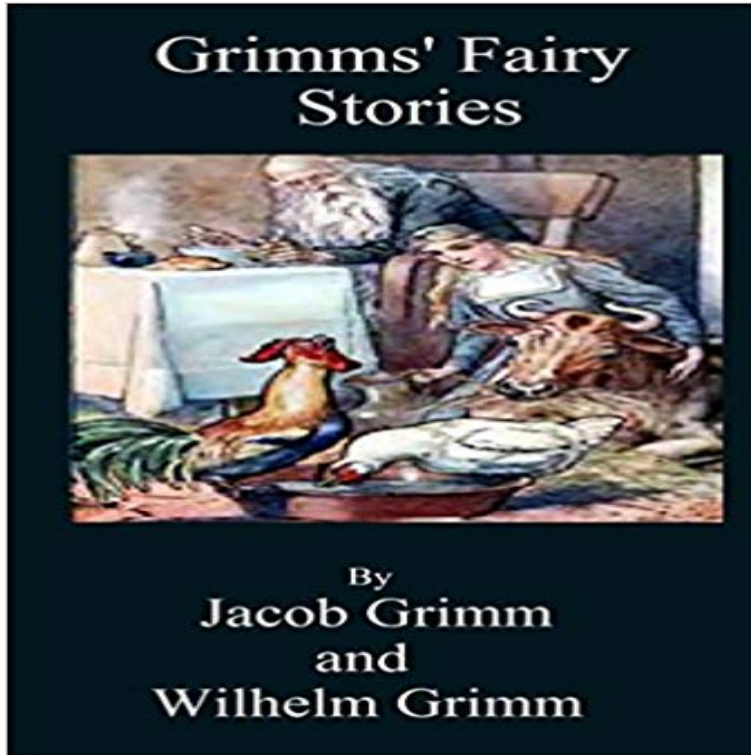


Grimms Fairy Stories (Annotated & Illustrated): Twenty-Five Selected Stories



In twentieth century, Degh writes that some educators believe children should be shielded from cruelty of any form, that stories with a happy ending are fine to teach whereas those that are darker, particularly the legends, might pose more harm. On the other hand some educators and psychologists believe children easily discern the difference between what is a story and what is not and that the tales continue to have value for children. The publication of Bruno Bettelheims 1976 *The Uses of Enchantment* brought a new wave of interest in the stories as childrens literature, with an emphasis on the therapeutic value for children. More popular stories such as Hansel and Gretel and Little Red Riding Hood have become staples of modern childhood presented in coloring books, puppet shows and cartoons. Other stories, however, have been considered too gruesome and have not made a popular transition. Regardless of the debate, the Grimms stories have continued to be resilient and popular around the world, although a recent study in England appears to suggest that parents consider the stories to be overly violent and inappropriate for young children, writes Libby Copeland for Slate. Nevertheless, children remain enamored with grim stories as the recent success of *The Grimm Series* by Adam Gidwitz and *The Sisters Grimm* by Michael Buckley illustrates. Jacob Ludwig Carl Grimm, born on 4 January 1785, was 13 months older than his brother Wilhelm Carl Grimm who was born on 24 February 1786. Both were born in Hanau, Germany, to Philipp Wilhelm Grimm, a jurist and Dorothea Grimm, nee Zimmer, daughter of a Kassel city councilman. They were the second- and third-eldest surviving siblings in a family of nine children, three of whom died in infancy. The family moved to the countryside town of Steinau in 1791, where Philip was employed as district magistrate

(Ammann). Residing in a large home, the family were prominent members of the community, Biographer Jack Zipes writes that the brothers were happy and clearly fond of country life. The children were first taught at home by private tutors and received strict instruction as Reformed Christians (Calvinists) that instilled in both a lifelong religious faith. They later attended local schools. Over the years, Wilhelm worked extensively on the prose, expanded and added detail to the stories to the point that many grew to be twice the length as in the earliest published editions. In the later editions Wilhelm polished the language to make it more enticing to a bourgeois audience, eliminated sexual elements and added Christian elements. After 1819 he began writing for children (children were not initially considered the primary audience), adding entirely new tales or adding new elements that were often strongly didactic to existing tales. Some changes were made in light of unfavorable reviews, particularly from those who objected that not all the tales were suitable for children because of scenes of violence and sexuality. He worked to modify plots for of the many stories: for example, Rapunzel in the first edition of *Kinder- und Hausmarchen* clearly shows the relationship between the prince and the girl in the tower as sexual, which he edited out in subsequent editions. The Grimms legacy contains legends, novellas and folk stories, the vast majority of which were not intended as childrens tales. Deeply concerned by the content of some of the tales such as those that showed children being eaten von Armin suggested they be removed. Instead the brothers added an introduction with cautionary advice that parents steer children toward age-appropriate stories. Despite von Armins unease, none of the tales were eliminated from the collection, in the brothers belief that all the tales were of value and reflected inherent cultural qualities.

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