

# **Representations of Imagination in Four Picture Books**

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It is a well-accepted fact that reading books is a vital part of children's development and education. Books promote important academic skills like language and literacy development, understanding of text conventions, and critical thinking. However, academics aside, picture books are also invaluable because they foster children's imagination. What exactly is imagination? Maxine Greene, a highly influential educational philosopher, defines imagination as the ability to "look beyond things as they are" and "to summon up some absent or alternative reality" (49). She argues that for children to make a difference in the world they require this capacity to see beyond the limitations of what is and the freedom to venture into 'what could be'. Children's picture books encapsulate this spirit of imaginative possibilities by presenting a child with a multitude of different worlds, scenarios, characters, and experiences that expand their horizons of what is possible.

Furthermore, not only do picture books spark children's imagination, but they also serve to emphasize the very value of imagination. Picture books are powerful mediums of cultural values - as one of children's very first encounters with life beyond their nuclear family - and children learn from their pages that creativity is something admirable. All picture books do this innately by virtue of their fictional, creative nature, but some picture books tackle imagination as the very subject of their story.

Although it might seem challenging to encapsulate such an abstract idea as imagination in a picture book, an analysis of four popular picture books reveals that at the core of each lies Greene's definition of imagination: the ability to transcend one's current reality and perceive an alternative reality. In *Harold and the Purple Crayon* (1955), by Crockett Johnson, a boy named Harold finds himself in a white, empty world where nothing is present and he must imagine everything, pulling a new reality from the depths of his imagination. In Maurice Sendak's *Where*

*the Wild Things Are* (1963), one of the most famous picture books of all time, the protagonist Max enters an imaginative, alternative reality of where the wild things are. In *Frederick* (1967), by Leo Lionni, a story about a field mouse, the protagonist is labeled as an imaginative artist specifically because of his ability to draw upon memories and ideas that transcend his current reality. Lastly, in the most recent work, *What Do You Do With an Idea?* (2013) by Kobi Yamada, a small boy is unsatisfied with his world as it is and nurtures an idea with which he changes his world.

Although each of these books employs radically different plots and representations of imagination, the essence of the creative process portrayed remains the same, and they achieve this common aim through complex uses of textual and visual tools. The first important tool is color, one of the very first element that the brain processes when looking at a picture book. While some readers may overlook color because it is a conventional, almost given element of picture books, colors have the ability to convey mood in a more precise manner than any other part of a picture and carry subconscious meanings and associations (Nodelman 60). Color is important in these four books because the colors used to represent imagination all elicit a mood of excitement and novelty, subconsciously emphasizing Greene's notion that imagination is something new to the world it enters.

While color establishes the mood, a common theme of a journey provides movement to the stories, movement being an inherent part of imagination. Imagination is defined as the ability to escape and leave the limitations of what currently is, and a journey is symbolic of that movement. In all four books the characters go on a journey of some sort, whether through space or through time, and their travels are representative of how imagination transports one out of the limitations of reality.

Before undergoing that journey, though, comes the decision to embark, the stepping over from the familiar into the unknown, which perhaps is even more significant than the journey itself. This first step is symbolized in each book by a portal or door of some kind, usually located at the beginning of the journey, that serves as a threshold through which imagination propels one. This threshold demarcates the boundaries between what is and the limitless possibilities of what could be, and further emphasizes the transcendental nature of imagination.

Finally, and most importantly, all four books contain symbolism connected to nighttime – whether a bedroom, a bed, a bedroom window, or a moon. Bedtime is an intimately familiar process for children and related imagery associated with bedtime and nighttime is used frequently in children’s books because of the many associations they invoke for children. Some children fear the night because of the terrors they imagine lurk in it, while others cherish nighttime as a private time to dream. The common thread for all children though, is that nighttime is a time of dreaming and imagination, a time of disconnecting from daytime reality and tapping into an alternative dreamworld filled with endless possibilities. Therefore, the fact that all four books contain a plethora of symbolism connected to nighttime and dreaming further embeds imagination as the central theme in each story.

Together, these four tools - color, a journey theme, a symbolic threshold, and nighttime imagery - enable each of these four books to create an impactful story for children that captures the spirit and power of imagination. Each book employs these tools differently and to different degrees, and the following analysis explores each book’s use of these tool and overall success in capturing imagination Furthermore, while the similarities among these four books are significant and insightful, the differences are perhaps even more fascinating because they highlight each author’s unique view of imagination. Together, the similarities and differences among these four

books shed light on the imaginative values imparted in children's books and the varying philosophies on what value about imagination to communicate to children.

While some readers often take color for granted, color is a vital component of picture books because of the subconscious meanings colors create which have "profound narrative implications" (Nodelman 60). One of the many ways color achieves this is through its ability to create contrast through different shades and tones - either contrast that emphasizes one element in particular or contrast that sets two elements apart from one another. For example, a bright, red balloon within a muted, pale picture will stand out visually.

This use of contrast is significant in relation to imagination because it can be used to visually emphasize imagination as something important or to create a distinction between imagination and the rest of the picture. Thus, we see that three out of four books use color in this way to both highlight imagination and also to create visual contrast between imagination and other plot elements. All three represent imagination using bright, vibrant colors that draw attention to it and which contrast heavily with the darker, more drab colors of the rest of the book.

The most basic usage of this contrast between the colors of imagination and the aesthetics of the rest of the book can be seen in *Frederick*. Although the book begins with a nice variety of color as the mice gather food for the winter - green trees, yellow corn, and red, blue, and purple flowers - when the mice enter their cave to hibernate for the winter, these colors symbolically fade to a scant collection of greys and browns that create a tone of bleakness and scarcity. In contrast, Frederick's imaginative ideas that he shares with his family are significantly represented using a variety of bright, vibrant colors. He shares the memory of sunshine, represented by yellow, and the memory of colors, represented by swatches of red, yellow, green, blue, and

purple (See Appendix Image I) <sup>1</sup>. The contrast between these many bright colors and the mice's bleak cave world emphasizes the importance the story ascribes to imagination and its centrality to the story, as the other mice come to appreciate Frederick's imagination and the value imagination has. Even more importantly, this contrast communicates the other-worldly nature of imagination, which is central to Greene's definition, because of the visual distinction between the imaginative elements and the surrounding world.

*What Do You Do With an Idea?* takes the use of visual contrast a step further. Unlike *Frederick* in which color is not used exclusively to illustrate imagination but is used to illustrate other parts of the book like the landscape and the food the mice gather, in *What Do You Do With an Idea?* every bit of color stems from the idea, the imaginative element in this book, while the rest of the book is rendered monochromatically. Over the course of the book, other elements take on color as well, but their color always seems to stem from the idea, as if to visually suggest the impact of the idea on the world.

On the very first page, we see a black and white town in the background and a black and white boy. He is looking down at an egg-shaped creature -his idea - which is a glowing yellow and gold, and the only other color on the page is the green ground below the egg and a few saplings that have flown away from that patch of ground (See Appendix Image II). The proximity of the green ground and the sapling to the idea implies that their color stems from the idea, and suggests that without the idea they too, would be black and white just like the rest of the picture. This pattern of the idea providing color is carried throughout the book, with each

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<sup>1</sup> Frederick's memories are treated here as manifestations of his imagination because memory requires imagination. Memory is the act of picturing a past image or experience in one's mind which is not immediately present.

page including slightly more color centered around the idea, until the very end, when a two-page spread is suddenly rendered entirely in color.

Just like in *Frederick*, the colorful idea and the colors created by the idea contrast heavily with the surrounding monochromatic world and communicate how the idea is new and otherworldly. However, this book takes the concept a step further. As mentioned above, the contrast between the imaginative element and the rest of the world is greater in this book, because color is used exclusively in connection to the idea. Furthermore, color is also used to show how imagination can transform the world, using a visual transition from monochromatic illustrations to color to represent this dramatic change.

In contrast to *Frederick* and *What To Do with an Idea*, *Harold and the Purple Crayon* uses color most dramatically to draw a distinction between reality and imagination. While the other two books use a variety of colors, albeit sparingly, Harold's world is entirely blank and the only color in the entire book is the purple of Harold's crayon - the representation of imagination - and the items and characters it draws. Harold is rendered in monochromatic tones of grey, black, and white, and he and his otherwise blank world contrast strongly with the dark, heavily saturated purple of his crayon. This contrast creates a divide between reality and his crayon; the purple is something new and out of place in Harold's monochromatic world and emphasizes the foreign nature of imagination.

More than just creating a contrast between reality and the imagination, the blankness of Harold's world can also be seen as an abstraction of imagination. The blankness of his surroundings epitomizes the process of entirely re-imagining one's reality, of closing one's eyes to the limiting present and imagining a blank slate for oneself in which one can create. His world

demands imagination because nothing exists, and it is exactly this mindset of endless creation that the book is advocating for.

In contrast to the other three books, *Where the Wild Things Are* does not employ this color-based contrast between reality and imagination. On the contrary, the imaginative world of the wild things is illustrated using very similar colors to Max's bedroom. For example, the muted yellow of Max's rug is the same color as his boat's sail as he enters the imaginative world and the same color as the muted yellow of the wild things' pelts. The pale pink of his bedspread can be seen in the foliage of the forest, the wild things' noses, and the pink sunset. Rather than creating a contrast between Max's starting reality and the alternate, imaginative world that he enters, the visual choices in this book seem to create a sense of continuity between reality and imagination and draw attention to the paradoxical relationship between imagination and reality. On the one hand, imagination can be understood as summoning a force that is distinctive and external to reality, as Greene explains, which can be seen in the visual contrast of the first three books. On the other hand, imagination often becomes entangled with reality, in situations when the lines between reality and imagination are blurred - like dreaming. This can be seen in the visual continuity and blending that Sendak employs in *Where the Wild Things Are* and suggests that perhaps Sendak adopts a different definition of imagination than Greene.

In addition to creating visual contrast, color is also importantly used in picture books to invoke moods and emotions, and targeted use of specific colors can significantly add to the emotional tenor of a story (Nodelman 60). For example, while blue is often associated with calm emotions like serenity or melancholy, red evokes strong emotions like anger, passion, or warmth, (Nodelman 60-61). In terms of imagination, both yellow and purple invoke a mood of imagination and fantasy, and three out of four books contain notable uses of purple or yellow.



Yellow is associated with an imagination because it is a happy, cheerful color apropos of imaginative whimsy and also because it is the color of sunshine and evokes the notions of clarity, insight, and imaginative vision. On the other hand, purple is associated with mystery, moonlight, and darkness, and for that reason, it is often used to create an imaginative, mysterious tone.

Both *Frederick* and *What Do You Do With an Idea?* use the color yellow to varying degrees to represent imagination. In *Frederick*, the first imaginative gift that Frederick gives to his fellow mice is the memory of sunshine, depicted as swatches of yellow around each mouse's head (See Appendix Image III). The color yellow was obviously used because sunshine is yellow, but it can also be argued that yellow represents the imaginative experience that each mouse is undergoing, with a halo of yellow drawn around each mouse. However, the books does use other colors to represent Frederick's imagination in addition to yellow, so this is not the strongest example of using yellow to invoke imagination. A better example lies within *What Do You Do with an Idea?* which consistently uses golden yellow to illustrate the egg-like idea creature, and this bright, dominant color set within a monochromatic world creates a strong tone of imagination and whimsy. Additionally, the use of yellow here also invokes a sense of dearness and specialness, with the warmth of golden yellow. In addition to being the color of the idea, yellow is also used liberally throughout the book at large - to illustrate the ground, the buildings, the repetitive clock motif, and the crowns that the egg and other characters wear towards the end of the book – and the yellow here, too, invokes an overall imaginative tone for the book. Furthermore, after the idea has hatched into the world, the symbolism of a yellow, gold crown is used to show how the idea has made the world more powerful and valuable as the boy, the ever-present birds, and new egg creatures all proudly wear the regal, sacred crown of imagination. This symbolism is made possible not only through the fact that the original idea wore a crown,

but also through the fact that both the idea and crowns are all yellow, a color we subconsciously associate with imaginative powers.

In contrast to the other books, *Harold and the Purple Crayon* arguably uses color most intentionally and overtly. After all, a focus on color is evident from its very title which introduces a purple crayon, a creative design instrument. Moreover, the color of the crayon is seemingly arbitrary. Unlike the other books which use yellow or purple for arguably logical reasons - yellow after all is the natural color of sunshine, eggs, and crowns - there is not an obvious reason why the author needed to make Harold's crayon purple. It could have been blue or orange. Rather, the author very intentionally chose purple as the crayon's color, perhaps one of the reasons being because it visually invokes a tone of imagination, thereby deepening the book's overall imaginative theme.

As a side note, it is also significant that the purple crayon and its creations are set within a black and white world, because that choice too emphasizes the imaginative possibilities of Harold's world. Black and white conjures a sense of documentary-like objectivity, like the black and white of a photograph, and evokes a "pseudo-conviction" of real-life (Nodelman 67). From this perspective, the black and white emphasizes how Harold and his world are real and life-like, and the crayon and its fantastical purple color is otherworldly.

Interestingly, *Where the Wild Things Are*, is once again a wild card. Unlike the other three books which dominantly feature either purple or yellow - colors we associate with imagination - *Where the Wild Things* does not feature either. Instead, it uses a combination of muted, dark earthy colors - such as a muted mustard yellow, light brown, grey, olive-y greens, pale pink, and a dark, inky, navy blue. Instead of bright, vibrant colors, the colors feel sluggish and dark, and this choice in itself is what creates the tonal effect. In other words, instead of using

one color to create tone, Sendak instead manipulates many colors' shades and saturation to invoke a sense of mysterious nighttime. This overall tone is carried throughout the book with the same shading and tones, irrespective of the specific colors used. As different as this strategy may be, Sendak essentially achieves the same effect as the other books; a tone of mystery and darkness lends itself to a tone of imagination and fantasy (as mentioned above when discussing purple), and therefore, he too, uses color to subconsciously signal the book's focus on an imaginative adventure.

While color is used to create these basic, subconscious associations with imagination - both through visual contrast and through using colors that carry imaginative associations - imagination is also introduced through a more concrete, overt method: a journey theme. In all four books, a child embarks on a journey, ending up somewhere different from where he started. This may manifest as a physical journey across space, where the character ends up in a different location, or as a journey over time, where the character ends up in a different time than he started. The idea of a journey alludes to the distance between reality and imagination, where an imaginative outcome is something that must be travelled to because it is something new that is being introduced to reality. Each character's journey is also symbolic of the creative process necessary for imagination: just like a journey, the creative process takes time, is transportive, and is transformative.

The journeys in these four books are also representative of the journey of life and suggest that imagination is an integral part of life and development. Similarly, these journeys also comment specifically on the process of growth that takes place over life. A journey by definition, means a change - whether in time, space, or development - and in children's books, a journey is almost always symbolic of a change in understanding or development (Nodelman 108). *Where*

*the Wild Things Are* is the strongest example of this change and growth and will be explored further below, while Harold is the exception and is noticeably void of change.

To begin, *Frederick* and *What to Do with An Idea* both employ the use of a time-related journey, with an overt focus in each book on the effects of time and the relationship between imagination and time. This emphasis suggests that time is a necessary ingredient in imagination, and how conscious, daytime imagination<sup>2</sup> is something that must be worked on extensively because of its inherently elusive nature. In the story of *Frederick*, we see a time-related theme in the way that the story is predicated around the issue of time and changing seasons, as the field mice frantically gather food stores in advance of the coming winter and then must learn how to cope with little food as the long winter slowly passes. In this story, the relationship between imagination and time seems to lie primarily within the process of imagination's reception and the recognition of its utility by others. The other mice need time to come around, to understand the role of imagination within their world, and to accept Frederick as a creative person with a valuable contribution. In the beginning of the book, Frederick is repeatedly seated away from the rest of the mice, with his body also turned away from them. Arguably, he is the one who has set himself apart, but they also do not seem to accept or understand him, asking 'Frederick, why don't you work?' (7) or "Are you dreaming, Frederick?" (11). These pictures and text both imply that Frederick is a loner and is shunned because of his imaginative tendencies that make him different. Yet by the end of the book, Frederick's creativity is gradually appreciated by the others, and his visual placement within the pictures symbolizes this new-found acceptance. First, Frederick turns to face the other mice when they approach him to ask about his supplies, the

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<sup>2</sup> In contrast to the nighttime imagination of a dream which is often instantaneous and almost effortlessly produced. Nighttime imagination is an exception to the rule that imagination requires time, though it is distant and elusive in other ways, just not in terms of time and effort over time.

colors, words, and sunshine he has gathered. Then, as he shares each with them, he is positioned above them, suggesting that not only have they accepted him, but they are also appreciating the uniqueness of his talents. Yes, he is pictured away from the group, but, this time it is not because he is alienated but rather because he is admired and appreciated. Frederick's demeanor also changes over the course of the book as he is accepted by his friends. In the beginning, he is consistently pictured with a morose looking mien: his eyes are always heavily lidded, and he has no lips, giving him a closed, guarded look. Yet, on the last page his face is practically transformed as he beams down at his newfound admirers. He has a smile on his face, his eyes are less lidded, and his cheeks carry a light blush, all of which suggest that he is happy and proud of his creativity (See Appendix Image IV).

In contrast to *Frederick* in which the passage of time must be induced from the text and from the changing seasonal setting, *What Do You Do with an Idea?* creates a much more overt emphasis on time through the use of a repeated clock motif hidden within the ornate illustrations. This symbol shows up for the first time about halfway through the book when it is embedded within the sprawling, creeping foliage that comprises the ground. The clock symbol is repeated quite a few more times, each time embedded in some way within the picture, until the last page, when the boy is pictured standing on top of the clock smiling, with his town in the background. In addition to this clock, the changing seasonal scenery and the boy's changing outfits also indicate that time is passing quickly as the seasons change. The book starts out with lush green foliage on the ground and background, suggesting either spring or summer, but the illustrations quickly shift into the rust tones of fall, then blue and white snow for winter, blossoming flowers for spring, and the lush, green foliage of summer again, suggesting that a full year has passed within the pages.

While the passage of time within *Frederick* progresses at a natural, understandable rate within the context of the story, the time-related elements within *What Do You Do With an Idea?* are surrealist and non-realistic in nature. . The seasons change at an unnatural, breakneck pace while the huge, larger than life clocks are embedded implausibly within the ground, superimposed against the night sky, or incorporated into the picture in some other surrealist fashion. Additionally, the edges of each clock are often undelimited and blur into other parts of the picture in a strange, spectral way that suggests they are not meant to be taken as literal, natural parts of the picture but rather fantastical, or even imaginary, elements. This forceful, unnatural presentation of time suggests that the passage of time is not merely a small detail within the plot, but rather a very significant theme within the book; the idea needs time to grow, and the boy needs time to come to terms with the idea and then slowly develop it. This theme highlights the important role of time within the creative process and comments on the essential foreignness of imagination as it takes time to access that which is distant.

In contrast to *Frederick* and *What Do You Do With an Idea?* , the journey themes within *Harold and the Purple Crayon* and *Where the Wild Things Are* are more obvious and central to their plots because their journey take place across physical space rather than time and are a more intuitive, accessible type of journey than a time-related journey. In *Harold and the Purple Crayon*, the young boy Harold spends almost the entire book moving across the pages and the white space of his world as he adds more and more to it with his crayon. Of course, a static picture cannot truly encapsulate Harold's movement, but the reader infers movement from the pictures: from his forward leaning, right-faced figure and his placement towards the right side of the page. Because we read books from left to right, we assume that figures and objects pointed to the right are moving forwards (Nodelman 163), and the drawings of Harold and his crayon seem

to do just that, to move forward. In addition to walking as he draws, Harold also employs several means of transportation over the course of the book which further emphasize the theme of a journey; he rides a boat, climbs a mountain, and flies in a hot air balloon, and all in all, it is quite an eventful journey, one that is reminiscent of travel-related adventure stories like *Around the World in 80 Days* or *Gulliver's Travels*. Harold's perpetual movement is symbolic of the process of creativity, a process being something that one moves through, and his experiences over the course of that journey encompass many of the key elements of the creative process including discovery, trying new things, and problem solving. Furthermore, the pictures within *Harold* can actually be understood as a continual canvas across which Harold is travelling, which has been folded and delineated into separate pages. Thus, the book itself comprises the completion of a creative process. This process is begun at the opening of the book, when Harold starts to draw, and it is finished at the end of the book, when the canvas has been fully covered and the drawing is complete.

In addition to symbolizing the creative process, Harold's movement also communicates how physical activity is integral to the creative process, that the creative process by definition is transportive, just like a journey is transportive. Moreover, not only is Harold moving as he draws, but his perpetually active crayon also seems to be moving him. On almost every page, Harold's crayon points right towards the next page as if it is pulling him forward to the next empty expanse of paper, bristling with creative energy that must be employed. Thus, not only does Harold's movement hint at the transportive powers of creativity, but one can also argue that it is the creative process itself (as symbolized by his crayon) that transports Harold, bringing him from the first page until the last.

It is important to note that although Harold experiences movement and extensive travelling, his journey is decidedly different than the other three books because of its vague delineations – it is decidedly with no overt starting or travel destination. His journey begins while he is in the midst of it, already on a walk, and we have no hint to where he came from. He also lacks any clear destination, merely inspired by the wish to “go for a walk in the moonlight” (2) and he seizes on a goal - to get home - only when he becomes lost.

The fact that Harold begins with no goal in mind and is content to merely explore suggests that in this book, the journey itself is the destination, that the creative process of exploration is the goal rather than some creative output or product. This is very different from the other books in which each journey unfailingly ends with a destination and which imply that imagination is a goal-oriented process, a means to an end. And in fact, we see that in all three other books, there is an end, some kind of significant change or imaginative outcome that is achieved, some growth that is symbolized by and achieved by their journey. In *Frederick*, Frederick successfully uses his imagination to sustain the other mice and his talents are appreciated for the first time. In *What Do You Do With an Idea?*, the boy’s idea hatches into the world, changes it, and uncovers more ideas. And in *Where the Wild Things Are*, Max’s imagination provides an outlet for his wild energy and also helps him appreciate his home and mother. Yet, in *Harold and the Purple Crayon*, we do not see any significant change in Harold or his world. He does not change as a character, he does not create any change, and his world does not change at all. Despite the fact that he finds his bedroom at the end, one can argue that he never actually arrived anywhere. Even after arriving home, he remains in the same white world and this perpetual, unchanging setting challenges the notion that he travelled. This is yet another way that this book highlights process over the product.



However, Harold's lack of destination can also be understood by revisiting the notion of Harold's world as an abstraction of imagination. If Harold exists within an imaginative space, then travelling elsewhere during the creative process is redundant. Unlike the other three books in which each main character embarks on a journey to access imagination - something foreign to their reality - Harold remains within the same setting the entire time because in his world, imagination is imminently present and unlimited. All he must do is stretch out his purple crayon.

On the other hand, the strongest journey theme amongst all four books is unquestionably within *Where the Wild Things Are* because of the central role that Max's journey plays within the plot. In fact, the book's very title positions it from the very beginning as a story about a foreign location - where the wild things are - to which the main character travels. Max's journey begins when a forest magically grows inside his bedroom, and he is transported to a new world. His journey continues from there, when he sets off on a long boat ride to the where the wild things are, , and the notion of traversing an ocean emphasizes the distance he covers. Max journey also takes place over time as he sails for "almost a year" (15).

It is interesting that there is almost a doubling of journeys. Max leaves the confines of his bedroom in lieu of a magical, alternate world, but once there, he still has more travelling to get to where the wild things are. This doubling of his travels not only emphasizes the other-worldly nature of imagination - which is symbolized by the magical world he enters - but also the laborious process of imagination, symbolized by the extensive and multi-step journey that Max embarks on.

Max's long journey is also symbolic of the growth he undergoes through the experience. As mentioned above, change and growth are important parts of a journey, and the very length and duration of Max's travels emphasizes this fact. Just like one naturally grows over the course

of a year and over the course of a long journey, so too, does Max's adventure possess the same potency and growth for Max in terms of his behavior and also relationship with his mother. Firstly, at home Max is admonished and punished for wild behavior, but his imaginative journey gives him a safe, cathartic space to engage in wild behavior. The wild things are also symbolic of Max's own demons and negative impulses (Joseph Campbell, quoted by Moyers, 2004). They are wild just like he is, and their threat "we'll eat you up" represents Max's anger with his mother whom he also threatens to eat up (Sendak 31). While on his journey he learns how to tame the wild things, meaning he learns how to control his wildness and undergoes a process of reconciliation with his mother whom he is angry and resentful of at the beginning of the book. Psychoanalyst Richard M. Gottlieb blames this anger on his mother's emotional unavailability (203), a notion which is supported by his mother's absence in all the pictures. Yet, Max learns through his adventure that he needs and loves his mother as he discovers that he is lonely without her. The smell of his dinner is a reminder of his mother's unwavering love for him and he returns from his adventure to eat dinner in a symbolic reconciliation with her. All in all, he returns a changed child, having learned just a bit about anger management, relationships, and himself.

Perhaps even more significant than the journey, though, is the decision to depart, to leave the known and enter the imaginative unknown. This decision is symbolized in all four books through the use of a symbolic threshold, a portal or doorway that embodies the demarcation between reality and imagination (Spitz 58). Once again, this element in all four books emphasizes Greene's notion of imagination as something external and novel to reality, in this case represented by a threshold that separates the two and must be crossed.

Two types of portals show up in our collection of four books: doors and windows. Although they both represent the boundary between reality and imagination, they also possess

different connotations. A window is an opening within one's familiar space inside that leads to the unknown of outside. This is particularly true in the case of a bedroom windows in which the outside view is usually dark and unseeable because bedrooms are mostly used at night (Spitz 57). Thus, the window represents a delineation between reality and imagination; the inside represents reality which is known and familiar, while the outside represents imagination which unknown and yet to be discovered. A window is also associated with vision - it lets light through and is used to look through – and thus, the view beyond also represents the clarity, vision, and discovery of imagination. At the same time, a window does not let the outside in; it is a separation between the inside and the outside and embodies the fragile separation between reality and imagination (Spitz 58). It can open and function as a gateway, but in its natural state it is closed and separates between the two domains.

On the other hand, a door is open and readily allows traffic between the inside and outside. It too represents a delineation between reality and imagination, yet unlike a window, it is open and functions as a portal. It is a threshold that is traversed as one crosses from one domain to another and represents the process of moving from reality to imagination.

*Frederick* is the one book that contains a doorway: the entrance to the cave that the mice enter when winter begins. This entrance is not explicitly shown in the book but is merely implied through a picture of Frederick standing outside in the snow, waiting to enter the cave as another mouse enters with half of its body already out of sight (See Appendix Image V). It is significant that Frederick is pictured at this exact moment, as he is poised on the edge of this significant doorway. This doorway functions as a symbolic threshold because it marks a transition in the role of Frederick's imagination. Outside of the cave his imaginative tendencies are marginalized and undervalued, yet in the cave, he is given an opportunity to share, and the other mice begin to

value his imagination for the first time. In a sense, therefore, the doorway does not so much represent the boundary between reality and imagination, but rather the boundary between varying attitudes towards imagination. Outside, the other mice adopt a very close-minded approach, valuing only that which has physical, tangible value, namely the physical stores of food they are gathering. However, once inside the cave, they open up to a more fluid, abstract way of interacting with reality, learning that non-tangible, imaginative elements have value and utility as well, like the memory of sunshine or the internal experience of colors. This emphasis on the change undergone by the other mice can perhaps be seen through the fact that one of the other mice is the one pictured crossing into the cave rather than Frederick, as if the illustration is highlighting the transition the other mice go through in addition to the change Frederick experiences in the cave. All in all, this doorway, therefore, represents a significant transition in terms of imagination - both in Frederick's experience of his imagination and in the other mice's experience of his imagination.

The other three books employ the imagery of windows rather than a door, highlighting the boundary between reality and imagination (Spitz 58). The least obvious use of a window, though still powerful, takes place in *What Do You Do with an Idea?* In that book, there is only one instance of a window, and it is implied rather than drawn overtly. One learns from the text that the boy builds an open-roof house for his idea, and the accompanying illustration shows the boy lying in bed - presumably in this house - with the idea and a handful of forest friends. They are all looking up at a magical, surrealist expanse of outer space, replete with planets, shining interstellar dust pinpricks of stars, galloping reindeer on the horizon, and superimposed upon it all, a huge numeric clock. This fantastical montage hovers right at the edge of the bed they are all lying in and implies that they are seeing this view through the open roof of the house. This

notion is supported by the fact that above the scene hover fragmented, grid-like shapes that look almost like windows and that imply some architectural, house-like presence, i.e., the walls of the house. In other words, this open roof can be thought of as a window, a skylight of sorts, and carries with it the symbolism of a window, of being a boundary between reality and imagination. The fantastical nature of the view reinforces the notion that the roof is a window into the boy's imagination. The text on the page also supports this role of the window when it says that his new house provided, "a place where it could be safe to dream" (23). How does he access those dreams? By looking out the window, the symbolic threshold between reality and imagination.

Although the window designates imagination as something distant and beyond, it is significant that his idea is present with him because it demonstrates how imagination becomes a part of reality. Although imagination is initially something new to reality, it does not remain that way; it is channeled into our world and then manifested. In this case, the boy has already begun developing his idea, thus it is there with him, and he merely is looking out of the window to channel more imagination as he develops his idea.

*Where the Wild Things Are* also contains a bedroom window, but in this book, instead of merely gazing out of the window in order to channel imagination, Max *crosses* through the window, in a sense, to enter an imaginative world. The window functions as a boundary between reality, the concrete, familiar setting of Max's room and the imaginative unknown located outside of his room, yet this boundary is broken down as Max's fantasy takes over. This blurring of reality and fantasy begins with the fact that the window is open rather than closed and then, the boundary of the window frame disappears as Max's room dissolves into a magical forest. The window thus serves a dual role in this process: firstly, the window functions as a boundary between reality and imagination which symbolically dissolves, and secondly, it serves as a

portal, transporting Max to that imaginative world. This dual role of the window is also apparent when Max returns to his bedroom at the end of the book and the open window reappears. This window serves as a symbolic portal that Max has returned through, but it also demarcates the end of his adventure and the reinstatement of reality, serving as a boundary between the two. At the same time, the window remains open, suggesting that although Max has returned to reality, he is still in possession of a hearty imagination and perhaps may embark on another imaginative adventure in the future.

Lastly, windows also play a significant role in *Harold and the Purple Crayon*, a book which contains a great deal more windows than either of the previous two books. Firstly and most significantly, Harold searches for his bedroom windows as a means of finding his bedroom. He searches and searches until finally he remembers that his window is centered around the moon; He draws the window around the moon, and then from there, draws the rest of his room. Just like in *Where the Wild Things Are* Harold's window is symbolic of his return home and seems to be a similar kind of portal between an imaginative adventure and reality (or vice versa). However, at closer glance, the role of Harold's window is problematic because of his ambiguous return home. Even after he finds his bedroom and returns home, he is still within his crayon-rendered world. His bed is not a real bed, but a picture of a bed that he drew with his crayon. Thus, his window is not truly symbolic of returning to reality, but merely an attempt at that symbolism, as if the bedroom he drew for himself should be understood with the same amount of closure and comfort as if he had actually exited his imaginative world. Additionally, the window is also symbolic of the pause in his imaginative creativity. Although he is still present in the endless white plane he began within, he has put his crayon down and removed himself from the creative process for a bit. The suggestion is that when he wakes up, he will pick

up his crayon, transitioning back to the creative process, and the window will be symbolic of that transition, moving him from the stasis of his bedroom back to the creative movement outside of his bedroom.

It is striking that each of the three books that contain windows all contain bedroom windows, specifically. This common motif leads us to the fourth and final tool used by all four books: imagery connected to night-time. This tool is arguably the more powerful because it manifests in so many different ways and contains so many important references and relationships to imagination. Nighttime as a general theme is connected to imagination in two ways. Firstly, nighttime epitomizes a concealment of daytime reality which naturally invites one to indulge in the alternative possibilities of imagination. Because it is dark, and reality is obscured, it is naturally easier to imagine things differently than they are. Secondly, the darkness of nighttime evokes a tone of mystery and unknown that invites imaginative exploration. This is not to say that the darkness of night does not also inspire terror or fear for children. However, fear too, is just another byproduct of imagination, when one fills the darkness with imagined horrors. Either way, whether a child responds to darkness with fear or with awe, children's imaginations are awakened by the mysteries of night, and they instinctively fill in the blankness of darkness with rich fantasies.

This motif of nighttime and its relationship to imagination manifests in an array of nighttime imagery in all four books. Firstly, let us return to the bedroom and the bedroom window. The bedroom can be thought of as the base of imagination, the place where imagination begins and ends. It is the child's private space, a safe haven to be alone with his or her thoughts, fears, and hopes, and to indulge in imagination (Spitz 31, 125). Additionally, the bedroom is mainly inhabited at nighttime and thus is the primary backdrop of children's dreams. Lastly, the

bedroom is also the place where imagination ends as they return from that dream and symbolizes a child's return to reality.

The bedroom also contains a window, and as mentioned above, a window is symbolic of the boundary between reality and imagination, with imagination located outside in the unknown (Spitz 57). However, in relation to the bedroom, specifically, the window is also what the child looks through as he or she dreams at night. It is an opening through which to look out at the big, wide world and dream, and the mysteriousness of the visions it contains - whether it is darkness or the wonder of celestial sights - inspires imagination. However, children tend to look at the moon in particular through their bedroom window, and the moon is the primary object illustrated in windows in children's books (Spitz 35). As a result, the moon, has come to symbolize imagination, and in fact, plays a significant role in two of the books being examined. Arguably, the moon is an image rife with symbolism and symbolizes many other things as well – power, femininity, a mother, changes and cycles, and more – yet the common symbolism it invokes in all four book is centered around imagination and its relationship with nighttime.

Lastly, nighttime is a time of dreaming, of encountering fantastical visions. This includes the dreams that take place during sleep and the dreams that take place during threshold consciousness, perhaps while the child is lying in bed, gazing at the moon. Dreaming is a metaphor for imagination because in both cases the actor closes his or her eyes to reality and conjures fantastical visions. Therefore, the act of dreaming and related actions like getting into bed or closing one's eyes are all visual signifiers for imagination and should be interpreted thus when encountered in the pages of picture books.

Although three out of four books contain a myriad of nighttime imagery, *Frederick* is an outlier because it does not include any depictions of night, bedtime, or the bedroom at all.



However, it does possess multiple allusions to the act of dreaming, and in this way, ties itself to the sign system of night and the tone of imagination it evokes. When Frederick shares his imaginative ‘supplies’ with the other mice, he tells them to close their eyes (see Appendix Image I), and their eyes remain closed or unseen for the rest of the book. They close their eyes to help them better imagine what Frederick is sharing, but their closed eyes can also be understood as an allusion to dreaming and the imaginative experience that dreaming is a metaphor for. Similarly, in the beginning of the book, while gathering his imaginative supplies, Frederick is pictured with closed eyes as he stores memories and thoughts in his imagination.

*What Do You Do With an Idea?* also contains a significant section about dreaming, and just like in *Frederick*, dreaming is used as a metaphor for imagination. After coming to terms with his idea, the boy builds a house for it, “a place where it could be safe to dream” (22) and the illustration shows the boy, his idea, and a handful of woodland animals snuggled up in a bed together (See Appendix Image VI). Although the entire book deals with the process of imagination and developing an idea, this two-page spread is particularly important within the story because it deals with the very act of imagining, and it does this via the sign system of night and dreaming. Through labeling this home as a “place...to dream”, the text suggests that the accompanying illustration is an image of dreaming, a notion supported by the presence of a bed, the primary location for dreams (23). However, unlike in *Frederick*, this dreaming is not suggested through closed eyes. The characters’ eyes are all directed upwards towards the open roof of the house through which the galaxy and a huge, superimposed clock loom, and this surreal nightscape acts as a representation of the dream that all the present characters are experiencing. Furthermore, the specific use of night-related imagery within this view, including stars, planets, and a dark night sky, also reinforces this idea of a dream because of the connection

between night and dreams. Lastly, the specific use of outer space rather than just a blank night sky is also significant outer space represents the unknown and thus captures the process of discovery and new beginnings that the boy is undergoing.

Although *Frederick* and *What Do You Do With an Idea?* both employ the use of night imagery as explored above, the scope is pretty limited. In *Frederick*, the use of closed eyes to suggest dreaming shows up only three times<sup>3</sup> and the two-page spread in *What Do You Do With an Idea?* is the only use of night-related imagery. In contrast, *Where the Wild Things Are* and *Harold and the Purple Crayon* both employ night-related imagery throughout a large portion of the book.

To start with, it is highly significant that both *Where the Wild Things Are* and *Harold and the Purple Crayon* open with the image of a moon because this image frames each story as being centered around imagination. In *Where the Wild Things Are*, the moon hovers beyond the bedroom window as Max first enters and in *Harold and the Purple Crayon*, Harold draws the moon as he sets off on “a walk in the moonlight”. Moreover, the image of a moon is also carried throughout both books and is a consistent presence, further reinforcing the theme of imagination almost on every page.

In addition to the moon’s general symbolism of imagination, it also plays a more specific, significant role in each book. In *Where the Wild Things*, the moon is the one consistent element that remains as Max travels from home to where the wild things are. Its continuous presence connects and anchors Max to reality as a reminder of his bedroom. On the other hand, the moon also represents imagination and symbolizes the imaginative nature of Max’s adventure.

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<sup>3</sup> though Harold’s eyes are also generally more lidded than the other mice, perhaps implying that he is naturally a dreamer

Furthermore, although the moon remains consistently present, it does change in size. It starts out as a crescent in Max's bedroom but grows in size over the course of his adventure until the wild rumpus, when the wild things and Max dance by the light of a full moon. This full moon represents the climax of Max's imagination, a kind of witching hour when the forces of his imagination are at full force, symbolized by the full moon. Yet what is interesting is that the moon, the symbol of imagination, remains even after Max has returned from his adventure, suggesting that even after the adventure has ended, Max retains his robust imagination and his capacity for further imaginative adventures. Furthermore, the moon has changed; it is no longer the crescent from the beginning of the book, but rather the full moon of the wild rumpus, suggesting that Max's imagination has grown even stronger because of his adventure.

The ever-present moon and dark sky also indicate that Max's adventure takes place at night, suggesting that the entire adventure is just a dream and a figment of Max's imagination. When Max's adventure begins and the forests grow, Max's eyes are significantly closed, as if he is dreaming, and on the way back from where the wild things are, Max's eyes are also closed as he finishes the dream and is about to emerge into reality. This notion is supported by the fact that Max is standing in his room next to his bed when his adventure begins, both of which comprise the primary seat of children's dreaming.

There is one significant break in the imagery of nighttime in *Where the Wild Things Are*, and that is after the wild rumpus, when Max begins to feel lonely. Instead of the dark night sky that adorns almost every other page, on this page, the sky glows red and orange with the light of a sunrise (See Appendix Image VII). The dark colors of night have symbolically been replaced by daytime colors as the charm of Max's imaginative dream, symbolized by nighttime darkness, begins to wear off. Max sits frowning while the wild things sleep, and his unhappy gaze is

directed at them, almost as if he is unhappy with the vision of a dreamer as he loses interest in his own dream. This is the turning point in the book, when Max decides to return home and end his adventure, and the use of daytime color to replace the dark sky represents this transition.

Just like in *Where the Wild Things Are*, *Harold and the Purple Crayon* begins and ends with the image of the moon, and it is a constant reminder throughout of the imaginative nature of his adventure. However, the moon's main role really comes towards the end when Max uses the moon to locate his bedroom window. He spends quite a few pages looking for his bedroom, to no avail, until he remembers that his window is centered around the moon, the very moon that has been with him throughout his adventure. Although the moon is symbolic of imagination, it is also symbolic of a sense of familiarity and home because its roundness symbolizes a mother - her face or her breast (Spitz 35). What is odd, though, is that this sense of homey, familiarity seems to be misleading because Harold never discovers his actual bedroom, and instead, just draws an imaginary one for himself. And rather than helping him to find his bedroom, the moon, the symbol of imagination and familiarity, in fact, does not help at all, and instead is symbolic of how Harold ultimately becomes entangled in his own imagination.

While the four tools explored above are the common pathways used to capture imagination, it is perhaps even more significant to understand the nuanced differences between each book's representation of imagination. Although each book communicates a notion of imagination that aligns with Greene's definition - and they largely do so through the four explored tools - they also ultimately portray very different understandings of imagination, starting from the fact that each book does not use every tool and also does not employ each tool identically. However, these are also larger, overarching differences between the four books,

namely the framing of imagination's impact on others and where imagination lies - externally or internally.

The first key difference, how each book relates imagination to others, is an important point to consider because it determines the ultimate goal of imagination, the reason one engages in it in the first place. Is imagination contrived as something self-serving or is it contrived as public-spirited, employed for the benefit of both oneself and others? *Where the Wild Things Are* and *Harold* similarly portray imagination as primarily self-serving and as a vehicle of self-expression. In *Where the Wild Things Are*, Max uses his imagination as a tool to express himself and work through powerful emotions, namely his rampant wildness and his anger towards his mother. Likewise, in *Harold and the Purple Crayon*, Harold uses his imagination as a means of exploration, self-expression, and self-gratification. There is no one whom he is overtly helping through his imaginative drawings and in fact, it is unclear whether there is any objective purpose to his drawings, besides for Max's own amusement. Similarly, there are also no other characters besides for Max or Harold in their stories; their adventures are centered around themselves and their experiences and other people have no room in the story. The wild things are merely a figment of Max's imagination and thus do not count as characters and Max's mother is glaringly absent from the illustrations, even though she is mentioned in the text. The characters in *Harold and the Purple Crayon* are also just creations of Harold's imagination, just like the wild things, and cannot be counted as true characters. All in all, these choices communicate that imagination in these two books is a private endeavor, undertaken for the well-being and benefit of the imaginer only.<sup>4</sup>

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<sup>4</sup> Although Max's mother does benefit from Max's improved relationship with her, it is an indirect result of Max's experience and not an overt goal.

On the other hand, *Frederick* and *What Do You Do with an Idea?* both represent imagination as an altruistic, public-serving tool that transcends being merely self-serving. Both suggest that creativity should be used to help others, though it is unclear whether this is merely a suggestion or a mandate that comes as a responsibility with imagination. Frederick uses his imagination to help the other mice get through the long winter and his imagination is truly acknowledged only in this capacity. Before being expressed to others, his imagination does not have any function in the book, it is merely brewing within Frederick, unacknowledged in his personal experience of it. The reader is not given access to Frederick's initial imaginative experiences, and his imaginative experiences are given weight only after he draws upon them to share with others.

*What Do You Do With an Idea?* also presents imagination, and specifically ideas, as tools that should be used to benefit others. The answer to the question posited in the title - what do you do with an idea? - is answered on the last page and sums up the book's view on imagination: "I realized what you do with an idea...You change the world" (33). This conclusion represents a very altruistic, externally oriented view of imagination, that imagination should be used to help and benefit others. The illustrations also indicate visually the global impact the boy's imagination has as his world transforms overnight from a black and white universe to a place of vibrant color, highlighting how his idea does radically improve the world. Furthermore, not only did the boy change the world through his idea, but after his idea is released into the world, small idea eggs suddenly pop up in the succeeding pages (see Appendix Image VIII), implying that his idea also sets the stage for more ideas. In other words, according to *What Do You With an Idea?*, not only does imagination have the power to impact one's surroundings, but it also has the

capacity to reveal more imagination within others and the world, thus perpetuating this positive process.

The second key difference between the four books lies in the means of representing imagination and the location of where imagination lies - internally or externally. Two of the four books used concrete imagery to represent imagination and thus locate imagination as something external to the main character, suggesting that imagination is a tool that is equally accessible to everyone. Just like anyone can pick up a hammer and use it, so too, imagination is an external tool that can be utilized by everyone equally. On the other hand, the other two books do not choose to visually represent imagination and instead depict imagination as an abstract capacity that lies internally within the main character, implying that imagination is something inherent and inborn within a person, a talent or capacity that is unique to them.

*Harold and the Purple Crayon* and *What Do You Do with an Idea?* both use a concrete object to represent imagination and thus depict imagination as something external to the character. In *Harold and the Purple Crayon*, the purple crayon is meant to symbolize Harold's imagination and in *What Do You Do With an Idea?* the boy's idea and his imagination are represented by the egg-like idea creature. Harold's purple crayon epitomizes the idea of imagination as a tool, a utensil that can be picked up and utilized by every person equally. In fact, the crayon is not even called Harold's crayon, which would indicate some exclusive ownership, but is rather identified merely as "the purple crayon" (Johnson, title), implying an ownerless, egalitarian stance on creativity. Arguably, the crayon does initially appear as an extension of Harold, a manifestation of his unique and inborn creativity. He simply shows up with it in his hand without any mention of it, as if it is a simple, given part of his personality, rather than an exciting object he has found. Furthermore, the crayon remains in his right hand

throughout the book, as if it is glued there, or even better, as if it is part of his hand. However, this notion is disproven by the final page when the crayon falls out of his hand. It is merely a tool and could easily be picked up by another person as he sleeps.

This idea of imagination as an external, equally accessible tool is conveyed even further by *What Do You Do With an Idea?* Yes, there is an emphasis on how the idea belongs specifically to the boy and how it is his job to develop it. However, the appearance of other idea creatures towards the end of the book suggests that this is a global experience, not unique to the boy. Just like his idea showed up one day out of the blue, that too could happen to anyone. An idea could show up at your doorstep or you could stumble upon it, like the ideas hidden in the foliage of the last page. (See Appendix Image VIII.) Additionally, the homogeneity of the ideas' appearances - they all manifest as the same golden, egg-like creature wearing a crown - further emphasizes the universality of the experience and its ubiquity.

Unlike *Harold and the Purple Crayon* and *What Do You Do With an Idea?*, the other two books do not represent imagination through a concrete image and instead, imagination remains an internal, abstract capacity that we merely observe the main character utilizing. In doing this, both books limit others' access to their notion of imagination, cooping it up within the main character, rather than depicting it as something external and accessible to others. This is not to say that other people cannot possess the same imaginative capabilities of Frederick or Max, but rather that they are depicted as specifically creative, imaginative people, implying that it is a talent they were born with and which some people may lack.

In *Where the Wild Things*, Max is depicted as an inherently imaginative child, and his imaginative adventure is framed as a natural, innate talent he can utilize to his benefit. Even before he embarks on his adventure, he is identified as an artist through the picture of a wild



thing with his signature on the bottom that is hung on the wall (see Sendak 4). This picture highlights his natural creativity and also foreshadows that the wild things later on are a product of his creativity. In addition to this signed picture, Max's boat is also emblazoned with his name and provides further emphasis on Max's identity as an artist and his exclusive ownership of his creativity. Although there is nothing to suggest that others do not possess the same imaginative capabilities as Max, Max's imagination is clearly something that is innate, and unique to him, and this fact limits the universality of Max's experience, implying that some people are more imaginative than others and that having imaginative adventures like Max is more natural to some than others.

Taking this a step further, *Frederick* overtly draws a distinction between naturally imaginative people and those who are not. While the other mice gather food, Frederick – the imaginative character - gathers colors, sun, and words. Their supplies run out and he alone can provide creative sustenance. These differences between their capabilities and behavior are symbolized by a visual separation between him and the other mice that is maintained throughout the entire book. This distinction is framed as a positive process, with the other mice coming to recognize the value of Frederick's imagination, however, at the same time, this positive story nonetheless suggests that Frederick is more creative and imaginative than the other mice and that this variance reflects society at large. When the other mice exclaim, "But Frederick...you are a poet" (26) they are subtly saying that some people are poetic, while some people aren't. Furthermore, even after the other mice learn to appreciate Frederick, he is still visually placed away from them because he is still different, just like he was in the beginning of the book. This separation has transformed from alienation to awed respect, but the separation remains, nonetheless. This distinction between Frederick and the other mice reflects an opinion about the

variance of imagination within people. Although the book's message is ultimately about valuing each person's unique talents and contributions, it subtly suggests that those talents, specifically imagination and creativity, vary between people, while in contrast, the first two books suggest that imagination is a more universal experience.

Although the content of picture books can be written off as merely for children, picture books are possibly the most impactful books written because of the impressionable age at which they are first read (Nel 87), and thus, if we hope to foster a strong sense of imagination within children, then their literature must emphasize that value. The four books examined above are exemplars of quality texts about imagination. Each provides a slightly different flavor and take on imagination, yet all encapsulate the same imaginative spirit, as defined by Greene (49).

*Harold and the Purple Crayon* is an abstraction of imaginative exploration and emphasizes the use of imaginative tools such as a crayon. *Where the Wild Things Are* demonstrates how imagination can be used to work through hard emotions and how the line between reality and imagination can become blurred, while *Frederick* shows how creative talents can be used to help others. Lastly, *What Do You Do with an Idea?* captures the process, potency, and universality of imagination through one boy's creative process.

Thus far we have emphasized picture book's impact on children, yet their impact is much larger. Picture books contain beauty, wisdom, and relevance for readers of all ages, and are enjoyed by readers far past childhood (Nel 88). For example, Philip Nel, a contemporary scholar of children's literature, writes that *Harold and the Purple Crayon*'s "presentation of the imagination as a source of power and possibility" was a great source of comfort for him as a teenager while navigating the experience of a new school, and that he was inspired by the idea "that I could find my place in the world simply by imagining it" (89). Just as Philip Nel found

meaning in *Harold and the Purple Crayon* later in life as well as when young, the complexity of each book's representation of imagination allows meaning for all readers-- in whatever stage or situation of life they may find themselves. After all, imagination is the power to conceive of life differently and transcend reality for a bigger and better future, and that undoubtably is a message for all people.

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Appendix Image I

"And how about the colors, Frederick?"  
they asked anxiously. "Close your eyes again."  
Frederick said. And when he told them  
of the blue periwinkles,  
the red poppies in the yellow wheat,  
and the green leaves  
of the berry bush,  
they saw the colors as clearly  
as if they had been painted  
in their minds.



Appendix Image II





Appendix Image III



Appendix Image IV



Frederick blushed, took a bow, and said shyly, "I know it."



Appendix Image V



The winter days came, and when the first snow fell  
the five little field mice took to their hideout in the stones.

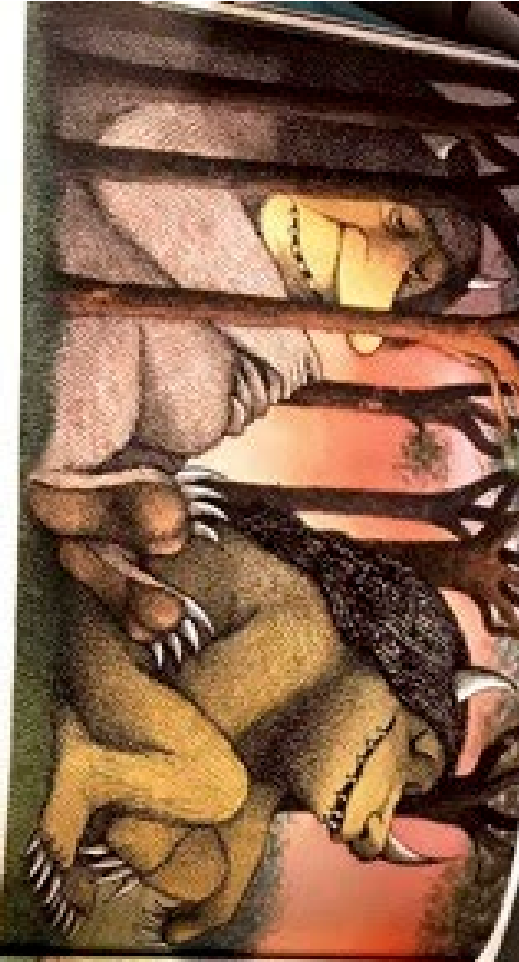


Appendix Image VI

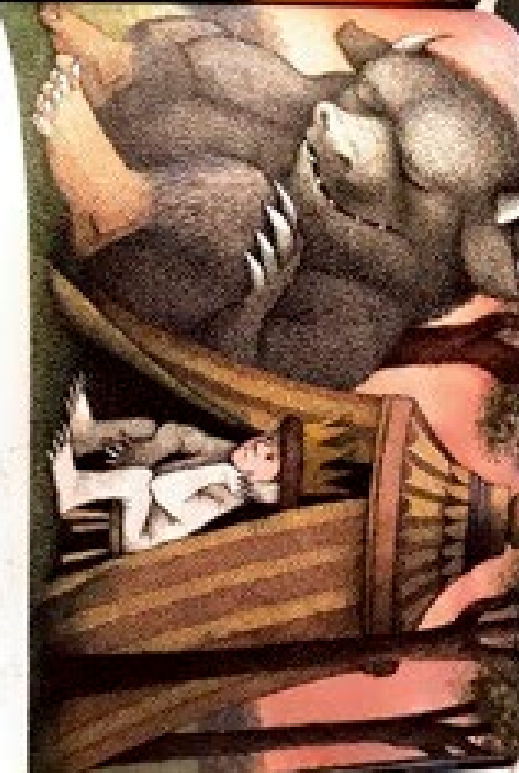


Appendix Image VII

“Now stop!” Max said and sent the wild things off to bed  
without their supper. And Max the king of all wild things was lonely  
and wanted to be where someone loved him best of all.



Then all around from far away across the world  
he smelled good things to eat  
so he gave up being king of where the wild things are.





Appendix Image VIII

