

# GEORGE MACDONALD

## LITERARY HERITAGE AND HEIRS

*essays on the background and legacy of his writing*

**Paperback:** 280 pages

**Publisher:** Zossima Press (January 15, 2008)

**Language:** English

**ISBN-10:** 0972322132

**ISBN-13:** 978-0972322133

**Product Dimensions:** 9 x 6 x 0.8 inches

## Part 2: His Master's Voice

### Chapter 6

"More is Meant Than Meets the Ear":  
Narrative Framing in the Three Versions of  
George MacDonald's *The Light Princess*

Jan Susina

"To ask me to explain, is to say, 'Roses! Boil them, or we won't have them!'

My tales may not be roses, but I will not boil them."

(George MacDonald, "The Fantastic Imagination" 321)

George MacDonald's *The Light Princess* is one of his earliest and most successful literary fairy tales. Over the years, he created three distinctive versions of the fairy tale, each using a slightly different framing technique to better address the intended or specific audience. In this chapter, I will examine how MacDonald situated and modified the *The Light Princess* in these three versions. The story appeared first in print as an interpolated fairy tale within *Adela Cathcart* (1863), one of MacDonald's novels for adults. Then MacDonald published it as the introductory fairy tale in the illustrated children's collection, *Dealings with the Fairies* (1867). Finally, MacDonald handwrote it on a scroll that functioned both as script and prop for a performance piece that he read aloud, often to a college-aged audience.

#### Composition History of The Light Princess

Lewis Carroll recorded in his diary on 9 July 1862 that he accompanied MacDonald on his way "to a publisher with the MS. of his fairy tale *The Light Princess* in which he showed me some exquisite drawings by Hughes" (Carroll, 1: 184). The date of this passage suggests that MacDonald had composed *The Light Princess* sometime in 1862, or perhaps earlier. Carroll's admiration of Arthur Hughes' drawings must have instigated his interest in meeting the artist. Through his friendship with MacDonald, Carroll met Arthur Hughes and his family. Carroll first visited Hughes in his studio on 21 July 1863 accompanied by Alexander Munro, the sculptor who used Greville MacDonald as the model for his statue, "Boy with a Dolphin," which still stands in Hyde Park. Later,

Carroll photographed Hughes with some of his four children, and subsequently shot images of Hughes' daughter Agnes on 12 October 1863. In 1863, Carroll purchased Hughes' painting "Lady with the Lilacs" from the artist, which he kept in his rooms at Oxford. Jeffery Stern has argued that Hughes' "Lady with the Lilacs" was the model for Carroll's drawings of Alice that appear in *Alice's Adventures Under Ground* (1863), the early version of *Alice's Adventures in Wonderland* that Mrs. MacDonald read to her children, prior to its 1865 publication (174). This is the version of Carroll's book that the six-year-old Greville MacDonald announced, after hearing it read aloud by his mother: "there ought to be sixty thousand volumes of it" (342).

Despite Carroll's admiration of Hughes' drawings, the artwork that accompanied the manuscript of *The Light Princess* failed to secure a publisher for the illustrated version of the literary fairy tale. MacDonald subsequently used "The Light Princess," without Hughes' five illustrations, as one of the twelve interpolated tales told within *Adela Cathcart* (1864), in which the telling of stories has a therapeutic effect on the listless twenty-one-year old protagonist.

MacDonald would republish *The Light Princess* as the lead fairy tale in *Dealings with the Fairies* (1867), his collection of literary fairy tales published after the popularity of Lewis Carroll's *Alice's Adventures in Wonderland* (1865). This volume was published five years after he had shared the illustrated manuscript with Carroll. In compiling his first book for children, MacDonald added Hughes' illustrations for *The Light Princess*, but removed the narrative frame of John Smith reading the story to Adela Cathcart and her companions. Hughes' black-and-white pen-and-ink illustrations for *The Light Princess* dominate the illustrations for *Dealings with the Fairies*. Five of the volume's twelve illustrations feature this fairy tale, including the frontispiece, "The Christening." The frontispiece features Princess Makemnoit casting a spell on the infant princess so that she loses her senses of gravity. This image helps to situate *The Light Princess* as part of the tradition of Victorian literary fairy tales in which characters and events from traditional folk tales, such as "Sleeping Beauty," were revised and gently mocked. MacDonald takes the opportunity to use the christening scene in *The Light Princess* to humorously warn of the dangers of overlooking poor relations when hosting family events.

#### The Moral at the End, or the Lack of It

In the discussion that ensues after John Smith completes his reading of "The Light Princess" to his adult audience in *Adela Cathcart*, he is pointedly asked by Adela's protective aunt, Mrs. Cathcart: "What is the moral of it?" drawled Mrs.

Cathcart, with the first syllable of moral very long and very gentle" (98). To which John Smith replies with his tongue set very firmly in his cheek, "It is, that you need not mind forgetting your poor relations. No harm will come of it in the end" (98). Lewis Carroll would borrow Mrs. Cathcart's insistence that fairy tales, and everything else for that matter, ought to have a moral and place this insistence in the figure of the Duchess who, in *Alice's Adventures in Wonderland*, reminds Alice that, "Every thing's got a moral, if only you can find it" (78). It is worth noting that the Duchess and her moralizing are a late addition to Carroll's *Wonderland*. This character and episode did not appear in *Alice's Adventures Under Ground*, suggesting that Carroll was influenced by his reading of *Adela Cathcart*.

What is curious about MacDonald's three versions of "The Light Princess" is that the two versions intended for adults feature a moral at the conclusion of the story, but the children's version, in *Dealings with the Fairies*, drops the moral. When asked about the appropriateness of fairy tales by Mrs. Cathcart, John Smith insists that such stories are "Not for children alone, madam; for everybody that can relish them" (53), but he adds in reference to "The Light Princess," "I confess I think it fitter for grown than for young children" (*Adela Cathcart* 53). Smith provides a comic moral, which is similar to the one that concludes the scroll version of "The Light Princess": "This story teaches us never to mind offending our poor relations because no harm will come of it in the end" (Manuscript). Harry Armstrong, who by the conclusion of the novel will be engaged to Adela Cathcart, rightly observes, "I think the moral is," said the doctor, "that no girl is worth anything till she has cried a little" (*Adela Cathcart* 98).

The children's version of "The Light Princess," published in *Dealings with the Fairies*, better conforms to recommendations that MacDonald proposed in his 1893 essay "The Fantastic Imagination" concerning whether a writer ought to provide the reader with an explicit moral or meaning of the text. MacDonald writes: "But indeed your children are not likely to trouble you about the meaning. They find what they are capable of finding, and more would be too much" ("Fantastic" 317). While the first published version of "The Light Princess" in *Adela Cathcart* features the second title, "A Fairy-Tale without Fairies" (54), this second title does not appear in the two other versions of the story. The title, *Dealings with the Fairies*,



focuses attention on supernatural creatures. In *Adela Cathcart* the focus is on the telling of fairy tales and the effects the stories have on individuals. Each of the five stories in the collection includes at least one supernatural being, if not a fairy. The other four fairy tales that appear in *Dealings with the Fairies* are: "The Shadows" (fairies), "The Giant's Heart" (giant), "Cross Purposes" (fairies), and, "The Golden Key" (fairies). Either MacDonald or his publisher, Alexander Strahan, was consciously trying to place the collection of stories within the Victorian boom of literary fairy tales that resulted after the publication of Carroll's *Alice's Adventures in Wonderland*.

Princess Makemnoit is described, even in *Adela Cathcart*, as both witch and fairy:

In fact, she was a witch; and when she bewitched anybody, he very soon had enough of it; for she beat all the wicked fairies in wickedness, and all the clever ones in cleverness. She despised all the modes we read of in history, in which offended fairies and witches have taken their revenge. (14-15)

What is missing from "The Light Princess" are the less powerful fairies to counteract this fairy's curse, as is the case in "Sleeping Beauty." The scroll version of "The Light Princess" makes this distinction more obvious when Princess Makemnoit is referred to as follows: "In fact she was a wicked fairy, or witch, or something of that sort" (Manuscript). MacDonald's dedication to *Dealings with the Fairies* emphasizes that these stories are to be read as literary fairy tales for children, in the manner of Carroll's *Alice's Adventures in Wonderland* or John Ruskin's *The King of the Golden River* (1861). The dedication reads:

My Children,  
You know I do not tell you stories as some papas do. Therefore, I give you a book of stories. You have read them all before, except the last. But you have not seen Mr. Hughes' drawings before.  
If plenty of children like this volume, you shall have another soon.  
Your Papa. (*Dealings* iii)

#### The Artistic Frame of the Hughes Illustrations

The partnership between MacDonald and Hughes was long and complementary. William Raeper has suggested the matching of the illustrations to text was as apt as that of Tenniel and Carroll (166). Hughes illustrated more of MacDonald's children's books including *At the Back of the North Wind* (1870), *The*

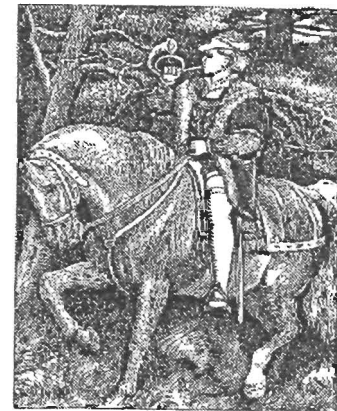
*Princess and the Goblin* (1872), and *The Princess and Curdie* (1883), but none of these is another volume of fairy stories, which is promised in the dedication of *Dealings with the Fairies*. The twelve illustrations for *Dealings with the Fairies* do not seem clearly linked in tone to the other illustrations Hughes did for MacDonald's books. Rather, they more closely resemble the set of twelve illustrations that Hughes would later create for Christina Rossetti's *Speaking Likenesses* (1874), a collection of three literary fairy tales that was also created to take advantage of the success of Carroll's *Alice's Adventures in Wonderland*. I want briefly to address the manner in which Hughes' illustrations work so effectively with MacDonald's prose.

In "The Fantastic Imagination," MacDonald wrote:

A genuine work of art must mean many things; the truer its art, the more things it will mean. If my drawing, on the other hand, is so far from being a work of art that it needs THIS IS A HORSE written under it, what can it matter that neither you nor your child should know what it means? . . . If, again you do not know a horse when you see it, the name written under it will not serve you much. At all events, the business of the painter is not to teach zoology. (317)

Even the captions for the illustrations in "The Light Princess" support this belief. For instance, "The Prince Lost in the Forest" is not labeled "THIS IS A HORSE." While the horse may dominate the space of Hughes' illustration, the significance of the illustration lies in the Prince gradually blending into the forest background. Hughes is not a realist or a zoologist in his illustrations, but a fellow traveler of the Pre-Raphaelite Brotherhood as is suggested in his illustrations to *Dealings with the Fairies*. As George Bodmer has observed: "Following the tenets of Pre-Raphaelitism, Hughes' pictures stress a certain medievalism in portraying MacDonald's fairy tales" (126).

Hughes marked his reading in 1850 of the short-lived Pre-Raphaelite journal *The Germ* as the pivotal artistic inspiration in his life. Hughes subsequently told William Michael Rossetti in 1908 of the impact that the Pre-Raphaelites had on his own work:



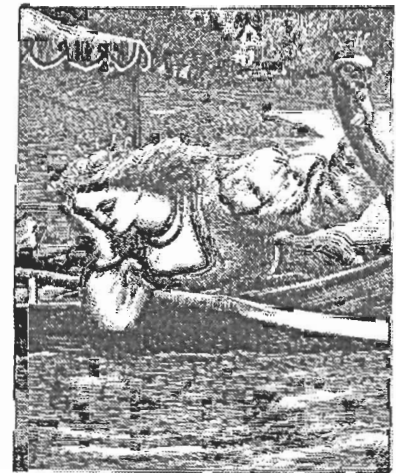
It wld. be impossible and dreadful to conceive what I might have been without it all, and I shudder to think it. From the cover of the "Germ" to this last books [Rossetti 1908], the pictures, poems and history have encouraged, helped, and tried their best to teach me, and if the result in my case is but poor, yet to me it has been [one] of the most welcome of gifts that have for these long years sustained me. (Wildman 9)

As Lorraine Janzen Kooistra has observed, Hughes participated in two of the most important Pre-Raphaelite-related projects that took place after the dissolution of the Brotherhood in 1854; the illustration of William Allingham's *The Music Master* (1855) which featured Hughes' drawing as well as those of Dante Gabriel Rossetti and John Millais and the ill-fated painting of the Oxford Union Murals in 1857 (98). According to Stephen Wildman, Hughes' "The Long Engagement" (1854-9) became "a much-loved icon" of Pre-Raphaelite painting (18). Hughes' book illustrations to Christina Rossetti's *Sing-Song: A Nursery Rhyme Book* (1872) and *Speaking Likenesses* (1874) reflect both the artistic style and collaboration that is keeping with Pre-Raphaelite spirit. Indeed these two children's books combined together the artistic and poetic talents of the two of the most significant, but unofficial members, of the Pre-Raphaelite Brotherhood.

In Hughes' illustration of the Prince in "The Light Princess," the Prince becomes another element of the mysterious forest landscape. This is also true of the caption for "On the Water," the final illustration of "The Light Princess." Here the Princess looks intently as the water covers the prince's face; what we see is the transformational moment of the fairy tale captured effectively in Hughes' illustration.

John Smith provides the motto, "where more is meant than meets the ear" (*Adela Cathcart* 55), for "The Light Princess," borrowed from John Milton's discussion of Edmund Spenser. Smith uses this motto to explain the purpose of his tale. In other words, he would, "scorn to write anything that only spoke to the ear, which signifies the surface understanding" (*Adela Cathcart* 55). In "On the Water," the key element of Hughes' illustration is not actually on the water – the princess in the swan boat – but what lies just below the water's surface, the prince who gives up his life for the princess. With its overt use of swan imagery in both text and illustration, "The Light Princess" is reminiscent of Hans Christian Andersen's "The Ugly Ducking." However, the transformation of the ugly ducking into a beautiful swan functions on the physical surface of Andersen's protagonist, while the major transformation of MacDonald's Light Princess rests internally with her attitude and behavior.

It seems odd that MacDonald did not share Hughes' illustrations to the stories of *Dealings with the Fairies* with his own children, as he suggests in the book's dedication. It is also curious that Lewis Carroll should comment only on the illustrations of "The Light Princess," but not the text, while John Ruskin, the major art critic of the Victorian age, commented on the text, but not the illustrations. Rather than using Hughes' illustrations to frame the story when it appears in *Adela Cathcart*, MacDonald uses the text to frame "The Light Princess" and provide metatextual commentary on the story. The purpose of telling stories is to rouse Adela Cathcart out of her depression. It is an example of the transformative power of storytelling that MacDonald explores in "The Fantastic Imagination": "The best thing you can do for your fellow, next to rousing his conscience, is – not to give him things to think about, but to wake things up that are in him; or say, to make him think things for himself" (319). The actions and feelings of Adela Cathcart and Harry Armstrong resemble those of the prince and the princess in "The Light Princess." Adela must learn to think about others, if she is to regain her health. The home of Colonel Cathcart, Adela's father, is "The Swanspond" (*Adela Cathcart* 9), a name that reinforces the links between Adela and the Light Princess who swims like a swan and becomes graceful in the lake. The connection to swans is also apparent in Hughes' "The Princess Swimming," the third illustration of the story. Hughes' illustrations in *Dealings with the Fairies* are rich with swan imagery. Visual details begin with "The Christening" where the priest holds a swan-like staff, and continues to the final illustration, "On the Water," where the princess grasps the swan head of her boat as she gazes at the prince.



Audience Reactions in *Adela Cathcart*

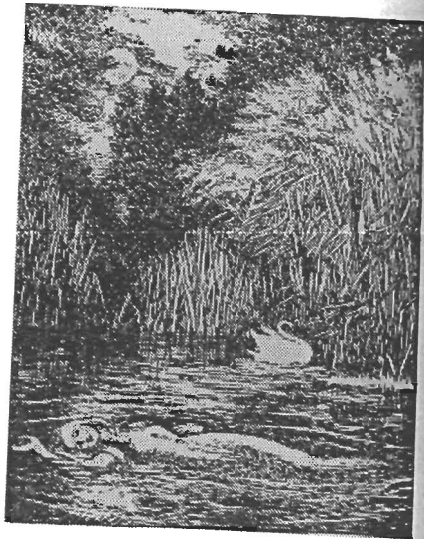
The audience response to and discussion of "The Light Princess" was removed from the children's version that appeared in *Dealings with the Fairies*, but MacDonald would reuse parts of this commentary in "The Fantastic Imagination" (1893), his analysis on the meaning and function of fairy tales. Mrs. Cathcart is the most vocal critic of the fairy tales in *Adela Cathcart*. She particularly objects to the swimming scenes between the prince and princess in "The Light Princess" which she deems: "very improper, – to my mind" (*Adela Cathcart* 79).

Her niece, Adela, is less troubled by these romantic encounters and suggests:

"You must remember all this is in Fairyland, aunt," said Adela, with a smile. "Nobody does what papa and mamma would not like here. We must not judge the people in fairy tales by precisely the same conventionalities we have. They must be good after their own fashion." (79).

Both William Raeper and U. C. Knoepfelmacher have observed that MacDonald had playfully used John Ruskin's objections to "The Light Princess" in the character of Mrs. Cathcart. MacDonald had shared the manuscript of "The Light Princess" in 1863 with John Ruskin as well as with Lewis Carroll. Ruskin felt that the fairy tale "will not do for the public in its present form" (Unpublished letter reprinted in Knoepfelmacher 138). Ruskin noted two key problems with the fairy tale: MacDonald's excessive attempts at humor – "the parts which are intended to be laughable are weak" (Unpublished letter reprinted in Knoepfelmacher 138) and perhaps more troubling, the erotic nature of the children's text. Ruskin warned MacDonald:

Then lastly, it is too amorous throughout – and to some temperaments would be quite mischievous. You are too pure-minded yourself to



feel this – but I assure you the swimming scenes and the love scenes would be to many children seriously harmful – Not that they would have to be cut – but to be done in a simpler and less telling way.

(Unpublished letter quoted in Knoepfelmacher 138-9)

After the publication of *Adela Cathcart*, Ruskin strongly objected to MacDonald in another letter:

You did make me into Mrs. Cathcart. She says the very thing I said about the fairy tale. It's the only time she's right in the book – you turned me into her and then invented all the wrongs to choke my poor little right with. I never knew another thing so horrid.

(Ruskin 487)

## Variations in the Public Reading Version

The third important, but unpublished, version of "The Light Princess," is the scroll version that MacDonald devised to be used as a script and prop for his dramatic readings of the tale. Greville MacDonald remembers that "The Light Princess" was "written on a long scroll, perhaps with some idea of making it's form accord with vocal delivery, should be defined rather as *jeu d'esprit*" (324). This manuscript is now located at the Houghton Library of Harvard University. It is catalogued as a manuscript composed of one continuous scroll of sheets of paper pasted together into a single strip by the author.

Having spent several weeks transcribing the heavily edited manuscript of the scroll version of "The Light Princess," I doubt that MacDonald could have actually read the text of the fairy tale and kept his place while unscrolling the manuscript in front of an audience. He must have had the story memorized and improvised as he performed, using the scroll both as a prop and a script to jog his memory. According to Greville MacDonald, "now and again, in place of a lecture, he would read or recite a fairy-tale – particularly "The Light Princess" (325). Greville MacDonald also mentions that the family's homeopathic physician, Dr. Hale, arranged for his father to give a performance of one of his own fairy tales and selections from Spenser's *The Faerie Queene* on two occasions in 1862 (327). Greville's recollections of "The Giant's Heart" were based more on his memories of his father's dramatic presentations rather than reading the text (325). Knoepfelmacher also suggested that MacDonald occasionally read "The Light Princess" to his own children and to the undergraduates at Bedford College who had come prepared for a lecture on Spenser's *The Faerie Queene* (119). During the

period that he was writing *Adela Cathcart*, MacDonald was a professor of Literature and Philosophy at Bedford College, which was an all-women's institution during the period.

While the scroll version of "The Light Princess" is not the original manuscript of the fairy tale, it is clearly an early reading copy that MacDonald used for public and family performances. From differences in the text of the manuscript, I would argue that the scroll version is the earliest of the three versions of "The Light Princess," or at least based on an earlier version of the fairy tale. The scroll for "The Light Princess" resembles the manuscript of "The Cruel Painter," the vampire story that Harry Armstrong reads to Adela and company in *Adela Cathcart*. The scroll, like Harry's manuscript, is "gummed together in a continuous roll, so that he might not have to turn over any leaves" (*Adela Cathcart* 346). In some ways "The Cruel Painter" and "Light Princess" are tales that mirror one another, or at least have an uncanny resemblance. "The Light Princess" scroll version does contain some significant differences from the subsequent published versions of "The Light Princess." While the version of "The Light Princess" in *Dealings with Fairies* is framed by Arthur Hughes' illustrations and the *Adela Cathcart* version is for an the adult audience, this handwritten version was created specifically for MacDonald to perform.

It is significant that in *Adela Cathcart*, John Smith reads, rather than simply tells, the fairy tale. Yet, "The Light Princess" is a literary fairy tale, not an oral one. MacDonald created a text to read "The Light Princess" to his college-aged audience. The format of the scroll gives the impression that MacDonald was reading from an ancient text. Smith warns his listeners that "The Light Princess" is a story that "I have just scribbled off" (*Adela Cathcart* 53). He also informs the reader that, "The story, as I now give it, is not exactly as I read it, then, because, of course, I was more anxious that it should be correct when I prepared it for the press than when I merely read it before a few friends" (*Adela Cathcart* 53).

The scroll version is a more breezy, comic rendition of the tale. While the plot remains essentially the same, MacDonald provides many more humorous digressions in his oral presentation. For instance, a long paragraph suggests why families tend to overlook poor relations, such as Princess Makemnoit. In the other versions, this section is reduced to; "But poor relations don't do anything to keep you in mind of them. Why don't they?" (*Adela Cathcart* 56). In the scroll version, MacDonald uses ironic humor to justify why it is appropriate to forget poor relations when making out a will.

It is greatly to be feared that you will forget to leave them even a [brass farthing] shilling in your will and quite right too! For of course they haven't anything, and why should you give them anything? They couldn't make a good use of it, if you did, for they never had an opportunity of trying. [So Alas] Why haven't they saved [some] something? They would only [spend yours foolishly] waste it upon meat & drink & clothes. Whereas if you leave your money to your rich nephew, he will never spend it that way. He doesn't want it for such mean purposes. He'll lay it by and your dear [money will] family of sovereigns & notes will never be scattered abroad to the four corners of the earth, like the swarms of [brother] cousins fist fight boys & girls. They will – breed more notes and more sovereigns – and a few moths & some rust & a score or two of maggots that never die, and find out the hardest places in your heart and gnaw there to be sure. But that doesn't signify." (Manuscript)

Given MacDonald's constant search for funds to support his increasingly large family, the humor cuts close to home. What is perhaps even more interesting than this digression on difficulties of poor relations is the passage that follows which is crossed out, but is still readable: "[Here Falconer paused, and delivered a whole broadside of tobacco smoke from the pipe he had hither to been only nursing. Then he resumed:]" (Manuscript). So it appears at one point in the composition of "The Light Princess," the tale was to be narrated by Robert Falconer and not John Smith. MacDonald must have considered having Falconer tell the story in *David Elginbrod* (1863), his first novel, but waited until *Adela Cathcart* to publish it.

There are also details found in the scroll version of "The Light Princess" that suggest MacDonald created it for a presentation to his students at Bedford College. While Princess Makemnoit is identified as clever in the other versions of "The Light Princess," in the scroll version the narrator also notes, "she [too] had been to a ladies college [as well as the queen] and [if the queen could make a good use of her Latin, the Princess] could make a bad use of the [her] Physics she learned there" (Manuscript.). This humorous digression seems to suggest that the scroll version of the story was created with the Bedford College audience in mind. There is also a longer, pseudoscientific explanation of the process by which Princess Makemnoit was able to destroy gravitation:

For you know that gravitation is an inverse ratio as the square of the distance: [I] and that it operates in straight lines between centres. Now as the earth is a sphere and a sphere is a circle revolving upon

one of its diameters, you have only to take your circle and square it to your purpose, and put in verse, and the charm is done.

(Manuscript)

One of the chief differences between the scroll "The Light Princess" and the published versions is how Princess Makemnoit drains the lake. Rather than unleashing the White Snake of Darkness, she locates in the cavern that forms the underside of the bottom of the lake:

a strange awful-looking complication of machinery, to which Princess Makemnoit hobbled up, muttering fearful words. She laid hold of some sort of a handle, which she turned vigorously with her skinny arms. Soon a sound like a cap of distant thunder was heard, followed by the rushing of distant torrents. (Manuscript)

Finally the punishment of Princess Makemnoit in the scroll version is much less severe than in the published texts. As in the other versions, the scroll version has the Light Princess treading hard on her aunt's gouty toe the first time that she saw her after she recovered her sense of gravity. But the published versions go on to describe the death of Princess Makemnoit as the result of water from the lake undermining her house and burying her in the ruins, and since "no one ever ventured to dig her up her body. There she lies to this day" (*Adela Cathcart* 97).

#### MacDonald's Continuous Revisions

Raeper has observed that MacDonald "wrote quickly, but later agonized over his manuscripts, which are filled with cross-outs" (195). This is certainly the case of the scroll version of "The Light Princess." Raeper also mentioned that MacDonald frequently changed his text from edition to edition. He noted that the 1882 edition of *Adela Cathcart* removed three of the interpolated stories, but added "The Snow Fight" and that *Robert Falconer* was completely rewritten from the serialization in *Argosy* to a novel version published 1868 (195). MacDonald's impulse to revise is present in his three versions of "The Light Princess." In *Adela Cathcart*, John Smith says in presenting "The Light Princess" that he hopes to provide a fairy tale in which "more is meant than meets the ear" (55). Quoting John Milton as his authority, Smith articulates MacDonald's credo that will be further developed in "The Fantastic Imagination," that a story ought to move beyond surface meaning. Using Smith as his spokesman, MacDonald writes, "I am no bard, I should scorn to write anything that only spoke to ear, which signifies the surface understanding" (*Adela Cathcart* 55). While MacDonald achieves this

deeper meaning in each of the three versions of "The Light Princess," he also chooses to frame the telling of the story using a slightly different and distinctive frame. As a performance piece intended to be the script for a dramatic reading, the scroll version emphasizes auditory elements. The version that appears in *Dealings with the Fairies* accompanied by Hughes' illustrations is intended to appeal to the eye. The version in *Adela Cathcart*, surrounded and interrupted at four different points by the audience, is the most literary and complex version in that it provides its own commentary on the story itself. These different narrative techniques suggest that while MacDonald might have famously declared in "The Fantastic Imagination" that, "For my part, I do not write for children, but for the childlike, whether five, or fifty, or seventy-five" (317), the three versions of "The Light Princess" were carefully created for three distinctive audiences.

#### Works Cited

- Bodmer, George. "Arthur Hughes, Walter Crane, and Maurice Sendak: The Picture as Literary Fairy Tale." *Movels & Tales* 17.1 (2003): 120-137.
- Carroll, Lewis. *Alice's Adventure in Wonderland and Through the Looking Glass*. 1865, 1872. The Centenary Edition. Ed. Hugh Haughton. New York: Penguin, 1998.
- . *The Diaries of Lewis Carroll*. 2 vols. Ed. Roger Lancelyn Green. New York: Oxford UP, 1954.
- Knoepfelmacher, U. C. *Ventures into Childland: Victorians, Fairy Tales, and Femininity*. Chicago: U of Chicago P, 1998.
- Kooistra, Lorraine Janzen. *Christina Rossetti and Illustration: A Publishing History*. Athens: Ohio UP, 2002.
- MacDonald, George. *Adela Cathcart*. 1864. New York: Routledge, 1891.
- . "The Fantastic Imagination." *A Dish of Orts*. 1893. Whitethorn, CA: Johannesen, 1966. 313-322.
- . "The Light Princess." *Dealings with the Fairies*. London: Alexander Strahan, 1867. 1-93.
- . Manuscript of "The Light Princess," undated. George MacDonald Papers. MS Eng 1112.2. Houghton Library, Harvard University.
- MacDonald, Greville. *George MacDonald and His Wife*. London: George Allen & Unwin, 1924.

- Raeper, William. *George MacDonald*. Batavia, IL: Lion Publishing, 1987.
- Ruskin, John. *The Wimmington Letters: John Ruskin's Correspondence with Margaret Alexis Bell and the Children at Wimmington Hall*. Ed. Van Akin Burd. Cambridge: Harvard UP, 1969. 486-87.
- Stern, Jeffery. "Lewis Carroll the Pre-Raphaelite: 'Fainting in Coils.'" *Lewis Carroll Observed: A Collection of Unpublished Photographs, Drawings, Poetry, and New Essays*. Ed. Edward Guiliano. New York: Clarkson N. Potter, 1976. 161-180.
- Wildman, Stephen. "Biographical Introduction." *Arthur Hughes: His Life & Works, A Catalogue Raisonne*. Compiled by Leonard Roberts. Woodbridge, Suffolk: Antique Collector's Club, 1997. 9-43.

Captions for Illustrations:

- Arthur Hughes' "The Christening" from George MacDonald's *Dealings with the Fairies* (1867).
- John Tenniel's "Alice and Duchess" from Lewis Carroll's *Alice's Adventures in Wonderland* (1865).
- Arthur Hughes' "The Prince Lost in the Forest" from George MacDonald's *Dealings with the Fairies* (1867).
- Arthur Hughes' "On the Water" from George MacDonald's *Dealings with the Fairies* (1867).
- Arthur Hughes' "The Princess Swimming" from George MacDonald's *Dealings with the Fairies* (1867).