte, so stellte sie sich unten hin, und rief

Rapunzel, Rapunzel,
lass mir dein Haar herunter.

Rapunzel hatte lange prächtige Haare, fein wie gesponnen Gold. Wenn sie nun die Stimme der Zauberin vernahm, so band sie ihre Zöpfe los, wickelte sie oben um einen Fensterhaken, und dann fielen die Haare zwanzig Ellen tief herunter, [...]” (Brüder Grimm 85)

“Whenever the enchantress wanted to get in, she stood at the foot of the tower and called out:

Rapunzel, Rapunzel,
Let your hair down.

Rapunzel had long hair, as fine and as beautiful as spun gold. Whenever she heard the voice of the enchantress, she would undo her braids, fasten them to a window latch, and let them fall twenty ells down, right to the ground.” (Brothers Grimm 58)

In my collection of “Rapunzel” images, this is the one illustration that depicts Rapunzel’s character nude, and this will be discussed in more detail later on in this chapter. Furthermore, the backdrop highlights the vastness of the barren land beyond the tower, in which there is no indication of any societal activity. In figure 6, Rapunzel’s isolation in the tower, amongst the backdrop, is portrayed as somewhat ethereal, idyllic, or romanticized, which is problematic since Rapunzel’s character is locked in a tower. This idyllic portrayal somehow softens the mood of the illustration and evokes a type of serenity or calmness by almost sensationalizing Rapunzel’s confinement. In addition, the black and white tonality in Ubbelohde’s and Hey’s design illuminates Rapunzel’s loneliness as something sensual, wholesome, or virtuous.

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Fig. 5. Otto Ubbelohde. “Rapunzel.” Illustration between 1907-1909. *Grimms Märchen: Gesammelte Kinder- und Hausmärchen voll illustriert*. E-book, e-artnow, 2013.

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Fig. 6. Paul Hey. “Rapunzel.” Illustration between 1912-1914. *Brüder Grimm Märchen: bearbeitet von Regina Hegner, mit Illustrationen von Paul Hey*, Thienemann Verlag, 2010.

Another arrangement that highlights the sorceress as the main onlooker is by Lizzie Hosaeus in the *Brüder Grimm: schönste Märchen* (The Brothers Grimm: The Most Beautiful Fairy Tales), published in 1949 (see fig. 7). In this particular sequence, as also seen in figure 5 and figure 6, the sorceress calls up to Rapunzel to let her hair down. In Hosaeus's image, Rapunzel's character is barely visible from the tower window. However, what we do see is Rapunzel's long flowing hair extending from the small window of the tower, which is the only indication of Rapunzel's

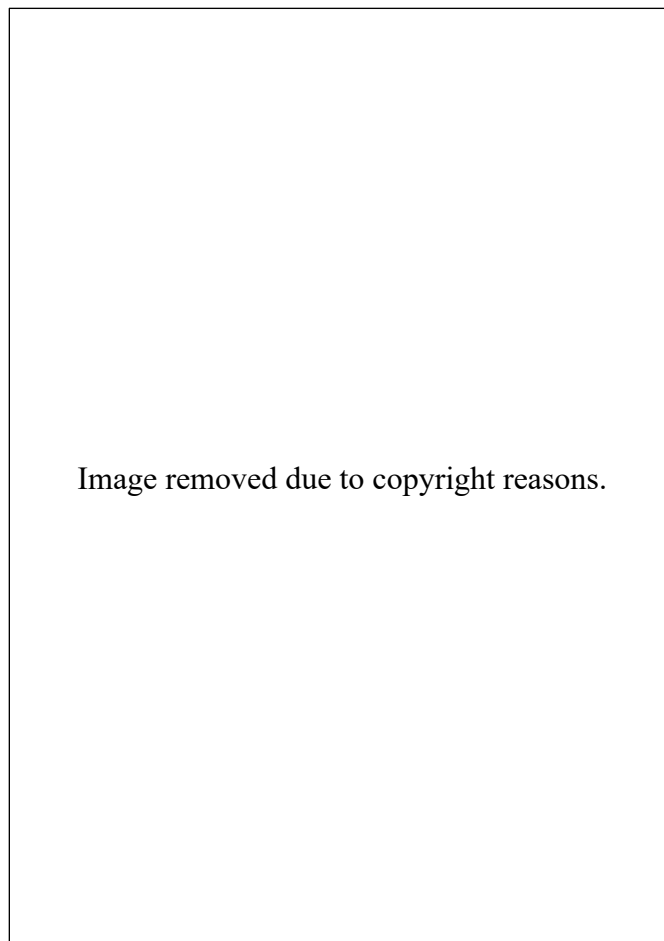


Fig. 7. Lizzie Hosaeus. "Rapunzel." Illustration 1949. *Brüder Grimm: schönste Märchen*, Ensslin & Laiblin Verlag Reutlingen, 1949.

existence. Yet, Rapunzel's hair is enough confirmation to the viewer that she is located in the tower. However, her physical presence is diminished almost entirely from the picture, reinforcing her confinement and isolation.

1.3 Additional Representations of the Sorceress

While there are several illustrations that highlight the sorceress as the main focalizer to Rapunzel, there are images that portray the sorceress as a visually disturbing character (see fig. 8). In Philipp Grot Johann's illustration from the *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm* (Children and Household Tales Collected by the Brothers Grimm), published in 1893, he provides

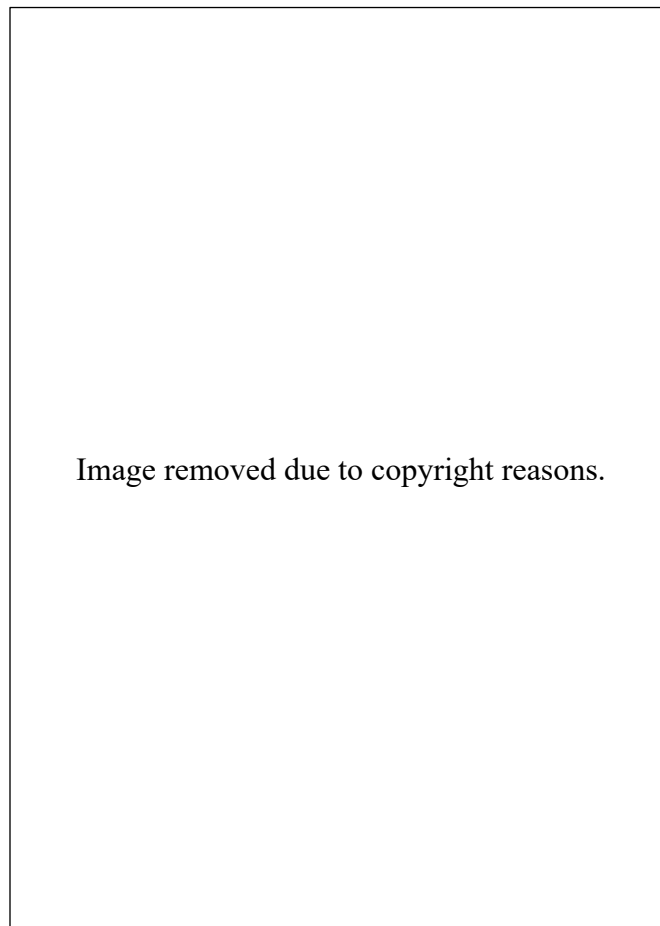


Fig. 8. Philipp Grot Johann. "Rapunzel." Illustration 1893. *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm Deutsche Verlags-Anhalt*, 1893, p. 33.

his interpretation of the interaction between the sorceress and Rapunzel. He incorporates various animal species, religious artifacts, and symbols inside the tower and on the sorceress's garment, which will be discussed in more detail later in this thesis (see chapter three). In this episode, the sorceress and Rapunzel are located inside the tower, and Rapunzel is being punished by the sorceress for meeting with the prince, resulting in her pregnancy:

“In ihrem Zorne packte sie die schönen Haare der Rapunzel, schlug sie ein paar Mal um ihre linke Hand, griff eine Schere mit der rechten, und ritsch, ratsch, waren sie abgeschnitten, und die schönen Flechten lagen auf der Erde.” (Brüder Grimm 87)

“Flying into a rage, she seized Rapunzel's beautiful hair, wound the braids around her left hand, and grabbed a pair of scissors with her right. Snip, snap went the scissors, and the beautiful tresses fell to the ground.” (Brothers Grimm 60-61)

What is outstanding about the imagery in Grot Johann's 1893 illustration is that the sorceress has the most menacing and ferocious physical attributes out of all the interpretations of her character in my collection. This is not to claim that Grot Johann's interpretation is the only malevolent representation of the sorceress's character and that other visual depictions do not exist that are equally striking in modern German adaptations. However, at the time of my archival research, I did not find another image that compared to Grot Johann's depiction between the nineteenth and twentieth century. This was especially challenging since during the latter half of the nineteenth century, there was already so few “Rapunzel” illustrations created by illustrators due to the problematic nature of her pregnancy, which was not deemed suitable for children's fairy tale books.

To describe the sorceress's character, she appears to be a hybrid between a human and an avian species in this illustration. Towards the bottom right of the frame, the sorceress is depicted with bird-like or anisodactyl feet (three toes in front and one at the back). Her hair is parted in the center, resembling a horn-like quality that adds to the overall frightening presence of her predatorial physique and carnal nature. According to Uther, illustrators in the nineteenth century often stereotyped the sorceress in their illustrations with nonaesthetic or unpleasant physical features:

“Illustratorinnen und Illustratoren hat das Rapunzel-Märchen zur Darstellung inspiriert. Erschien die Figur der Zauberin im 19. Jahrhundert häufig mit den üblichen negativen Häßlichkeitsstereotypen wie Buckligkeit, stechender Blick (Brille), Stock, lange Nase, so spielt sie in neueren Darstellungen weniger eine Rolle, auch fehlen Häßlichkeitsattribute zumeist.” (Uther 30)

“Illustrators were inspired to portray the “Rapunzel” fairy tale. In the nineteenth century, the figure of the sorceress often appeared with the usual negative, ugly stereotypes such as having a hunchback, a piercing gaze (glasses), a cane, or a long nose. She plays less of a role in more recent depictions, and the attributes of ugliness are usually missing.”

Thus, Grot Johann's visual portrayal of the sorceress was on trend with the standardized view of how illustrators perceived her during the nineteenth century. Importantly, in the original “Rapunzel” narrative, there is no exact physical description of the sorceress, but what we do know is that the sorceress has a beautiful garden, which no one dared to enter because she has great powers and is feared by everyone:

“Die Leute hatten in ihrem Hinterhaus ein kleines Fenster, daraus konnte man in einen prächtigen Garten sehen, der voll der schönsten Blumen und Kräuter stand; er war aber von einer hohen Mauer umgeben, und niemand wagte hinein zu gehen, weil er einer Zauberin gehörte, die große Macht hatte und von aller Welt gefürchtet ward.” (Brüder Grimm 84).

“In the back of the house where they lived, there was a little window that looked out onto a splendid garden, full of beautiful flowers and vegetables. A high wall surrounded the garden, and no one dared enter it, because it belonged to a powerful enchantress, who was feared by everyone around.” (Brothers Grimm 56-57)

This limited description of the sorceress as having a lot of power and being feared by everyone can lend to the imagination about the overall physical appearance of the sorceress. Thus, the sorceress’s appearance and persona can be subject to much interpretation by illustrators, which is witnessed in Grot Johann’s elaborate visual depiction. According to Bal, “narrative – fiction as well as journalism, films, and informal narratives of everyday life – thrives on the affective appeal of characters” (*Narratology* 104). Whether we like the sorceress or not, she appears to hold an affective appeal to the viewers, which compels them to keep reading the “Rapunzel” narrative. Thus, Grot Johann’s portrayal of the sorceress is the most visually imaginative among the illustrations I found. Moreover, Rapunzel’s isolation is viewed as more prominent since it is not difficult to interpret Rapunzel’s hardship and confinement due to the aggressive mistreatment by the sorceress. In this case, there is no idyllic nor ethereal setting in which Rapunzel appears to be calm and serene inside the tower (see fig. 5 and fig. 6). Instead, we see Rapunzel alone and helpless during her confinement in the tower, at the mercy of the diabolic sorceress.

1.3.1 The Sorceress Ascends the Tower

While Grot Johann's image of the sorceress is one of the more imaginative depictions of "Rapunzel," there are additional illustrations that follow a similar pattern of the negative stereotype seen between 1908 and 1984. These illustrations represent the sorceress in an unpleasing fashion, and her character is commonly depicted with a piercing gaze, an elongated or large nose, sinewy or brawny skin, or dishevelled hair. She is generally adorned in a heavy, layered garment with a cloak and hood, or another type of head covering. At times, the sorceress's clothing appears dishevelled and in the rare case, she is marked with a hump on her back. Thus, the sorceress is more commonly portrayed as a visually frightening character due to her menacing, physical features.

The second sequence for consideration is the sorceress climbing the tower in order to gain access to Rapunzel. Thus, the sorceress calls to Rapunzel to let her hair down to gain access to the tower. The first illustration that focuses on the sorceress climbing the tower is by Horst Lemke in *Die schönsten Märchen der Brüder Grimm* (The Most Beautiful Fairy Tales of the Brothers Grimm), published in 1965 (see fig. 9). A similar configuration is by Marlene Reidel, in *Rapunzel: Ein Märchen der Brüder Grimm* (Rapunzel: A Fairy Tale by the Brothers Grimm), published in 1984 (see fig. 10). Both Lemke and Reidel highlight the episode of the sorceress climbing the tower. They both enhance the sorceress's facial features, depicting her with a large, elongated nose and an equally enormous chin. The sorceresses in figure 9 and figure 10 have an extremely slender physique and appear rather mature in age. In figure 9, the sorceress's garment does not resemble a heavy cloak but rather a long dress that is overlaid with an apron. In figure 10, the sorceress's garment is more typical of what is seen from the mid-nineteenth century to the late twentieth century and is in line with the general trend of the cloak-style garment. Moreover, in figure 9 and

figure 10, the sorceress's visual appearance does align with the negative stereotype adopted by the illustrators.

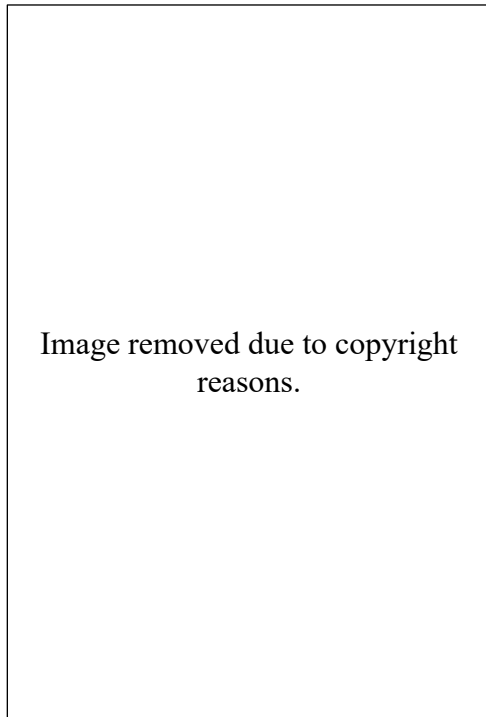


Fig. 9. Horst Lemke. “Rapunzel.” Illustration 1965. *Die schönsten Märchen der Brüder Grimm: mit Illustrationen von Horst Lemke im Bertelsmann Lesering*. Gütersloh, Bertelsmann Lesering, 1965.

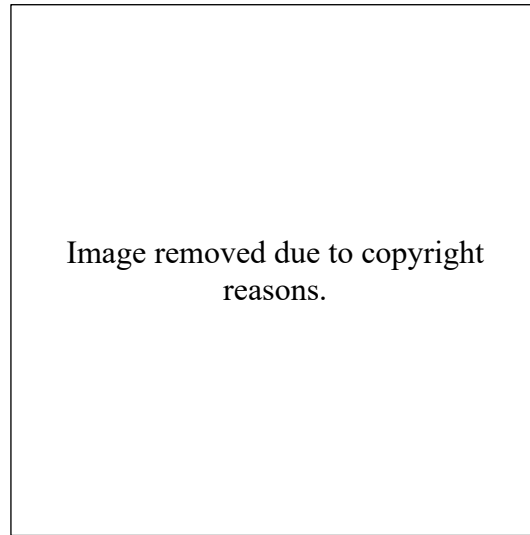


Fig. 10. Marlene Reidel. “Rapunzel.” Illustration 1984. *Rapunzel: Ein Märchen der Brüder Grimm: mit Bildern von Marlene Reidel*. Sellier Verlag, 1984.

1.3.2 The Sorceress Cuts Rapunzel's Hair

The next sequence of events focuses on the sorceress cutting off Rapunzel's braid. As previously quoted in this chapter, the sorceress and Rapunzel are situated inside the tower, and Rapunzel is being punished by the sorceress for meeting with the prince, and as a result, her braid is cut off. The first illustration highlighting this episode is by Ernst Liebermann, dated 1908, from the *Grimms Märchen* (Grimm's Fairy Tales), published in 1981 (see fig. 11). The second illustration is by Josef Hegenbarth in the *Märchen der Brüder Grimm* (Fairy tales of the Brothers Grimm), published in 1969 (see fig. 12). Both portrayals target the mistreatment of Rapunzel's character and emphasize the sorceress as a character who is visually malevolent. In Liebermann, the

sorceress is tailored in a long, blue cloak and her skin has a slight brawny or sinewy texture. In Hegenbarth, the sorceress's exaggerated and abnormal physical features resemble caricature representations (the exaggerated physical features produced in comics). For instance, in figure 12,

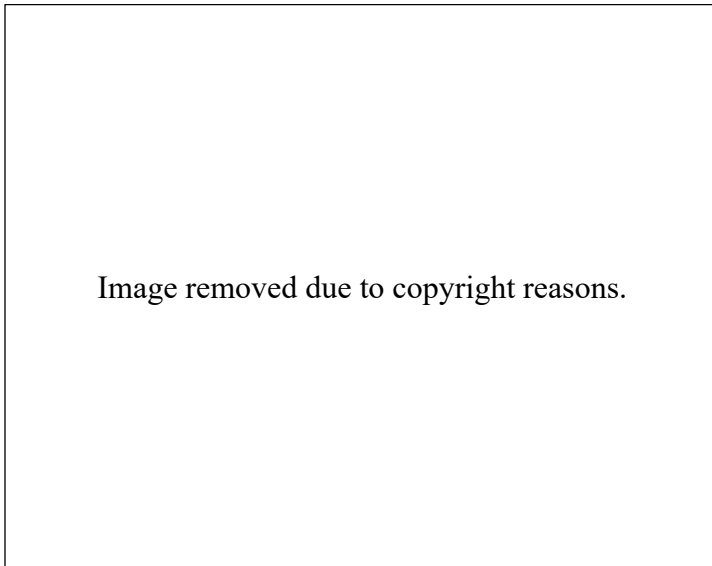


Fig. 11. Ernst Liebermann. “Rapunzel.” Illustration 1908. *Grimms Märchen: Illustriert im Jugendstil*. Verlag Neues Leben, Berlin, 1981.

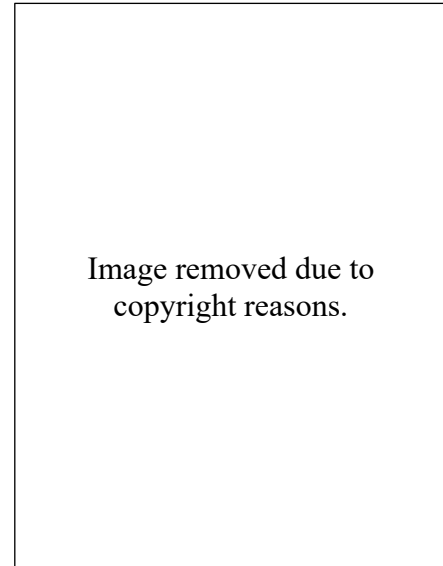


Fig. 12. Josef Hegenbarth. “Rapunzel.” Illustration 1969. *Märchen der Brüder Grimm: Mit Illustrationen von Josef Hegenbarth*. Insel-Verlag, Leipzig, 1969.

the sorceress has monstrous ears, a wide gaping mouth, a huge, elongated nose, and a large, round hump on her back. In figure 11 and figure 12, the illustrators depict the traits of a stereotypical evil sorceress in their designs.

1.3.3 The Sorceress Disciplines Rapunzel and Chastises the Prince

In the third sequence for consideration, the sorceress has cut off Rapunzel's braid (see fig. 13). Rapunzel grieves inside the tower, and she is then banished by the sorceress to live in the wilderness in a deeper state of isolation:

“Und sie war so unbarmherzig, dass sie die arme Rapunzel in eine Wüstenei brachte, wo sie in großem Jammer und Elend leben musste.” (Brüder Grimm 87)

“The enchantress was so hard-hearted that she banished poor Rapunzel to a wilderness, where she had to live in a miserable, wretched state.” (Brothers Grimm 61)

In the first illustration by Felix Hoffmann in *Rapunzel: ein Märchenbilderbuch von Felix Hoffmann*, published in 1949, the sorceress is exiting from the tower window (see fig. 13). The sorceress is depicted with a dark, heavy style cloak and hood, and her physical stature is much grander than other representations of her body type (see fig. 9, fig. 10, and fig. 11). In addition, her hands and facial features are large yet not disproportionate to her body structure. Thus, the sorceress in this particular illustration by Hoffmann remains also in line with the trend as suggested by Uther.

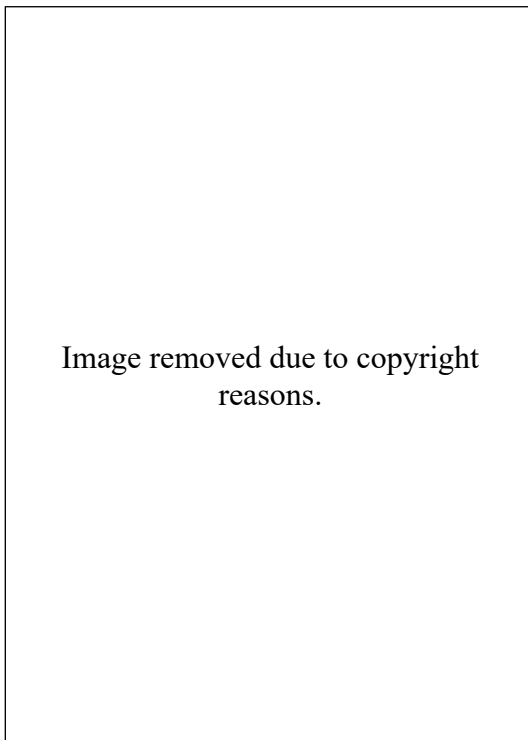


Fig. 13. Felix Hoffmann. “Rapunzel.” Illustration 1949. *Rapunzel: ein Märchenbilderbuch von Felix Hoffmann*, 1. Auflage. Amerbach-Verlag Basel, Switzerland, 1949.

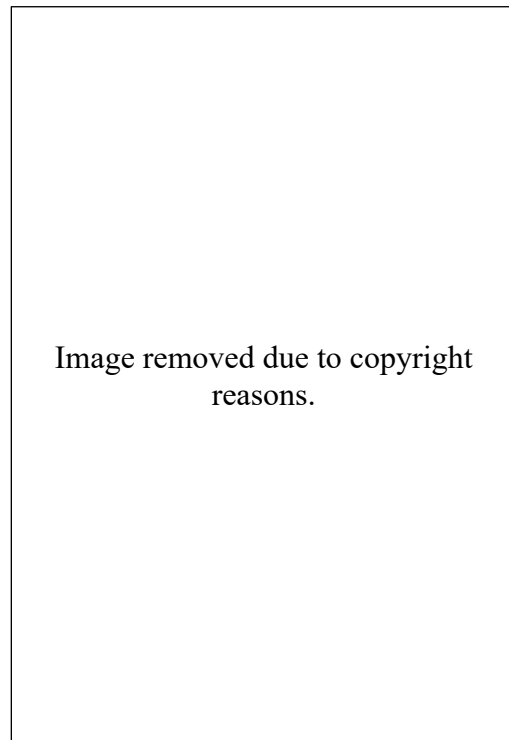


Fig. 14. Ingeborg Haun. “Rapunzel.” Illustration 1983. *Grimms Märchen*, 1. Auflage. Engelbert, 1983.

Next, is the illustration by Ingeborg Haun in *Märchen der Brüder Grimm* (Fairy tales of the Brothers Grimm), published in 1983 (see fig. 14). In this episode, the sorceress has cut off Rapunzel's braid, banished Rapunzel to the wilderness, and then, tricks the prince into ascending the tower. The sorceress reprimands the prince for meeting with Rapunzel, and in a state of grief, the prince throws himself from the tower window. He lands onto a thorn bush and badly injures his eyes, resulting in a state of blindness:

“Aha,” rief sie höhnisch, “du willst die Frau Liebste holen, aber der schöne Vogel sitzt nicht mehr im Nest und singt nicht mehr, die Katze hat ihn geholt und wird dir auch noch die Augen auskratzen. Der Königssohn geriet außer sich vor Schmerz, und in der Verzweiflung sprang er den Turm herab: das Leben brachte er davon, aber die Dornen, in die er fiel, zerstachen ihm die Augen. Da irrte er blind im Walde umher, [...]” (Brüder Grimm 87)

“Ha,” she shouted triumphantly. “You want to come get your darling little wife, but the beautiful bird is no longer in the nest, singing her songs. The cat caught her, and before she's done, she's going to scratch out your eyes too. The prince was beside himself with grief, and in his despair, he jumped from the top of the tower. He was still alive, but his eyes were scratched out by the bramble patch into which he had fallen. He wandered around in the forest, unable to see anything.” (Brothers Grimm 62)

In Haun's interpretation, the sorceress's character is embellished with an oversized, bulky cloak and hood. She has enlarged facial features, along with a gaping mouth that is fixed with sharp, piercing teeth. Thus, Haun's representation of the sorceress's character would also be on-trend with the common negative visual stereotype.

1.3.4 Visual Depictions of the Sorceress as an Aesthetically Pleasing Character

Although many of the images that I collected predominantly adopt an undesirable stereotype of the sorceress's physical features, there are some images that counter the common stereotype. However, that being said, there are very few illustrators in my collection that emphasize a softer or more visually appealing appearance of the sorceress. Thus, I have obtained two images that depict the sorceress in this manner. First is Alois Bergmann-Franken from the *Brüder Grimm Märchen* (Brothers Grimm Fairy Tales), published in 1946, and second, I include an illustration by Brünhild Schlötter from *Rapunzel: ein Märchen Bilderbuch* (Rapunzel: A Fairy Tale Picture Book), published in 1950 (see fig. 15 and fig. 16). Although both illustrators were published

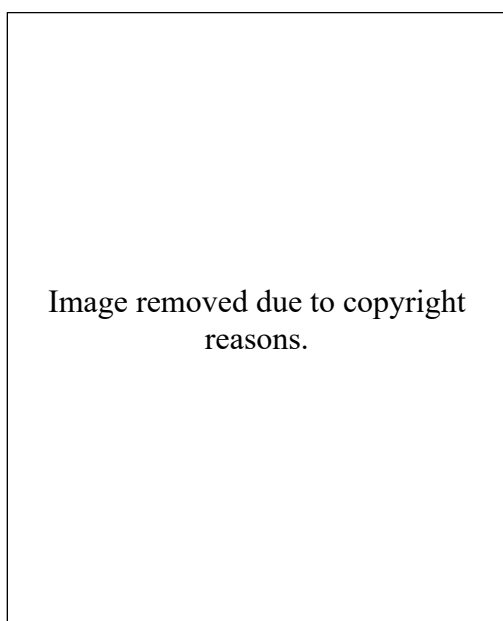


Fig. 15. Alois Bergmann-Franken. "Rapunzel." Illustration 1946. *Brüder Grimm Märchen*, Paul Pattloch Verlag, 1946.

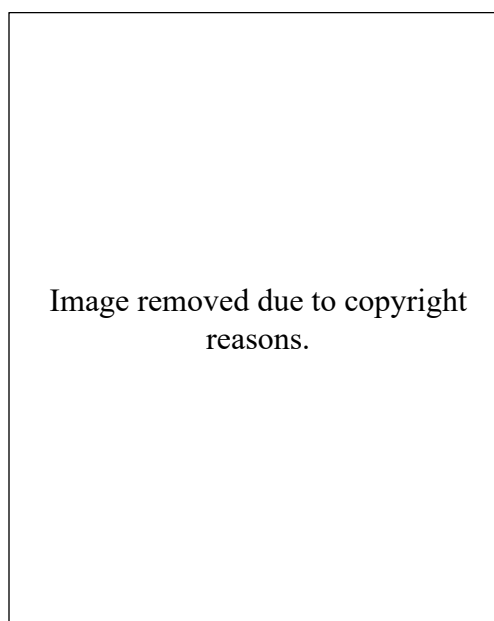


Fig. 16. Brünhild Schlötter. "Rapunzel." Illustration 1950. *Rapunzel: ein Märchen Bilderbuch mit Bildern von Brünhild Schlötter*. Jos. Scholz-Main, Verlag, Wiesbaden, 1950.

during the mid-twentieth century, they are still representative of the typical sanitized character that Uther discusses. Here, in figure 15 and figure 16, the aspects of the unpleasant physical attributes are generally missing. However, the sorceress's character still aligns with the stereotypical

accessories adorning her attire. First, Bergmann-Franken highlights the sorceress wearing a long dress, a pointed hat, and carrying a thin stick. Second, the sorceress in Schlötter, is adorning a heavy garment, head covering, and has a cane. Although the sorceress's physique in figure 15 and figure 16 is refined and does not align with the typical pattern of the negative physical stereotype, she does still carry a walking stick. In addition, the garment appears to be a similar style to that of the other representations of the sorceress (see fig. 14). In Schlötter, the sorceress's facial features align to a normalized visual characterization since she does not harbor any overstated and embellished facial features.

Overall, the imaginative depictions of the sorceress's character are subject to much interpretation, which is not necessarily a digression since there is no precise physical description of the sorceress in the original Grimm narrative.

1.4 Prince as the Main Focalizer Character

Another version of the dominant perspective consists of the prince as the main or sole focalizer. This is quite prominent in the illustrations since it reinforces the dominant viewpoint in the sequence of events in the fairy tale narrative. The first illustration for consideration is by Kurt Wasser, dated 1918 (see fig. 17). In Wasser, the prince calls to Rapunzel to let down her hair so he can ascend the tower so he can gain access to the tower:

„Und den folgenden Tag, als es anfieng dunkel zu werden, gieng er zu dem Turme und rief
 Rapunzel, Rapunzel,
 lass dein Haar herunter.

Als bald fielen die Haare herab und der Königssohn stieg hinauf.” (Brüder Grimm 86)

“[The] next day, when it was just starting to get dark, the prince went up to the tower and called out:

Rapunzel, Rapunzel,

Let your hair down.

The braids fell right down, and the prince climbed up on them.” (Brothers Grimm 60)

In figure 17, the dominant perspective is represented in Wasser’s illustration. Similar to Speckter’s illustration of Rapunzel, Rapunzel is also situated at the top of the tower that has several windows (see fig. 1 and fig. 17). Thus, Rapunzel has 360-degree view of her surroundings, which seems

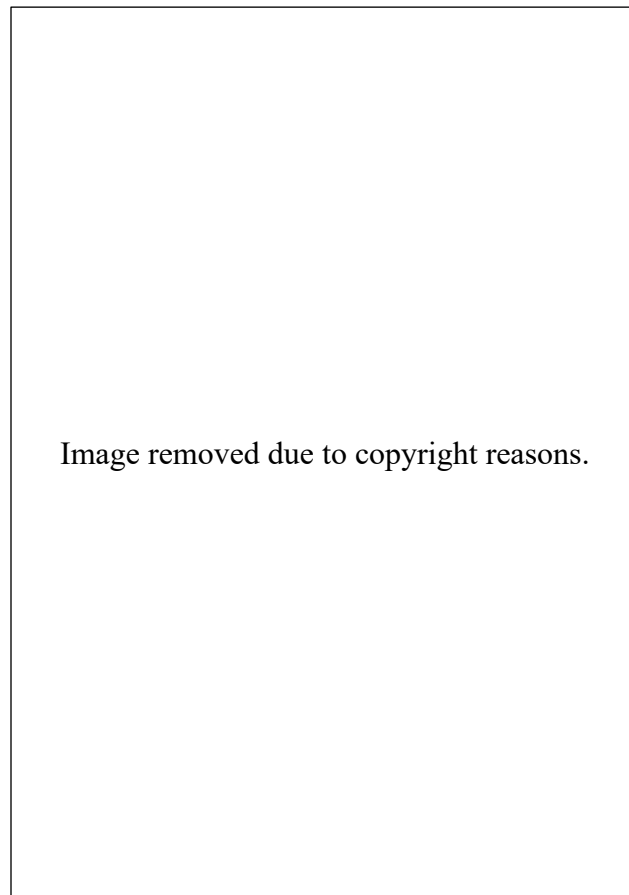


Fig. 17. Kurt Wasser. “Rapunzel.” Illustration 1918. *Märchenbilder–
Bildermärchen, Illustrationen zu Grimms Märchen 1819-1945,
Über einen vergessenen Bereich deutscher Kunst* von
Regina Freyberger, Athena, 2009, p. 457.

less isolating and confining than in other depictions (see fig. 2, fig. 3, and fig. 7). In addition, Rapunzel's tower is situated near a village (or other small settlement), which does digress from the original tale since she is taken to a tower located in the wilderness. Since there is some human settlement nearby the location of the tower, Rapunzel's isolation and confinement is less prominent in Wasser's illustration.

Next, in a different depiction by Schlötter, from *Rapunzel: ein Märchen Bilderbuch*, published in 1950, we see a similar but different episode highlighting the prince's perspective (or gaze) more

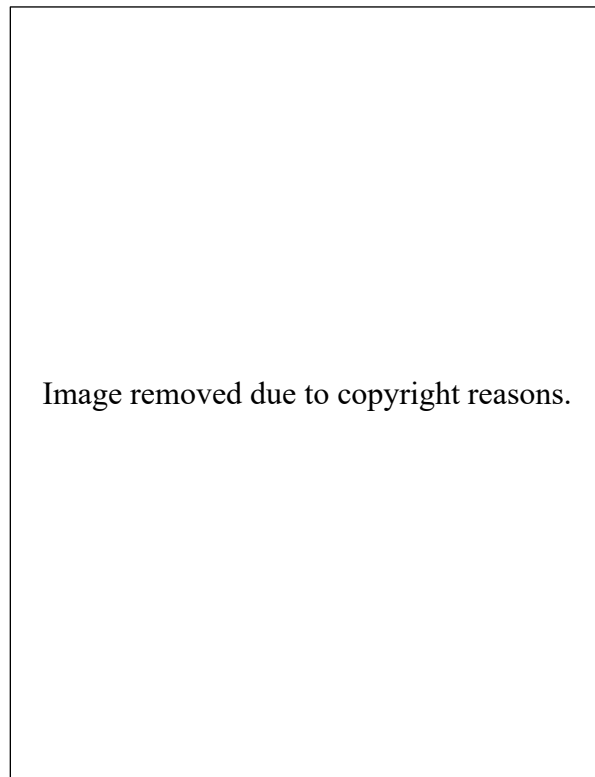


Fig. 18. Brünhild Schlötter. "Rapunzel." Illustration 1950.
Rapunzel: ein Märchen Bilderbuch mit Bildern von Brünhild Schlötter. Jos. Scholz-Main, Verlag, Wiesbaden, 1950.

prominently (see fig. 18). In this episode, the prince stands in the background, and Rapunzel is not aware of the prince's presence:

“So wanderte er einige Jahre im Elend umher und geriet endlich in die Wüstenei, wo Rapunzel mit den Zwillingen, die sie geboren hatte, einem Knaben und Mädchen, kümmerlich lebte. Er vernahm eine Stimme, und sie däuchte ihn so bekannt: da gieng er darauf zu, [...]” (Brüder Grimm 87)

“The prince wandered around in misery for many years and finally reached the wilderness where Rapunzel was just barely managing to survive with the twins—a boy and a girl—to whom she had given birth. The prince heard a voice that sounded familiar to him, and so he followed it.” (Brothers Grimm 62)

In the next sequence of the tale, the prince and Rapunzel reunite, and she heals his eyes with her tears:

“Er vernahm eine Stimme, und sie däuchte ihn so bekannt: da gieng er darauf zu, und wie er heran kam, erkannte ihn Rapunzel und fiel ihm um den Hals und weinte. Zwei von ihren Tränen aber benetzten seine Augen, da wurden sie wieder klar, und er konnte damit sehen wie sonst.” (Brüder Grimm 87-88)

“When he came within sight of the person singing, Rapunzel recognized him. She threw her arms around him and wept. Two of those tears dropped into the prince’s eyes, and suddenly he could see as before, with clear eyes.” (Brothers Grimm 62)

Although Rapunzel is the main focal point in Schlötter’s illustration, the prince’s blindness, does not deter from the fact that his gaze is initially favored as the dominant pattern of perspective. This will be covered in more detail later in this chapter.

The next illustration highlighting the prince's perspective is by Julie Völk from *Zur Zeit, wo das Wünschen noch geholfen hat* (At the Time, When Wishing Still Helped), published in 2021.

The prince is riding his horse and listens to Rapunzel singing from her tower window:

“Da hörte er einen Gesang, der war so lieblich, dass er still hielt und horchte. Das war Rapunzel, die in ihrer Einsamkeit sich die Zeit damit vertrieb, ihre süße Stimme erschallen zu lassen.” (Brüder Grimm 85)

“He passed right by tower and heard a voice so lovely that he stopped to listen. It was Rapunzel, who, all alone in the tower, was passing the time of day by singing sweet melodies to herself.” (Brothers Grimm 58)

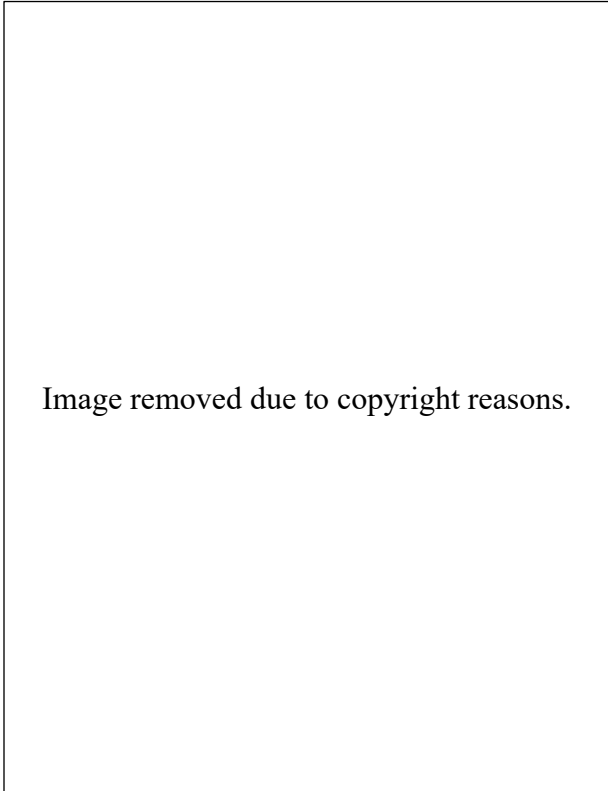


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Fig. 19. Julie Völk. “Rapunzel.” Illustration 2021. *Zur Zeit, wo das Wünschen noch geholfen hat: die schönsten Märchen der Brüder Grimm*, Hildesheim Gerstenberg, 2021.

In figure 19, Rapunzel is located in the tower but barely visible from the tower window. Because light illuminates from the tower window, this helps to direct the viewer's attention toward Rapunzel's character. Thus, Rapunzel isolation is more prominent in Völk's illustration. Conversely, we see the prince's character at the forefront of the image, and in this case, he is the main focalizer, which falls in line with the dominant pattern of perspective.

1.5 Rapunzel's Partial or Complete Absence from the Illustrations

In this section, I assess how the dominant perspective of the sorceress and the prince contributes to the understanding of Rapunzel's partial or complete absence in the illustrations. Here again, Rapunzel's experience or her perspective is not the focus, and it is instead that of the sorceress

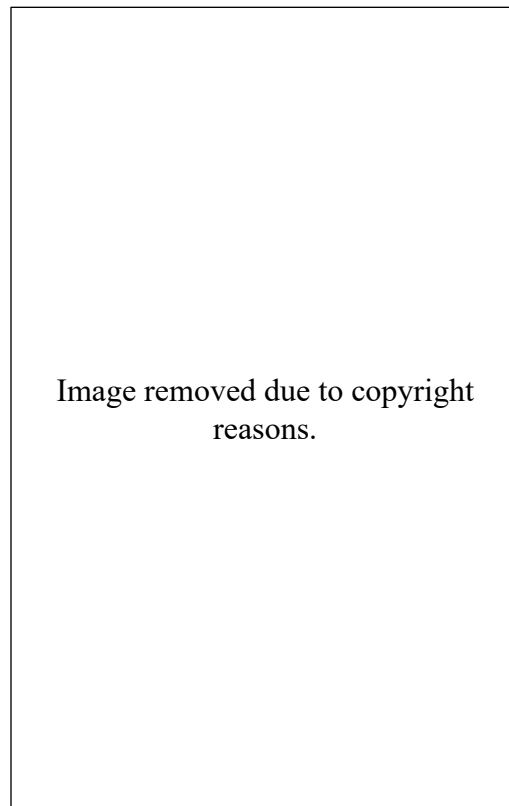


Fig. 20. Felix Hoffmann. "Rapunzel." Illustration 1949. *Rapunzel: ein Märchenbilderbuch von Felix Hoffmann*, 1. Auflage. Amerbach-Verlag Basel, Switzerland, 1949.

and the prince. Illustrators include Ernst Liebermann (1908), Felix Hoffmann (1949), and Moritz Kennel (1973). For instance, in the next example, we see a different illustration by Felix Hoffmann, also from *Rapunzel: ein Märchenbilderbuch*, published in 1949 (see fig. 20). In Hoffmann, Rapunzel's character is shown nearly absent from the illustration. In fact, the only instance where we see her physical presence is of her hands resting on the bottom ledge of the tower window, holding her braid. In Hoffmann's interpretation, "Rapunzel's" isolation is much more prominent since we only see her hands. Like other illustrators, Rapunzel character is nearly excised from the illustrations, which further perpetuates the notion of her seclusion and her lack of inclusion in society. Overall, the perspective of the sorceress is considered and aligns with the dominant pattern of perspective.

A second example that focuses on the Rapunzel's complete absence is in Ernst Liebermann's 1908 illustration, published in the 1981 edition of the *Grimms Märchen: Illustriert*

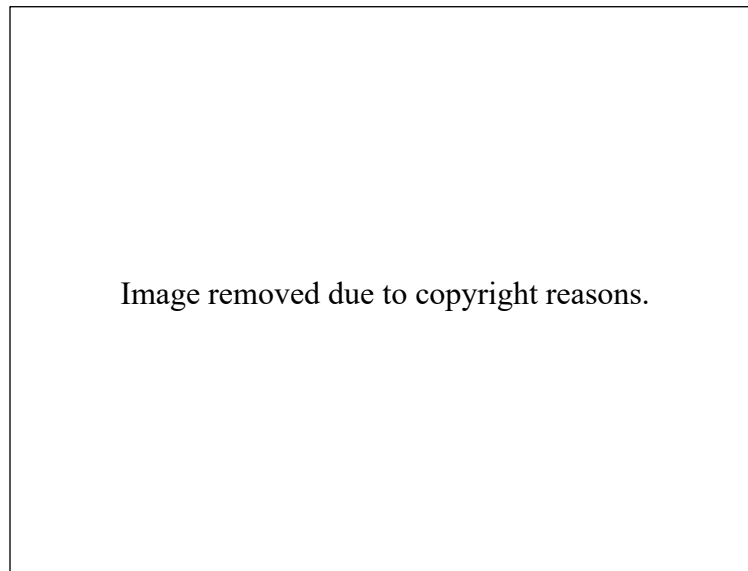


Fig. 21. Ernst Liebermann. "Rapunzel." Illustration 1908. *Grimms Märchen: Illustriert im Jugendstil*. Verlag Neues Leben, Berlin, 1981.

im Jugendstil. We can see that Rapunzel's character is completely excised from the picture design (see fig. 21). Although not in view, there are indications that suggest Rapunzel is in the tower. For instance, the sorceress's head is tilted upward toward Rapunzel and the tower window, which implies that Rapunzel is in the tower.

Following a similar configuration to Liebermann depiction, is the illustration by Moritz Kennel from *Rapunzel aus Grimms Märchen* (Rapunzel from the Grimm's Fairy Tales), published



Fig. 22. Moritz Kennel. "Rapunzel." Illustration 1973. *Rapunzel aus Grimms Märchen*. Blindenhörbücherei Zürich, 1973.

in 1973 (see fig. 22). Comparable to Liebermann, Kennel also removes Rapunzel's character from the picture design. However, in Kennel, the sorceress holds her hand close to her mouth to indicate that she is calling to Rapunzel. In figure 21 and figure 22, Rapunzel's character is non-existent, and it is only implied that she is in the tower. Thus, it is predominantly the sorceress and the prince's perspective that align with the original Grimm tale. As a result, Rapunzel perspective and isolation is further diminished to a hypothetical character that is embodied in the tower.

Excursus: Complications and Ambiguities in the Illustrations

Drawing on insights by Loomis, Nikolajeva and Scott, and Nodelman, I assess in the following to what extent the illustrations depart from the original fairy tale of “Rapunzel.” I also discuss in this section difficulties in determining the nature of focalization in the illustrations—though the question of focalization will at times take a backseat in this section to allow for a more comprehensive understanding of the depiction of Rapunzel’s isolation in the illustrations. Illustrators that show discrepancies to the original Grimm tale in their illustrations include Otto Ubbelohde (1907-09), Alois Bergmann-Franken (1946), Felix Hoffmann (1949), Brünhild Schlötter (1950), Jutta Ash (1989), and Julie Völk (2021). Some of the inconsistencies include nudity, a change in the sequence of events, alterations to the landscape, and modifications of the image of Rapunzel as a young mother.

1.6 Andrew Loomis: Providing an “Eye Pathway” in Composition

We can get to a fuller understanding of the complexities of focalization in the “Rapunzel” illustrations by way of Loomis’s model of the “eye pathway.” Loomis describes a natural eye pathway in composition in which the viewer can observe an illustration using a natural, planned, and easy pathway for the eye to travel (47). Therefore, with a specific course of direction, Loomis notes that one can “lead the eye in, entertain it with a spot of interest and then allow it to pass out” of the illustration (47). Thus, the eye should enter at the bottom and emerge out at the top of an illustration; however, the eye should not emerge out from the sides or corners since “corners are ‘eye traps’ because of their junctions,” so it is best to lead the eye away from the corners or around the sides (Loomis 47). The eye traps can reduce the rhythmical nature of the eye pathway and interrupt the natural flow to exit smoothly from the illustration. Jennings reaffirms Loomis’s notion about the eye pathway but calls this technique leading the eye (230). He suggests that when we

look at a picture, we instinctively look for a natural, visual pathway to guide us through the composition and if the compositional elements are not connected in a visually pleasing or rhythmical fashion, we can lose interest since the illustration has left us with a feeling that the image is fragmented or incomplete (Jennings 230). This eye pathway in composition can aid the viewer to focus on important aspects and provide them with one way to view an illustration with ease.

To provide an example of the eye pathway, I retrieved two images created by Loomis for his book *Creative Illustration* (see fig. 23 and fig. 24). In figure 23, the eye enters at the bottom left of the image and loops subsequently around the human figure in the small boat situated in the water and is the main focal point of the image. Jennings describes the focal point as a representational picture that has a main subject or “focal point to which the viewer’s eye is inevitably drawn” (230). In figure 23, the eye proceeds from the focal point (a human figure in a boat) and continues to the right, resumes upward and to the left of the mountains, and finally flows smoothly upward through the mountain tops and between two stopping points (a mountain top (left) and a bird (right)). To apply my own working definition of the stopping point, they are devices that (re)direct the viewer’s eye in an appropriate direction from the entry point to the exit point of an illustration, while simultaneously following an intended eye pathway so that the viewer’s eye emerges upward and toward its final destination. In figure 23, we see the various stopping points located to the left, to the right, and to the top of the image (i.e., a dock, a mountain top, a bird). Thus, if the illustration has the compositional devices in the right areas, the eye pathway will provide an effortless and rhythmic flow for the viewer, while simultaneously avoiding the problematic eye traps (or corners).

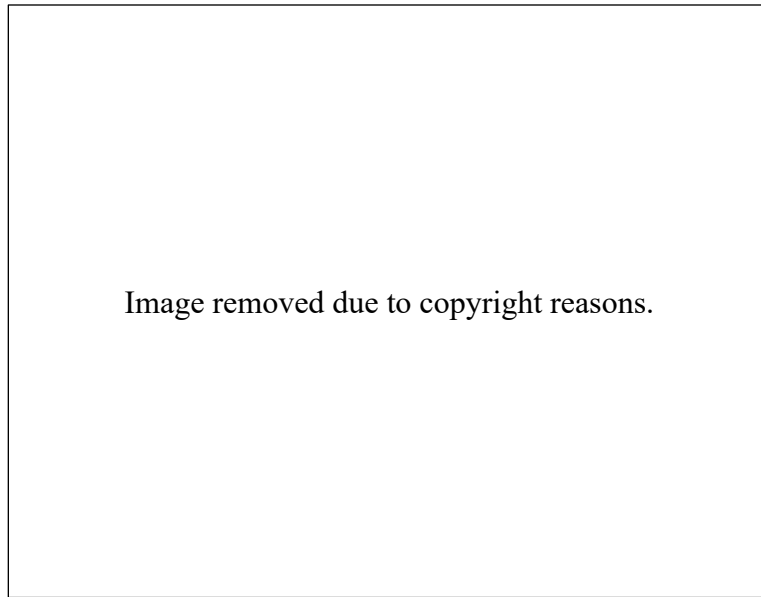


Fig. 23. Andrew Loomis. Illustration 1947. *Creative Illustration*. 1947. Titan Books, 2012, p. 47.

In figure 24, we see the completed version of Loomis's illustration based off of figure 23. Although the directional lines that indicate the eye pathway are more subtle in figure 24, our eye naturally enters the illustration at the bottom, middle left of the image and is immediately drawn to the human figure in a boat (focal point). The viewer is then directed accordingly by four stopping devices in the illustration, which are visible in the illustration (boat dock, mountain side and top, two birds). In figure 24, the birds in the skyline, not only serve as an important compositional feature or device that direct the eye towards the exit, but they also adorn the illustration and give it a little movement and "life." These types of compositional features in illustrations are incredibly important and help to provide a pleasing and even directional flow from the entry point (bottom, middle left) to the exit of the image (skyline and between the birds). Without these important elements (eye pathway, stopping devices), an illustration can leave the viewer with a feeling of disjointedness or incompleteness, and the image would most likely not be as entertaining or interesting. Overall, to many viewers it can be difficult to discern what the "missing" or "disjointed element" is in an image. Thus, we can inevitably lose interest; however, it is not up to the viewer

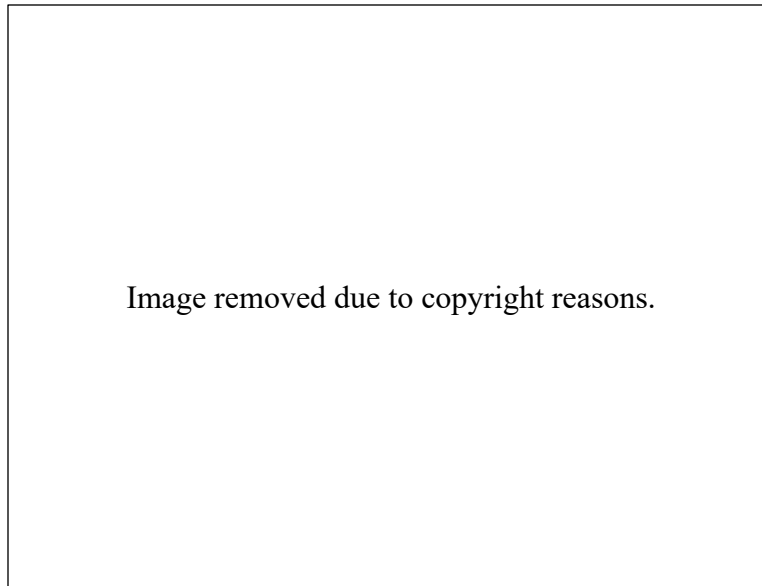


Fig. 24. Andrew Loomis. Illustration 1947. *Creative Illustration*. 1947. Titan Books, 2012, p. 47.

to determine the directional flow of the eye pathway in an illustration. It is up to the illustrator to guide the viewer on a journey through the image, provide them with a focal point or main point of interest, and offer a natural course of direction, using various stopping points, to direct the viewer's eye toward the exit.

Although the eye pathway is an effective tool to guide the viewer during the visual process of reading an image, there is also an alternate way to analyze text and image as a whole, called hermeneutic analysis. Maria Nikolajeva and Carole Scott discuss the concept of reading text versus images, which generally begin with a hermeneutic analysis where one begins with the “whole,” looks at details, and then returns back to the “whole” with an improved understanding of the content being analyzed (*How Picturebooks Work 2*). This type of exercise is done in repetition by the reader and is known as an eternal circle (or hermeneutic circle) (Nikolajeva and Scott *How Picturebooks Work 2*). The eye pathway is, then, very similar in nature since the viewer also observes and interprets illustrations in a repetitive manner, which deepen the level of

understanding with the image in connection to the original narrative. Similar to the hermeneutic circle, the eye pathway offers the viewer a way to look at images with a logical and directional flow from the beginning of the image to the exit. Thus, the reader and viewer will have an increased awareness of how they read images versus a text.

1.6.1 Applying Loomis's "Eye Pathway" to Brünhild Schlötter (1950)

Identifying the eye pathway in composition can help to determine any complications and identify the main agent of perception (or focalizer) in illustrations.³⁰ Therefore, I would like to revisit Brünhild Schlötter's image in relation to Loomis's eye pathway (see also fig. 18). I created specific overlays, which bring attention to various complications and ambiguities that I identified in Schlötter's illustration (see fig. 25, fig. 26, and fig. 27).³¹ In this episode of Schlötter's depiction, Rapunzel is holding her twins in a moderately open landscape, with the prince standing in the background, and at this stage in the tale, Rapunzel is not yet aware of the prince's presence.

In Schlötter's illustration, we can read the image in one of two ways (see fig. 25 and fig. 27). In figure 25, the viewer's eye follows the intended eye pathway and enters the image at the bottom, slightly left, and continue to flow in the direction of the crease in Rapunzel's dress. In figure 27, the viewer's eye can enter the image from the bottom right towards the direction of the

³⁰ Nodelman discusses the concept of the pathway through the views of Mercedes Gaffron who "suggests that we conventionally look at pictures in terms of 'a certain fixed path which we seem normally to follow within the picture space.' Gaffron calls that path the 'glance curve' and suggests that it moves from the left foreground back around the picture space to the right background (135). When we read the illustration from the left of the foreground, we initially identify with those objects or figures, thus, placing them at a higher importance in the illustration (Nodelman 135).

³¹ In figure 25, figure 26, and figure 27, the overlay of "eye pathway" and the focal point were created by me. Each overlay created, is a separate layer that rests ovetop of the original image (see fig. 18). The overlays are merely to provide an additional visual measurement to highlight any complications that I identified when analyzing Schlötter's illustration and to highlight the focal point by using an example from my own collection of images. The original illustration created by Brünhild Schlötter around 1950, has not been altered in any way from its original form.

dark line in the grass. The intended entry point in figure 25 and figure 27 is quite ambiguous, since I see two entry points; however, the focal point and the exit point of the image remain the same in both instances as they pertain to the intended eye pathway. For instance, in figure 26, the viewer's eyes rest at Rapunzel, the focal point, and eventually bypass the small bird, stopping device, and finally exiting upward through the trees. The bird situated between the trees in Schlötter's

Table 2: Applying Loomis's "Eye Pathway" to Brünhild Schlötter's Picture Design

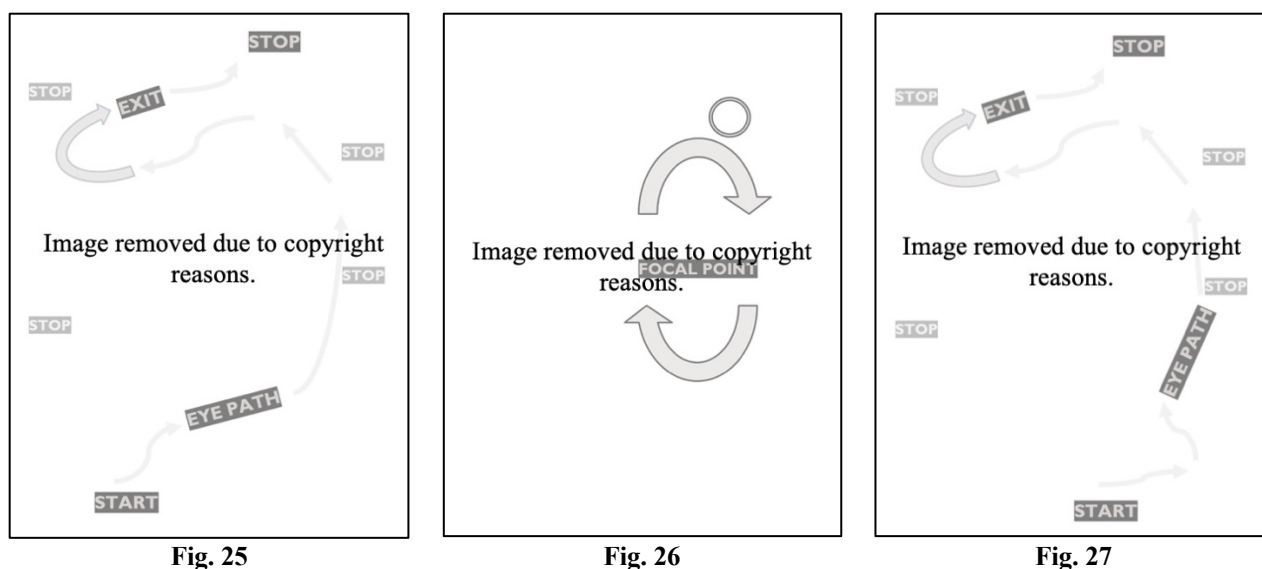


Fig. 25, Fig. 26, and Fig. 27. Brünhild Schlötter. "Rapunzel." Illustration 1950. *Rapunzel: ein Märchen Bilderbuch mit Bildern von Brünhild Schlötter*. Jos. Scholz-Main, Verlag, Wiesbaden, 1950.

illustration, not only serves as an important compositional element (or stopping device), but it also adds a certain embellishment, lending to the picturesque backdrop. In figure 25 and figure 27, there are also several stopping points that I have identified to aid the viewer through the intended eye pathway of Schlötter's illustration. From my analysis, I identify several stopping points: two on the right, two on the left, and one final stop point at the top of the image. As we can visualize from the three illustrations, the stopping points are instrumental and crucial elements that aid the viewer along the intended pathway.

The notion of the prince being blind has raised some debate when I presented my findings at a conference at York University in Toronto, Ontario (i.e., Congress 2023). Some scholars argued against the idea of a ‘gaze’ being present since the prince’s eyes are badly injured, resulting in a state of blindness. In the fairy tale, the prince throws himself from the tower when he is confronted by the sorceress and lands in a thornbush, badly injuring his eyes:

“Der Königsson geriet außer sich vor Schmerz, und in der Verzweiflung sprang er den Turm herab: das Leben brachte er davon, aber die Dornen, in die er fiel, zerstachen ihm die Augen. Da irrte er blind im Walde umher, [...]” (Brüder Grimm 87)

“The prince was beside himself with grief, and in his despair, he jumped from the top of the tower. He was still alive, but his eyes were scratched out by the bramble patch into which he had fallen. He wandered around in the forest, unable to see anything.” (Brothers Grimm 62)

Due to this, one of the questions included how could there be a ‘gaze’ if the prince cannot see anything? However, others present at the conference argued that there is still a ‘gaze’ in Schlötter’s illustration, regardless of the prince being blind or not. They believed strongly that a ‘gaze’ of the prince exists. Thus, the question still remains: is there a ‘gaze’ present in Schlötter’s image, and who is focalizing whom, and more importantly, who holds the main the dominant viewpoint?

In order to determine if there is a ‘gaze’ in Schlötter’s illustration, I applied Loomis’s analysis of the eye pathway to determine a possible result to the debate. First, as stated previously, Rapunzel is at the forefront of the image and is the focal point, yet when we follow the eye pathway, the prince is seen second to last before the exit (see fig. 25, fig. 26, and fig. 27). In

focalization, we generally look from the back of the character to see the world through their eyes. Concerning the prince, this is not done, since he faces the viewer—and is seen last. Although the prince appears to be a focalizer, his role does not constitute as the main agent of perception—not only because he is blind, but also because by the logic of the eye pathway, we do not follow his ‘gaze.’ Ultimately, his potential ‘gaze’ is that of a spectator, in which he does not necessarily hold the main viewpoint. However, his gaze does direct our attention to whose viewpoint orients the main perspective, which could be, in this case, either the illustrator or the viewer. Thus, there is a ‘gaze’ present in Schlötter’s illustration, but it is not the characters depicted in the image. It is predominantly the illustrator or beholder (an external focalizer of some kind).

1.7 Nudity in the Illustration by Otto Ubbelohde (1907-1909)

Previously in this chapter, I discussed Ubbelohde’s illustration, and I identified the sorceress as the main focalizer, in which her perspective aligns to the dominant pattern of the original Grimm tale. In Ubbelohde’s depiction, Rapunzel is featured nude and stands with her back exposed to the sorceress (see fig. 5). In my collection, Ubbelohde’s illustration is the only one I found that displays Rapunzel as nude, and his depiction departs from the original fairy tale since there is no suggestion of nudity. Thus, an important question is raised: was this drawing created for adults or for children? Ubbelohde’s drawing does not encapsulate ideal or suitable content for young readers. First, Rapunzel’s posture indicates a sensual and more subservient manner. Second, the sorceress is situated to the lower right side of the frame and standing near the base of the tower fully clothed.³² Third, the sorceress carries a cane and has scissors attached to her belt, which

³² Nodelman discusses John Berger’s analysis in *Ways of Seeing*, about nudity in paintings (121). Berger states that there is an implied superiority of the viewer that is characteristically male and fully dressed (Nodelman 121). The subservience of the person depicted is generally female, totally exposed, and conveys a type of vulnerability to the viewer (Nodelman 121). Thus, the viewer is delighted by this vulnerability as expressed by the subservient female (Nodelman 121). In Ubbelohde’s illustration, the sorceress is fully dressed, yet Rapunzel is nude, and in this case, it

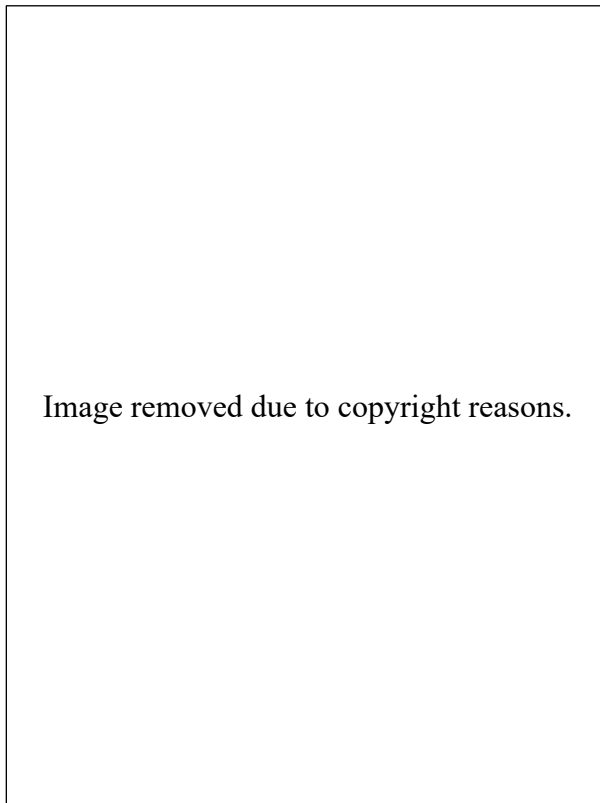


Fig. 5. Otto Ubbelohde. “Rapunzel.” Illustration between 1907-1909. *Grimms Märchen: Gesammelte Kinder- und Hausmärchen voll illustriert*. E-book, e-artnow, 2013.

further reinforces the stereotypes about the sorceress’s corporeal attributes to maximize the malevolence of her character. Yet, Rapunzel’s posture reveals a socially constructed and cultural narrative about nudity, more generally, to an adult viewer. Thus, it would be mainly the adult viewer who would draw conclusions and any parallels about Rapunzel’s nudity in the illustration in relation to the fairy tale, generally not young children. According to Freyberger, the suggestion of nudity or sexual activity, would not be as comprehensible to children since most were too young to read or understand the possible sexual insinuations in illustrations; however, the orientation of

is difficult to interpret the sorceress’s reaction to Rapunzel’s posture since the sorceress’s back is to the viewer. Thus, there is no way of determining her facial expressions to further understand the underlying intention behind Ubbelohde’s drawing.

the imagery would have been quite clear to an adult, middle-class audience (299-300). Nodelman reaffirms that nudity and the naked body is not as prevalent in picturebooks, nor is it a significant subject of study as it is in paintings (121).³³ In this case, Ubbelohde's illustration is problematic since female nudity is atypical in picturebooks and not deemed appropriate for a younger readership. Ubbelohde's nude representation of Rapunzel would inevitably counter the efforts by the Brothers to excise any sexuality from the children's tales. Thus, I argue that the "Rapunzel" illustration created by Ubbelohde was predominantly intended for an adult readership and not for a younger audience. Overall, Rapunzel's nudity is rare, and it is the only illustration that I found during my archival research. More generally, what makes the nudity in Ubbelohde's illustration relevant to this study is that it underscores the sense that Rapunzel's is largely focalized through others' eyes (and here, implicitly, through a sexualized male gaze) rather than from her own perspective.

1.7.1 Nudity in the Illustrations by Robert Leinweber (1893 / 1895)

While nudity is rare in my collection of "Rapunzel" images, there is one additional instance of nudity in a different Grimm fairy tale by Robert Leinweber in the *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm* (Children's and Household Tales collected by the Brothers Grimm), published in 1893. In the "Die Gänsehirtin am Brunnen" ("The Goose Girl at the Well"), the princess is featured nude (see fig. 28). Although this is not a fairy tale about "Rapunzel," Leinweber's illustration further emphasizes the problematic nature of nudity in fairy tales for young children. To Freyberger, the sensual appeal that Leinweber depicted of the princess, would have been obvious to adults since she consciously exposes herself to the viewer's gaze, and this

³³ Nodelman claims that today, many artists remove the appearance of nudity in order to create a 'sexless atmosphere' for children's books (122).

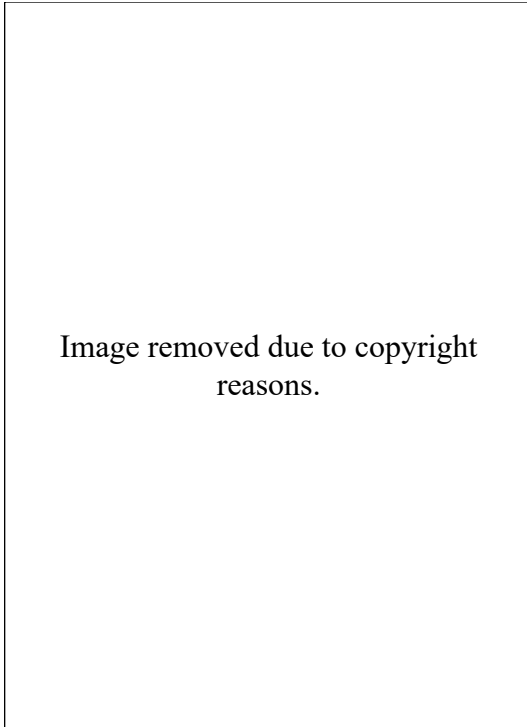


Fig. 28. Robert Leinweber. “Die Gänsehirtin am Brunnen.” Illustration 1893. *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm. Deutsche Verlags-Anhalt*, 1893.

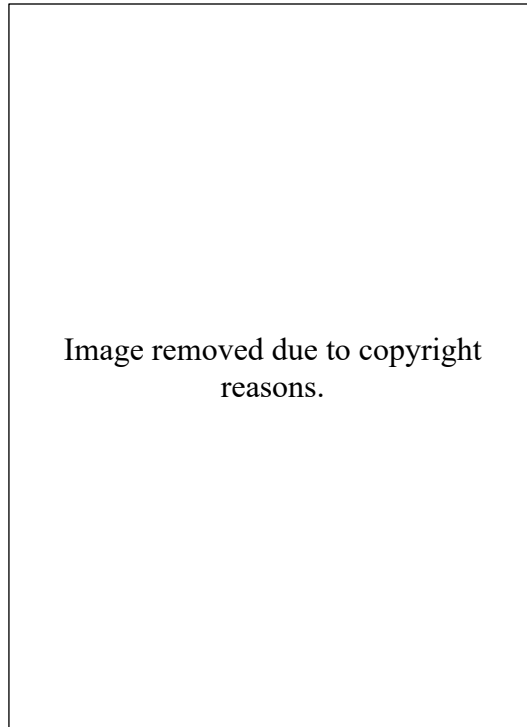


Fig. 29. Robert Leinweber and Moritz Michael. “Die Gänsehirtin am Brunnen.” Illustration 1895. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Picture Collection, *The New York Public Library Digital Collections*, 2024. Web.

primarily appeals to the erotic imagination of the reader (or viewer) (299). Figure 29 features a second illustration created by Leinweber of figure 28, but here the princess is adorned with clothing. According to Freyberger, Leinweber created two illustrations, the first in 1893, and a revision of the same illustration in 1895 (300). The 1895 illustration was used for advertising purposes in a graphic arts printing manual and sample book (Freyberger 300). Freyberger notes that the editors were not likely bothered by Leinweber’s nude if in a fairy tale book for adults, but it would have been problematic to use a nude depiction in their advertising campaign, therefore, Leinweber added clothing to the princess in the 1895 depiction (300). Overall, nude illustrations were generally accepted in fairy tale books for adults, but they were not typically suitable for a younger readership of the fairy tales.

1.8 Additional Interpretations of the “Rapunzel” Illustrations

While most of the “Rapunzel” illustrations align with patterning of the dominant perspective, Alois Bergmann-Franken highlights a different arrangement in the sequence of events between the sorceress, the prince, and Rapunzel (see fig. 15). To Bal, there is a general logical order of events in the fabula, but the latter sequence (chronological order) is a theoretical construction that are developed “on the basis of the laws of everyday logic that govern common reality” (*Narratology* 67-68). According to that logic, Bal states that “one cannot arrive at a place before one has set out to go there;” however, in a story, it is possible to do so (*Narratology* 68). In Bergmann-Franken’s illustration, the order of the events in the illustration contrast to the original fairy tale text (see fig. 15). In figure 15, the sorceress chases the prince, the prince climbs a ladder to reach Rapunzel, and

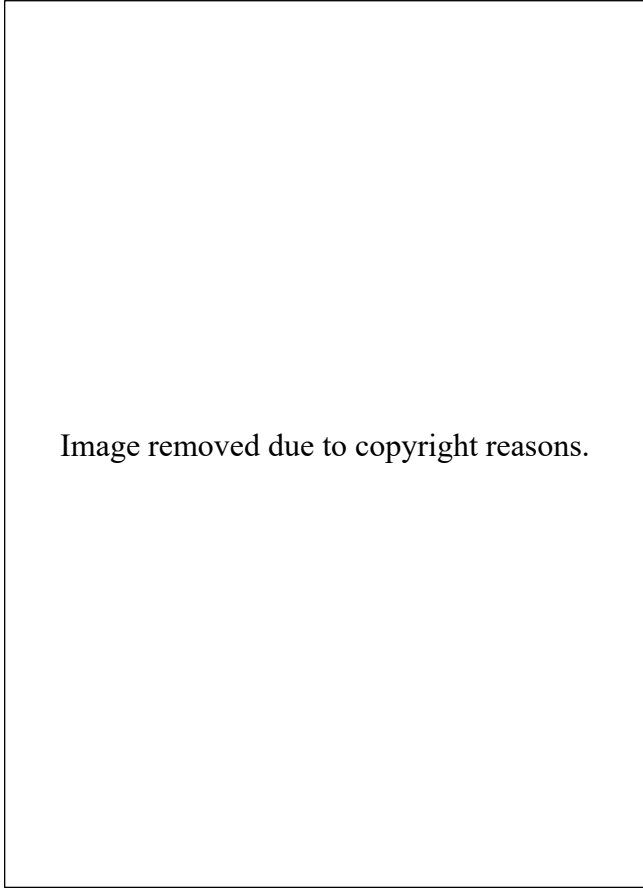


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Fig. 15. Alois Bergmann-Franken. “Rapunzel.” Illustration 1946.
Brüder Grimm Märchen, Paul Pattloch Verlag, 1946.

Rapunzel waits at a window that is located in a manor or mansion. However, in the Grimm fairy narrative, the sorceress does not chase the prince, and the prince does climb a ladder to get inside Rapunzel's tower. In "Rapunzel," there is no ladder and no door to access the tower:

“Der Königssohn wollte zu ihr hinauf steigen und suchte nach einer Türe des Turms, aber es war keine zu finden.” (Brüder Grimm 85-86)

“The prince was hoping to go up to see her, and he searched around for a door to the tower, yet there was none.” (Brothers Grimm 58)

In addition, the entire landscape is completely different in Bergmann-Franken's illustration since Rapunzel is locked in a tower, located deep in the wilderness and away from society. In the fairy tale, the sorceress locks Rapunzel into a tower located in the forest:

“Als es zwölf Jahre alt war, schloss es die Zauberin in einen Turm, der in einem Walde lag, und weder Treppe noch Türe hatte.” (Brüder Grimm 85)

“When she was twelve years old, the enchantress took her into the forest and locked her up in a tower that had neither stairs nor a door.” (Brothers Grimm 58)

Thus, there is no ladder, no stairs, and no door to access the tower in the Grimm tale. In figure 15, Rapunzel appears to live an affluent and privileged lifestyle, based on the size of the mansion and the manicured landscape. In the "Rapunzel" narrative, Rapunzel's lifestyle is not affluent nor privileged since she is locked in a tower in the middle of nowhere and hidden away from any social or urban activity. In addition, the size of the tower depicted in many of the illustrations, does not appear to offer much square footage for her to live comfortably. Overall, the sequential order of

the events does not align with the “Rapunzel” fairy tale; however, it still does remain in line with the dominant pattern of perspective.

In the next illustration by Felix Hoffmann’s, dated in 1949, he situates the tower in a forest, which is in line with the original fairy tale of “Rapunzel.” However, in Hoffmann’s depiction, there is a door at the base of the tower (see fig. 30). In the original fairy tale and as clarified previously in Bergmann-Franken’s illustration (see fig. 15), there is no door at the base of the tower, only a tower window.

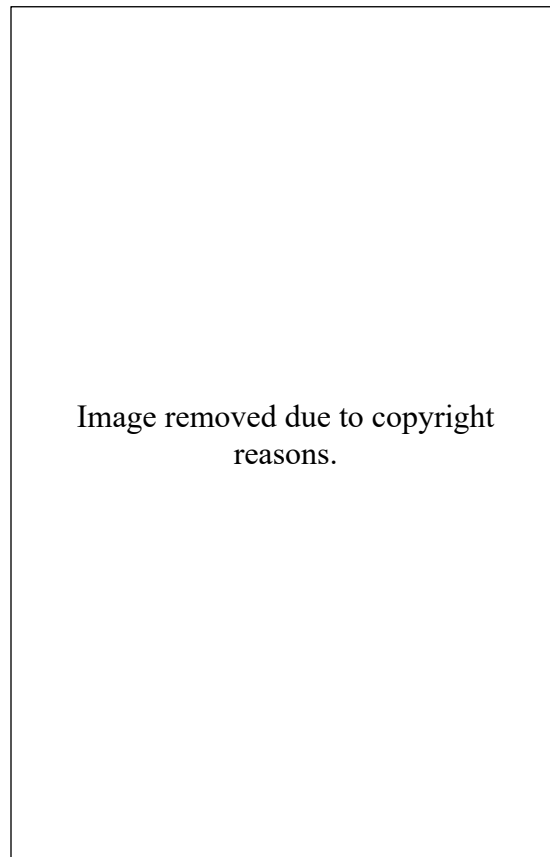


Fig. 30. Felix Hoffmann. “Rapunzel.” Illustration 1949. *Rapunzel: ein Märchenbilderbuch von Felix Hoffmann*, 1. Auflage. Amerbach-Verlag Basel, Switzerland, 1949.

In a second illustration by Hoffmann from the same picture book, published in 1949, Hoffmann positions Rapunzel alone in the tower looking out adjacent to an ocean shoreline. In

figure 31, there are several boats sailing on the water in the backdrop, and Rapunzel's tower is located near an ocean shoreline, which will be discussed in more detail in chapter two. The visual representation in figure 31, does not match the original narrative of the "Rapunzel" fairy tale. As previously noted in Bergmann-Franken's analysis, and in the Grimm narrative, the sorceress locks Rapunzel into a tower located in the forest, where she is forced to live in a state of isolation. In Hoffmann's representation of this episode, the boat activity on the water also lessens the effect on Rapunzel's isolation in comparison to the original narrative text, which states that she is locked in a tower in a forest (see fig. 31). While in the illustration we can see the canopy of the treetops,

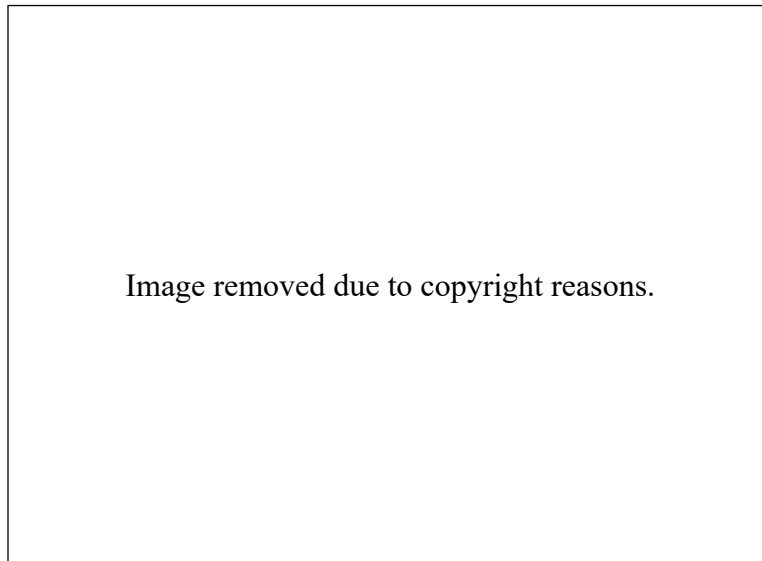


Fig. 31. Felix Hoffmann. "Rapunzel." Illustration 1949. *Rapunzel: ein Märchenbilderbuch von Felix Hoffmann*, 1. Auflage. Amerbach-Verlag Basel, Switzerland, 1949.

the environment represented in figure 31, does not resemble the natural foliage that is seen in figure 30. In this instance, the tower is engulfed by rocky terrain and is situated amongst larger trees that reinforce the notion of seclusion, aligning closer to the original fairy tale. In figure 31, the top point of the tower does not appear to be that far from the ground, and what is meant to be larger trees, appears to look similar to shrubbery or smaller vegetation, not necessarily larger trees.

Moreover, in figure 31, Rapunzel’s character resembles a type of “mermaid” or “siren,” which is a mythological creature that is said to lure sailors to their death. Generally, “sirens” would sing to mesmerize the seamen into the water. According to Ashliman, composite animals (e.g., mermaids, unicorns, etc.) do appear regularly in the fairy tales and have special symbolic meaning (6). Moreover, “bodies of water often symbolize a dividing line between two realms. In this regard wells and springs are often seen, symbolically or even literally, as passageways between this world and an underground world inhabited by fairies, elves, trolls, and a host of earth-spirits” (Ashliman 6). While Rapunzel’s experience appears to be foregrounded more strongly in this illustration, the association of her with a siren is still reminiscent of the focalization by (male) others that we have highlighted throughout much of the first chapter.

1.9 Rapunzel’s Activities Inside the Tower

In a different episode that is captured in Jutta Ash’s 1989 portrayal of Rapunzel alone, we get a glimpse of Rapunzel’s activities or furnishings in the tower. In figure 32, Rapunzel is playing a type of Middle Eastern, short-necked traditional style guitar (e.g., oud, lute). She is surrounded by various extravagant furnishings (e.g., table, cup, jug, plant, golden basket) and wearing a luxurious



Fig. 32. Jutta Ash. “Rapunzel.” Illustration 1982. *Rapunzel: mit Bildern von Jutta Ash, Urachhaus*, 1982, pp. 12-13.

garment rich in hues of red, blue, green, and orange. Moreover, there is a delicately designed, drape hanging to the left of the window. However, none of these performative activities or home furnishings are in the original fairy tale. In addition, Rapunzel's activities are not mentioned in the narrative, but Rapunzel does sing from her tower window to pass the time and pacify her loneliness:

“Da hörte er einen Gesang, der war so lieblich, dass er still hielt und horchte. Das war Rapunzel, die in ihrer Einsamkeit sich die Zeit damit vertrieb, ihre süße Stimme erschallen zu lassen.” (Brüder Grimm 85)

“He passed right by tower and heard a voice so lovely that he stopped to listen. It was Rapunzel, who, all alone in the tower, was passing the time of day by singing sweet melodies to herself.” (Brothers Grimm 58)

In my collection, there are few images that target Rapunzel's activities or furnishings inside the tower. Many of the illustrations focus on the dominant patterns in the tale of the interaction between the sorceress and the prince as the main onlookers of Rapunzel. It is rare that an illustrator will position Rapunzel in this manner along with very luxurious amenities inside the tower. In this regard, it reinforces the idea that Rapunzel's confinement is a lavish and a comfortable one, while diminishing her isolation experience as something that is less oppressive, controlled, and monitored. In Ash's interpretation, Rapunzel can engage in certain activities (playing a guitar) to help pacify her loneliness in the tower. Overall, Ash's representation does digress from the original Grimm tale, thus, focusing more on Rapunzel's perspective, which is discussed in further detail later in the next chapter (see chapter two).

Chapter 2: Rapunzel Through Her Own Eyes

The first trend for consideration identified in the “Rapunzel” illustrations is Rapunzel’s character depicted alone in the tower, and in many instances, without a different focalizer character (sorceress, prince). In several of the images that I collected, there is a similar patterning in the illustrations of this particular episode. In addition, Rapunzel is portrayed in a more solitary state, and at times, her isolation and loneliness is more prominent. While the predominant pattern in the illustrations highlight the sorceress’s and the prince’s overall perspective, which is also in line with the original fairy tale, a significant shift begins around the mid-twentieth century showing Rapunzel alone in the tower (see fig 31). In the fairy tale, Rapunzel passes her time in isolation by singing from her tower window to pacify her loneliness:

“Das war Rapunzel, die in ihrer Einsamkeit sich die Zeit damit vertrieb, ihre süße Stimme erschallen zu lassen.” (Brüder Grimm 85)

“It was Rapunzel, who, all alone in the tower, was passing the time of day by singing sweet melodies to herself.” (Brothers Grimm 58)

In addition, the prince initially hears Rapunzel singing alone in the tower, which coincides with the dominant perspective of the original fairy tale narrative:

„Da hörte er einen Gesang, der war so lieblich, dass er still hielt und horchte.“ (Brüder Grimm 85)

“He passed right by tower and heard a voice so lovely that he stopped to listen.” (Brothers Grimm 58)

However, Rapunzel is still depicted alone and without a focalizer character in the majority of the illustrations that I collected for this chapter.

Although I have identified the preliminary starting point for the depictions of Rapunzel without other focalizers to be around the mid-twentieth century, a more prominent pattern of the first trend emerges around the late 1970s to early 1980s, and then later into 2021. During this time, illustrators begin to deviate from the dominant, visual configurations of the sorceress and the prince as the main onlookers of Rapunzel. In the late 1970s, a clearer pattern does develop in various illustrations, showing Rapunzel alone and without an onlooker, and it is at this stage that Rapunzel adopts a more involved role as an internal focalizer. From the 1970s to 2021, Rapunzel's character is seen as somewhat independent of any onlookers. Some illustrators that highlight episodes of the first trend include Felix Hoffmann (1949), Robert Weise (1979), Jutta Ash (1982), Bernhard Oberdieck (2005), Daniela Drescher (2012), Dorothea Desmarowitz (2014), and Julie Völk (2021).

Thus, the first trend is a significant shift that counters the dominant pattern of perspective in "Rapunzel." The perspective of the sorceress and the prince on Rapunzel's experience begin to fade into the backdrop. Rapunzel is shown as more independent from her main onlookers, and in some cases, the viewer begins to see the world through her eyes. As a result, Rapunzel receives more attention and sympathy by illustrators and viewers.

2.1 The Beginnings of Rapunzel Portrayed Alone in the Illustrations

In chapter one, I examined two illustrations created by Felix Hoffmann for his picture book, *Rapunzel: ein Märchenbilderbuch von Felix Hoffmann*, originally published in 1949, and later in 1977 (see fig. 30 and fig. 31). In both instances, I observed some deviations in the illustrations

from the original fairy tale. For instance, in figure 30, Hoffmann incorporates a door at the base of the tower, and in the original fairy tale, there is no door at the base of the tower, only a tower window. In figure 31, Hoffmann places the tower nearby an ocean; however, in the original tale, the sorceress locks Rapunzel into a tower that is located in the forest.

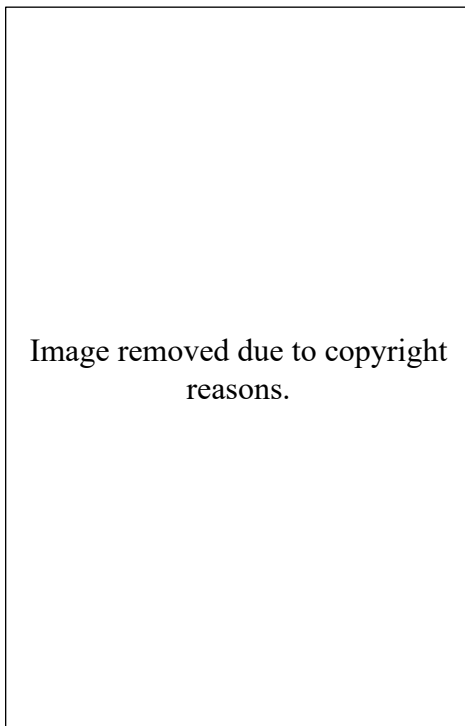


Fig. 30. Felix Hoffmann. “Rapunzel.” Illustration 1949. *Rapunzel: ein Märchenbilderbuch von Felix Hoffmann*, 1. Auflage. Amerbach-Verlag Basel, Switzerland, 1949.

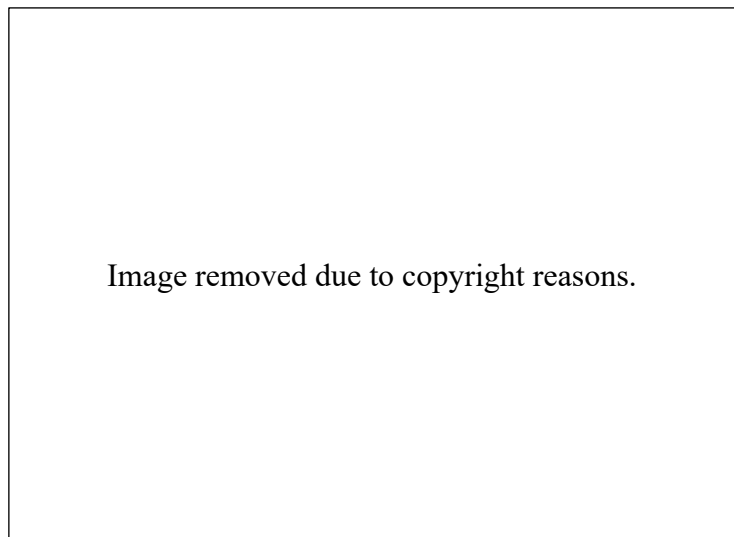


Fig. 31. Felix Hoffmann. “Rapunzel.” Illustration 1949. *Rapunzel: ein Märchenbilderbuch von Felix Hoffmann*, 1. Auflage. Amerbach-Verlag Basel, Switzerland, 1949.

As previously stated, Hoffmann’s depiction is one of the first illustrations that features Rapunzel alone in the tower, and it highlights the starting point in the timeline of my first trend (see fig. 31). This trend departs from the dominant pattern typically depicted by illustrators, which consists in the sorceress and/or the prince looking at Rapunzel in the tower (see chapter one: fig. 1, fig. 2, fig. 3, fig. 4, fig. 5, and fig. 6). The prince is generally hiding behind a tree or bush to observe how the sorceress gains access to Rapunzel in the tower. By contrast, in figure 31,

Rapunzel is positioned in a more solitary manner, alone, and without any focalizer characters, which digresses from the general pattern of the predominant perspective in many of the illustrations. In this episode, Rapunzel directs her gaze from the tower window and does not have any focalizer characters. Thus, she becomes the main actor or agent participating in the fabula and can be considered an internal focalizer.

Rapunzel's gaze in the illustration presents a challenge because it is not known what the focalized object is in this episode since the viewer cannot see what Rapunzel is seeing. In focalization, the viewer (or reader) generally follows the gaze of the focalizer in order to see the focalized object(s). From this point, the viewer watches the character's eyes and is generally inclined to accept the vision presented by that character (Bal, *Narratology* 135). To Bal this is important because "the focalizer shapes the image we receive of the object," and then in-turn, we can see more clearly from the focalizer's perspective (*Narratology* 137). Bal claims that the focalized object does not have to be another character in the story, and it can be objects, landscapes, or events, and that "all elements are focalized either by the [external focalizer] or the [focalizer character]" (*Narratology* 137). Concerning Rapunzel, she is positioned adjacent to the viewer, and it is not known what the focalized object is in this illustration because the viewer is not able to receive the object that is focalized by Rapunzel. Therefore, it is not possible to fully know what Rapunzel's perspective is in Hoffmann's illustration.

There are two alternate interpretations that bring attention to Rapunzel's isolation as seen in the backdrop of Hoffmann's illustration (see fig. 31). First, there is some oceanic activity of several boats sailing on the water, and this activity creates the essence of movement in the backdrop. According to Bal, movement is a goal in many travel stories, but it tends to be gender-

specific, and in traditional genres, the men travel, and the women stay home (*Narratology* 128). Although the fairy tale of “Rapunzel” is not a “traditional travel story,” there is the notion of gender-specific ideas associated to travel and domesticity in the tale. First, the prince rides freely through the forest, which creates the concept of travel and movement in the tale. Second, Rapunzel remains in the tower and away from societal activity, reaffirming the idea of women remaining at home. In Rapunzel’s case, the tower is the dwelling that is her occupied space within the fabula that affirms her belonging in the story, until such time when she is able to free herself from the sorceress and the tower. The gender-specific notions associated to travel stories are relatable to the tale of “Rapunzel,” since she is forced to live in isolation in a tower, and the prince is able to ride freely through the forest.

Second, during the nineteenth century, there were many unusual superstitious beliefs that were adopted by sailors, and due to this, it was more common to witness men traveling by boat to various ports or different destinations. This is not to suggest that women did not travel by boat to various destinations or even operate their own vessels, but due to certain ‘taboos,’ the average sailor would be less inclined to bring women on board their vessel for fear of facing rough winds and turbulent seas. Alastair Couper reaffirms this common superstition in *Sailors and Traders: A Maritime History of the Pacific Peoples*, published in 2009. He states that it was common for sailors then (and today) to “have images of women on cabin bulkheads and as body tattoo decorations,” and in contrast to the traditional common practices of the sailors, “women on board ships have been regarded as taboo, as bringers of bad luck” (16). Thus, the boat activity on the water of Hoffmann’s illustration does create a type of distancing effect between Rapunzel in the tower, the shoreline, and the waterline since the boats on the water would symbolize a type of freedom that Rapunzel does not have while locked in the tower.

2.2 Rapunzel as the Main Actor or Participant in the Illustrations

In Robert Weise's illustration collected from the *Grimms Märchen* (Grimms Fairy Tales), published in 1979, Rapunzel initially appears to be the main character and internal focalizer, yet she is still a focalized object (see fig 33). In a similar configuration, we can also see Bernhard Oberdieck's image in *Die allerliebsten Märchen der Brüder Grimm* (The Favourite Fairy Tales of

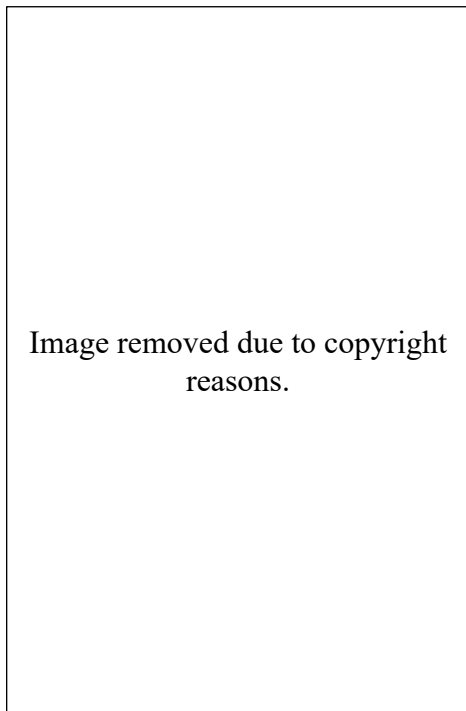


Fig. 33. Robert Weise. "Rapunzel." Illustration 1979. *Grimms Märchen*, Union Verlag GmbH Stuttgart, 1979, p. 69.

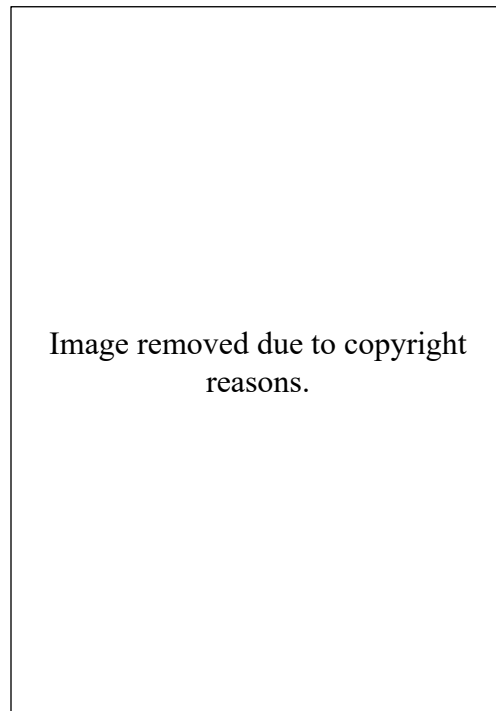


Fig. 34. Bernhard Oberdieck. "Rapunzel." Illustration 2005. *Die allerliebsten Märchen der Brüder Grimm*, arsEdition, 2005, pp. 62.

the Brothers Grimm), published in 2005, which also emphasizes the same pattern as Weise's illustration (see fig. 34). In this episode of the fairy tale, Rapunzel has let down her hair in order for the sorceress to climb up the tower:

“Rapunzel hatte lange prächtige Haare, fein wie gesponnen Gold. Wenn sie nun die Stimme der Zauberin vernahm, so band sie ihre Zöpfe los, wickelte sie oben um einen

Fensterhaken, und dann fielen die Haare zwanzig Ellen tief herunter, und die Zauberin stieg daran hinauf.” (Brüder Grimm 85)

Rapunzel had long hair, as fine and as beautiful as spun gold. Whenever she heard the voice of the enchantress, she would undo her braids, fasten them to a window latch, and let them fall twenty ells down, right to the ground. The enchantress would then climb up on them to get inside.” (Brothers Grimm 58)

In both illustrations, Rapunzel initially appears to be alone in the tower and without a focalizer character, but there are indications that imply that she is not alone (see fig. 33 and fig. 34). First, Rapunzel is directing her gaze out the window and leaning forward toward base of the tower. Second, in Weise’s depiction, Rapunzel’s hair is wrapped around a bar across the window frame (see fig. 33) or in the case of Oberdieck’s illustration, Rapunzel is holding her braid to support her neck (see fig. 34). Based on both representations of Rapunzel, it would appear that Rapunzel is still the focalized object and that there is a focalizer character still present; however, the focalizer character is not visually present in the frame of the illustration. Thus, the role of the focalizer character is diminished considerably; therefore, it is Rapunzel that acts as the main character in this sequence. By the illustrator bringing additional attention to Rapunzel’s character, the viewer would adopt a more sympathetic interpretation of Rapunzel since her perspective is emphasized over that of the sorceress’s or the prince’s.

In a similar illustration created by Daniela Drescher in *Die 100 schönsten Märchen der Brüder Grimm* (The 100 Most Beautiful Fairy Tales of the Brothers Grimm), published in 2012, Rapunzel is positioned with a similar posture as depicted in Weise and Oberdieck’s illustrations (see fig. 35). However, in Drescher’s image it is much more distinctive from figure 33 and figure

34 since Rapunzel directs her gaze outward toward the vast valley below the tower. Although the viewer is not able to fully follow her gaze, Rapunzel's role appears to be an internal focalizer in which the viewer becomes more attentive to her perspective. In the image, at the bottom left of the frame, the tower is faded, and the background only exhibits the canopy of the trees along with the

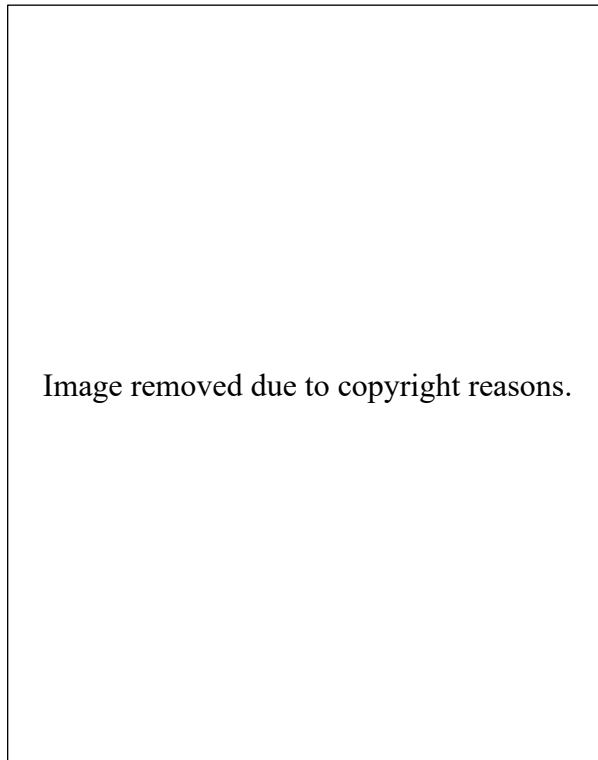


Fig. 35. Daniela Drescher. "Rapunzel." Illustration 2012. *Die 100 schönsten Märchen der Brüder Grimm: Bilder von Daniela Drescher*, Urachhaus, 2012, pp. 35.

immense valley below. Drescher emphasizes Rapunzel's isolation and loneliness more significantly by situating her and the tower away from society entirely. In fact, the only sign of activity outside of Rapunzel's tower are the butterflies fluttering by at the lower-mid-right of the frame. In this sequence, there is no indication of a focalizer character at the base of the tower since Rapunzel's gaze is aimed slightly outward toward the valley and not directly downward to the base of the tower. Second, although Rapunzel's hair is wrapped around the hook, which is usually a sign that she will let the sorceress or prince ascend the tower, her hair does not fully extend down

toward the bottom of the tower. The length of her hair ends at the top of the tree line, so in essence, her braid would not be easily grasped by the sorceress or prince.

In Drescher's illustration, since the illustrator has taken the liberty to remove the focalizer character (e.g., sorceress or prince) from the frame of the illustration, it is essential to consider the illustrator's perspective. Thus, the illustrator becomes an "anonymous agent situated outside of the fabula" and one who functions as a focalizer (Bal *Narratology* 136). By doing so, the illustrator's function is identified as an external, non-character-bound focalizer.³⁴ Bal suggests that it is not uncommon for the internal focalizer to switch to an external one in a narrative (*Narratology* 136). When reading illustrations, it is a little more challenging to identify the switch between the internal focalizer to an external one. I argue that the switch between the internal focalizer to an external one happens when the focalizer character (e.g., sorceress or prince) is removed from the frame of the image, thus, alternating Rapunzel's role from a focalized object to an internal focalizer. Because the artists (i.e., Weise, Oberdieck, or Drescher) function not only as the illustrator, but also as an external focalizer, they embody the dominant perspective of the episode. Although the illustration is based on the original trope of "Rapunzel," and has been created by the illustrators, they still remove the focalizer character entirely from the illustration, which brings Rapunzel to the forefront of the illustration so that her view now functions as the dominant perspective.

2.3 Rapunzel as the Main Actor, Counters her Partial or Complete Absence

As the illustrations progress from 1949 to 2021, Rapunzel's role does vary significantly, but what is important to note is that Rapunzel is depicted alone in the illustrations. Since the focalizer

³⁴ As previously stated, by identifying the external focalizer with the illustrator or beholder, I depart here from Bal's narratological framework, which does not consider the author (or, in our case, the illustrator) (Bal *Narratology* 11).

character has been removed from the picture design, the viewer naturally adopts Rapunzel's point of view or perspective over the dominant viewpoint of the sorceress or the prince. Moreover, the first trend counters Rapunzel's partial or complete absence in the illustrations analyzed in chapter one, in which the dominant perspective of the sorceress and/or prince is more prominent (see chapter one: fig. 20, fig. 21, and fig. 22). For instance, in Hoffmann, Rapunzel's character is shown nearly absent from view, and we only see her hands at the bottom of the ledge of the tower window (see chapter one: fig. 20). Second, in Liebermann, Rapunzel's character is excised from the picture design, but the indications from the sorceress's body language indicate that Rapunzel is in the tower (see chapter one: fig. 21). Third, in Kennel, the sorceress holds her hand close to her mouth to indicate that she is calling up to Rapunzel (see chapter one: fig. 22). As stated previously in chapter one, in figure 21 and figure 22, Rapunzel's character is non-existent, and it is only implied that she is in the tower. Rapunzel's partial or complete absence from the picture design, indicates that her confinement and isolation is more prominent. Therefore, Rapunzel's perspective is diminished entirely, and it is mainly the dominant perspective of the sorceress and the prince that is overarching. Thus, the first trend highlights Rapunzel's perspective more prominently, and in-turn, removes her onlookers (sorceress, prince), and the initial and dominant pattern of perspective begins to fade. Overall, it is Rapunzel's perspective that is propelled to the forefront, respectively.

2.4 Rapunzel's Role Shifts from the Focalized to a Focalizer Character

In chapter one, I analyzed Jutta Ash's illustration in *Rapunzel: mit Bildern von Jutta Ash* (Rapunzel: with Images by Jutta Ash), published in 1982 (see fig. 32). In Ash's illustration, Rapunzel is situated in the tower that is filled with a lavish arrangement of home décor. In this

particular illustration, she directs her gaze out the tower window while playing a musical instrument. As previously addressed, Rapunzel's décor or activities inside the tower are not mentioned in the

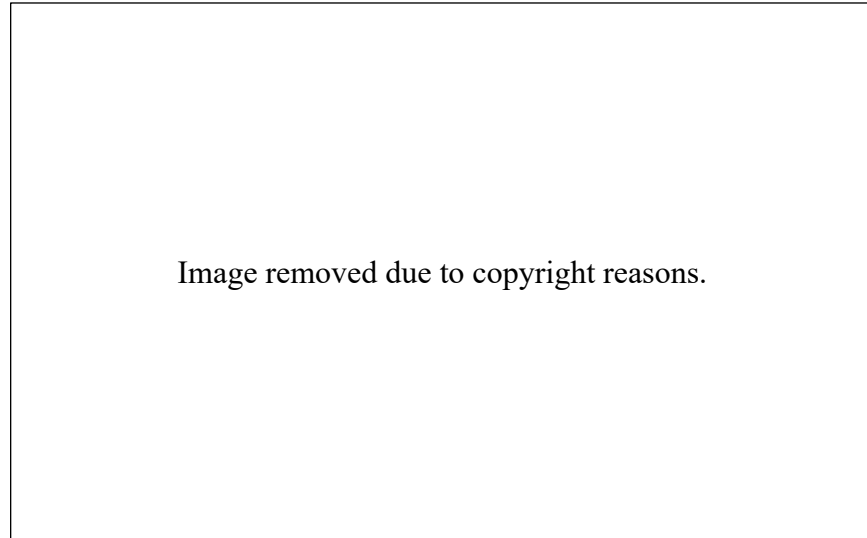


Fig. 32. Jutta Ash. "Rapunzel." Illustration 1982. *Rapunzel: mit Bildern von Jutta Ash*, Urachhaus, 1982, pp. 12-13.

original fairy tale, only that she sings inside the tower to pacify her loneliness. Although Rapunzel is viewed alone with her activities in the tower, she is still viewed as a focalized object since the prince is seen in the background from the tower window.

In the original fairy tale narrative, the prince hears Rapunzel singing while riding in the forest, thus, it is from the prince's perspective that we know Rapunzel is alone in the tower (see fig. 32). But, based on Ash's representation of this event, alternatively, one could argue that Rapunzel is also a focalizer character and not a focalized object since she is also directing her gaze toward the prince. In the fairy tale narrative, Rapunzel's perspective is not revealed, and she is not aware that the prince is riding his horse near the tower or that he is listening to her sing. However, when Rapunzel meets the prince for the first time, this is the one instance when her perspective is revealed in the text, and it is portrayed that Rapunzel is frightened since she has never seen a man before:

“Anfangs erschrak Rapunzel gewaltig als ein Mann zu ihr herein kam, wie ihre Augen noch nie einen erblickt hatten, [...]” (Brüder Grimm 86)

“At first Rapunzel was terrified when she saw a man coming in through the window, especially since she had never seen one before.” (Brothers Grimm 60)

However, in Ash’s depiction, it appears that Rapunzel is watching the prince and aware that he is nearby the tower due to the clear visual of the prince as seen from the tower window. Rapunzel also does not appear to be frightened or surprised that the prince is nearby and is depicted as calm or serene in Ash’s illustration. Thus, Ash’s interpretation of this episode between the prince and Rapunzel takes Rapunzel’s perspective over the prince since Rapunzel is at the forefront of the illustration, which makes her the focal point, and the prince is seen last in the image. Because the prince is viewed from a distance, I argue it is his perspective that is diminished, and it is Rapunzel’s perspective at the forefront. In this sequence, Rapunzel is both the focalized object and a focalizer character, based on the Ash’s visual depiction of the episode.

2.5 Rapunzel’s Perspective as an Internal Focalizer Character

In most of the images in this chapter, Rapunzel’s role has varied from the focalized object to an internal focalizer, though mostly it remains unclear what precisely Rapunzel sees. However, there are instances where we get a clearer glimpse of what Rapunzel is seeing from the tower window. In this sequence, Rapunzel has her back to the viewer while she is looking out the window, thus, the viewer can see her perspective of the outside world a little more clearly. In doing so, the viewer is more inclined to accept Rapunzel’s field of vision as presented by her. The first illustration that

captures this configuration is by Dorothea Desmarowitz in *Die schönsten Märchen der Brüder Grimm* (The Most Beautiful Fairy Tales of the Brothers Grimm), published in 2014. In figure 36,

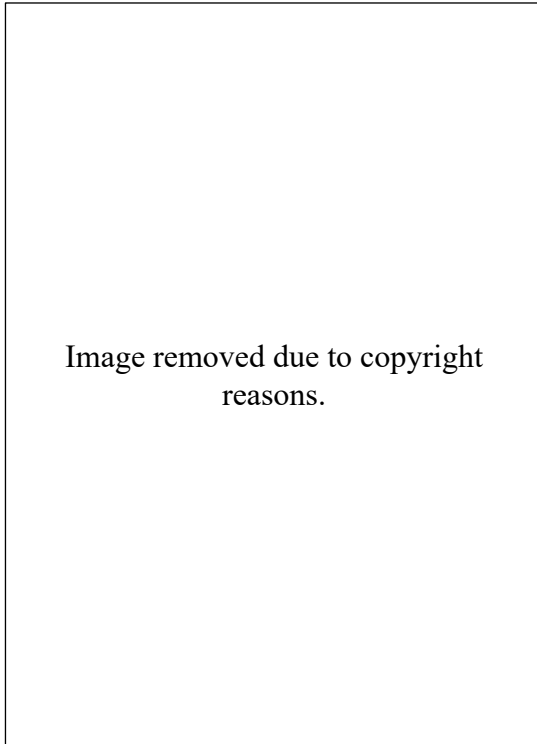


Fig. 36. Dorothea Desmarowitz. “Rapunzel.” Illustration 2014. *Die schönsten Märchen der Brüder Grimm*, Stuttgart Reader's Digest Deutschland, Schweiz, Österreich, 2014, pp. 48.

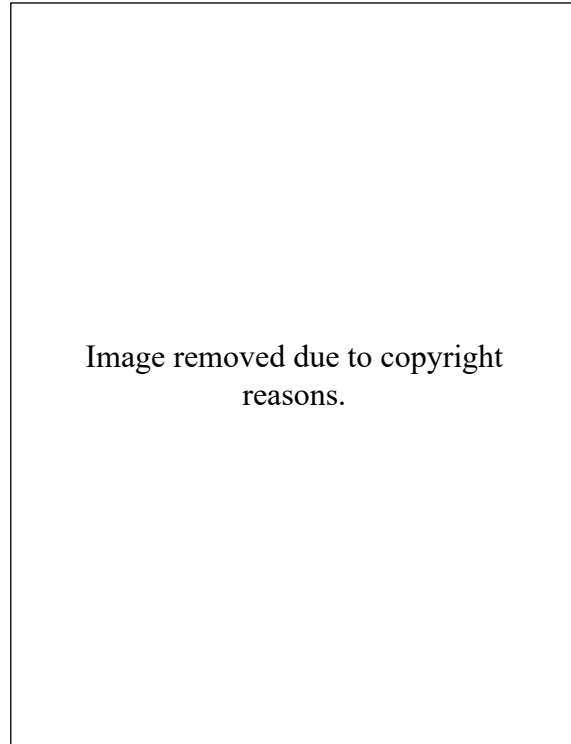


Fig. 37. Julie Völk. “Rapunzel.” Illustration 2021. *Zur Zeit, wo das Wünschen noch geholfen hat: die schönsten Märchen der Brüder Grimm*, Hildesheim Gerstenberg, 2021.

it shows a small glimpse of what Rapunzel is looking at, but it is the first instance where Rapunzel does have her back to the viewer. The second illustration is by Julie Völk in *Zur Zeit, wo das Wünschen noch geholfen hat* (At the Time, When Wishing Still Helped), published in 2021 (see fig. 37). In Völk’s depiction, the viewer gets a clearer view of what Rapunzel is directing her gaze toward. In both images, Rapunzel’s viewpoint becomes more prominent since there does not appear to be another focalizer character. Thus, it is Rapunzel who is acting as the main participant in the sequence as the internal focalizer.

2.6 Rapunzel's Perspective and the Feminist Movement in the Onset of the 1970s
As discussed, beginning around the late 1970s, Rapunzel is depicted alone and without any other focalizers. This trend roughly coincides with the second wave of feminism that began in the 1960s and 1970s. During this time, women advocated for radical change against the patriarchy itself, and this shift happened globally. Women pushed for more from their predecessors, thus, a second wave of the antipatriarchal women's movement arose. According to Adrienne Rich, developing theories and philosophical ideas began to reevaluate what it meant to be "human":

"It is not defined by specific organizations, groupings, or factions, though these exist in abundance. It exists in many stages of development throughout the world, at the most local, pragmatic levels, as a network of formal and informal communications, as a growing body of analysis and theory, and as a profound moral, psychic, and philosophical reevaluation of what it means to be 'human'." (Rich 67)

The movement brought forth value and identity for women of all ages, economic level, and it opened up a broader range of choice for women, which created a new climate of perception (Rich 68). Thus, women did not have to live by the monolithic, patriarchal structure in that motherhood and domestication was their only choice for a career path. Thus, many women sought academic endeavors and other career paths outside of the institution of marriage, and perhaps, chose an independent lifestyle opposed to the traditional sentiment of marriage. Women realized their individual rights over their bodies, and that reproduction was an option, not a traditional rule that they were obliged to uphold due to patriarchal values. They fought for a symmetrical balance of pay and equal rights in the workplace. It was in this shift that women fought for their independent and human right to "choose" a path that was more balanced and symmetrical to their male counterpart. Advocates of the antipatriarchal women's movement helped to change the overall

perception of what it meant to be ‘woman’ living under the ‘umbrella of patriarchy’. This movement emulates the first trend involving Rapunzel’s character depicted as one who is independent of any onlookers. Even as it remains difficult to prove any direct causal connection between the feminist movement and the illustrations in children’s books, it is a striking correlation that we begin to view the world from Rapunzel’s perspective around the same time that feminist theories gain a stronger impact.

Second, in the fairy tale, Rapunzel’s character does not have the added advantage of privilege nor choice. Esin Kumlu notes that Rapunzel’s submission and passivity are rewarded, and that one can find their prince only if they obey all the rules that are dictated by a society like “silence, submission, and passivity” (119). Therefore, Rapunzel appears to accept her passivity, and her reward comes in the form of a handsome prince (Kumlu 119). However, I argue that Rapunzel is not a passive character since she discusses her plan with the prince to leave the sorceress:

“[Ich] will gerne mit dir gehen, aber ich weiß nicht wie ich herab kommen kann. Wenn du kommst, so bring jedesmal einen Strang Seide mit, daraus will ich eine Leiter flechten und wenn die fertig ist, so steige ich herunter und du nimmst mich auf dein Pferd.” (Brüder Grimm 86)

“I want to get away from here with you, but I can’t figure out how to get out of this tower. Every time you come to visit, bring a skein of silk with you, and I will braid a ladder from the silk. When it’s finished, I’ll climb down and you can take me with you on horseback.” (Brothers Grimm 60)

Thus, in exchange for her freedom, the next logical step would be marriage. In the fairy tales, marriage is a financial exchange that is generally offered to the heroine by her rescuer. This 'special offer' of marriage is disguised by the prince (or king) as an opportunity for a better life. If Rapunzel marries, she can live and in a castle, and become a princess. Rich discusses that a woman's scope and dignity are increasingly reduced and that "[patriarchal] man impregnates 'his' wife and expects her to deliver 'his' child; her elemental power is perceived more and more as a service she renders, a function she performs" (112). Thus, Rapunzel acquiescing to the obligatory act of marriage, she is unknowingly thrown into marital servitude. Her new role binds her to a life of confinement and domesticity outside of the tower. In the fairy tales, marriage is the reward and ultimate form of payment for one's freedom from a long life of misery and hardship.

Chapter 3: Rapunzel in the Company of Animals

The second trend for consideration identified in the “Rapunzel” illustrations include the integration of different animals. This trend is largely independent of the original Grimm text in which animals do not feature prominently. Strikingly, additional animals are introduced around the time when Rapunzel’s perspective is also foregrounded (as discussed in chapter two). The first trend focuses on Rapunzel depicted alone in the tower, and in many instances, without a different focalizer character (sorceress, prince), and this begins around the mid-twentieth century (see chapter two: fig. 31). This date is the initial and early stages of the first trend, which counters the dominant perspective in the original “Rapunzel” narrative. Although I identified the starting point to be around the mid-twentieth century (i.e., 1949), a more prominent pattern of the first trend emerges around the late 1970s to early 1980s, and through to 2021.

Similarly, the second trend emulates the timeline of the first trend since new and additional animals are also introduced around the late 1970s to early 1980s, and through to 2021, which aligns to the dates of the first trend. However, my initial starting point of the second trend is different since it begins around the mid-nineteenth century (i.e., 1857). This marks the initial and early stages of the second trend in the illustrations, which deviate from the original fairy tale narrative. In addition, from 1857 to 2012, the representation of various animal characters (e.g., birds, rabbits, etc.) are occasionally portrayed as ornamental (or decorative) in several “Rapunzel” illustrations. I define ornamental as the integration of a human, an animal, or human-animal character, any object or prop (clothing, architecture), or abstract element (shape, action line) either for purely decorative purposes to adorn the pictorial space, or for compositional purposes to help direct the viewer’s eye along the implied line (leading line, eye pathway) in the illustration. In several illustrations, the animals are decorative, but they are also important compositional elements, which

direct the viewer's eye along an implied pathway or serve another important purpose.^{35,36} In addition, the animal characters can add depth or movement, act as spectators, and/or appear to be focalizer characters.

The first sequence for consideration is the animal characters represented as ornamental features, compositional elements, and/or in some cases, as spectators. Some illustrators that integrate animals (or other species) as ornamental or otherwise include Otto Speckter (1857), Philipp Grot Johann (1893), Lizzie Hosaeus (1949), Felix Hoffmann (1949), Brünhild Schlötter (1950), Daniela Drescher (2012). The animals are generally a part of the backdrop of the illustration, which enhance the visual imagery (e.g., birds in the skyline, a bird in a tree, or butterflies flying above the canopy). However, I argue that some of the animal characters in these particular illustrations are initially viewed as ornamental (or decorative) to enhance the visual imagery, but they can also simultaneously serve as an important compositional element: if the animal characters were to be removed from the illustrations, they could impact the overall balance of the design.

The second sequence for consideration is the animal characters that appear to function as spectators and/or focalizer characters in the illustrations. In my definition of the spectator, as it

³⁵ Betty Edwards defines *composition* in her book, *Drawing on the Right Side of the Brain*, originally published in 1979, and later updated in 2012, as being “the way an artist arranges the key elements of an artwork, the positive shapes (the objects or persons) and negative spaces (the empty areas) within the format (the bounding edges of an artwork)” (116). Edwards states that to compose an artwork, one must decide on the shape of the format (e.g., square, rectangle, circle, etc.) and place the positive shapes and negative spaces within the format to unify the composition (116).

³⁶ Jennings states that when planning the composition of a representational picture, the first question should be, “What do I want to emphasize, and how should I emphasize it?” (230). This is done through the use of compositional shapes to break up the picture space and organize the elements, so the viewer's eye goes in the direction that is intended (Jennings 230).

pertains to illustrative analysis, it can be the compositional elements integrated into the backdrop of an illustration that can be perceived as ornamental features to enrich the pictorial space. For instance, these elements can be any character or object set in its natural habitat or domestic environment. Although a spectator can appear to be a focalizer, their role does not constitute as the main agent of perception. Yet, their immediate reaction to an event, can help direct our attention to whose viewpoint orients the main or dominant perspective in the illustration. Thus, the animals in these instances begin to play an integral role as it pertains to the spectator character.^{37,38} However, there are instances where the animals appear to be focalizer characters, yet the focalizer characters predominantly comprise of the sorceress and/or prince, and because of this predominant pattern, the animal characters take on the role of a spectator in most cases. The animals that do initially appear to adopt the role of a focalizer character, would inevitably counter the dominant perspective in the fairy tale narrative. Some “Rapunzel” illustrations that highlight the animals as possible spectators and/or focalizer characters include Otto Speckter (1857), Philipp Grot Johann (1893), Moritz Kennel (1973), Dorothee Duntze (2010), and Anne Hofmann (2020), Julie Völk (2021).

³⁷ Martin Wagner analyzes the spectator and spectatorship in *The Narratology of Observation*, published in 2018. His book is primarily based on European literary realism from the lens of the observer (or observation). He provides a definition of the spectator based on Rétif de la Bretonne’s perspective from *Les Nuits de Paris*, published in 1788. Wagner notes that Rétif suggests “that the spectator (and potential observer) comes to his objects through such ‘scènes frappantes’ [striking scenes]” and from Rétif’s definition, Wagner further emphasizes that the spectator “engages with the world through its visuality” (87). Therefore, the spectator would respond to a sudden event and watch the activities as they occur. Thus, they are not an active participant and merely view the events as they happen.

³⁸ Holly Johnson examines spectatorship from the consumer’s perspective (i.e., audience, reader, viewer) in “The Power of a Gaze” from the *Critical Content Analysis of Visual Images in Books for Young People*, published in 2019. Johnson states that “the power of illustrations, particularly the power of a character’s direct gaze,” invite readers into a text on a more emotional and cognitive level (111). With picturebook production, audiences purchase books, viewers are the readers, and the “spectators are those who get lost in the world of the text” and that spectatorship is the “created discursive relationship of what is viewed, by whom, and how [it is] presented for consumption and response” (Johnson 113).

The third sequence for consideration is the animal characters represented in what appears to be an emotionally, supportive role with Rapunzel's character. This is seen in the late twentieth century and early twenty-first century, and the animals seem to provide companionship, emotional support, or are a coping mechanism for Rapunzel during times of her displayed loneliness and grief, as seen by Zapp in figure 44 and Julie Völk in figure 45, where the illustrator creates the notion of compassion concerning Rapunzel's plight.

3.1 Animals of Mention in the "Rapunzel" Fairy Tale Narrative

Although the "Rapunzel" illustrations integrate animals in a variety of ways from 1857 to 2021, this does deviate from the original narrative since animals are not mentioned as having a significant character role, nor do they interact with any of the main characters (sorceress, prince, Rapunzel). Nodelman states that there are an astonishing number of characters in picture books that are animals, or rather, "humans who look like animals" (113). He claims that the first stories considered suitable for children were the fables of Aesop in which "animal attributes are identified with human behavior" and these attributes are still prevalent in many picture books today (114). According to John Harthan, "the collection of fable stories traditionally associated with the name of Aesop" can be dated as far back as the sixth century BC (72).³⁹ However, all of the animals represented in the "Rapunzel" illustrations that I collected, predominantly do not harbour any of the anthropomorphic qualities or visual characterizations of humans. Thus, the animals do not talk, wear human clothing, or walk bipedally in the original Grimm text or in any of the "Rapunzel" illustrations.

³⁹ Ashliman defines a "fable" as "[a] short tale illustrating a moral value, which may or may not be expressly stated as a concluding sentence ("The moral of the story is..."). Regardless of their origin, traditional fables are often called AESOPIC, after the legendary Greek storyteller credited with having invented the genre. Fables can have humans, animals, or objects as actors. Those featuring animals are often called animal or beast fables. An author or teller of fables is called a *fabulist*" (186).

In “Rapunzel,” there are two examples in which animals are mentioned. The first example features the prince riding through the forest near Rapunzel’s tower:

„Nach ein paar Jahren trug es sich zu, dass der Sohn des Königs durch den Wald ritt und an dem Turm vorüber kam.“ (Brüder Grimm 85)

“A few years later, it so happened that the son of a king was riding through the forest. He passed by the tower ...” (Brothers Grimm 58)

In this episode, the horse is not mentioned in the text, but it is implied that the prince is riding a horse. The horse is merely a mode of transportation for the prince and does not interact with the prince or any of the other characters (sorceress, Rapunzel). More generally, in the illustrations, the prince is depicted beside or riding a white horse (see chapter one: fig. 2 and fig. 4). The implicit reference of the prince riding through the forest near the tower is confirmed and commonly seen in many of the “Rapunzel” images that I collected. Nonetheless, these particular images do not emphasize the horse as having a major character role.⁴⁰ Thus, the horse does not have a noteworthy role nor is it considered a primary character since it is only implied that the prince is riding a horse in the original text. Yet in some instances, the horse does come close to sharing the spotlight with the prince (see fig. 19 and fig. 43). The horse in figure 19 and figure 43 appears to have a larger role as a possible focalizer and/or more dominant spectator in the illustrations. This will be explained further in this chapter.

⁴⁰ Joyce Thomas discusses animal interaction in her book, *Inside the wolf's belly: aspects of the fairy tale*, published in 1989. Thomas states that animals can constitute a large segment of the fairy tale characters; however, they can “never be that star actor, the hero, but may come close as an enchanted human who shares the spotlight equally with the protagonist” (103).

The second example of animals mentioned in “Rapunzel,” include the sorceress scolding the prince in the tower after she finds out about the regular meetings between the prince and Rapunzel. For instance, the sorceress compares Rapunzel to a bird caught by a cat:

“Aha,” rief sie höhnisch, “du willst die Frau Liebste holen, aber der schöne Vogel sitzt nicht mehr im Nest und singt nicht mehr, die Katze hat ihn geholt und wird dir auch noch die Augen auskratzen.” (Brüder Grimm 87)

“Ha,” she shouted triumphantly. “You want to come get your darling little wife, but the beautiful bird is no longer in the nest, singing her songs. The cat caught her, and before she’s done, she’s going to scratch out your eyes too.” (Brothers Grimm 62)

The bird and the cat do not have a primary part, and they do not interact with any of the characters (sorceress, prince, Rapunzel) in the fairy tale narrative. Thomas claims that of the “best known tales, only ‘Blue Beard,’ ‘Rumpelstiltskin,’ and ‘Rapunzel’ fail to cast an animal in some sort of role” (103). The animals mentioned in this episode of “Rapunzel” are used metaphorically in order to compare Rapunzel’s character to a bird that has been caught by a cat, and more specifically, to reprimand and scare the prince for a more dramatic effect in the tale. Overall, the animals revealed in both examples, do not constitute as having a prominent character role in the original Grimm text.

3.2 Animals as Ornamental or Compositional Elements in the Illustrations

In the earlier “Rapunzel” illustrations, the animal species are represented as ornamental (or decorative) to enhance the visual imagery of the overall design. Yet, in some of the depictions, the animals are important compositional elements and/or adopt the role of a spectator. In chapter one,

I discussed Otto Speckter's illustration, published in 1857, which is the earliest image that I obtained in my archival research. This illustration includes animals as both ornamental and as a spectator (see fig. 1). As stated previously in chapter one, the style of Speckter's illustration, according to Grünewald, is an arabesque-simultaneous picture story that is based on a medieval scenario, in which key scenes are inserted into the architecture and the landscape (509). In Speckter's illustration, we can see some instances where animals are presented in the sequence of events and portrayed as an ornamental feature (e.g., birds in the skyline) and also where they can appear as spectators (e.g., two black cats) (see fig. 1). In figure 1, there are different birds placed in the skyline and situated in the backdrop of the illustration. In this particular instance, the birds do add to the overall décor and appear to be an ornamental feature. However, the birds do not seem to be connected to an individual episode of the fairy tale, yet they appear to relate to the entire sequence of events as illustrated in Speckter's design. Thus, I would argue that the overall purpose of the birds is to operate as an ornamental feature in order to enhance the visual design of Speckter's illustration.

The second example of animals in Speckter's image are the two black cats located to the bottom left of the frame. In this episode, Rapunzel's biological father is being reprimanded by the sorceress for taking rapunzel (or rampion) from the sorceress's garden:⁴¹

“Er machte sich also in der Abenddämmerung wieder hinab, als er aber die Mauer herabgeklettert war, erschrak er gewaltig, denn er sah die Zauberin vor sich stehen. ‘Wie kannst du es wagen,’ sprach sie mit zornigem Blick, ‘in meinen Garten zu steigen und wie

⁴¹ As previously discussed in the introduction of my thesis, in the *Grimm's Household Tales*, Margaret Hunt defines rapunzel as “*Campanula rapunculus* (rampion), a congener of the common harebell. It has a long white spindle-shaped root which is eaten raw like a radish, and has a pleasant sweet flavour. Its leaves and young shoots are also used in salads—and so are the roots, sliced” (Grimm and Grimm 50).

ein Dieb mir meine Rapunzeln zu stehlen? das soll dir schlecht bekommen.” (Brüder Grimm 84)

“As night was falling, he returned, but after he climbed over the wall, he had an awful fright, for there was the enchantress, standing right in front of him. ‘How dare you sneak into my garden and take my rapunzel like a common thief?’ she said with an angry look.

‘This is going to turn out badly for you.’” (Brothers Grimm 57)

In this episode, both cats do add to the overall décor of the illustration, but they are also positioned

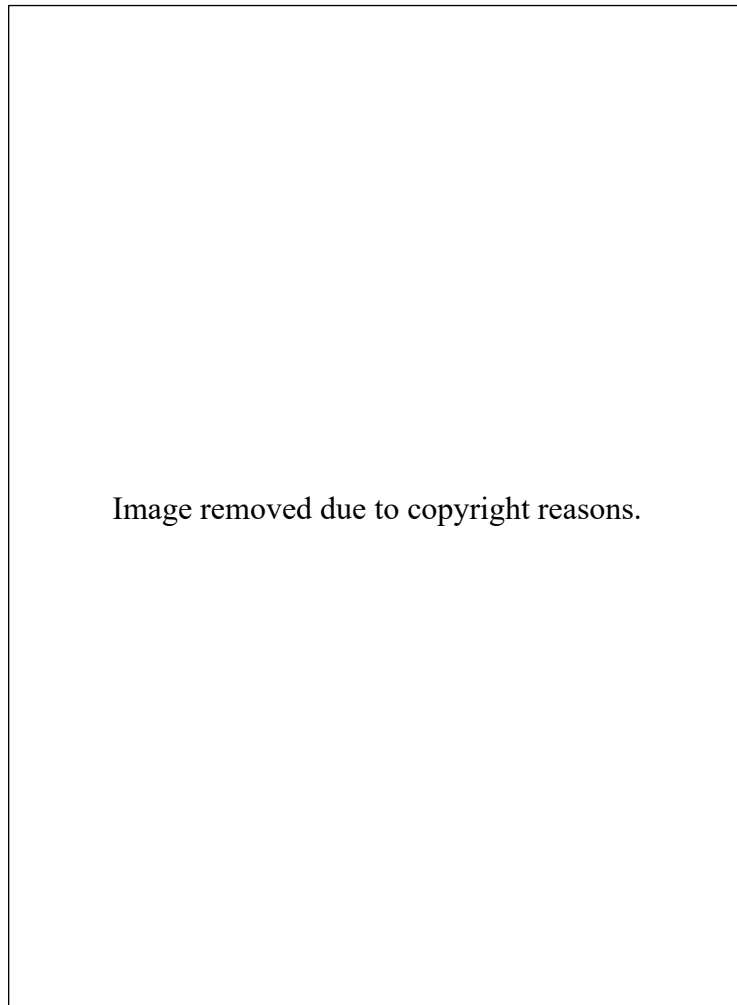


Fig. 1. Otto Speckter. *Rapunzel*. Illustration 1857. *Märchenbilde – Bildermärchen, Illustrationen zu Grimms Märchen 1819-1945, Über einen vergessenen Bereich deutscher Kunst*, von Regina Freyberger, Athena, 2009, p. 172.

as possible spectator characters or a type of onlooker of the sudden event that transpires nearby. The cat on the left appears to be startled and the second cat just to the right is crouching lower to the ground. In this episode, the cat's viewpoint is not the dominant pattern of perspective since they are merely present during the exact time of the incident. Thus, at this stage of the fairy tale, it is still the dominant perspective of the sorceress. Moreover, Rapunzel has not been born yet and the prince does not appear until after Rapunzel is locked into the tower.

The second illustration for consideration is again by Philipp Grot Johann, published in 1893. Here, we begin to see several different animal types integrated into the illustration (see fig. 8). In this episode, the sorceress is cutting Rapunzel's hair as a form of punishment for Rapunzel meeting regularly with the prince:

“In ihrem Zorne packte sie die schönen Haare der Rapunzel, schlug sie ein paar Mal um ihre linke Hand, griff eine Schere mit der rechten, und ritsch, ratsch, waren sie abgeschnitten, und die schönen Flechten lagen auf der Erde.” (Brüder Grimm 87)

“Flying into a rage, she seized Rapunzel's beautiful hair, wound the braids around her left hand, and grabbed a pair of scissors with her right. Snip, snap went the scissors, and the beautiful tresses fell to the ground.” (Brothers Grimm 60-61)

As stated in chapter one, this particular episode by Grot Johann aligns with the dominant perspective in the original fairy tale narrative, which uses the sorceress and the prince as focalizers. Thus, Rapunzel's perspective is not the main focus, nor would it be of the animals.

What is striking about Grot Johann's illustration is that he reimagines the sorceress's physical attributes into a hybrid creature (i.e., human-avian) (see fig. 8). Ashliman states that "[different] animals have observable or purported qualities that lead to symbolic interpretation; thus, lions represent courage, wolves viciousness, owls wisdom, ants and bees diligence, foxes cunning, bears laziness, and eagles nobility (6). Therefore, if the imagery of the sorceress is to resemble an eagle, then she would be a character that would appear to have a higher stature in society or be of hierarchal nobility. In the fairy tale, the sorceress is described as a powerful enchantress, who was feared by everyone:

“[Der Garten] war aber von einer hohen Mauer umgeben, und niemand wagte hinein zu gehen, weil er einer Zauberin gehörte, die große Macht hatte und von aller Welt gefürchtet ward.” (Brüder Grimm 84)

“A high wall surrounded the garden, and no one dared enter it, because it belonged to a powerful enchantress, who was feared by everyone around.” (Brothers Grimm 56-57)

Here, the sorceress is not considered of noble stature, but she is a character feared by everyone, which adds to the allure of the overall power that she has as a dominant authority figure in the tale.

In another instance, Grot Johann depicts animal species as ornamental features to decorate the sorceress's garment. First, the sorceress's head covering is adorned with a spider that has a religious crucifix on its back. The head cover resembles a cornett (or wimple) and is similar to what a nun wears as a part of her religious attire. Second, there is an amphibian (or frog) placed on the sorceress's satchel, hanging from her right hip. I would argue that both the spider and the frog are merely ornamental features, which adds to the visual appeal and the scary physical

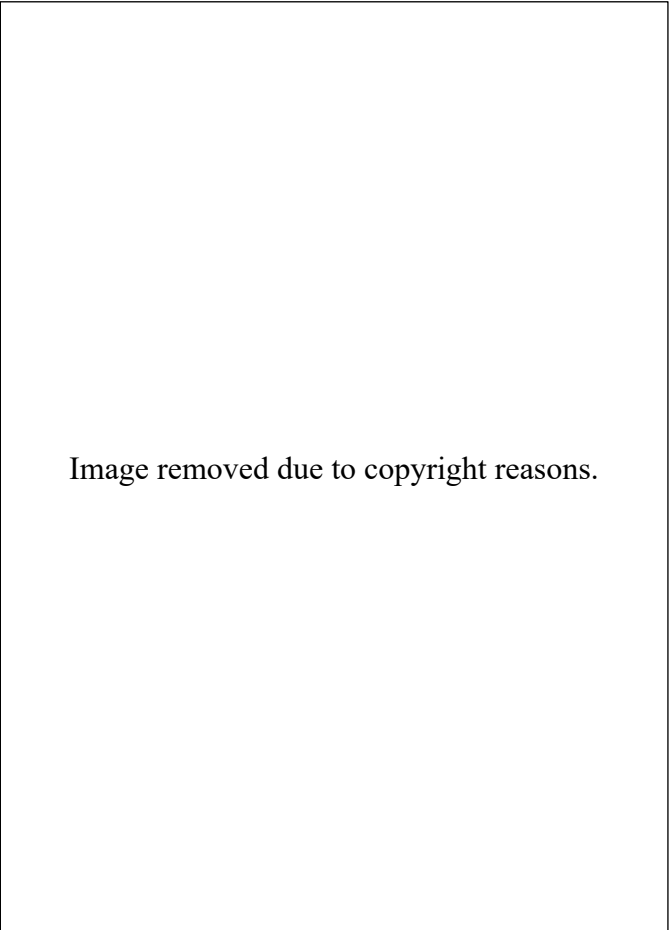


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Fig. 8. Philipp Grot Johann. “Rapunzel.” Illustration 1893. *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm Deutsche Verlags-Anhalt*, 1893, p. 33.

appearance of the sorceress. However, if the spider and the frog were to be removed from the illustration, I argue, that it would not negatively impact the balance of the pictorial design. Yet, removing these specific ornamental features, could reduce the overall visual impact of the sorceress’s menacing physical features.

In the final example of animal depictions in Grot Johann’s illustration is the presence of the black cat situated to the left of Rapunzel and standing upright next to the mantle. The cat appears surprised (or frightened) by the interaction between the sorceress and Rapunzel. In this instance, we see the cat as a part of the décor, but it also appears to function as a spectator character

since it reacts to the confrontation happening in the tower. However, the cat functions as an important navigation (or stopping) point that helps to lead the viewer's eye upward and toward the exit of the illustration. Therefore, the cat does have several important roles in Grot Johann's illustration since it is an ornamental feature that helps to decorate the overall setting inside the tower; a spectator character who reacts to a sudden event; and an important compositional element that directs the viewer's eye through the intended pathway.

Next is the illustration by Lizzie Hosaeus, published in 1949. In chapter one, I noted that Hosaeus's depiction of the interaction between the sorceress and Rapunzel portray mainly the dominant pattern of perspective in the Grimm fairy tale (see fig. 7). In a similar configuration by Brühild Schlötter, published in 1950, the illustration shows a comparable pattern to Hosaeus's

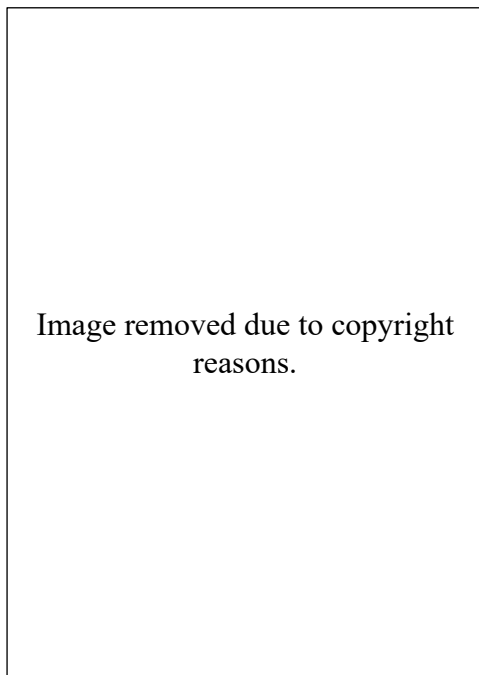


Fig. 7. Lizzie Hosaeus. "Rapunzel." Illustration 1949. *Brüder Grimm: schönste Märchen*, Ensslin & Laiblin Verlag Reutlingen, 1949.

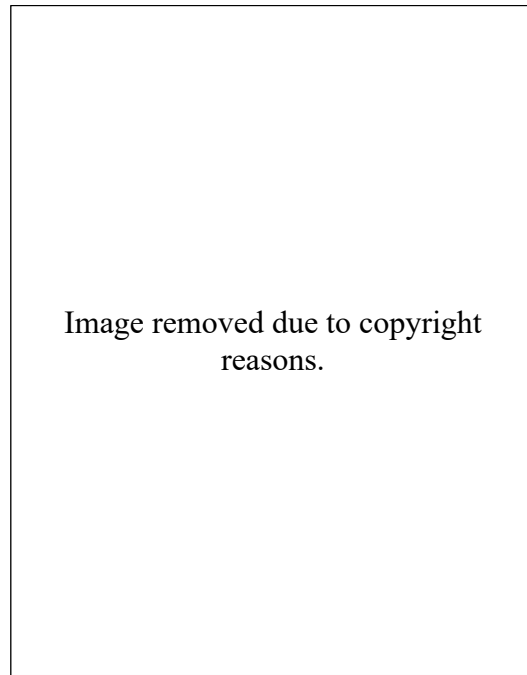


Fig. 16. Brühild Schlötter. "Rapunzel." Illustration 1950. *Rapunzel: ein Märchen Bilderbuch mit Bildern von Brühild Schlötter*. Jos. Scholz-Main, Verlag, Wiesbaden, 1950.

design with birds flying along the skyline of the background (see fig. 16). In figure 7 and figure 16, Rapunzel has let down her hair in order for the sorceress to gain access to the tower. In figure 7 and figure 16, the birds in the skyline initially appear to be a common animal species routinely seen in several “Rapunzel” illustrations (see chapter one: fig. 1, fig. 4, and fig. 18). The bird’s role is initially perceived to be ornamental, but there are also two other functions to consider. First, the distance of the birds from the tower emphasizes Rapunzel’s isolation in the wilderness more prominently. Second, the birds point to movement and even the passage of time.⁴² In the fairy tales, there are long lapses of time, which lend to a type of eternity that counter and deny the concept of historical time.⁴³ I argue that the birds emphasize the long lapses of time that Rapunzel must endure between each location she is forced stay.

As previously discussed in this chapter, the animals mentioned (horse, bird, cat) in the “Rapunzel” narrative do not have a significant character role. However, I argue, that the birds in figure 7 and figure 16, instill an awareness in the viewer (or reader) about migratory movement

⁴² According to Nodelman, “picture books do imply movement. The sequence of pictures offers enough repetition—images of the same characters in different postures or of the same settings under different conditions—to convey a sense of continuing action, and even an individual picture can convey motion and the passage of time, implying what it cannot actually depict” (159). He also states that “it is not through actual depiction that such pictures convey the passage of time but, rather, through the use of established conventions—through ‘typifications’ that represent movement. The limitations of duplicating the actual are clearly revealed by stop-action photographs, which can show us how objects in motion actually do look and which ought to convey motion better than any other sort of image” (Nodelman 159).

⁴³ Similar to “Rapunzel,” the concept of *monumental time* is identified in „Dornröschen“ (“Little Briar-Rose”). In this tale, the king’s daughter is put to sleep under an evil spell for 100 years, which counters the notion of *historical time* since the protagonist does not die; she only sleeps during this time. Later, she is woken by the kiss of a prince (Brüder Grimm 246-247; 249). *Monumental time* also brings attention to the length of time (or eternity) that passes in many of the fairy tales.

and temporality in the fairy tale.⁴⁴ For instance, Rapunzel is locked in the tower at the age of twelve and several years go by before we are introduced to the prince:

“Als es zwölf Jahre alt war, schloss es die Zauberin in einen Turm, der in einem Walde lag, [...] Nach ein paar Jahren trug es sich zu, dass der Sohn des Königs durch den Wald ritt und an dem Turm vorüber kam.” (Brüder Grimm 85)

“When she was twelve years old, the enchantress took her into the forest and locked her up in a tower that had neither stairs nor a door. [...] A few years later, it so happened that the son of a king was riding through the forest.” (Brothers Grimm 58).

In this episode, time has passed and is stated as “a few years later,” thus, we can denote that there is a clear indication of the passage of time in the fairy tale. According to John Rappole, migration is a form of dispersal involving the regular movement and return between two places that are deemed suitable for procreation and/or general habitual living (1). However, he notes that “dispersal” is the movement of an individual away from their place of birth or population density (Rappole 1). Thus, the birds in the illustrations can instill the notion of a similar type of migration and dispersion in the fairy tale that happens between the sorceress, the prince, and Rapunzel.

The first sequence identifies how migration connects to the fairy tale of “Rapunzel.” Our attention is drawn to the sorceress and the prince who repeatedly leaving their homes only to continually return to Rapunzel’s tower. First, behind Rapunzel’s biological parent’s home is the

⁴⁴ Bal defines temporality as the “time that regulates our lives by means of clocks, schedules, and other forms of regimentation so incorporated, interiorized, or naturalized that it is difficult to imagine that conflicts are built into it. The day-to-day time of schedules does not align with the long-term sense of time we learn from history” (*Narratology* 66).

sorceress's main dwelling, which is external to Rapunzel's tower, but this episode establishes that the sorceress has a home:

“Die Leute hatten in ihrem Hinterhaus ein kleines Fenster, daraus konnte man in einen prächtigen Garten sehen, der voll der schönsten Blumen und Kräuter stand; er war aber von einer hohen Mauer umgeben, und niemand wagte hinein zu gehen, weil er einer Zauberin gehörte, die große Macht hatte und von aller Welt gefürchtet ward.” (Brüder Grimm 84)

“In the back of the house where they lived, there was a little window that looked out onto a splendid garden, full of beautiful flowers and vegetables. A high wall surrounded the garden, and no one dared enter it because it belonged to a powerful sorceress, who was feared by everyone around.” (Brothers Grimm 56-57)

Second, migration is evident because the sorceress regularly travels to Rapunzel's tower, which reaffirms the pattern of movement between two places (i.e., sorceress's dwelling, Rapunzel's tower).^{45, 46} The sorceress continually goes to Rapunzel's tower to keep Rapunzel in a state of isolation and away from any societal activity, or so it seems.

⁴⁵ Bettelheim states, in *The Uses of Enchantment*, originally published in 1976 and subsequently in 1989, that when Rapunzel reaches the age of sexual maturity (or the age of twelve years old), there is the danger that Rapunzel would leave the sorceress (148). This would be one reason why the sorceress keeps Rapunzel in a state of isolation and captivity (Bettelheim 148).

⁴⁶ Laura J. Getty claims in “Maidens and Their Guardians: Reinterpreting the ‘Rapunzel’ Tale,” published in 2009, that an important *motif* in “Rapunzel” “is the isolation of a young girl by a powerful figure, whose intent is to keep her away from men” (47).

Third, the migratory pattern of the prince's character is prominent since the prince wants to meet Rapunzel, but he cannot gain access to the tower; therefore, he ventures out to the tower in the forest every day to listen to Rapunzel's singing:

“Das war Rapunzel, die in ihrer Einsamkeit sich die Zeit damit vertrieb, ihre süße Stimme erschallen zu lassen. Der Königsson wollte zu ihr hinauf steigen und suchte nach einer Türe des Turms, aber es war keine zu finden. Er ritt heim, doch der Gesang hatte ihm so sehr das Herz gerührt, dass er jeden Tag hinaus in den Wald gieng und zuhörte.” (Brüder Grimm 85-86)

“It was Rapunzel, who, all alone in the tower, was passing the time of day by singing sweet melodies to herself. The prince was hoping to go up to see her, and he searched around for a door to the tower, yet there was none. He rode home, but Rapunzel's voice had stirred his heart so powerfully that he went out into the forest every day to listen to her.” (Brothers Grimm 58)

Thus, the prince's travel activities do relate somewhat to the migratory patterns of birds, and to the time it takes for the prince to travel from one place to the next.

In addition to the notion of migration, dispersion occurs with Rapunzel's character. For instance, she is taken from her familial home as an infant and moved to an alternate place to live. First, Rapunzel is taken from her biological parents and then at the age of twelve, she is locked into a tower:

“[Als] die Frau in Wochen kam, so erschien sogleich die Zauberin, gab dem Kinde den Namen *Rapunzel* und nahm es mit sich fort. [...] Als es zwölf Jahre alt war, schloss es die

Zauberin in einen Turm, der in einem Walde lag, und weder Treppe noch Türe hatte, [...]”
(Brüder Grimm 85)

“When it came time for delivery, the enchantress appeared right away, gave the child the name Rapunzel, and whisker her away. [...] When she was twelve years old, the enchantress took her into the forest and locked her up in a tower that had neither stairs nor a door.” (Brothers Grimm 58)

Although the narrative does not specifically state that Rapunzel is taken directly to the sorceress’s main dwelling, it is implied that she lives with the sorceress until the age of twelve. It is not until several years later that Rapunzel is locked up in the tower by the sorceress.

In the second example, Rapunzel is banished from the tower and into the wilderness by the sorceress:

“Und sie war so unbarmherzig, dass sie die arme Rapunzel in eine Wüstenei brachte, wo sie in großem Jammer und Elend leben musste.” (Brüder Grimm 87)

“The enchantress was so hard-hearted that she banished poor Rapunzel to a wilderness, where she had to live in a miserable, wretched state.” (Brothers Grimm 61)

Here, we see that Rapunzel’s isolation becomes more prominent in the fairy tale since she is forced to live in a state of misery in the wilderness.

Finally, the prince returns to his kingdom with Rapunzel, post their reunification in the wilderness:

“Er führte sie in sein Reich, wo er mit Freude empfangen ward, und sie lebten noch lange glücklich und vergnügt.” (Brüder Grimm 88)

“The prince went back to his kingdom with Rapunzel, and there was rejoicing.” (Brothers Grimm 62)

While the birds in figure 7 and figure 31 are generally considered to be ornamental, I would argue that the birds in the skyline symbolize the passage of time, which include the routine migration of the sorceress and prince, and the forced removal of Rapunzel to isolated places.

In the previous illustrations I addressed that the animals are initially perceived as ornamental (or decorative). Yet, upon closer analysis, we see that the animals do have an important function in the illustrations, unlike the fairy tale narrative where the animals mentioned occupy non-character roles in the tale (horse, bird, cat). In the next examples, dated 1949, 1950, and 2012, we begin to see that the animal’s function differently in the illustrations. In chapter one, I analyzed an illustration by Brünhild Schlötter in *Rapunzel: ein Märchen Bilderbuch mit Bildern von Brünhild Schlötter*, published in 1949, where there is a small bird in the backdrop, perched between two trees (see fig. 18). As stated in chapter one, the viewer’s eyes rest at Rapunzel, the focal point, and eventually bypass the small bird (or stop point), exiting upward through the trees. The bird situated between the trees in Schlötter’s illustration not only serves as an important directional tool, but it also adds a certain ornamental embellishment, lending to the picturesque backdrop. For a more detailed explanation of eye pathway as it pertains to Andrew Loomis, refer to chapter one (see fig. 23 and fig. 24).

In the second illustration previously examined in chapter two by Daniela Drescher,

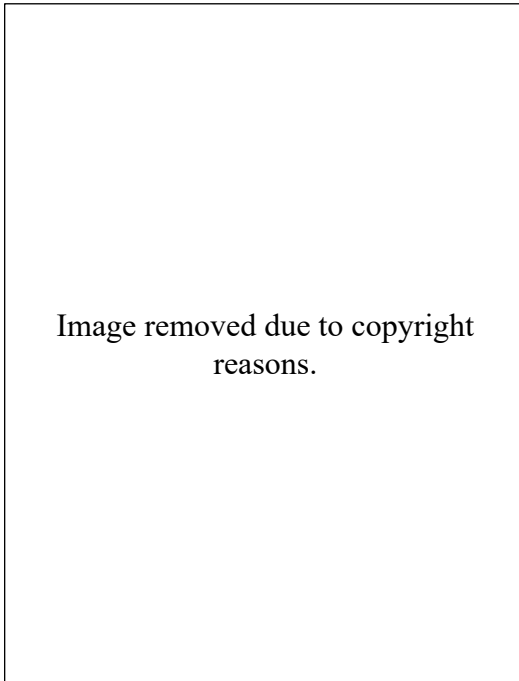


Fig. 18. Brünhild Schlötter. "Rapunzel." Illustration 1950. *Rapunzel: ein Märchen Bilderbuch mit Bildern von Brünhild Schlötter*. Jos. Scholz-Main, Verlag, Wiesbaden, 1950.

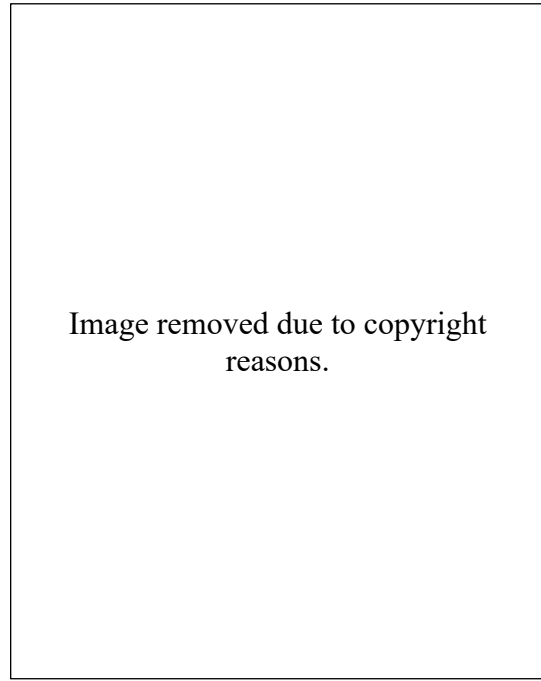


Fig. 35. Daniela Drescher. "Rapunzel." Illustration 2012. *Die 100 schönsten Märchen der Brüder Grimm: Bilder von Daniela Drescher*, Urachhaus, 2012, p. 35.

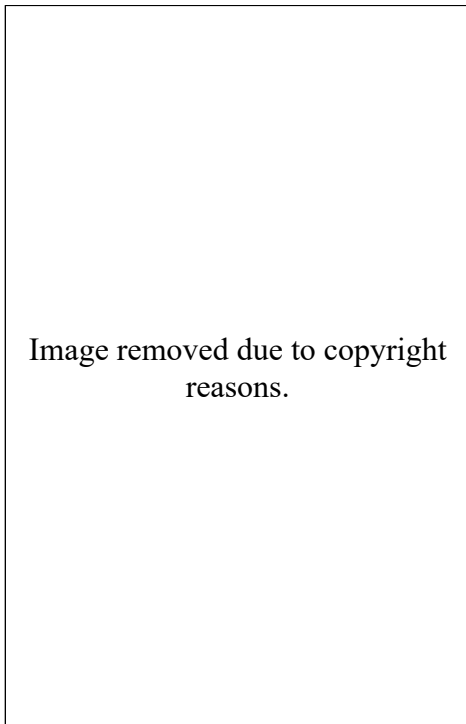


Fig. 38. Felix Hoffmann. "Rapunzel." Illustration 1949. *Rapunzel: ein Märchenbilderbuch von Felix Hoffmann*, 1. Auflage. Amerbach-Verlag Basel, Switzerland, 1949.

published in 2012, I discussed Rapunzel's role as an internal focalizer in which the viewer becomes more attentive to her perspective. In this episode, there is no indication of a focalizer character at the base of the tower (see also chapter two: figure 35). However, in this chapter, I focus on the white butterflies placed at the forefront and toward the middle-right of the frame (see fig. 35). One can see that the butterflies are a directional tool in order to lead the viewer's eye toward the focal point, Rapunzel, and then outward toward the exit at the top of the image. The butterflies are not only decorative, but they also create a sense of movement and balance in the illustration. Thus, if the butterflies were removed, I argue that the composition would be somewhat compromised and not as aesthetically pleasing to the viewer.

What is striking about Drescher's illustration is that no other "Rapunzel" image from my corpus includes butterflies. However, the butterflies in her illustration can speak somewhat to the history of the Brothers Grimm. Axel Winzer in *Permanente Metamorphosen* (Permanent Metamorphosis), published in 2021, discusses the concept of the butterfly (*der Schmetterling*) in relation to the historical and publication changes that happen over the years from 1812 to 1857 by Wilhelm Grimm (9). Winzer notes that in the prefaces of the larger editions, the Brothers repeatedly drew analogies between the fairy tales and nature (9). The butterfly is one of the initial connections to the concept of nature and makes its appearance in Wilhelm's first book publication:

“[Der Schmetterling] gilt seit der Antike als ein Symbol der Erneuerung und des Gestaltwandels, der Metamorphose, und hat bereits in Wilhelm Grimms erster eigenständiger Buchveröffentlichung, den *Aldänischen Heldenliedern, Balladen und Märchen* von 1811, seinen ersten prominenten Auftritt.” (Winzer 9)

“Since the antiquity, [the butterfly] has been a symbol of renewal and shape-change of the morphogenesis, and it makes its prominent appearance in Wilhelm Grimm’s first independent book publication, the *Old Danish Heroic Songs, Ballads and Fairy Tales* of 1811.”

For instance, on the front-page of Wilhelm’s book, a brightly coloured butterfly is placed, top center. Winzer notes that the wings of the butterfly were hand drawn by Wilhelm’s brother, Ludwig Emil Grimm and were embellished with bright reds, blues, and yellows (10). Moreover, the butterfly was repeatedly hand drawn by Ludwig for each new edition published (Winzer 10). While it is uncertain (and even unlikely) that the butterfly in Drescher’s illustration refers to the history of Wilhelm’s book publication, the butterfly, more generally, holds some historical relevance to the Brothers. Finally, Felix Hoffmann’s image in *Rapunzel: ein Märchenbilderbuch von Felix Hoffmann*, published in 1949, highlights a bird and a fox (see fig. 38). While birds are more commonly illustrated in the Rapunzel images, the butterflies in Drescher’s illustration and the fox in Hoffmann’s are new and unique.

In figure 38, Rapunzel and the prince are located on the ground, and they are the focal point of the illustration. From this point, the viewer’s eye flows upward toward the black bird flying just above and to the right of the frame. The implied movement of the bird is, then, from the left to right. The bird is not a spectator since it appears to fly directly above and with intention to get to the next destination. The bird in this instance, serves as an ornamental feature and a directional tool to lead the eye toward the fox. However, the fox is moving in the opposite direction of the bird, but it does direct its gaze toward Rapunzel and the prince. The fox does not stop, and it is implied that the fox will keep walking from the right to the left of the frame. Therefore, the fox is

the last stopping point to manipulate the viewer's eye along the pathway toward the exit of the illustration. Moreover, the fox is not a spectator nor a focalizer in Hoffmann's illustration. Although the fox does appear to direct its gaze toward Rapunzel and the prince, overall, it is not the fox's perspective considered, but it is the perspective of the prince, which is in line with the original fairy tale narrative. Thus, neither the bird nor the fox has an interactive role in this episode, and they are mainly decorative features in the background of the illustrations, while simultaneously utilized as directional tools in the overall picture design.

3.3 Animals as Spectators or Possible Focalizer Characters in the Illustrations

The animals in more recent depictions are not initially viewed as ornamental, as witnessed in previous images. The animals are portrayed as having a more interactive role, which deviates from the original narrative in which the few animals mentioned do not interact with the characters in a significant way.

Although animals have been integrated into the illustrations from 1857 to 2021, it is not uncommon to see a variety of animal species depicted in many of the illustrations. During the latter half of the nineteenth century to the mid-twentieth century, the common animals represented in the "Rapunzel" illustrations are generally birds and/or cats as seen in Otto Speckter (1857), Philipp Grot Johann (1893), Lizzie Hosaeus (1949), Brünhild Schlötter (1950), and Felix Hoffmann (1949). However, in Hoffmann's image, we are introduced to the fox, which departs from the normal patterning during that period, but this aligns with the initial starting point of the first trend of Rapunzel depicted alone and without any onlookers. As previously stated, my initial starting point of the second trend does begin in 1857, but the second trend, like the first trend, becomes more prominent around the late 1970s to early 1980s, and then later into 2021. Thus, the second

trend is prominent since the addition of new and different animals are introduced. Some of the animals appear to have a more interactive role and may initially appear to be focalizers but turn out to be merely spectators that direct the viewer's attention to the dominant pattern of perspective in the "Rapunzel" tale.

The first illustration for consideration is by Moritz Kennel in *Rapunzel aus Grimms Märchen* (Rapunzel from the Grimm's Fairy Tales), published in 1973 (see fig. 39). In this episode, the sorceress has tricked the prince into climbing up the tower and then scorns him for meeting with Rapunzel in the tower:

“Der Königssohn stieg hinauf, aber er fand oben nicht seine liebste Rapunzel, sondern die Zauberin, die ihn mit bösen und giftigen Blicken ansah. ‘Aha,’ rief sie höhnisch, ‘du willst die Frau Liebste holen, aber der schöne Vogel sitzt nicht mehr im Nest und singt nicht mehr, die Katze hat ihn geholt und wird dir auch noch die Augen auskratzen.’” (Brüder Grimm 87)

“The prince climbed up, but instead of finding his precious Rapunzel, the enchantress was waiting for him with an angry poisonous look in her eye. ‘Ha,’ she shouted triumphantly. ‘You want to come get your darling little wife, but the beautiful bird is no longer in the nest, singing her songs. The cat caught her, and before she’s done, she’s going to scratch out your eyes too.’” (Brothers Grimm 62)

In figure 39, the overall pattern of perspective aligns with the sorceress, which coincides with the original Grimm narrative commonly depicted in the "Rapunzel" illustrations. New animals are not

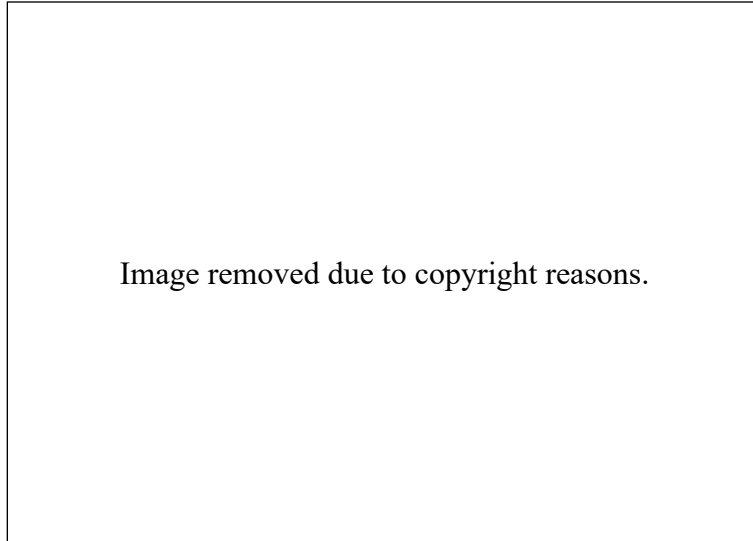


Fig. 39. Moritz Kennel. “Rapunzel.” Illustration 1973. *Rapunzel aus Grimms Märchen*. Blindenhörbücherei Zürich, 1973.

introduced in Kennel’s illustration, but their interaction with the characters (sorceress, prince) is more prominent. First, there is a cat sitting on the floor beneath the window frame and observing the interaction between the sorceress and the prince. The cat’s gaze is directed at the prince, but the cat is not interacting with any of the characters, and it is simply a bystander watching the incident transpiring inside the tower.

Second, there is a bird situated on the backside of the sorceress that is ‘squawking’ in the direction of the prince. To Nodelman, “the most obvious means by which a picture implies motion is by manipulation of viewers’ assumptions about context” (159). Here, the viewer can relate the episode back to real life and guess what will happen before and after the moment directly depicted in the illustration (Nodelman 159). In figure 39, the action lines extending from the bird’s beak indicate vocalization. To Nodelman, action lines are more typically utilized in cartoons, and in the cases where we see the jagged lines from an explosion (191). Action lines are rarely seen in my collection of “Rapunzel” images; figure 39 constitutes an exceptional case.

Finally, it appears that the bird is a focalizer character due to its interaction with the prince, but the bird, like the cat, is a spectator since the episode predominantly holds the dominant pattern of perspective of the sorceress in the Grimm narrative. However, of the two animals in Kennel's image, the bird is the more dominant spectator due to its direct gaze and the implied vocalization (or action lines) in the direction of the prince.

The second example for consideration is an additional illustration by Moritz Kennel in *Rapunzel aus Grimms Märchen*, published in 1973 (see fig. 40). In this episode, the sorceress has called to Rapunzel to let down her hair so that she can gain access to the tower. In figure 40, there are various new animals introduced including more specific avian species that are less generic (i.e., owl, hawk) and a squirrel, a rabbit, and a deer. Again, we see another instance in which the fox is

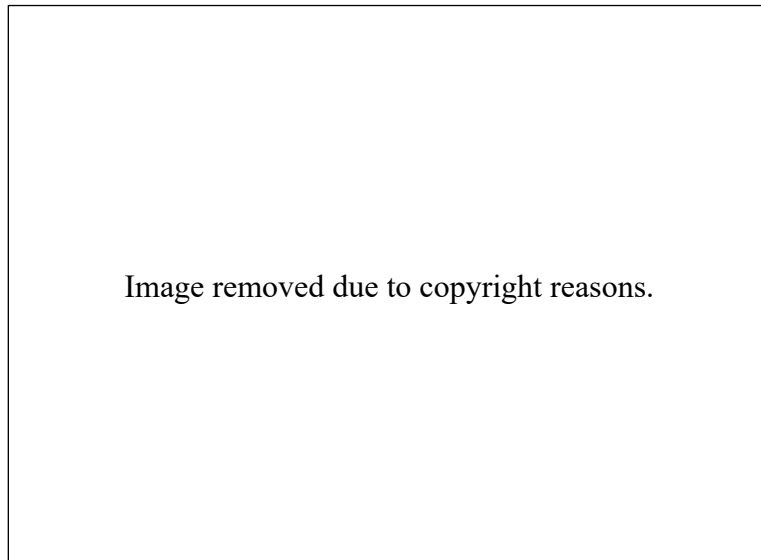


Fig. 40. Moritz Kennel. "Rapunzel." Illustration 1973. *Rapunzel aus Grimms Märchen*. Blindenhörbücherei Zürich, 1973.

integrated into the illustrations as similar to Hoffmann (see also fig. 38). All of the animals appear to act like spectators, responding to events involving the sorceress and Rapunzel. Yet, none of the animals are represented as focalizer characters; however, out of the animals in this episode, the

hawk is the more dominant spectator since it directs the focus toward the main focal point (sorceress) of the illustration. Overall, in both of Kennel’s representations of “Rapunzel,” the animals appear much more interactive with the characters (sorceress, prince) (see fig. 39 and fig. 40). Moreover, additional animals are introduced in figure 40.

The third illustration for consideration is by Anne Hofmann in *Grimms Märchen: mit Bildern von Anne Hofmann* (Grimm’s Fairy Tales: with Images by Anne Hofmann), published in 2020 (see fig. 41). In this episode, the prince has called to Rapunzel to let down her hair so that he

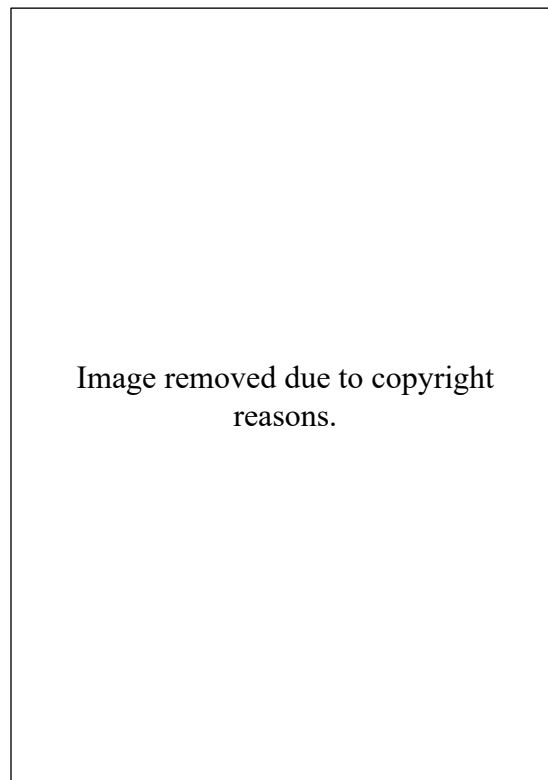


Fig. 41. Anne Hofmann. “Rapunzel.” Illustration 2020. *Grimms Märchen: mit Bildern von Anne Hofmann*, Esslinger Verlag in der Thienemann-Esslinger Verlag GmbH, 2020.

can gain access to the tower. In Hofmann’s depiction, the animals are integrated near the tower windows. For instance, there is a cat, a mouse, a squirrel, and a bird perched at the top of the tower. The animals are featured as decorative features; they are merely tiny spectators integrated into the

tower structure. Out of all the animals, it is the bird (top, left) that is the dominant spectator and the character that directs its gaze towards the prince. The bird initially appears to be a focalizer character, but it does not constitute as the main agent of perception. Yet, it does hold the title of the dominant spectator out of all of the animals depicted. Thus, the illustration is not from the bird's perspective, but it does direct the viewer's attention toward the main agent of perspective, which is the prince.

The fourth illustration to consider is a different illustration by Jutta Ash in *Rapunzel: mit Bildern von Jutta Ash*, published in 1982 (see fig. 42). In this two-page spread, Ash incorporates new animals (i.e., hounds). Similar to previous illustrations, there are also various avian species, a squirrel, and the prince's horse placed in the forefront. In this episode, the prince is riding through the forest and hears Rapunzel singing from her tower:

“Da hörte [der Prinz] einen Gesang, der war so lieblich, dass er still hielt und horchte. ”

(Brüder Grimm 85)

“[The prince] passed by the tower and heard a voice so lovely that he stopped to listen.”

(Brothers Grimm 58)

I argue that the animals in this image are ornamental features, but they also enhance the hectic atmosphere in the picture design. For instance, the hounds are running towards Rapunzel's tower, yet the gaze of two of the hounds is directed back at the prince, who is the focal point in the fairy tale. In Ash, it would seem that the animals are a part of the prince's entourage and classed as an ornamental feature. However, the squirrel does redirect the viewer's eye toward Rapunzel in the

tower, and this would make it an important design element that leads the viewer's eye. Moreover, the animals indicate the wealth and nobility of the prince.



Fig. 42. Jutta Ash. "Rapunzel." Illustration 1982. *Rapunzel: mit Bildern von Jutta Ash*, Urachhaus, 1982, pp. 14-15.

Dorothee Duntze in *Brüder Grimm, mit Bildern von Dorothee Duntze* (Brothers Grimm, with Images by Dorothee Duntze), published in 2010 (see fig. 43), depicts a similar configuration to Ash's portrayal of the same episode. Duntze's incorporates the concept of movement with rabbits frolicking at the base of the tree in the foreground. She also includes a badger (or mustelid species) walking near the base of the tower to the right of the backdrop. In the illustration, the horse and the fox initially appear to be focalizer characters since both the horse and the fox direct their gaze to the prince climbing the tower. In a similar arrangement again by Julie Völk in *Zur Zeit, wo das Wünschen noch geholfen hat*, published 2021, the prince and his horse are concentrating their attention on Rapunzel in the tower. I argue that the horse is a dominant spectator in both Duntze's and Völk's illustrations (see fig. 43 and fig. 19). In Duntze's depiction, the horse is positioned as the focal point of the illustration and observes the prince (see fig. 43). In Völk's illustration, the horse only appears to be a focalizer character, but in fact, its role is that of

a spectator (see fig. 19). In both instances, the prince holds the dominant perspective in relation to the fairy tale narrative.

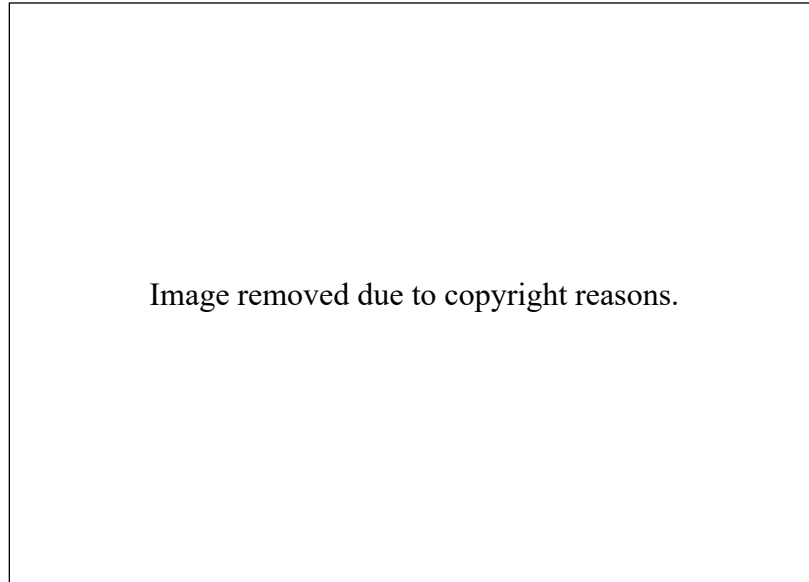


Fig. 43. Dorothee Duntze. "Rapunzel." Illustration 2010. *Rapunzel: Brüder Grimm, mit Bildern von Dorothee Duntze*, SBS Zürich, 2010.

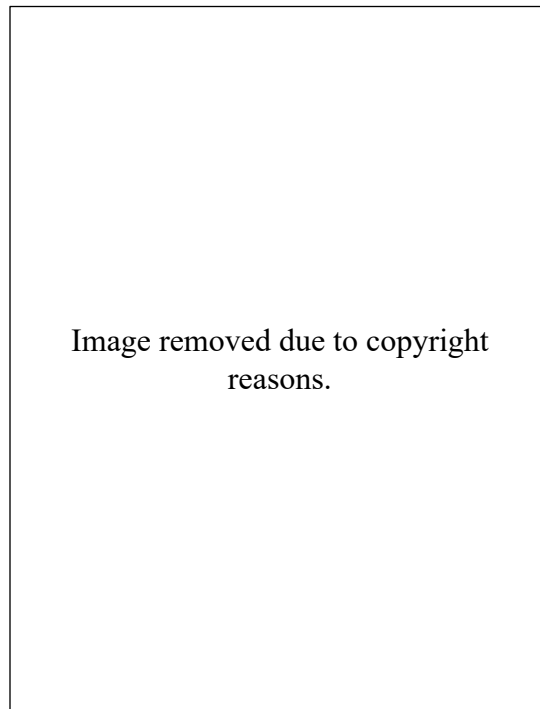


Fig. 19. Julie Völk. "Rapunzel." Illustration 2021. *Zur Zeit, wo das Wünschen noch geholfen hat: die schönsten Märchen der Brüder Grimm*, Hildesheim Gerstenberg, 2021.

3.4 Animals Appearing as Emotional Support or Companionship to Rapunzel

While animals have been discussed so far as ornamental features, compositional elements, and/or spectators, we now observe Rapunzel in a state of loneliness or emotional distress. The first illustrative example for consideration is by Zapp in *Die schönsten Grimms Märchen* (The Most Beautiful Grimms Fairy Tales), published in 1997 (see fig. 38). The second example is a different image by Julie Völk in *Zur Zeit, wo das Wünschen noch geholfen hat*, published in 2021 (see fig. 39). In this episode, Rapunzel is cast further into the forest by the sorceress as punishment for meeting with the prince in the tower:

“Und sie war so unbarmherzig, dass sie die arme Rapunzel in eine Wüstenei brachte, wo sie in großem Jammer und Elend leben musste.” (Brüder Grimm 87)

“The enchantress was so hard-hearted that she banished poor Rapunzel to a wilderness, where she had to live in a miserable, wretched state.” (Brothers Grimm 61)

In figure 44 and figure 45, Rapunzel is now living the wilderness, her hair is cut, and she is forced to live in a deeper state of isolation in the wilderness. However, both Zapp and Völk integrate a small bird that is perched on Rapunzel’s hand (Zapp) or situated on her back (Völk). In Zapp’s image, the bird is facing Rapunzel, but in Völk’s illustration, the bird appears to gaze toward Rapunzel’s back or crown area. In both images, this would be the first time that an animal character occupies a more interactive and supportive role. Out of all of the illustrations from my archival research, Zapp and Völk were the only illustrators who portrayed this type of compassionate interaction with Rapunzel’s character. Initially, the tiny birds do appear to be focalizer characters since they bring attention to Rapunzel’s state of loneliness (i.e., Zapp) and emotional distress (i.e., Völk). Yet, the birds still are spectators since they draw the reader’s (or viewer’s) attention to

Rapunzel, who is the main character (or actor) participating in the fabula. As such, Rapunzel's character receives the most attention and sympathy by the reader (or viewer). However, it is in these moments of attention and sympathy that Rapunzel's role shifts back to a focalized object since the reader (or viewer) holds the gaze and makes assumptions about her loneliness and emotional distress. In my collection, I have not observed this type of compassionate interaction

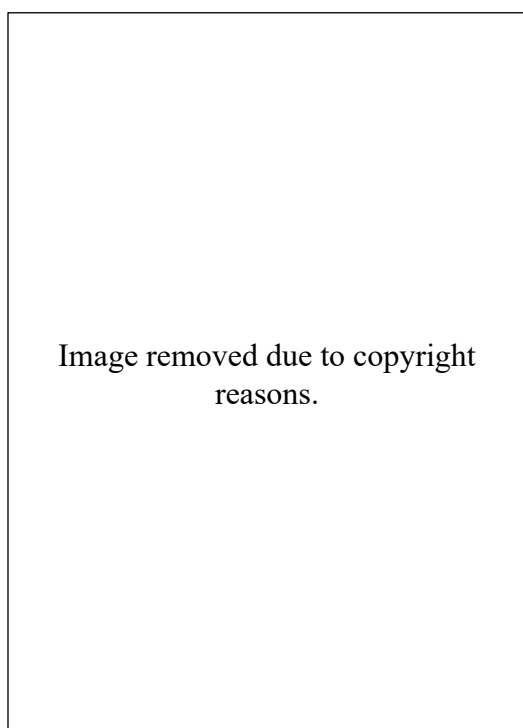


Fig. 44. Zapp. “Rapunzel.” Illustration 1994. *Die schönsten Grimms Märchen*, Tormont Intern. Ltd., 1994, p. 27.

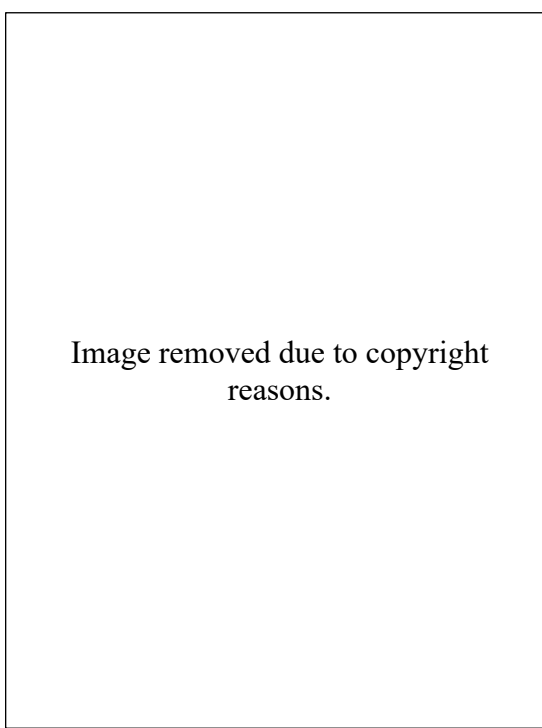


Fig. 45. Julie Völk. “Rapunzel.” Illustration 2021. *Zur Zeit, wo das Wünschen noch geholfen hat: die schönsten Märchen der Brüder Grimm*, Hildesheim Gerstenberg, 2021.

between the animals and Rapunzel's character. It is possible that other “Rapunzel” illustrations contain a similar configuration of emotional human-animal interaction as Zapp and Völk, but I have not encountered any such illustrations in my archival research and review of the scholarship so far. What I have in my collection captures the human-animal interaction dated 1994 and 2021. The animal characters in figure 44 and figure 45 appear to provide companionship, emotional support, and seem to be a type of coping mechanism for Rapunzel during the times of her displayed

loneliness or grief. In these cases, the animal's function can help direct our attention to whose viewpoint orients the main perspective in the illustration.

3.5 The Onset of the Animal Rights Movement in the 1970s

While the second trend identified in the "Rapunzel" illustrations include the integration of new and different animals, the second trend coincides with Rapunzel's perspective (or first trend), examined in chapter two. The first trend focuses on Rapunzel depicted alone in the tower, and in many instances, without a different focalizer character (sorceress, prince), and this begins around the mid-twentieth century (see chapter two: fig. 31). Similarly, the second trend emulates the timeline of the first trend since new animals are also introduced around the late 1970s to early 1980s, and through to 2021, but the initial starting point of the second trend is dated 1857. However, the dominant depictions of animals in the "Rapunzel" illustrations are either a horse, birds, and/or cats, and this is likely due to them being mentioned in the fairy tale narrative as examined previously in this chapter. The dominant trend typically features the animal characters subjugated to non-character and/or non-interactive roles in the illustrations and in the original Grimm narrative. Yet, the additional animals introduced in the 1970s, appear to be more interactive with the characters (sorceress, prince, Rapunzel) in the illustrations.

As previously analyzed in chapter two, the first trend seems to coincide around the time of the second wave of feminism, beginning in the 1960s and 1970s. During this time, women advocated for radical change against the patriarchy. The inclusion of animals, especially as support for Rapunzel, may also speak to a greater awareness of Rapunzel's suffering in the wake of the feminist movement. Yet, one additional context to consider here is the animal-rights movement. Strikingly, animal welfare activism ran parallel to the women's movement, and many feminists

were also advocating for the fair treatment of animals. Josephine Donovan discusses animal welfare in “Animal Rights and Feminist Theory,” published 1993, and notes Mary Midgley, a contemporary animal rights theorist, stating “[what] makes our fellow beings entitled to basic consideration is surely not intellectual capacity but emotional fellowship” (168). Midgley claimed that animals “exhibit social and emotional complexity of the kind which is expressed by the formation of deep, subtle and lasting relationships” (168). In the illustrations, and around the time of the shift of new animals represented, animal characters seem to harbor more attentive or emotional attributes in their spectatorship and in their possible companionship to Rapunzel.

In the depictions by Zapp (see fig. 44) and Völk (see fig. 45), the animal characters are no longer subjugated to a metaphorical or non-interactive role. In addition, the animals are no longer just a part of the backdrop and portrayed indiscriminately as a functional ornamental feature or compositional element in the picture design. The animals appear to harbor compassion over Rapunzel’s loneliness and grief, and their response is more attentive and compassionate. Thus, the animals exhibit a type of emotional complexity and fellowship to Rapunzel’s character. In reality, animal roles do vary based on one’s cultural and/or personal preferences. Different animals, depending on their function to one’s preference and/or culture, are either pets or processed and commodified for human consumption. In the “Rapunzel” illustrations, it would seem that the role of new animal characters is elevated and made more inclusive by illustrators. Thus, the second trend runs parallel to a time of animal rights advocacy and this could be one explanation why there is the inclusion of new and additional animal characters in the “Rapunzel” illustrations.

Conclusion

In the fairy tale genre, “Rapunzel,” is one of the most iconic tales, and the *motif* of isolation plays an important role. Indeed, there is, arguably, no German-language text about women’s isolation that has found a wider readership than the fairy tale “Rapunzel.” Since 2020, the global experience of isolation during the pandemic has caused a resurgence in loneliness experienced by individuals in Canada and in Germany. As recent surveys show, the pandemic has amplified the already existing problem of loneliness and social isolation. This makes “Rapunzel” a particularly interesting text for our present moment, and the many illustrations of this tale over the decades allow us some access to varying levels of understanding for women’s isolation across history. That said, because “Rapunzel” was for a long time not deemed suitable for children’s literature, comparatively fewer illustrations were created during the latter half of the nineteenth century.

Out of the approximately 250 “Rapunzel” images collected, I was able to utilize 45 illustrations in order to identify diachronic change from 1857 to 2021. As previously stated, there are particularly few illustrations in the latter half of the nineteenth and first half of the twentieth century, and it is relatively unlikely that one would find additional German illustrated editions for the period until 1900. Significant gaps showed during the periods from 1871 to 1880 and 1931 to 1940; for these periods no editions were collected. However, there is considerable deviation with the period between 2011 and 2021, showing an increase in the number of editions collected. This presented a limitation to study the broader and cultural trends of “Rapunzel” illustrations, and to my ability to infer from the corpus any cultural developments from the nineteenth to the twentieth centuries.

Another limitation included images that were continually reused in various editions from 1900 to 2021. Thus, I excluded many editions from my archival searches at the German National

Library since images by artists like Otto Ubbelohde were re-used in subsequent editions from the early 1900s to 2021. Additional limitations included the inconsistencies of copyright information for some editions. For example, Felix Hoffmann published subsequent editions of his original picturebook in 1949, 1961, and 1977. However, the copyright information did not match between the three editions published.

That said, I still believe to have found some remarkable patterns in the history of “Rapunzel” illustrations. My findings reveal that, in line with the original Grimm narrative, the perspective of the sorceress and prince dominates in many of the illustrations. In chapter one, many of the images highlighted the dominant pattern of perspective of the sorceress and the prince. At the same time, Rapunzel’s physical presence in many of the images was either partially or completely absent in the illustrations. This showed that Rapunzel’s experience was not the main focus, but it was mainly the perspective of the sorceress and the prince. Moreover, I examined if any of the illustrations departed from the original Grimm narrative. My results were striking and showed various illustrations that had minor to major deviations from the original fairy tale. Complications ranged from aspects of nudity in the picture design to the inclusion of religious artifacts, various interpretations of the sorceress’s character, and some digressions in the sequence of events when compared to the Grimm narrative. Furthermore, additional compositional elements were added into the picture design (e.g., a tower door, furnishings inside the tower). Given that illustrators, thus, had little problem to deviate from the fairy tale in some respects, it is all the more striking that for a long time, they did not deviate from the text to foreground Rapunzel’s own experience.

In chapter two, my first trend initially begins around the mid-twentieth century, but it shows a significant patterning around the 1970s and through to 2021. In these newer illustrations, Rapunzel is alone and without a different focalizer character, and this digresses from the general pattern of the dominant perspective in many of the illustrations. Thus, her perspective becomes more prominent as an internal focalizer, and also as a main actor participating in the fabula. As a result, the reader (or viewer) may adopt a more sympathetic interpretation of Rapunzel, since her perspective is emphasized over that of the sorceress's or the prince's. However, her role as an internal focalizer does vary between the focalized character to a focalizer character, and this is dependent on who holds the main viewpoint.

While at times Rapunzel's character can appear alone, she is sometimes still a focalized character since there are indications that someone not visible in the illustrations watches her. First, Rapunzel directs her gaze out the window toward base of the tower or her hair is wrapped around a bar or a hook near the window frame. These are indicators that imply Rapunzel does have an onlooker present at the base of the tower. That said, it remains striking that the stronger focus on Rapunzel runs roughly parallel to the antipatriarchal women's movement that began in the 1960s and 1970s. The movement brought forth a broader range of choice for women and does appear to emulate the timeline of the first trend involving Rapunzel independent of any onlookers. As a result, we begin to view the world from Rapunzel's perspective.

In chapter three, my second trend shows the integration of new and additional animal characters introduced around the time of Rapunzel's perspective, presumably to lessen the grief associated with loneliness. Similarly, the second trend emulates the timeline of the first trend since the animals are introduced around the 1970s and through to 2021. However, my initial starting

point of the second trend is different since it begins around 1857. This marks the initial and early stages of the second trend in the illustrations, which digresses from the original fairy tale narrative.

The animals mentioned in the original Grimm narrative are subjugated to non-supportive and/or non-character roles and have little to no interaction with main characters in the original Grimm text (e.g., horse, bird, cat). Likewise, in several illustrations, the representation of various animal characters is occasionally portrayed as ornamental (or decorative). More generally, the animals are a part of the backdrop of the illustrations to enhance the visual imagery, but still serve as important compositional elements. However, in contrast to the written fairy tale, animal characters in the illustrations also sometimes appear to function as spectators and/or focalizer characters. The animals that do appear to adopt the focalizer role, counter the dominant perspective by the prince and sorceress in the fairy tale narrative.

In some of the newer images, new and additional animal characters appear to take on an emotionally supportive role toward Rapunzel. Thus, they seem to provide companionship or are a coping mechanism for Rapunzel during the times of her displayed grief and loneliness. This interaction deviates from the original Grimm tale in which animals do not have significant role.

Finally, while the insertion of animals (especially as companions) is arguably largely motivated by an increased awareness for the hardship of Rapunzel's isolation, it can also be noted that the second trend runs parallels to animal welfare activists who were advocating for the fair treatment of animals during the 1970s. Contemporary animal rights activists argued that animals are fellow beings and provide emotional fellowship. Moreover, the animals have an emotional complexity that is expressed by the formation of deep, subtle and lasting relationships. In the

illustrations, and around the time of the shift of new animals presented, the animal characters appear more attentive in their spectatorship and in their possible companionship to Rapunzel.

Thus, the two main trends are significant to my master's research since in the original narrative, Rapunzel is rarely depicted alone, and animals are also not mentioned as having a significant character role. Illustrators capture social and cultural developments into the picture design, and my study of "Rapunzel" illustrations can provide an important record to observe any diachronic change between women, animals, and some of the various social movements throughout history.

Thus, my findings can provide clarity on significant shifts that occur in the representation of Rapunzel, which can, in turn, shed light on the different understandings of women's social isolation in German cultural history. Moreover, my results will provide an important paradigm in our understanding of the social construction of women's rights and of gender, as studied by theorists like Judith Butler and Adrienne Rich. Although the cultural history of the past 164 years cannot be studied completely through the reception history of any one literary text alone, the widely distributed story of "Rapunzel" provides an important case study of how women's isolation has been understood in Germany. Further research could test the findings of this study against a broader corpus of illustrations. As the theme of isolation figures also in various other Grimm fairy tales (as discussed in the Introduction), it would be interesting to see whether the history of illustrations of those other fairy tales reveals the same trends that could be observed here for "Rapunzel." In such a larger project, it would also be important to devote more room to the study of the historical context in which the illustrations were produced. Given the amount of time devoted to archival research, the development of an appropriate methodology, and the analysis of

a large number of images, I could no more than gesture to that wider historical context in this thesis.

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