Marvels & Tales

Volume 37
Issue 2 *Literary Fairy Tales and the Embodied Mind*

Article 12

2023

Reviews

***Japanese Tales of Lafcadio Hearn**. Edited and introduced by Andrei Codrescu. Foreword by Jack Zipes, Princeton University Press, 2019, 206 pp.*

The two key questions you probably have are: (1) Is this book worth my time and attention? And perhaps even more crucially, (2) Is this book a good candidate for teaching undergraduate folklore studies students, especially with a focus on Japan or East Asia? Fortunately, to both questions, the answer is a resounding, "Absolutely, YES!"

Andrei Codrescu curates *Japanese Tales of Lafcadio Hearn* for the Oddly Modern Fairy Tale series of Princeton University Press edited by Jack Zipes, who provides the foreword. It is a volume of twenty-eight Japanese folktales and *kaidan* stories retold by Lafcadio Hearn (a.k.a. Yakumo Koizumi) from four of his major published works: one story from *Out of the East: Reveries and Studies in New Japan* (1897), six from *Shadowings* (1900), four from *A Japanese Miscellany: Strange Stories, Folklore Gleanings, Studies Here and There* (1901), and all seventeen stories from his *Kwaidan: Stories and Studies of Strange Things* (1904). Codrescu's selection and ordering of the stories represents Hearn's chronological development of his relationship to Japanese culture from newly arriving and getting his bearings, to immersing himself, and capitalizing off his growing familiarity with the culture, to finally being able to see, appreciate, and preserve Japan's traditional culture using "thick description," Clifford Geertz's referencing of Gilbert Ryle's concept of an insider's knowledge of the context for social behavior.

Codrescu provides a rather comprehensive and insightful twenty-eight-page biographic introduction of Patrick Lafcadio Hearn (1850–1904), who, as an infant is abandoned by his Greek mother and Irish father, and who survives neglect and deprivation in Dublin and London in the early stages of his life. Codrescu traces Hearn's trajectory from the United Kingdom to America, and beyond. Japan is where Hearn ultimately reinvents himself for the last time as his restlessness finally abates. Within fifteen months of arriving, he finds work as a teacher of English literature and is adopted by a samurai family as their son-in-law. In the succeeding years he

burnishes a reputation as an expert reteller of Japanese folktales and ghost stories for his fin de siècle English-reading audience (thanks in large part to his wife Setsu for finding these antiquated stories and then regaling him with them). Hearn, the perpetual outsider, finds a place to exist as himself within Japanese society, and is able to observe the passing away of traditional values and customs in the face of the onslaught of Western modernity at the end of the Tokugawa Shogunate and the dawn of the Meiji era. Codrescu's introduction provides an emotional and psychological context for Hearn's endless fascination with stories of hauntings by alluring maternal figures and the terror of being powerless before a malevolent entity. Hearn tends to select stories that plumb the depths of the full range of human emotion: tingling curiosity and anticipation, corrosive envy and jealousy, insatiable desire, the white-hot sear of anger and revenge, and the anguished despair of abandonment and betrayal.

Over half of the collected stories are *kaidan* stories. Noriko T. Reider's article "The Emergence of *Kaidan-shū*: The Collection of Tales of the Strange and Mysterious in the Edo Period" (2001) provides a working definition of this genre of *kaidan* 怪談, as well as traces the genre's historical evolution from Buddhist tales and Japanese folktales. Put simply, *kaidan* means "a narrative of the strange," but in its broadest sense refers to "frightening ghost stories . . . that frequently contain an element of horror as well as a motif of revenge" (Reider 80). With the exception of the first, last, and penultimate stories, "Dream of a Summer Day," "Hōrai," and "Hi-mawari," the stories from the first two books are more in the vein of folktales, while the stories from the last two books fall squarely into the category of *kaidan* 怪談. The six stories from *Shadowings* and the four stories from *A Japanese Miscellany* rely heavily on a familiarity with Buddhist concepts and values, as well as with the samurai Bushidō code of conduct. An understanding of key Buddhist concepts will enrich one's readings of "A Legend of Fugen-Bosatsu," "The Sympathy of Benten," "The Story of Kwashin Koji," "The Story of Mimi-nashi-Hōichi," and "The Story of O-Tei." The strict Bushidō samurai code of conduct is very much in evidence in "Of a Promise Kept," "The Story of Umétsu Chūbei," and "Jiu-Roku-Zakura." The seventeen stories from Hearn's *Kwaidan* collection focuses on the eerie, inexplicable, or anomalous: epic-scale unmitigated vengeance undiminished by time, the single-minded focus of revenge as a man is beheaded, the sheer terror of being pursued by cannibalistic goblins, featureless, faceless demons, or a snow woman. The *Shadowings* and *A Japanese Miscellany* stories consider the karmic balance of actions taken, driven by strong emotions and the attendant consequences of those choices, while the *Kwaidan* stories feature relationships between humans and insects, animals, and plant spirits.

"Hi-mawari" stands out in Codrescu's collection in that it is the only story that Hearn tells that is not a Japanese story, but one of a childhood memory set in Wales that triggers an epiphany behind the meaning of the Japanese name for the sunflower, "*hi-mawari*," the "Sunward-turning" flower. Codrescu bookends his collection of Hearn's stories with *Out of the East*'s "Dream of a Summer Day" and *Kwaidan*'s "Hōrai," when taken together are the most complex of his retellings, building on Basil Hall Chamberlain's retelling of the Japanese folktale "The Fisherboy Urashima" (1886). Instead of simply retelling the "Urashima-tarō" story as Chamberlain does, Hearn uses the tale as the intertextual referent for his work of pastiche in the genre form of reverie. The premise of the story is his own journey, newly arrived in Japan, undertaking a trip to the House of Urashima, where he is enveloped in a daydream and imagining what Urashima may have felt being in the underwater realm of the Dragon King, married to one of his daughters, and then longing to return to the world of mortals to visit his parents, only to find them long dead.

The story goes back and forth between the layers of the original text itself, and the ways in which the story has become legend, affecting the businesses, neighborhood, and community that purports to be the location of Urashima Tarō's home. Codrescu ends his collection with the very brief story "Hōrai," Hearn's commentary on what is unique and special about traditional Japanese culture that is passing away before his very eyes. This collection of stories can yield quite a number of different disciplinary discussions within folklore studies that are challenging, provocative, and productive.

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La nouvelle jeunesse des contes: Transcréations des recueils de Perrault et des Grimm. *Edited by Cyrille François and Martine Hennard Dutheil de la Rochère, Éditions Textuel, 2014, 231 pp.*

This group of ten essays follows the International and Interdisciplinary Colloquium of the International Association of Word and Image Studies held at the University of Lausanne in 2017, which included modern presentations of Charles Perrault's and Jacob and Wilhelm Grimms' fairy tales. It does not limit itself to rewritings but extends to different forms of art expression in the printed form, which editors Cyrille François and Martine Hennard Dutheil de la Rochère, call "transcreations" (9).

The first set of essays deals with picture books destined for young people. Christiane Connan-Pintado delicately explores the themes of resilience, healing, and survival in *Cœur de Bois* (2016) by Henri Meunier and Régis Lejonc, where an adult Red Riding Hood visits an elderly anthropomorphized wolf who, it is implied, raped her as a child. Pascale Auraix-Jonchière emphasizes

the importance of color in the Grimms' "Snow White" in her detailed and careful description of the use of color and shape and their relation to the text in four picture books: *Blanche-Neige* (2002), written by Joséphine Poole and illustrated by Angela Barrett; *Blancanieves* (2002), translated by J. M. Rodríguez and illustrated by Pep Montserrat; *Blanche-Neige* (2011), translated by Julie Duteil and illustrated by Momo Takano; and *Blanche-Neige* (2014), translated by Marthe Robert and illustrated by Sara.

The second group of essays focuses on translation, transmediation, and transformation of fairy tales. By choosing two works with the same text and different illustrators, and two works with the same illustrator but different texts, Dutheil de la Rochère does a skillful examination of the roles of illustrator and translator in the production of meaning as she analyzes three collections: *The Fairy Tales of Charles Perrault* (1977), illustrated by Martin Ware; *Sleeping Beauty and Other Favourite Fairy Tales* (1982), illustrated by Martin Foreman (both translated by Angela Carter); and *Classic Fairy Tales Retold and Illustrated by Martin Foreman* (2005). Anne-Sophie Gomez effectually describes how Yann Legendre borrows visual material from pop culture and recreates it in *Grimm, Contes choisis* (2014). From a convincing discussion of intericonicity to the description of the phenomena of contamination and confusion (Legendre includes a pumpkin in the Cinderella story, found in Perrault's tale but not in the Grimms' tale), Gomez suggests that the artist evokes contemporary artists like Claes Oldenburg and Billy Apple, but also mass culture, such as internet memes and New York streetwear. Georgio Bacci's beautifully written essay portrays Innocenti's depiction of the isolation and destructiveness of modernity in *The Girl in Red* (2012) and discusses how the illustrator's photographic realism exposes the spaces occupied and used by marginalized groups in large cities and critiques a consumerist modern society. Bacci's poignant essay reflects on Innocenti's two possible endings, which highlight the threat of violence against women in urban settings.

In her essay on fairy-tale illustrators in communist-era Poland, Monika Wózniak points out that state nationalization of publishing houses in 1948 contributed to a near-absence of foreign influence, which precluded the Disneyfied perception of fairy-tale characters, and comments on the need for research linking perception of these characters to images received in childhood. Moving back in time, François Fièvre's delightful essay proposes that Gustave Doré's nineteenth-century take on Perrault's work gave it not only a rejuvenation but new meaning. Fièvre reminds us that in fairy tales the act of eating may symbolize sex and shows how some of Doré's images make the connection more or less explicit. His analysis of Doré's ogres suggests new possible meanings; he draws our attention to these ogres' resemblance to Blue Beard and proposes a new dimension to the secret room (was it actually a larder?).

Together these essays present intriguing readings on the importance of illustration in foregrounding aspects of the source text.

The last group of essays explores "transcreation as transgression" (14). Florence Casulli's entertaining and discerning essay analyzes new meanings in Roald Dahl's *Revolting Rhymes* (1982) illustrated by Quentin Blake. Casulli shows how this reinterpretation of crossover texts continues its double appellation with a contemporary take and shows how plots are upended in novel ways as part of the glee of transgression. Alain Corbellari's essay comprehensively discusses how Marcel Gotlib's use of fairy tales ranges from the intellectually comedic (e.g., he illustrates a sewing machine for Sleeping Beauty) to the metareferential and sometimes pathos-filled, in his in-depth analysis of the five-volume graphic novel *Rubrique-à-Brac* (1970–74). Created in the style of the American *MAD* magazine, Gotlib's work is not mere parody, Corbellari acutely observes, as this would not describe fully its intertextuality and multireferentiality, which remind us that fairy tales are a way to seek our unfindable childhood. Lucia Pozniak and Marie Émilie Walz artfully analyze the mash-up of American comic book and Western European fairy tale in their essay on Bill Willingham's comic book series *Fables*. They show how Willingham represents, mixes, and reproduces the tropes of fairy tales to create a new world by creatively expanding on them (e.g., Snow White and Bigby Wolf, the father of her children, at a party also attended by her ex, Prince Charming).

This collection of essays on "transcreations" is a valuable contribution to fairy-tale scholarship, as it brings to the fore the importance of images and their illustrators as creators of new meanings of well-known tales by presenting artists and authors from a variety of countries and backgrounds. With breadth of topic and theme, exploring issues ranging from sexual assault and marginalized and isolated populations threatened by violence to reworked pop icons and transgressive parody, as well as scholarly depth, it explores intericonicity in different media and the "transcreations" of an old genre. This collection would be useful in a classroom in many disciplines, from visual arts to sociology and literature, as the angles explored by the essays are as multireferential and varied as the works studied.

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Peau d'âne et peaux de bêtes: Variations et reconfigurations d'un motif dans les mythes, les fables et les contes. *Edited by Frédéric Calas, Presses Universitaires Blaise-Pascal, 2021, 378 pp.*

The motif of the animal skin worn by a human exists in thousands of variants across cultures, genres, and mediums. The powers attributed to it are as multiple as its narrative functions: as adornment and reward, as

promise of immortality, or as agent of protective metamorphosis. The essays in this collection illustrate how the motif's capacity to express deeply rooted questions about humans' relationship to animals and the natural world has contributed to its continued relevance today. Of the book's eighteen essays, nine deal explicitly with Charles Perrault's "Donkeyskin," while the other half explore variations of the motif from antiquity to the present, in a diverse set of materials from novels and poetry, to painting, illustration, and children's books.

The book is well-framed with an introduction and conclusion by Frédéric Calas, where he lays out the volume's aims to not only catalog and compare variants of the animal skin motif but also to investigate what makes it so receptive to the act of re-creation. Informed by Bakhtinian theories of dialogism, Julia Kristeva's concept of intertextuality and Gérard Genette's concept of transtextuality, the essays in this collection demonstrate how the allegorical value of the motif emerges transtextually. The animal skin has often been a powerful symbol for articulating the experience of undergoing a traumatic event, as well as the attempt to overcome that ordeal. Reimagining these stories thus makes it possible to invoke a subject like incest without explicitly naming it. As Calas explains, studying multiple variants of a motif like the animal skin can ultimately help us to "better appreciate the aesthetic, therapeutic and philosophical powers of literature and the arts" (14).

The volume includes a bibliography, two indexes—one for authors and one for works cited, as well as abstracts, in both French and English, for every essay. The essays are divided into three titled sections according to topic. Part 1 explores variants of the motif in myths, fables, and fairy tales, effectively introducing each of the genres that will be developed further in the two subsequent sections. Hélène Vial examines the political and aesthetic dimensions of animal skin in instances of transformation in Ovid's *Metamorphoses*; Pascale Pradal-Morand demonstrates how La Fontaine uses the animal skin in his fables as a way to caution against the sins of deception and identity theft; and Dominique Peyrache-Leborgne explores the foundational ambivalence of the animal skin in the context of ATU 510B, in which the skin protects the heroine from the incestuous advances of her father but also signals her social degradation. Examining this duality in several early literary versions of the tale as well as in a more contemporary text by Christine Angot, Peyrache-Leborgne then discusses how illustrations by Arthur Rackham and Kay Nielsen offer a more hopeful representation of the magical animal skin in its aesthetic and sensual dimensions. Peyrache-Lebogrne's essay stands out in the collection as an example of the scholarly richness this kind of comparative analysis can yield. Many of the conclusions she draws about ATU 510B are also true of fairy tales more broadly—that their narratives and the symbols that compose them

remain a paradoxical mixture of cruelty and violence on the one hand and marvelous beauty and sensory pleasure on the other.

The second section focuses on Perrault's "Donkeyskin," as well as rewritings and reimaginings of it in various forms of media. Cyrille François's essay on the editorial history of "Donkeyskin" shows how different editions of the tale constitute new versions. Essays by Calas, Pascale Auraix-Jonchière, and Corona Schmiele compare Perrault's tale with the Grimms' "Allerleirauh," investigating the metaliterary dimensions of the motif and how the animal skin can serve as a metaphor for the act of recreation itself. Christiane Connan-Pintado looks at iterations of "Donkeyskin" in the work of contemporary visual artist Katia Bourdarel, while Hermeline Pernoud examines the shared visual eroticism elicited by the rags of Donkeyskin and Cinderella in fin-de-siècle illustrations of the two protagonists. Catherine Tauveron analyzes the satirical and subversive potential of the animal skin in two children's books—by Alexis Lecaye and Nadja, and Tomi Ungerer—to show how the motif performs a carnivalesque reversal of sexuality and innocence through text and image. Finally, Pierre-Emmanuel Moog compares Perrault's tale with the story of Jacob in the Hebrew Bible to investigate the psychological disruptions of identity formation that can result when using the skin as a means of disguise.

The third and final section expands the geographical perspective to include works beyond Western Europe, including a medieval Georgian text, several animal-groom tales from Japan, and variants of the louse skin tale from around the world. It also broadens its temporal scope by incorporating an essay on the role of the wolf skin in a second-century Greek pastoral novel, and an essay comparing the treatment of boar skins in hunting scenes from three medieval texts (Roman de Thèbes, the Song of Roland, and Béroul's Tristan). Two essays examine the motif of the monstrous husband in connection with the animal skin: Thierry Charnay looks at masculinity and abjection in this tale type from Eastern and Western Europe, while Natacha Rimasson-Fertin's study of monstrous births in two tales by the Grimms makes a convincing case for examining these tales from the perspective of disability studies, even if her discussion of disability studies needs development.

One of the strengths of the collection is the range of materials studied. Some of the most compelling analyses were those that discussed contemporary examples of the motif in various media, as in Connan-Pintado's study of the works of Katia Bourdarel. Her essay convincingly illustrates how the motif's thematic dimensions come alive in startling new ways in works with auditory, visual, and tactile qualities. The collection is also noteworthy for its inclusion of lesser-known examples of the motif to French- and English-speaking audiences, including Maïa Varsimashvii-Raphael's rich analysis of the symbolic, aesthetic, and spiritual connotations of the tiger skin in Chota Roustavéli's

twelfth-century Georgian novel, "The Knight in the Panther's Skin." Overall, this book is a useful resource for French-language scholars interested in the "Donkeyskin" tale and the poetic and transtextual dimensions of the animal skin motif more broadly, as well as the phenomenon of re-creation itself in the context of myths, fables, and fairy tales.

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Woke Cinderella: Twenty-First-Century Adaptations. *Edited by Suzy Woltmann, Lexington Books, 2020, 255 pp.*

A title like *Woke Cinderella* creates a high set of expectations for the content of this book. The term *woke*, now part of the lexicon "to mean anyone who notices and points out systemic forms of oppression and subjugation," signaled to me that the chapters likely would be politically provocative (6). In the introduction, "Cinderella and Wokeness," editor Suzy Woltmann notes that "by shifting narration from an authoritative space . . . to a personal one, contemporary adaptations engender an interactive readership" (9). For me, this points to a decisive change in media content as more reflective of contemporary society as well as a reminder that the personal is always political.

The book is separated into three analysis sections, with the first one titled "Girl Power: Feminist and Queer Readings." There are four essays in this section, and of them, the standout is Christine Case's "Two Centuries of Queer Horizon: Rodgers and Hammerstein's *Cinderella*." The chapter examines the classic musical and its function as a "trans-temporal assemblage" that seeks to encourage alternative readings and that fosters investment in characters who embrace the *impossible* (88). The analysis feels fresh and thought-provoking. I appreciate the move to use a text that initially debuted in 1957 to capture a current climate that is shifting to embrace gender fluidity.

Section 2 is "(Re)Production: A Classic Tale Told Anew," and it contains five essays. While the first section is thematically straightforward, this one is difficult to see a common thread through the essays. Of these chapters, I most appreciate "Deaf Cinderella: The Construction of a Woke Cultural Identity" by Carolina Alves Magaldi and Lucas Alves Mendes. The authors explain the crucial intervention that the children's book *Deaf Cinderella* (2019) has made in Brazilian culture, giving a new visibility and legitimacy to the "10 million people who are either deaf or hard of hearing" in the nation (168). "Cinderella" often is considered a universal fairy tale, given its long global history, which is succinctly detailed by Woltmann in the introduction. Alves Magaldi and Alves Mendes end by saying: "[*Deaf Cinderella*] also contributes constructing to a society in which those elements [of deaf culture] will no longer be novel

or exotic" (176). Disability is underserved in many edited collections, and this chapter's inclusion is important.

The final section is "Post-human and Post-truth Cinderellas." The three chapters under this theme are all quite interesting. It's difficult to select a chapter to single out because they're each so different, and two of these chapters don't use clear "Cinderella" adaptations. Ryan Habermeyer's "Once Upon a Time in Nazi-Occupied France" offers a fascinating take on Tarantino's *Inglourious Basterds* (2009), making a case that narrative and character elements closely resemble those of "Cinderella." For Habermeyer, "Cinderella themes and motifs—constitute an integral element of *Basterds*, not merely a casual aesthetic trope haphazardly evoked but appropriative gestures entangled in the multivalent politics of the film" (218). The essay's content is challenging in several ways, and I'll look forward to reviewing the film to engage more deeply with Habermeyer's claims.

Woltmann ends the book with a conclusion, "A Postmodern Princess: Rhetorical Strategies of Contemporary 'Cinderella' Adaptations," and it debriefs some of the tactics that "allow for a transformative adaptation and empowered readership at the cross-section of the genre" (233). She specifically points to the opportunities of retellings of "Cinderella" that highlight "perspective plurality, intertextual queering, and collaborative originality" (233). This section is an important addition to the book, and I was delighted to see her define and detail plurality and intertextuality. For my taste, I'd like all of this included in the introduction or perhaps as a first "primer" chapter. This is the place that investigates the ideal of "woke" in the context of fairy-tale adaptations, and it's hidden at the end of the text.

Edited collections are tricky. As an editor, when a call for chapters goes out, you have no idea what is going to roll in. You do your best to select the ones that serve the vision for the book and fill in the gaps where you can. There are a number of chapters that, for me, do not reach the high bar set by the title *Woke Cinderella*. Those chapters do a good job of providing analysis and observations for the chosen adaptations, but they are not reaching the mission of "indicat[ing] societal awareness of traditionally oppressive practices and the ways in which contemporary literature tries to subvert or otherwise destabilize them" (6). It's so difficult to achieve real cohesion in edited collections, and eventually editors must make strategic decisions in how to proceed with the chapters that are available.

I confess—there are a number of adaptations covered by the essays that I have never seen or read. I'm excited to track them down; I know that those references will make my engagement with the analyses stronger. Because the adaptations for each essay are wide-ranging, the book lends itself to targeted chapter selections for classroom use. I could easily see myself assigning

Camille S. Alexander's "Tiana Can't Stay Woke: Reassessing the 'Cinderella' Narrative in Disney's *The Princess and the Frog*" for my undergraduate media studies classes. I would suggest "Forgive Me Mother for I Have Sinned: Cinderella's Stepmother Meets Derrida's Forgiveness" by Brittany Eldridge to my colleagues in philosophy. Individual chapters have a lot of potential slotting into specific curricula, particularly if paired with the adaptations that they detail. Ultimately, *Woke Cinderella* does offer some intriguing essays. The quality of the scholarship is excellent and the majority of the chapters are accessibly written, making them appropriate for an undergrad class. The timelessness associated with "Cinderella" will no doubt mean that this collection will consistently be a good resource for researchers invested in fairy-tale studies and media studies.

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The Brothers Grimm and the Making of German Nationalism. *By Jakob Norberg, Cambridge University Press, 2022, 228 pp.*

Among a newer crop of transnational and intersectional studies of the Grimms' *Children's and Household Tales*, Jakob Norberg stands out in his focus on the brothers Grimms shapers of German nationalism. Norberg seeks to challenge the idea of the Grimms as "simple folklorists" and instead focuses on their engagement in the political skirmishes of their day. Each chapter examines an element of the nationalist imagination and positions the Grimms' work in the greater nationalist narrative of the nineteenth century. Norberg states emphatically, "While scholars have often tried to tease out the nationalist message in the folktales with sometimes meager results, this study takes a different approach by situating the collection in the context of a repertoire of genres deployed by nationalist intellectuals" (15). As such, Norberg takes his place among Todd Kontje, Brent Peterson, Ute Frevert, and historians such as David Blackbourn, Eric Hobsbawn, and Helmut Walser-Smith to name just a few scholars who have dedicated their careers to the investigation of the rise of German nationalism in the nineteenth century. The extensive bibliography traces the lineage of Norberg's thinking and approach to the project.

The far-ranging study is divided into an introduction, six chapters, and a conclusion. In chapter 1, "The Philologist King," Norberg introduces Jacob Grimm's political mentality through a lecture Grimm held at the first academic congress meeting of Germanists in 1846. The question that he posed in his address, "What is a people?," is the question that sets up the discussion for this first chapter, as well as influences the entire book. The material presented strives to give a holistic image of how Jacob Grimm, in particular, responded

to political changes occurring and the actions taken to establish a national identity based on historical authenticity.

In chapter 2, "Folk Hatred and Folktales," Norberg explores the brothers' youth and the influential experiences while living in French-occupied Kassel. The chapter examines the use and circulation of pamphlets and other short pieces, such as poetry, that cultivated collective hate as an anti-Napoleon tool during the Wars of Liberation. Through the combined circulation of local legends and aggressive pamphlets, Norberg examines how the German heritage and "particularity" was posed to be at risk of extinction by imperial forces and in need of military defense.

In chapter 3, "The Prince of Germany," Norberg is concerned with the continued exploration of "particularity" and how the Grimms saw themselves as the custodians and protectors of German culture. This chapter pays special attention to Wilhelm Grimm and specifically his attempts at excavating the cultural heritage of the German people. The Germanic hero epic, the *Nibelungenlied*, was prized by the Grimms and viewed as akin to the Homeric epics in terms of "literary quality" (88). Its antiquity, according to the Grimms, proved that a rich and ancient cultural inheritance existed, much like the other great nations of their time. Wilhelm Grimm's goal was to elevate Germany's cultural prestige on the international stage and compare it to other European powers.

In chapter 4, "Love of the Fatherland and Fatherly Love," Norberg explores Jacob Grimm's political positions relative to his scholastic endeavors. A firm believer that a philologist was qualified and positioned to advise in political matters, Jacob Grimm's political opinions nonetheless were idealistic and vague. Norberg shows that despite his public presence, Jacob Grimm was not interested in discussing the political issues of the time, such as citizenship or the right to free elections, and instead "felt more comfortable with the pathetic invocation of German unity" (135).

In chapter 5, "The Mother Tongue at School," Norberg examines the tensions between mass schooling and local traditions. Forefront of his examination, Norberg discusses Jacob Grimm's association of universal education with the by-then disavowed tradition of wet nursing. Rather than learning one's native tongue from their mother, which was viewed by Grimm as natural and instinctual, like an infant drinking their mother's milk, learning from a schoolteacher was seen as a foreign and inauthentic replacement. Grimm feared a decrease in regional linguistic variation through instruction by a teacher from a different region. Norberg shows that in time, Jacob Grimm came to terms with the schoolteachers' presence and even sought to use them as a tool to collect information on the dialect that they would allegedly eliminate. Norberg is also concerned with the relationship of the maternal and the

martial. The idea of constructing national loyalty receives a good deal of attention as does the argument that the schoolroom is a straight path to the army barracks.

In the critical and informative final chapter, "The Name of the Barbarians," Norberg examines the Grimms' reconstruction of tribal history, how it informed their perception of the German character and identity, and how that perception was based on sources that were unreliable. The Grimms valorized the Germanic people's conquests and viewed them as a "primordial form of freedom," but Norberg points out that their reverence ultimately contradicts their political opinions (168). In their valorization, the Grimms were unable to recognize that the tribes' actions were no different from the occupation of the French imperial powers. Norberg highlights that ultimately, "the philologist did not just rely on imperial sources; the guardian of nationhood was unthinkable without the long history of non-national, alien rule" (176). This study positions the brothers Grimm as European nationalist thinkers, rather than just folklorists or ethnographers. By arguing this, Norberg liberates the Grimms from the niche of fairy tale scholarship and folklore, where they are currently safely lodged. In doing so, he displays the breadth as well as the intellectual and political rigor of their thoughts. The fairy tales, Norberg argues, are just as much part of a national inventory of symbols as the monuments erected during the time period or the novels proclaiming Prussian virtues as German ones. Yet, an insightful and fascinating read, Norberg's convincing book not only explores the Grimms' oeuvre as a simple tool of nationalism, but rather as a complicated negotiation of German national sentiments in the tortured nineteenth century.

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George MacDonald's Children's Fantasies and the Divine Imagination. *By Colin Manlove, Lutterworth Press, 2020, 140 pp.*

All one can say is that there is ultimately no reconciliation between the reader who puts the mystery of the fairy tale first and the reader who tries to understand it. For the one is looking into the deeps, and the other is trying to bring something up from the depths to the light; the second is valuing man's understanding, where the first is leaving man behind. (14)

Although the significance and nature of the imagination had already been a major conversation among the Romantics preceding Victorian fairy tales, MacDonald's stories move away from the humanistic models to illustrate an imagination rooted in divinity. Colin Manlove describes this as the Judeo-Christian God being at the root of human thought, so that it is only through accessing the imagination that one can begin to experience God. In

keeping with MacDonald's more mysterious comprehension of divinity, however, the actual means of doing so elude singular instruction. Manlove argues that MacDonald's fairy tales function as a descriptive model of the imagination, a measure of truth that detects and mediates proximity with God's person.

Manlove sets MacDonald apart from his predecessors and contemporaries by establishing his immediately more ambiguous structuring of a socially moralizing genre. Although Manlove's main argument prioritizes MacDonald's longer works, he first acknowledges the many ways in which the imagination appears and functions in the shorter tales. These short stories are characterized by a breaching of boundaries, often crossing borders, inverting rules, or placing imperative reliance on arbitrary or whimsical laws. The crossing into fairy land, however, does not resolve through reinforcements of moral proverbs, but instead they often bury the truth of the tale to impress directly on the intuition. MacDonald's work stands out in that it remains instructive without defaulting to clear or easy answers in its outcomes—rather, it beckons the reader outside of articulable understanding into a higher, more fantastical realm. The difficulty in this analysis lies in the point of its argument: Manlove himself acknowledges that he cannot point to a clear or stable outcome without reducing the actual power of MacDonald's work. This initial chapter, then, serves more as a map describing where the imagination *might* go in MacDonald's work rather than to strictly define the trend of how it manifests.

Among the longer tales, however, Manlove focuses on more consistent parallels regarding the imagination's relation to reality, starting with the imagination in the world in *At the Back of the North Wind* (1870). This story is unique in that its central imaginative figure, North Wind, though pervasive in her influence, is imperceptible to all but the protagonist, Diamond, so that the novel is split between transcendent fantastical journeys and mundane stretches of realism. Manlove argues that the book is ultimately rooted in uncertainties and requires that the nature of reality, North Wind's morally contradictory actions, and even the truth of Diamond's experience remain in question as part of a complex reality beyond mortal comprehension.

The mind itself presents an imaginative mystery as Manlove goes on to explore the imagination in the self in *The Princess and the Goblin* (1872). Here he uses a more fairy-tale adjacent narrative to psychologically map the imaginative layers of the self. Manlove identifies each character as a representative part of the protagonist Princess Irene's mind. From the subterranean Goblin tunnels to the Queen Mother's attic, he argues that the story explores the self as it is disrupted by the dark subconscious and restabilized through the divine imagination. This chapter experiences some weakness of purpose, but it serves as a helpful guide in navigating how the imagination functions when it comes into conflict with the self.

Manlove posits *The Wise Woman* (1875) as an example of the imagination against the self. While *The Princess and the Goblin* was an allegorical mental battle to return to a prior state, *The Wise Woman* seeks transformation as it concerns itself with individual action rather than simple state of being. This chapter especially stands out as it processes some actual experience and change that the imagination brings about; we have here moved from mapping characters to grappling with them.

Although rooted in individual minds, Manlove brings us back again to the imagination as it more broadly affects the collective: the imagination against the world. Following *The Princess and the Goblin, The Princess and Curdie* (1882) moves beyond the structuring of Princess Irene's mind to the impending collapse of her kingdom. Manlove's focus here more tangibly draws out the imagination as a means of revelation and purification, countering the material world's susceptibility to fabrication and deception. The imagination then becomes necessary to see the world as it is. Manlove's concluding chapter reinforces that "if the imagination cannot often transform the world for the better, every one of these fantasies insists that it is the truest thing that exists in life" (127). In revisiting the stories as a diagram, he describes them as a rhizomatic network of relationships, so that they collaborate to sample metonymic parts of the divine imagination's incomprehensible whole.

Manlove's descriptive argument presents great difficulty in producing a conclusive argumentative outcome. He recognizes this and struggles with it some as he works to maintain MacDonald's mysticism while also making his works accessible. Like his concluding network relationship, the arguments are difficult to isolate but also prove broad relevance across all the texts in question.

Ultimately, Manlove has crafted an incredibly holistic piece of criticism. Although he maintains a narrow topical focus, his thorough review of contemporary and secondary literature provides an excellent scope of current MacDonald scholarship, and his nuanced analyses encourage the reader toward many new lines of inquiry in each text. Even beyond topical interest, Manlove's work offers a critical foundation for MacDonald in particular and fairy tales in general. This book is a welcome addition to the field and a worthy culmination of Manlove's work.

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Lewis Carroll's "Alice" and Cognitive Narratology: Author, Reader, and Characters*. By Francesca Arnavas, De Gruyter, 2021, 240 pp.*

In *Lewis Carroll's "Alice" and Cognitive Narratology: Author, Reader, and Characters*, Francesca Arnavas sets herself a large and complex project, one

that involves combining theories of cognition as they have been understood and used by literary critics, narrative theory, and nuanced readings of Lewis Carroll's *Alice* books. She acquits herself magnificently. By the end of the book, this reader had no doubt of the relevance of cognitive narratology to the books or of the insights offered by the books to cognitive narratology. Arnavas sets up a reciprocal dialogue between the primary texts and the theories reminiscent of the one Vanessa Joosen describes in *Critical and Creative Perspectives on Fairy Tales: An Intertextual Dialogue Between Fairy-Tale Scholarship and Postmodern Retellings* (2011), with the salient difference that in this dialogue, the primary texts speak before the theory, and their dynamics often uncannily prefigure the theories themselves.

This beautifully illustrated book (Arnavas takes seriously Alice's condemnation of books with neither pictures nor conversations) opens with a brief but informative introduction to the current state of cognitive narratology, helpful to the scholar whose background does not encompass this area, and then segues into a section addressing the question of why it is appropriate to apply these theories to Carroll's masterpieces. The section, which details Carroll's own interest in the workings of cognition and the mind in general, as well as the way these interests appear in the *Alice* books (not least among them is the importance of the dream-state to the books), is convincing, and should lay to rest anybody's qualms on that score.

Each of the following four chapters is divided into three parts, in which the cognitive-narratological models advanced in each chapter are applied in turn to Carroll's own state of mind as the creator/author, the minds of his characters as conveyed in the texts, and the minds of the texts' readers down through the years. As stated at the outset, this is a tall order, but Arnavas fulfills her goals admirably, bringing new insight to the *Alice* books as well as to theories of mind.

The second chapter, "Virtual Alice," focuses on the creation of the books' "storyworlds," mental models of universes created in texts, first in Carroll's mind, then as portrayed in Alice's mind, and finally the recreation of the books' storyworlds by their readers. Arnavas deftly addresses the issues raised by treating fictional minds as real, remarking that "the depiction of a character's mind is intelligible only with reference to how we understand real minds to work" (41). She considers the multiple layers of mind at work in all three of these contexts: Charles Dodgson's adult (re)creation of the mind of a child-character based on a real child, the child character's mind as displayed in her experience of magical realms that are "actually" her own dreaming mind, and of course the way readers' minds try to make (non)sense of the whole thing.

The third chapter, "Mirrored Alice," focuses on the symbol of the mirror, so potent in these novels, and the reversals it allows Carroll to portray. In doing so,

Arnavas is able to take in concepts such as mise en abyme, double-embedded narratives, mirror neurons, and theory of mind. This chapter includes a brief consideration of the uses of mirrors and duplication in other Victorian fairy tales as well as significant works of literature and delves into the correspondence between theories of language and metaphors of mirror.

This chapter is followed by "Emotional Alice," in which Arnavas tracks the role emotions play in cognition with respect to Dodgson and Victorian culture, with respect to the character of Alice, and with respect to readers' emotional responses (or lack thereof) to nonsense literature in general and the *Alice* books in particular. The book closes with "Unnatural Alice," which seeks to combine cognitive theory with "unnatural narratology," narratological theory that seeks to decenter mimetic fiction and instead theorize the narrative structure of nonmimetic fiction. Arnavas gives us an overview of the debates around the usual issues of definition that arise with such projects, and then explores the creative processes that result in unnatural/fantastic literature, "ultimately linking them with processes of multi-disciplinary counter-factual thinking" (148). She focuses on the unnatural representation of time and memory with respect to Carroll's characters and concludes by considering how the reader is able to understand and interpret these nonsense/fantastical texts.

There is so much about this book to admire. Arnavas never loses sight of the differences between *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass and What Alice Found There* (1871); she never treats them as one novel that happens to be divided into two parts, but uses the differences between them to add insight to the sections of her book on Carroll's cognition. While accessible to the reader with minimal experience of cognitive narratology, the book does require close attention, as Arnavas must cover so much ground in each chapter. Fortunately, she helps the reader along by scrupulously signposting each segment of her analyses, providing mini-introductions to each chapter and to each of the three main segments in each chapter. Thus, the reader, unlike Alice in Wonderland, is never unmoored or lost in the theoretical terminology, but like Alice on the chessboard on the other side of the looking-glass, proceeds forward with a clear sense of direction, albeit a somewhat eccentric one.

Arnavas's brief conclusion points toward ways her work can illuminate "the *Alices*' peculiar genre, a complex situated conceptually and historically between the fairy tale [*sic*] tradition and the postmodern text . . . connecting Carroll's works with a broader idea of the fantastic" (183), but what does her work offer scholars of fairy tales beyond Carroll's "love-gift"? I would suggest plenty. While some of Arnavas's analysis is not transferable, such as the analyses focusing on Carroll's own interest in cognitive and psychic phenomena or the texts' persistent focus on dreaming, considerations of how readers (re)

construct and relate to literary fantastic worlds are certainly applicable to the fairy-tale web writ large. Equally, for those of us who work on texts that do not center psychological realism, Arnavas discusses "unnatural fictional minds," noting that "Minds in the *Alices* . . . are 'flat'. . .; they *do not function* as real minds," and argues that "cognitive reflections can help us inspect the working of unnatural fictional minds" (171, 172). These and other sections make this a book that is more than a perceptive and new guide to the *Alice* books, but also one that speaks to the study of fairy tales in general.

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***Love, Power, and Gender in Seventeenth-Century French Fairy Tales**. By Bronwyn Reddan, University of Nebraska Press, 2020, 264 pp.*

Few clichés about fairy tales have accrued more modern cachet than happy-ever-after nuptials and the Disneyesque lesson that love triumphs over adversity. Bronwyn Reddan's incisive study debunks the historical purchase of these clichés by documenting the lived experience of passion in seventeenth-century stories that forged the modern fairy tale. The study explores love as a biological and cultural experience in French women's tales (1690–1706), one that is vital to but no guarantee of a good marriage. Reddan's feminist approach to the corpus aligns with the material culture turn in fairy-tale studies. While the eponymous subject of the book is the emotion of love as it intersects with authority, the substance of the argument rests firmly on the idea that love is not merely a common human emotion but also a scripted social act, fully embedded in the cultural ideologies of power in which it transpires. Through examples drawn from an impressive array of stories and cross-referenced with magisterial consistency, we come to understand the French women writers, *les conteuses*, as individuals hotly debating gendered power dynamics. Through the aggregate of their tales in dialogue, the *conteuses* generate a shared vocabulary around passion and unique "emotional model[s] of courtship" used to different critical ends (69). They reject the exposition of the courtship ritual favored by male writers and characterized by male desire and female acquiescence (58) and instead create an "emotion script" for heroines that is unique to the lifeworld of their tales and by which they privately negotiate the socioeconomics of marriage (15). Five chapters are divided into two areas of inquiry: the women writers as a community and the ways they converse about love through their tales. Indeed, the reader learns to see fairy-tale love in the hands of seventeenth-century women writers as a performance and a critical social skill. In part 1, Reddan identifies the emotional landscapes in the women's tales as a form of community-building, an unfolding literary project wherein "salon sociability" supports the efforts of individual

writers to be creative with common concerns (43). Chapters 1 and 2 cover patterns across the tales that illustrate the *conteuses*' collective "self-identification as a community of modern authors" (46). These patterns further illuminate what Reddan, following Joan DeJean, identifies as a modern turn toward love as a movement of the heart rather than the soul. As Reddan frames it, what is modern about these tales is precisely that they debate the century's convictions about love. They emphasize the body, the eyes in particular, as the site of love's expression, and those textual details become "key features of their emotional scripts" (54). In the hands of the women writers, Reddan argues, fairy-tale love is an embodied practice whose movements can be traced through gestures and physical reactions. Unlike male writers (e.g., Perrault and Mailly), they allow their female characters to feel the force of love and also learn to grapple with it. This negotiation emerges textually as a poetics of passion that balances the marriage plot with critical commentary on gendered politics of early modern socioeconomic unions. Part 2 catalogs the variety of emotion scripts to reveal elements of the gendered power dynamic that attend love in fairy tales. A recurring caveat acts as a foil for the section's arguments: the women's tales remain didactic, their critiques muted, and the work of emotional rescripting does not ultimately challenge the "requirements of a traditional marriage partner" (117). Instead, comparative analysis finds the devil is in the details of love's idiosyncratic presentation as learned and therefore malleable behavior. This "compassionate model of marriage" can be traced to Madeleine de Scudéry's *Cartes de Tendres*, which conceptualized desire as a social practice rooted in, and also potentially resistant to, morality and politics (75). Animating courtship practices in the women's tales is the heroine's desire to create "a reciprocal emotional bond" despite systemic patriarchy (142). Two elements in the ritual of passionate encounter take center stage in this section: declarations of love and gifts that engender obligation. Chapters 3 offers a veritable inventory of declarations by type, notably those made by heroines to would-be suitors, and the corresponding absence of such in Perrault's tales. The contrast illustrates the privileged role of love as a prerequisite to marriage for the *conteuses*. Chapter 4 compares and contrasts the gift exchange in Bernard's and Perrault's versions of "Riquet." Reddan argues for the relative agency of women to insist that suitors honor their obligation before entering a marriage, and the unhappy consequences for both parties that ensue when feelings, symbolized by gifts, are not reciprocal. Again, caveats accompany these arguments: declarations of love need not be sincere to work as a strategy, so do not necessarily suggest that women are marrying out of sentiment, and the transactional nature of the gift reinforces marriage as a socioeconomic exchange. Chapter 5, an equally welcome addition to a study that takes on the corpus of women's

tales as a whole, acknowledges those tales, notably several by Durant and d'Auneuil, with dystopian endings—dangerous love, unhappy marriage, dead spouses—to lay bare the complexity of and lack of resolution in the *conteuses'* dialogue around gender, love, and power. By playing the two parts of the study off each other, Reddan compellingly claims both that seventeenth-century women tale writers were obsessed with the performance of love and used the courtship ritual as a plot device to highlight gender politics in unique ways. Insights emerge from these claims that will interest students and specialists alike: (1) courtship rituals in fairy tales cannot be generalized because they turn on passion as a learned and embodied practice; (2) the force of love compels female characters to harness their passion and manage the impending, inevitable marriage as best they can. For this reader, Reddan's fundamental question, How do writers administer the gendered courtship rites to which their cultures are beholden and how do their heroines manage them?, provides ample food for thought about seventeenth-century tales and could illuminate dynamics of power in other traditions as well.

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Rumpelstiltskin's Secret: What Women Didn't Tell the Grimms. *By Harry Rand, Routledge, 2020, 274 pp.*

In a review for the *Washington Post*, Menachem Wecker contextualizes Harry Rand's latest book, *Rumpelstiltskin's Secret* (2020), within his diverse professional career (A4). Rand, the senior curator, Cultural History, of the Smithsonian Institution, has patents for space vehicles and has written books that range from medieval culinary culture to Dutch Renaissance artists. In this new book, Rand does a psychoanalytic reading of the English translation of the Grimms' "Rumpelstilzchen."

Beginning with the first footnote, Rand distances his work from folklore and fairy-tale studies. He states: "To the vexation of diploma-bearing specialists I intend to be easy going with such fine points of their livelihood" (10). Throughout the book, Rand repeatedly eschews both the definitions and scholarly approaches of fairy-tale and folklore studies to address an audience he describes as: "the rest of us" (9, 10). *Rumpelstiltskin's Secret* could be positively positioned as what Donald Haase identifies as the "private readings" that exchange verifiable sociohistorical analysis for more personal perspectives and experiences with the "living meaning of fairy tales" (*The Reception of Grimms' Fairy Tales: Responses, Reactions, Revisions* [1993], 243–44). Haase defends the coexistence of these private readings along with empirical scholarly readings (243–45); they demonstrate the flexibility of the genre to adapt to new cultural contexts.

Rumpelstiltskin's Secret explores a wide range of ideas for its popular audience. Rand draws connections between the English character of Rumpelstiltskin and everything from pre-Celtic Europeans to the flaccid penises mocked in the *Spinnstube* in Germany. He takes the reader on a fast-paced, entertaining journey that romps across Europe only to circle back to Freudian psychoanalysis. To support the rapid turns in the argument, the table of contents includes eighty-eight section headings along with the twelve chapter headings.

The psychoanalytic anchor of *Rumpelstiltskin's Secret* is the name "Rumpelstiltskin." "Rumpelstiltskin," Edward Taylor's 1823 transliteration of the Grimms' title character, Rumpelstilzchen, is invested with unconscious Indo-European linguistic meaning for Rand. He goes far beyond German or English, tracing the roots of the terms "rumple" and "stilt" through Greek, Dutch, Norwegian, and Frankish (38). However, Taylor's English transliteration is ultimately the key to this reading, because Taylor changed the ending of the German name from "-zchen" to "-skin." Covering the rumple-stilt or rumple stick in skin turns it into a phallic symbol for Rand. This reading takes up the first two chapters of the book, and Rand returns to it throughout. However, in chapter 6, Rand suddenly shifts gears and claims the German translation of "Rumpelstilzchen" means "little stilt rattle" (136). He identifies this as a "schism" between English and German versions of this tale (136). Rand does not attempt to contextualize his reading with either linguistic scholarship or fairy-tale scholarship, making it appear to be another aspect of his private reading.

After the first two chapters work out the psychosexual meaning of the name "Rumpelstiltskin," the remaining ten chapters connect the name Rumpelstiltskin with six narrative aspects and theorize about the folk origins of this story: "All six features of the tale can be explained once we understand what the name Rumpelstiltskin means. As a bonus: the name's meaning will, like the signature on a painting, identify the author," an unknown Indo-European storyteller(s) who precedes the Grimms' source, Henriette Dortchen Wild (1795–1867) (29). Rand situates his claim that "Rumpelstiltskin" has hidden, coherent meanings in direct opposition to Jack Zipes's claim that Rumpelstiltskin is "disturbing because the focus of folklorists, psychoanalysts, and literary critics has centered on Rumpelstiltskin's name and *his* role in the tale despite the fact that the name is meaningless. Indeed, it reveals nothing about Rumpelstiltskin's essence or identity" (*Western Folklore* 52.1 [1993] (43). Chapters 3 and 4 connect the psychosexual meaning of the English name "Rumpelstiltskin" with the *Spinnstube* where women would spin and tell tales together. Rand identifies these women as the "author[s]" of Rumpelstiltskin (70). He does not address the "schism" between the German and English names in these chapters; Rand connects "Rumpelstiltskin's" flaccid penis directly with the German women in

the *Spinnstube* without an explanation of how the language gap was bridged. Later chapters consider "Rumpelstiltskin" through the lens of psychological practice, such as the talking cure and self-abuse, circling back to hypothesize about how or why the women in the *Spinnstube* would engage in these practices (223).

Rumpelstiltskin's Secret is well-suited for Rand's popular audience. It moves quickly, making a sweeping range of interesting connections. Although scholars are referenced throughout the text, much of the longer engagement with fairy-tale scholarship has been moved to the endnotes, allowing Rand to pursue his reading of "Rumpelstiltskin" free from the weight of "diploma-bearing specialists" (10). Rand's distinctive perspective will doubtlessly spark explorations of this fairy tale and its potential for diverse personal interpretations.

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Inviting Interruptions: Wonder Tales in the 21st Century. *Edited by Cristina Bacchilega and Jennifer Orme, Wayne State University Press, 2021, 225 pp.*

Structurally, Cristina Bacchilega and Jennifer Orme's *Inviting Interruptions: Wonder Tales in the 21st Century* resembles the image on its cover: a polymer clay Medusa created by Orme's eleven-year-old niece, which is also one of the images showcased in the anthology. The Medusa is small but powerful: she has a hot pink face surrounded by black tentacular hair and hot pink arms with hands that are tucked demurely into her lap. Her dress is also black and tentacular, as though an extension of her hair. She is both cute and menacing, and her tentacles go every which way at once.

This anthology also goes every which way at once. It includes a selection of short stories, but also works of art in pen, pastel, and oil; photographic prints; film stills; sculptures; and less classifiable multimedia projects. At the same time, like the implied body of the Medusa, it has a central theoretical trunk, announced in the editors' introduction. Bacchilega and Orme tell us that although in the twenty-first century "fairy tales continue to interest and enchant general audiences, students, and scholars," the goal of their anthology is to "assemble a small sampling of wonder tales and images that put pressure on and reanimate the genre from perspectives that are not accounted for in its mainstream iterations" (ix). These two statements set up a distinction fundamental to the anthology; Bacchilega and Orme propose to interrupt the "magical enchantment enacted upon audiences by the mainstream fairy tale" by harnessing the "active speculation and awe inspired by the wonder tale" (xi).

Their anthology functions as an interruption in two ways. The individual stories and images interrupt the fairy-tale tradition to various degrees and in various ways, while the anthology itself interrupts what has essentially

become the genre of the retold fairy-tale collection, which first became popular with Ellen Datlow and Terri Windling's *Snow White, Blood Red* (1993). It contains fiction by only two authors usually associated with fairy-tale retellings: Emma Donoghue's "The Tale of the Cottage" and Kelly Link's "Swans." Nalo Hopkinson, another of those authors, is represented by an image rather than a story: a depiction of a mature Red Riding Hood dressed in her signature color titled *Still Rather Fond of Red*. For Bacchilega and Orme, one important distinction is that older collections focused on feminist interventions, while their anthology is explicitly intersectional. An equally important distinction is its inclusion of stories and images that do not respond in a clear, explicit way to the fairy-tale tradition. They are, in a sense, the tentacles that point in the most unexpected directions.

For me, as a teacher and scholar, the stories and images in the anthology that function most clearly as "interruptions" are those that explicitly interrogate the fairy-tale tradition. For example, Su Blackwell's *Once Upon a Time*, a sculpture made from the pages of a discarded book, representing a scene from "Hansel and Gretel," suggests the fictive nature of all fairy tales. Maya Kern's online comic "How to Be a Mermaid" offers a gruesome twist on the Hans Christian Andersen tale. David Kaplan's film *Little Red Riding Hood* (1997), represented by several stills and a link to the film on Vimeo, tells the traditional "Story of Grandmother" from the perspective of a young Christina Ricci not at all afraid of the wolf. Particularly powerful are Danielle Wood's "The Good Mother," a sharp contemporary take on motherhood, in which giving birth to a hedgehog is a metaphor for what it's like to have an ordinary (crying, fretful) baby, and Diriye Osman's "Fairy Tales for Lost Children," based on his experiences as a Somalian refugee, in which his preschool teacher, the formidable Miss Mumbi, is fired for telling the children stories about Rehema with an afro that just keeps growing and Kohl Black, the dark-skinned most beautiful woman in the land. In this way, Miss Mumbi reclaims Rapunzel and Snow White for her Kenyan pupils.

But perhaps my preference for these types of interventions represents exactly the limitations Bacchilega and Orme's anthology would like me to see beyond. It is more difficult for me to see how Shaun Tan's illustration *Birth of Commerce* functions as a wonder tale interruption of fairy-tale conventions rather than of science fictional dystopias. And I question the inclusion of Bryan Kamaoli Kuwada's humorous "Of No Real Account," about a young Hawaiian man, Keaka, who steps in when the god Maui is absent to make rain for his people. Even the notes to the story specify that it responds to the Hawaiian mo'olelo tradition, which "asserts the intimate and wonderous connection of Hawaiians with land through story" and "should absolutely not be equated to fairy tale" (75). However, if Bacchilega and Orme are pushing boundaries, that

is their purpose, and one particular strength of the anthology is the editorial notes that accompany each selection, providing contextual information and questions for teachers and students to ponder. Another strength is the rich selection of stories and images. It is impossible to name them all here, but other favorites of mine were Sharon Boyle's untitled delicate porcelain figurine of a woman with extra arms and eyes, like a Biedermeier Arachne; Sofia Samatar's heartbreaking "Selkie Stories Are for Losers" from the perspective of the child left behind when the selkie finds her skin; and Susanna Clarke's "The Master of Nottingham's Daughter," which ends the anthology as metatextually as Su Blackwell began it.

The value of Bacchilega and Orme's anthology is partly in its selection of stories and images, partly in the editors' useful framing in their introduction and notes, and partly in the innovative quality of this volume. It is different from any other collection of fairy or wonder tales out there and adds in an important way to our understanding of what is possible from both a scholarly and creative perspective. Perhaps Medusa's tentacular black hair is, after all, her thoughts flowing out in all directions after having read this anthology.

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