THE EVOLUTION OF FAIRYTALE ART: THE IMPACT OF STYLES IN DIFFERENT PERIODS PLAYS ON FAIRY TALE ART

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ABSTRACT

The purpose of this dissertation was about the study of the evolution of fairy tale arts, and the aim to research the origin on how fairy tale arts started and how it became its own independent genre and how it evolved through time. This study also employs new tools that help prove useful in structuring events in history in a chronological order, and compare two different timelines, and provides an overall view of the historical events.

The earliest characteristics of fairy tale arts started in the Mesopotamian period (3500 B.C. – 2500 B.C.) then continues to the ancient Egyptian period (3100 B.C. – 30 B.C.) and then the Ancient Greek period (850 B.C. –31 B.C.). After the main Ancient periods comes to the arts from China, India, and Persia, then the Golden age of fairy tales in the European countries, and after the end of the art movements the changes in fairy tale art until the present time. The research will focus on the major works or artists that are known as the forerunners of Fairy Tale Art.

The common trend noticed is how artists create the pieces through researching works from previous movements or artists and developing it even further. In addition, many works show the connection to the art periods through their characteristics and techniques applied. I have concluded that the different art periods through history influenced the characteristics of fairy tale art and its creation.

reflect on the people who have supported and helped me so much thought out this period. This would not have been possible without your help

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INTRODUCTION

Fairytale started off as stories for the people mainly for the adults in the community, and the elders used to convey their wisdom to others by word of mouth, either for entertainment or educational purposes. The stories for the people was termed 'Folklore 'and it continues to expand through the wheels of time until it was categorized into different genres and the genre this research will focus on is the Fairytale. It is characterized by using mythical creatures; like fairies, dragons, wizards, talking animals and inanimate objects, etc., into the story that usually begins with the set up 'Once upon a time'. Madame d'Aulnoy, a French fairy tale writer of the 16th century, used the term 'Contes de Fees', which is French for 'Tales of Fairies'. [1]

Research on the fairy tales was starting to bloom during the 16th century, after Vladimir Propps study, and many scholars and art historians found great interests in analyzing fairy tales. However, there is a lack of understanding of the evolution of fairy tale arts and how culture played an impact on its style. So, the objective of this paper to gain a better understanding of culture and fairy tale arts.

This research paper will cover: How Fairytale Art evolved through time, The Origins of Fairytale, the golden age of fairy tale, the application of fairytales, the relation between culture and arts, and how the fairy tale stories and art were inspired by earlier works created before them. The purpose is to highlight how the movements and characteristics of the different time periods through history played a part in influencing the types of fairy tale art, and how it evolved by referencing earlier works before them.

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1 http://www.bbc.com/culture/story/20140930-where-do-fairy-tales-come-from

The research will include the transformation of fairy tale arts from the ancient periods when it had a broader meaning until today in an attempt to structure the fairy tale art in chronological order as per the sequence of events. In addition, it will investigate the art movements present in the time the artwork was created to prove the link between fairy tale art and the art movements. Therefore, the main research question is:

'*How the styles of different periods play an impact on the fairy tale art?'*.

The type of research method that would be used is a timeline (both art movements and fairytale art history) and image analysis of two works from one period. It is the most appropriate method to gain an understanding of how the fairytale arts relate to the cultures and different time periods, providing an in-depth understanding and interpretation of the information. This will be done through 'Documentary analysis' where data is collected from existing documents. It will employ visual analysis and comparative analysis to provide a more descriptive review. Finally, the emerged patterns and reduced text from the content analysis are converted into a timeline; including a more concise and structured summary with visual images of the art history.

LITERATURE REVIEW

Fairytale as a genre has been thoroughly researched after the increasing interest in analyzing its structure due to Vladimir Propps studies on the morphology of fairy tale. However, there was a lack of studies regarding the arts and illustrations in fairy tales. Therefore, in this study, the origins, evolution, the golden era of illustrations, and comparisons of art with culture and earlier works will be researched to help analyze the impact of styles from different period plays on the creation of fairy tale arts (Propp, 1958).

Origins of fairytale

To understand the unique impact of culture on fairy tales, the origins and evolution must first be analyzed. Many scientists and art historians have been interested in the origins of fairy tales and would like to trace its art from its most modest beginnings to the heights of it during the golden era (Fingesten, 1954). The result of the research states that humans started telling tales as soon as they developed the ability to speak. Since people gained the ability to read, write and keep records after they learned how to speak, it's almost impossible to locate the absolute beginnings of fairy tales and study the evolution of the genre. However, clues, fragments, and indications from earlier works, exists that would ultimately help determine its origins and evolution (Zipes, 2012).

This proves that even though the oral tradition of fairy tales cannot be traced back to their origins, fragments from the ancient period's aids in proving that such traditions were practiced during that time. One of the oldest literature recorded in history dates to the 2150-1400 B.C.E. during the Ancient Mesopotamia period. It's about the story of Gilgamesh that was passed down by the word of mouth until it was carved onto a total of 12 clay tablets and stone pillars with high reliefs of Gilgamesh. The stories evolved taking inspirations from previous works (Mark, 2010).

Figure 1.1 The Hero Overpowering a Lion (Ollivier, 2014)

Figure 1.2 Part of Tablet V, the Epic of Gilgamesh (Amin, 2014)

Fairytale is one of the most well-known genres of literature and is a product of oral traditions even before recorded history. Many of the worlds most loved fairytales were initially a product of folklore. It had been retold in multiple versions to cater to the audiences' enjoyment and so much of the stories heroes are embodiments of their culture. (Jones, 2002)

In another article, researchers found that stories, like Rumpelstiltskin (Figure 1.3), and 'Beauty and the Beast' (Figure 1.4) that was said to have been written down in the 17th to 18th century, originated even earlier. According to Tehrani, some stories go back to the classical mythology, while some may be even much older tracing back to the Bronze Age; like 'the Smith and the Devil'. (Flood, 2016)

Figure 1.3. Rumpelstiltskin illustration by Arthur Rackham (1909) The Fairytales of the Brothers Grimm

Figure 1.4. Beauty and the Beast illustration by Walter Crane (1875) Tot Books

EVOLUTION

Evolution, by definition, is a relentless process with its own logic and inner force that propels it ideally towards perfection. Many art historians and social studies imply a theory of gradual evolution in the arts. They follow the standard pattern of organization, from prehistoric art to contemporary art, suggesting an interpretation that art evolved from a simple language of expression to one that is more and more complex as society advanced. So, the evolution of art deals with short-lived influences that ultimately leads art forms toward perfection (Fingesten, 1954).

In another study, Walter Burkert remarked about the origins and evolution of storytelling; that a tale, once they're being retold and accepted, becomes traditional. A tale created is used as a means of communication with a subsequent generation with some distortions and elaborations (Zipes, 2012). This states that fairy tales continued to evolve, affected by various influences, and retold from generation to generation, being part of their tradition. Tales started to branch into different genres based on their structure. According to Meletinsky, the differences in the structure of myth and fairy tales were brought on by the historical evolution of people's beliefs. Sacred myths need to first be discredited; either as a function of time or of its' geography, restructuring these myths and thus becoming a fairy tale (Somoff, 2002).

Fairytale as a genre flourished in France towards the end of the ancient regime from 1690 to 1714. The evolution of the printing press brought by the golden era of fairy tale and many books were published. This brought on the rise of many fairy tale writers and illustrators. Even the appearance of 1001 nights (1704-17) translation and adaptation by Antoine Galland; though the original author of the collection of stories remained anonymous. The US shifted the medium through how fairy tales were transferred from reading books to viewing them through films, plays, and pictures (Zipes, 2013). The stories evolved through time influenced by culture and distorted through time and place. It ultimately becoming its own independent genre in France and fairy tale reached its peak in its golden era.

Connections to earlier works

After analyzing the origins and evolution of fairy tale, one must understand the connections to earlier works. According to research, each version of fairy tales is indicative of the culture that created it despite it being unrecognizable from their earlier inspired forms. Charles Perrault's' written sources were pulled from ancient Greek & Arthurian legends (Valley, 2013).

Some sources state that the fairytale Beauty and the Beast is a version influenced by some stories like that of 'Cupid an Psyche' (Figure 1.5) written by Lucius Apuleius in the 'Metamorphoses' (Figure 1.6) or 'Golden Ass' (2nd Cent. A.D.). Due to its oral traditions, there exist multiple versions of a fairytale story, that has been adopted by different narrators with their own specific style and cultures (Jones, 2002).

Many traditional tales even in its most original format has suffered from omissions and misinterpretations through time. However, it still maintained a certain identity and power of regeneration. Archaeologists have discovered Sumerian and Babylonian texts on clay tablets and inside scripts that resemble the fable with educational narrative works, and that through manuscripts were probably transmitted orally to the ancient Greeks (Zipes, 2012).

Fairytales were transmitted through oral cultures until authors collected them and wrote them down. However, they contaminated the stories as they didn't preserve the original tales. Classic authors of fairytales in the 16th -18th Century; Straparola, Basile, Grimm, Perrault, d'Aulnoy, all composed fairytale restorations (Bottigheimer, 2009).

Figure 1.1. Indianapolis Museum of Art (4th Cent. A.D.) Sarcophagus panel: Cupid and Psyche

Figure 1.2. Metamorphoses, or the Golden Ass by Apuleius (2nd Cent. A.D.)

Relation between culture and art

There is the assumption that fairy tales were for children. However, in the past, it was used to create communal bonds and explain natural disasters, while in the present it provides hope to the world. The stories convey cultural information on the rituals, customs, beliefs of tribes, communities, and trade. Many fairy tales begin with 'Once upon a time' though this doesn't specify where the story takes place. The authors use this and arrange the tale to induce wonder and transmit it according to customary usage of a society in each historical period (Zipes, 2013).

Another study proves that the tales must fit the world determined by culture and genetics, and so that people can continuously transmitting the stories that are relevant to their culture, replicating them to form cultural patterns. This shows the relation between the culture and the story created by the people.

Drout asserts that 'The human brain is pattern recognizers and the combination of patterns are caused by repetition which is easily recognizable to humans. This means that the information, on repeated cultural traditions, were transmitted in a compressed form'. The fairy tale, as a memetic genre that retains its roots in oral traditions, has formed distinct patterns of action, employing other media such as print, electronics, drawing, photography, movies, and digital technology to create counter worlds to escapes from reality (Zipes, 2012). Fairy tales typically follow a combination of patterns that transmits culture and its information through employing different media forms.

The relation between culture and art is shown through many ways. According to a study by Valley, he studied on how women were viewed by the culture of the time the fairy tale was created or modified. For example, in 1830 several stories from Hans Andersen reflected the high mortality rate of mothers by presenting the overabundance of stepmothers in them. While in 1900, Arthur Rackham illustrated many of Grimm Brothers stories and tightly corseted women were often illustrated which signified the new era of fashion. In the Mid 2000, Walt Disney's' use of happy endings and princes for the princess was to realize their domestic dreams because of post-world war 2. While in 1979, Angela Carter created stories where the heroines were feminist icons signifying the Feminist movement at the time (Valley, 2013). The fairy tale stories are reflective of the culture it was created in. These stories help transmit their culture and preserve them for generations through different mediums, and the art and contents in the used mediums reflect its culture.

Fairytale arts of the golden age

Many reinterpretations of the stories were created by artists countless times and the illustration of fairy tales involves so many countries, artists, and time periods. The contemporary concept of fairy tales is based on the ones that originated and were published around the 16th century amongst the noble classes. The arts and crafts movement coincided with the Victorian and Albert inspired patronage of the arts and the new printmaking process, and suddenly illustration was experiencing a golden age. But after Gustav Dore's' published works, illustrations remained constant until the late 19th century (Valley, 2013).

The industrial revolution made it possible to recreate the same story and illustrations many times while maintaining the original quality of the prints, consequently selling many illustrated books. Illustration became central to Victorian England in the 19th century. Despite the early domination of the field by France, the technological innovations of Britain through wood and steel engraving brought them strength. The art of grand narrative painting began the rise of book illustration as a cultural trend. Images in books became the central feature of Victorian Culture. So, many illustrations of the story started to appear in the fairy tale books with the art style of the period it was drawn in. (Maxwell, 2002).

Moving pictures started becoming popular giving rise to animation and film production. Walt Disney (1901-1966) adopted some all-time favorite stories of the people and even created some of his own. Walt drew inspiration from European fairy tales, and have a library of storytelling and illustration books as a reference. It started with Micky mouse (Figure 1.7), then Snow White and the Seven Dwarfs. Many of Disney's adaptations became the standard and the contemporary definition of fairy tales. (Girveau, 2006).
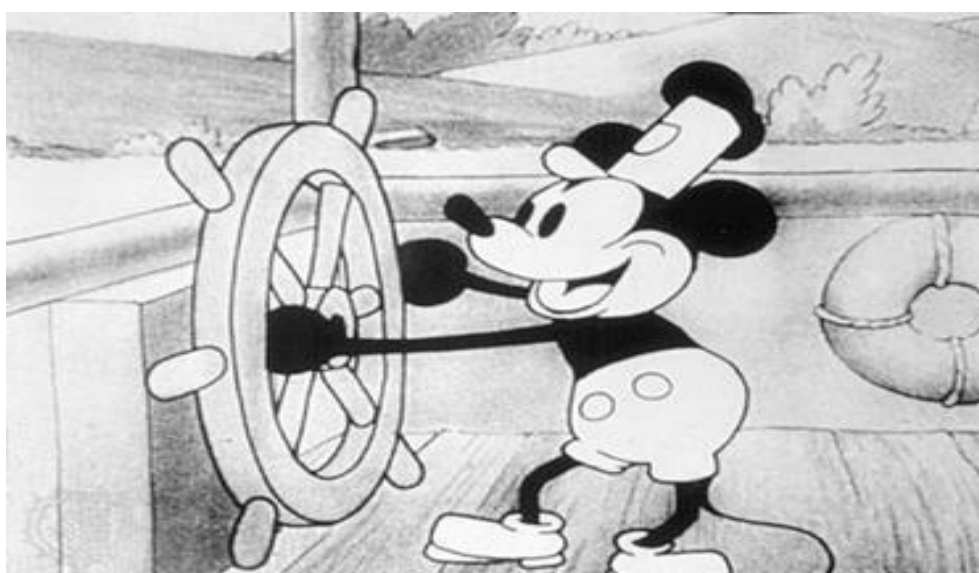
Figure 1.3. Disney (1929) Steamboat Willie

Application of fairytales

Fairytales, as a form of literature, have been susceptible to many interpretations of the tales based on an artist's imagination. The figures reflect the period it was created in and the culture and trends that were present at that time. During the Golden Age of Illustration, many classical fairytales were illustrated by the likes of George Cruikshank, Gustave Dore, Walter Crane, Arthur Rackham, and Edmund Dulac.2

George Cruikshank (1792-1878) an English artist illustrator used the Japanese woodblock and etching technique and illustrated some stories in Grimm's fairy tale books. Some books he illustrated include Cinderella (Figure 1.8) and Puss and Boots (Figure 1.9).3

Figure 1.8. Allingham, P. (1854) Cinderella in the Chimney-Corner

Figure 1.9. Allingham, P. (1864) Tom Puss commands the Reapers to tell the King that All the fields belong to the noblest, the Marquis of Carabas

Gustave Dore (1832-1883) a French artist also used Japanese woodblock printing and painting and illustrated Perrault's fairy tale books, exploring the romanticism style. Some books he illustrated include Sleeping Beauty (Figure 1.10) and Little Red Riding Hood (Figure 1.11).[4]

2 http://www.pookpress.co.uk/project/golden-age-illustrated-books/
3 https://www.britannica.com/biography/George-Cruikshank

Figure 1.4. Musee d'Art Moderne et Contemporain (1862) Sleeping Beauty Prince Charming's arrival at the sleeping castle.

Figure 1.5. Gustave Dore (1867) Little Red Riding Hood

Walter Crane (1845-1975) part of the Art Nouveau movement, used to illustrate fairy tale stories using a combination of Japanese woodblock printing, ink, and watercolor painting. The artists involved in the Arts and Crafts Movement attempted to counter the ever-intruding Industrial Revolution by bringing the values of beautiful and inventive craftsmanship back into the sphere of everyday life. Some books he illustrated include Little Red Riding Hood (Figure 1.12) and Sleeping Beauty (Figure 1.13). [4][5]

Figure 1.12. Walter Crane (1875) Little Red Riding Hood

Figure 1.13. Walter Crane (1876) The sleeping beauty

Arthur Rackham (1867-1936), a leading decorative illustrator, created each color plates by first painstakingly drawing his subject in a sinuous pencil line before applying an ink layer. He then used layer upon layer of delicate watercolors, reminiscent of the Art Nouveau style, to build up the romantic yet calmly ethereal results on which his reputation was constructed. Some books he illustrated include Alice in Wonderland (Figure 1.14) and Little Red Riding Hood (Figure 1.15). [46]

Figure 1.14. Arthur Rackham (1907) Alice's Adventures in Wonderland

Figure 1.15. Arthur Rackham (1912) Little Red Riding Hood.

Another French-British illustrator who also used similar mediums is Edmund Dulac (1882-1953), though his preferred technique is watercolors, who illustrated some of Hans Anderson's fairy tale books. possessed a rigorously painterly background and was hence able to utilize the innovative technology to allow the color itself to refine and define an object as opposed to the traditional pen and ink line. Some books he illustrated include Puss and Boots (Figure 1.16) and Cinderella (Figure 1.17). [47]

Figure 1.16. Edmund Dulac (1929) Puss in Boots: A Fairy Garland – Being Fairy Tales from the Old

Figure 1.17. Edmund Dulac (1915) Cinderella: The French Red Cross

In conclusion, the fairy tale is a genre that influenced many people, while the art was influenced by the people, their culture, and the art movements in that certain period. Reviewing the literature leads back to the question of 'how the styles of different periods play an impact on the fairy tale art?'. Analyzing its origins and evolution, culture, earlier inspirations and the golden age of fairy tales are essential to answering the research question. Further studies need to be done on the switch to moving pictures and how Disney animations standardized how fairy tales are viewed.

METHODOLOGY

The aim of this study is to gain an understanding of fairytale arts and to investigate the connection between fairytale arts and artworks from related art movements. It is hypothesized that fairytale art styles are influenced by art movements present in that time and the goal of this study is to prove whether there actually is a link between them.

The research method of collecting data through questionnaires, surveys or interviews, where we analyze the views of the population and derive from the responses a specific outcome would be difficult as the study must analyze a connect from artworks of the past. Also, fairytales vary considerably due to influences from social and cultural factors, so it would be hard to isolate the connection. Therefore, this study will opt for documentary analysis as the most appropriate method of research. The data collection will be done through collecting data from existing documents and images.

The data obtained will be used to gain an in-depth understanding of the connection between the art movements specific to their time and the fairytale art, and whether the art movements had an influence on fairytale art. First, the data obtained through the literature review will help in providing information on the backgrounds of fairytales, relation to culture, and application of the stories to art focusing mainly on the Golden Age of Fairytale. Second, a timeline of the art movements in history and fairytale art can help show the time the fairytale art was created in relation to the art movements. Third, an image analysis will be conducted on two artworks; one fairytale art and one artwork published during the same time. To isolate the effect of additional influences the artwork that will be analyzed will come from the same setting (Britain, during the Victorian period when the Golden age of fairytale took place).

Finally, the objectives of this study include analysis of the data collected, identifying the connection between artworks, and ultimately answer the hypothesis that fairytale art style is influenced by art movements present.

RESULT AND DISCUSSION
In this section, the findings include a summary of the data collected into a detailed timeline including art movements and events from fairytale art history and focuses on one period of the image analysis. While the discussion analyzes in depth the data and information not included in the timeline. Also includes a summary of the findings of the timeline.

The overall goal of this study was to provide a way to understanding the effects of art styles, present in a different period, on fairytale art. And find whether it evolved from referencing earlier works created before them. First, in order to investigate the link between two artworks created in the same period, the timeline helps to structure the fairy tale art and history in a chronological order as per the sequence of events, and compare with existing art movements. This information was used to help bring together the events, and find the connection between artworks in the same period and periods before and after them. The aim is to determine a pattern that emerges from the data collected.

Research on the fairy tales started to bloom during the 16th century, due to the influences of French salons and the creation of the genre by Madam D' Aulony. So, the research conducted focuses on the 16th century until the late 19th century, and a timeline was generated. The timeline highlights notable European art movements since the golden age of fairytales originated from there. It includes a brief description of each period, key characteristics, and an example of a major artwork created during that period. Also, the fairytale timeline is included to distinguish their similarities and differences. The Fairytale timeline focuses on a few of the distinguished authors and illustrators, highlighting key points and important works throughout the history.

Second, after structuring the events in a chronological order and studying the information collected, two artworks were analyzed. From the list of major art movements, Romanticism was chosen, and the painting by Caspar David Friedrich called the 'Wanderer above the Sea of Fog' was chosen. While from the list of Fairytale, the illustration of Perrault's Sleeping Beauty; 'Prince Charming's arrival at the sleeping castle' by Gustave Dore was chosen. They both are major artists and illustrators during that time, well known for their works and being key influences during this period.

The works from both illustrator and artist were analyzed based on the composition (how the objects are placed including the clothes, objects, and surroundings), the orientation, lines, position, color, and other design elements. Also, finding and understanding the symbolic elements of both the works and finding an underlying similarity between the two. This would be explored deeper in the coming pages. This is to focus on one period and attempt to distinguish their relation, ultimately proving the hypothesis.

A limitation to emerged from the study. Fairytale is an extremely broad subject and many illustrators have a different vision of the tale. The illustrators have their own way to retell these tales and several other factors that influence the outcome of the fairytale art. Also, the limitations of the medium and the rapid development of the printing technology, leading to the breakthrough of fairytale arts. The changing market also influenced the outcome since the illustrators had to cater to what the public found appealing.

TIMELINE 1
Summary of art movements and fairytale art events from the year 1600 till 1760.

Baroque Art

Splendor and flourish for God
Mystery, dramatization, & bold
E.g.: The Night watch by Rembrandt

- 1600-1725
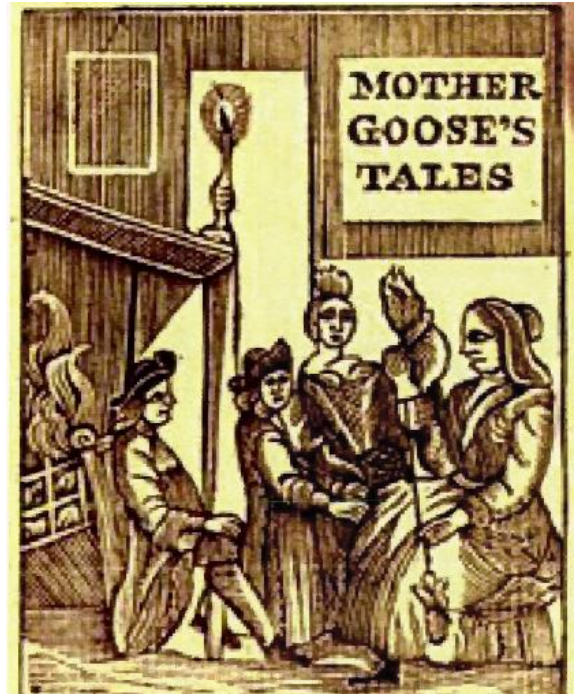
Tales from Times Past, with Morals: Tales

of Mother Goose

by Charles Perrault

French author famous for child friendly
versions of the tales & has become a classic.
E.g.: Wood cut, front piece, Mother Goose
Tales (unknown artist)

- 1697

Rococo Art

Extravagance & wealth
Light & ornate, appeal to royals & nobles
E.g.: A Lady in a Garden taking Coffee
with some Children by Nicolas Lancret

- 1720-1760

TIMELINE 2

Summary of art movements and fairytale art events from the year 1760 till 1830.

Neoclassical Art

Return to classical antiquity
Imitation of Greek & Roman art
E.g.: The Oath of Horatii by Jacques-Louis
David

- 1760-1830

Children's and Household Tales

by Jacob & Wilhelm Grimm

The most popular collection of modified folktales that's appealing & suitable for children. E.g.: Front piece of the 1ˢᵗ published vol. of stories

- 1812

According to Timeline 1, baroque art was known for its use of dark colors, extreme light and dark and intense realism, while rococo art used light pastel colors and the extravagances of the aristocrats. During this period, Charles Perrault was famed for his tales, due to the influence of French salons. In the front piece of his published fairytale book, it included a woodcut illustration. In 1461, Albrecht Pfister printer 'Der Edelstein', an illustrated book containing woodcut illustrations. Fairytale art became more popular in print due to the ease of mass production and so was largely influenced by printmaking technology. However, woodcut illustration being done by engraving the wood with a knife lacked details.

The movement died down and was replaced by neoclassical art. According to Timeline 2, neoclassical art was known for being symmetrical and rectilinear, posing in a statuesque manner. While the refining of the printing method known as wood engraving created more elegant and detailed drawings. The new method allowed the creation of fine lines, subtleness in value and details in the illustration. In the timeline, a notable change in the fairytale art was observed. The example used for the fairytale art was the front piece of the Grimm Brothers published stories which showed girls posing in an almost statuesque manner with clear and sharp outlines, reflecting the connection with Neoclassical art.

TIMELINE 3
Summary of art movements and fairytale art events from the year 1800 till 1900.

Romanticism

The triumph of imagination & individuality
Emotion, passionate, dark colors, & return to
nature
E.g.: Wanderer above the Sea of Fog by
Caspar David Friedrich.

1800-1900
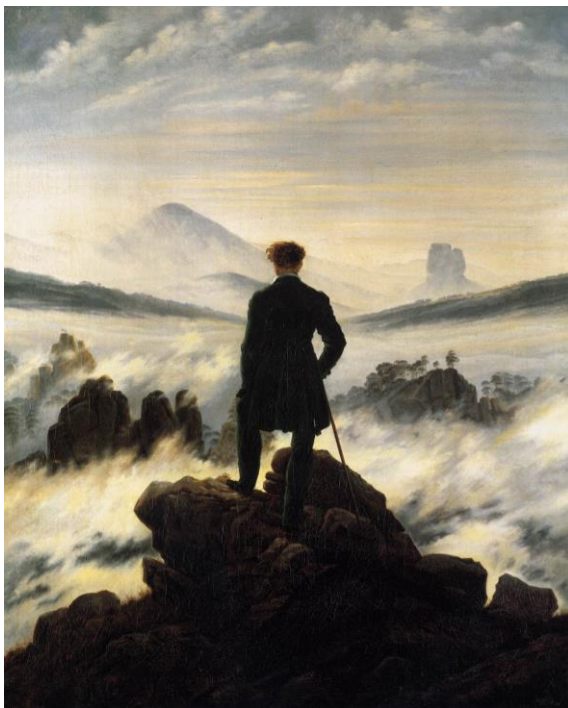
Rumpelstiltskin

by George Cruikshank

Well known for his steel etching, copper & wood

engravings. He was responsible for illustrating

Grimm's Fairytales & Il Pentamerone by

Giambattista Basile

E.g.: Rumpelstiltskin copperplate engraving

- 1823

Sleeping Beauty

by Gustave Dore

One of the most outstanding wood engravers.
Renowned for detailed drawings with a dark &
ominous ambience.
Illustrated Perrault's fairytale collection in
1862.

- 1862

TIMELINE 4
Summary of art movements and fairytale art events from the year 1840 till 1900.

Realism

Celebrating the working class & peasants
Subjects were common people &
landscapes
E.g.: The Gleaners by Jean-François Millet

- 1840-1870

Tales, Told for Children

by Hans Christian Andersen

The 1st volume of the tales were published in
1835. He loved cutting up paper silhouettes
spontaneously while narrating
E.g.: Paper cutout of The Ugly Duckling

- 1835-1872

Impressionism

Capturing fleeting effects of natural light
Short, light brush strokes& outdoors
E.g.: A Bar at the Folies-Bergère by
Édouard Manet

- 1870-1900

Frogs and Snakes

by Kate Greenaway

Known for her use of watercolors and subtle
lines. Also, illustrated Madame D' Aulnoy's
Fairytales (1871).
In Aunt Louisa's London Toy Book (1870)
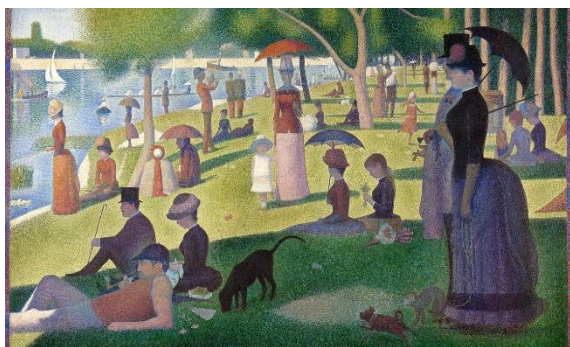illustrating Diamonds and Toads using ink, pen,
& watercolor.

- 1869-1871

TIMELINE 5
Summary of art movements and fairytale art events from the year 1880 till 1920.

Post Impressionism

Soft revolt against Impressionism
More detailed than Impressionism, dramatic brushwork, & vivid colors
E.g.: A Sunday Afternoon on the Island of the Grand Jatte by Georges Seurat

- 1880-1920

Beauty and the Beast

by Walter Crane

He illustrated Grimm's' Fairytales, and they were beautify detailed & patterned with inspirations drawn from Japanese prints. Beauty and the Beast in 1875 Walter Crane's Toy Book

- 1873-1882

Fairytale art gained popularity and increased the quality of children illustration, compared to the past where it contained the simplest drawings that sometimes bore no resemblance to the story. According to Timeline 3, the illustrations of George Cruikshank and Gustave Dore (most outstanding steel and wood engravers) had more details, depth and explored emotions. This proves a relation to romantic art that was present in that period as a reference to the strong emotions associated with the art style.

While in Timeline 4, realism art showed a dark and depicts the harsh reality of society, that contradicts with the fairytale art as a genre that explores themes of fantasy. In the impressionism period, artists were fascinated by fleeting moments of nature and employed very loose brushstrokes with no clear outlines. The fairytale art from that period started exploring different mediums and the use of watercolors created subtle lines that were almost unnoticeable, showing a relation to the style of the period.

And for Timeline 5, post-impressionism art had clear outlines and drew inspiration from the Japanese woodblock art. The fairytale art advancement of the printing methods to produce colored prints. The illustration by Edmund Dulac reflects the style present since his works were beautifully detailed drawing influences from Japanese art.

TIMELINE 6

Summary of art movements and fairytale art events from the year 1890 till 1925.
*Includes a few of the movements from the Modern Art Movement (1880-1970).

Art Nouveau

Influenced by nature and decoration incorporates elements from it. Also influenced by Japanese Art.
Organic forms, curving lines, & flat decorative elements
E.g.: The Precious Stones (series)
By Alphonse Mucha

- 1890-1910

Alice in Wonderland
by Arthur Rackham

Reminiscent of the Art Nouveau style, delicate use of watercolor and ink
In 1907, he illustrated Alice in Wonderland by Lewis Carroll

- 1900-1935

Expressionism

Analyzing the psyche
Dissonance in color & perspectives, message of anxiety
E.g.: The Scream by Edvard Munch

- 1905-1925
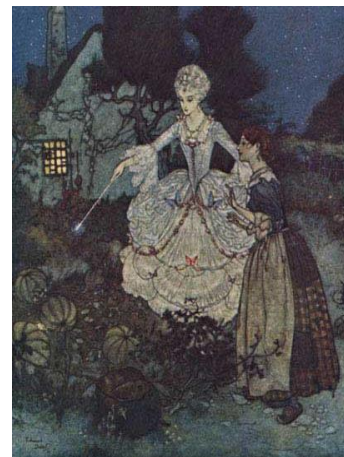
Cinderella
by Edmund Dulac

He produced gift books that were well received due to his stunning illustration
Used watercolor, giving his illustrations a graceful and ethereal feel.
In 1910, he illustrated Cinderella, from Sleeping Beauty and Other Fairy Tales

1457

- 1907-1953

TIMELINE 7

Summary of art movements and fairytale art events from the year 1890 till 1925.
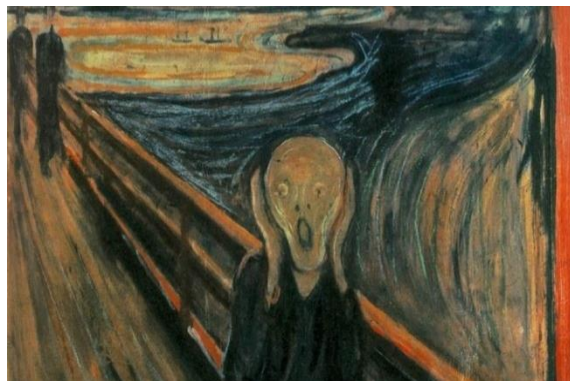*Includes a few of the movements from the Modern Art Movement (1880-1970).

Surrealism

Expression of the imagination in dreams, & lack of reason
Experimenting with reality & psychological elements
E.g.: The Persistence of Memory by Salvador Dali

- From 1920

Snow White and the Seven Dwarfs
by Gustave Tenggren

Well known for his steel etching, and copper & wood engravings. He illustrated Grimm's' Fairytales, & was influenced by Arthur Rackham.
In 1936, he provided Walt Disney versions of the fairy tales; Snow White.

- 1936

According to Timeline 6, Art Nouveau style uses floral elements and organic forms is influenced by nature. Illustrations by Arthur Rackham shows influences from art nouveau, Japanese art and the post-impressionist period. Expressionism art portrayed distorted images of reality and used intense colors to convey a variety of negative emotions. This, however, was not found in the works of Edmund Dulac. His illustrations were graceful, and the use of light colors evokes feelings of joy which didn't reflect the style of the period. Probably due to the nature of fairytales being for children and his own signature style, though it did reflect the art nouveau style.

Finally, Timeline 7 includes one of the last art movements before fairytale arts transcended into moving pictures. Surrealism art expresses the imagination, being illogical, and creation of strange creatures. Fairytale arts started to expand, and many European artists emigrated to America. One notable artist is Gustave Tenggren who provided the conceptual art of fairytales to Walt Disney. It became His paintings of Snow White, Pinocchio, etc. included supernatural

elements that are often associated with the Surrealism movement. Later, European fairy tales were adapted into animated films by Walt Disney.

Table 1

Summary of the link between the art movements and fairytale arts.

No.	Art Movement	Time Period	Link with Fairytale Arts
1	Baroque Art	1600-1725	No
2	Rococo Art	1720-1760	No
3	Neoclassical Art	1760-1830	Yes
4	Romanticism	1800-1900	Yes
5	Realism	1840-1870	No
6	Impressionism	1870-1900	Yes
7	Post Impressionism	1880-1920	Yes
8	Art Nouveau	1890-1910	Yes
9	Expressionism	1905-1925	No
10	Surrealism	From 1920	Yes

A detailed analysis of two artworks, from European art movements and Fairytale art history, was conducted to answer the question of this study. For the image analysis, the Wanderer above the Sea of Fog by Caspar David Friedrich in the year 1818 selected from the art movements was analyzed. It is part of the Romanticism movement that countered the neo-classical style and was considered one of the distinguished works of the period. Romanticism was a period where imagination runs wild. The artists were fascinated by fantasy world, dreams, and beauty of nature. Romanticism was characterized by their focus on nature, dramatic scenes of man or nature, and faces expressing intense emotions. The medium used is oil on canvas and the size of the painting is 74.8cm X 94.8cm, currently located in Hamburger Kunsthalle.
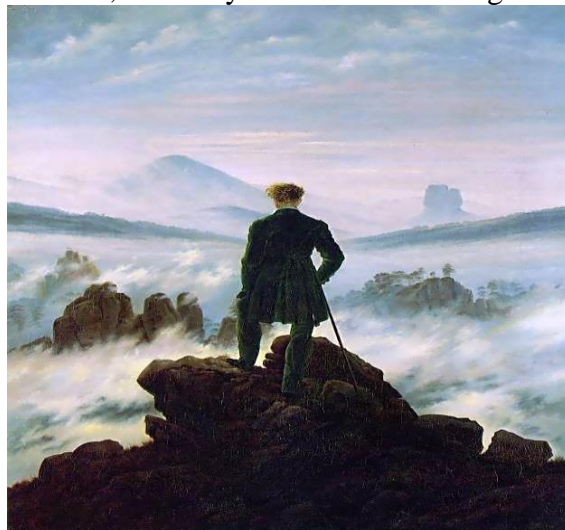

Figure 2.1 Caspar David Friedrich, The Wanderer Above the Mists, 1817-18

The painting of Friedrich was unique as it used a vertical orientation rather than a landscape orientation which was common in that period. The focal point of the painting is the wanderer an isolated figure that made his way to what seems to be the top of the mountain and is gazing into the awe-inspiring vastness of nature. In the foreground, the wanderer has his back faced wearing a dark green coat, his hair ruffling in the wind, and a walking stick on his right hand, with his back towards the viewer, he stands over the edge of the mountain with his left leg forward gazing over into the landscape. While in the middle ground, more mountaintops surrounded by clouds can be seen in the distance. Finally fading into the background, are larger mountains and a cloud-filled sky that stretches indefinitely occupying most of the painting, vanishing into the horizon.

The painting induces the beauty of nature and the feeling of self-reflection. Contrast through a combination of light and dark. The figure at the center of the painting indicates a vertical line, which stands out against a mix of diagonal lines to highlight the characteristics of nature. The foreground of a person standing on the edge of a cliff is notably darker in comparison to the background. The artist also uses atmospheric perspective as the mountains further away from the person is less defined and seems to fade in a distance. The use of contrasting color scheme to create lightness and darkness and atmospheric perspective helps create the illusion of depth. Images were defined using tensely linear drawings and bold contrast of light and dark. The dramatic effects of light, atmosphere, and color to portray a dynamic natural world that can evoke a feeling of grandeur. The artist captures the feeling of encountering nature in solitude giving a sense of fulfillment and enlightenment. The ascent to the top of the mountain reflects the place of the wanderer in the world, and how nature prevails over man.

'Prince Charming's arrival at the sleeping castle' by Gustave Dore illustration for Charles Perrault's story in the Tales of Mother Goose; Sleeping Beauty (1862), the fairytale art from the same period was analyzed. The Medium used is wood engraving and is currently located in The Strasbourg Museum of Modern and Contemporary Art.

Figure 1.6. Musee d'Art Moderne et Contemporain (1862) Sleeping Beauty Prince Charming's arrival at the sleeping castle.

It reveals a strong romantic vision and was one of the last illustrations of the period. The illustration reflects the author's vision of the sleeping beauty story by Charles Perrault. The scene captures the prince's arrival to the sleeping castle courtyard after passing through the forest. The artist used a horizontal orientation for the illustration with the color being monochrome.

In the foreground, there is the entrance to the castle that is surrounded by figures of men and animals that are fast asleep appearing almost lifeless. The area is surrounded by nature through the presence of bushes, vines, and thorns on the castle walls and on either side of the sidewalk. In the middle ground, the prince is seen making his way to the castle entrance with the back of his head turned away from the viewer, looking at the soldiers on horses that are fast asleep. One can guess his emotions are filled with fear and anguish from the sight before him. Finally, in the background, the walls of the castle continuing beyond the frame, and more soldiers and horses fell asleep are seen surrounded by bushes, thorns, and vines.

The vanishing point is towards the far right of the illustration. There is a strong contrast between light and dark. Dore employs a unique combination of lines to outline the objects without causing it to appear flat, but rather create the illusion of form. Also, utilizes perspective as the background appears darker and in contrast to the foreground. The illustration has a strong narrative element as the subject of the scene is the prince and the castle entrance appear to be almost illuminated while the rest appears darker in comparison. Vines on the walls of the castle shows that it couldn't withstand the force of nature and that nature triumphs over man. The castle columns indicated a vertical line while the castle walls, pathway, and figures follow a diagonal line. Though he had to stay true to the author's vision, he conveyed his own personal visualization of the story from his imagination.

Comparing both artworks to find the link between them and understand whether the period it was created in influenced the fairytale artworks. Both artworks were created in the 18th century and contain characteristics from the romanticism movement where many artists had a love for anything that evokes emotions like fantasy worlds, and forces or beauty of nature. Both artworks have the main figure facing towards the scene with the back towards the viewers. The use of contrast of light and dark, the attention to details, and the need to explore the emotions seeking inspiration from nature or imagination. A dark and mysterious ambiance can be sensed from the landscape of the mountain and clouds, and the pathway with thorns, and bushes. Also, both show a dramatic scene where nature triumphs over man which is one of the characteristics that of romantic art. Finally, this shows that no matter what settings and era the artists choose to depict in their work there always contains reflections of the period in history it was created in.

CONCLUSION
The objectives of this study were to highlight the characteristics of different art movements and how it played a part in influencing fairytale art. The literature review, findings, and discussion help answer the hypothesis, the origins,

evolution, relationship between culture and arts, and how the fairytale arts and stories were influenced by earlier works.

This study has met each of these objectives and highlights these issues through the literature review, timelines, and an image analysis of two artworks. First, the origin of the fairytale is hard to pinpoint due to their start as oral traditions but fragments from history prove that the oldest literature originated in ancient Mesopotamia. Second, many short-lived influences helped shape the fairytale arts and it continues to evolve. Third, the genre was influenced by the people, while the art was influenced by the people, their culture, and the art movements in that certain period. Forth, fairytale arts are influenced by art movements including previous movements showing earlier influences. Fifth, development of the printmaking technology led to the refinement of illustrations, enabling illustrators to explore the medium. Fifth, the majority of the art movements influenced the fairytale illustrators so long as it relates to the themes of the genre.

This study has also provided researchers with some basic groundwork for future research. It has contributed by developing tools that may be useful to other researchers and art historians. The tools used provided a useful way to structure events in history in a chronological order and compare two different timelines on one sheet. It was especially helpful in providing an overall view of the historical events.

A limiting factor of this study, however, was the restrictions of the printmaking technology on the illustrators, the illustrators' preference for a particular style, and the themes of the genre. A variety of fairytale art should be explored to find a similarity between the illustration and provide a control. Future research should be done on a larger scale to account for cultural influences. And including contemporary fairytale artists and their works, maybe including the switch to moving pictures and how Disney animations standardized how fairy tales are viewed.

In conclusion, this study has demonstrated the usefulness of the research tools to structure events in art history. It answers the hypothesis and provides evidence that styles of different periods do indeed play an impact on fairy tale art. One thing remains certain, that fairytales being a much-loved genre for the people continues to evolve, and illustrators love to contribute their own vision to the ever-growing work that is fairytale art.

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