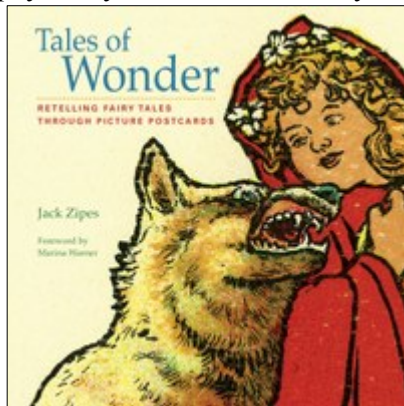


Book Reviews

Jack Zipes, *Tales of Wonder: Retelling Fairy Tales through Picture Postcards*. With a 'Foreword' by Marina Warner. (Minneapolis, Minnesota: University of Minnesota Press, 2017). Large format - with 12 x 12 inch pages, heavy cloth binding. ISBN 9781517902599, 248 pages. Price, \$US34.95.

This volume is a sumptuously presented—and likely to long endure much handling and coffee table location, and delighted consultation, the last both physically and in the memory. For it is very sturdy and quite beautiful and



generously illustrated folio volume; and it is one which offers a distinctive cultural account of the fairy story, and concerned to present, in quite arresting fashion, the various clusters of the European fairy story which may be followed by the unlettered, and from an early age, and most notably, all children in the spirit (who would revisit a pre-village and then industrial world and so remarkably fascinating, and magic- fill and largely forest and haunted European landscape).

After some account of the rise of the medium for so much of this artistic and imaginative world, one very relevant - and remembered in both pictures and story from the mid-19th century beautiful, and from 1840 excited communication by picture postcard practice, there follow focused, and then progressive, sections on:

- Classical Tales: a Mélange of the Brothers Grimm;
- Stories by Hans Christian Andersen;
- Russian Fairy Tales; and
- Fairy Tale Novels: including Alice in Wonderland; Pinocchio; The Wizard of Oz; and Peter Pan.

The art aspect of the whole field is much illustrated with sensitive commentary as by Marina Warner, the winner of the 2012 National Book award. But the whole is a magnificent survey by a Professor of German and Comparative Literature, Jack Zipes, and someone who is, and has long been, someone of so much linked experience and tastes, someone who is an active story teller in public schools, and who has worked with children's theatre in Europe and in the United States. The result of this cultural and now presented mix is a Pandora's box of images, stories, and an amazingly sensitive use of bold and primary colours in vignettes which will certainly haunt the mind of the reader/ viewer, and bring her/him back to this portfolio countless times.

Similarly, the various stories can be seen to 'migrate', and to appear in other modifications and guises, yet always with the core mix one of wonder, danger, rescue, beauty, apparent tragedy, and then after much travail, the coming of salvation and spiritual and worldly rescue for the pure in heart, the bewildered, and the lonely. Although prayer is not quite presented as such, the emphasis is on hope, faith, and the last, a form of human compassion towards and of a selfless love for one's fellows.

The volume is one containing hundreds, as from postcards, details of small sections from larger paintings, with, as from the last, vignettes of fear, tenderness, and haunting beauty from beloved gallery pieces, and sensitively placed in relation to the flowing text. Quite *sui generis*, the whole is, simply, a masterpiece, and justifies the publisher's claim that we have here 'another story - of the remarkable range of interpretations and re-imaginings that these tales have inspired, captured and conveyed, picture by picture, in this singular form'.

In short, the collection as a whole gives us a myriad of shapes from the imaginative world of rural folk at the onset of urbanization and industrialism, and so the loosing of a daily and ever-present wonder at fate, the darkness, the stranger, and the cottage glimpsed ahead in the woods. And we are given a wondrous collage of the shapes, fears, beauty, and of the fearful imaginings that have befallen us all in times of loneliness, doubt, guilt, and temptation to wrong doing.

As Marina Warner puts it so well, in the 'Foreword', 'The speaking pictures he has archived here will never be repeated in this form again, as the stories migrate and come to inhabit new technologies of enchantment.'

Much like E.M.W. Tillyard's treatment of 'the Great Chain of Being', this work is a timeless classic of the mind and spirit for all who are heirs to the great cultural tapestry to flesh out what is best known as 'the European Tradition'.

J.S. Ryan

Chum Mey, *Survivor: The Triumph of An Ordinary Man in the Khmer Rouge Genocide*, translated by Sim Sorya and Kimsroy Sokvisal (Phnom Penh: Documentation Center of Cambodia, 2012). Paperback with black and white and colour illustrations, ISBN 9789995060244. 110 pages. USD \$10.

Tales of tragic events from the history of nations, such as the trenches of Gallipoli and the Kokoda Trail for Australia, are often embedded in public memory, and over time, are transformed and negotiated into a grander form of lore as elements of the collective identity of nations. In Cambodia, public memory of the twentieth century's Pol Pot and Khmer Rouge regime is a strong and identity shaping element. The Khmer Rouge inflicted a period of horrific suffering upon the nation and former French Indochina region.