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*Handbuch zu den „Kinder- und Hausmärchen“ der Brüder  
Grimm. Entstehung – Wirkung – Interpretation* by  
Hans-Jörg Uther (review)

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current debates is a distinct yet not incompatible move. This is not a criticism of what is in the book so much as curiosity about how it might have continued in a world where six- or eight-hundred-page monographs were normal. Yet the book's structure, with the chapters charting the historical paradigms and the introduction and epilogue (the latter's propositions largely written in the present tense) waging the theoretical intervention, perhaps suggests a generative methodological tension. In any case, this is an extremely compelling, very well written, and meticulously edited book that will be of great interest to students of modernism, aesthetics, biopolitics, philosophy, and the history of science. The historical scope is impressive, and the theoretical intervention is engaging and lively.

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**Handbuch zu den „Kinder- und Hausmärchen“ der Brüder Grimm.  
Entstehung – Wirkung – Interpretation.**

Von Hans-Jörg Uther. Berlin: De Gruyter, 2021. xviii + 611 Seiten + 49  
Abbildungen. €29,95/\$34.99 broschiert oder eBook.

From wolves to witches to wicked stepmothers, the fairytales of Jacob and Wilhelm Grimm have been a source of enduring fascination throughout the last two centuries. Through countless adaptations, parodies, and reworkings, these tales—along with the story of their conception—have enjoyed international popularity and continue to resonate among scholarly and general audiences of all ages today. With the third edition of the classic reference text *Handbuch zu den “Kinder- und Hausmärchen” der Brüder Grimm*, prominent folklorist and literary scholar Hans-Jörg Uther highlights the lasting relevance of fairy-tale scholarship and teaching into the twenty-first century. With updated and expanded commentary and annotations, Uther draws on both established and contemporary scholarship to provide readers with a modern, informative resource.

As the growing fields of fairy-tale and folklore studies attest, scholarly and popular engagement with the Grimms has not waned since the first edition of Uther's *Handbuch* appeared in 2008. The famous brothers' œuvre lends itself to fruitful inquiry via innovative analytical frameworks such as those informed by ecocritical, feminist, queer, and pedagogical theories. Ever popular in the classroom, the Grimms and their tales also continue to fascinate today's students. Uther's scholarship has both drawn on and contributed to the undeniable appeal of the Grimms, and his *Handbuch* is the first comprehensive work documenting all 210 of the stories and legends that appeared in the seventh, definitive edition of the *Kinder- und Hausmärchen* (1857). Contextualizing these narratives within their historical and social backgrounds, the handbook features entries for two hundred fairytales and ten children's legends published by the Grimms, alongside dozens of pieces that were cut from the collection over the years. Each entry contains general publication information for individual tales as well as detailed annotations, plot overviews, notable adaptations, and brief analytical notes drawn from recent scholarship. The volume also strives wherever possible to identify and confirm the sources for each narrative, and it includes detailed remarks about contributors and collaborators. Appearing over a

dozen years after the *Handbuch* first came out, the third edition offers expanded notes and annotations, an updated bibliography, and new remarks regarding tale type and classification. Uther's latest edition also acknowledges fresh avenues in research related to fairy-tale studies, and although many of the analyses featured tend to skew toward familiar psychoanalytical readings, this nod towards newer approaches underscores the lasting impact of the Grimms and the continued academic engagement with their body of work.

Beyond its register of individual texts, Uther's handbook also examines thematic links among tales and traces the central changes within the stories themselves, from an increase in religious references to the gradual erasure of depictions of sexuality and perceived immorality. These alterations also corresponded to a shift toward a more didactic emphasis within the *Kinder- und Hausmärchen* that parallels the Grimms' recognition of their collection's potential to appeal to younger audiences. Drawing on these trends, the author effectively connects these transformations over time to one of the *Handbuch's* most intriguing sections, which deals specifically with those tales that the Grimms ousted from the *KHM*. Numbering almost fifty, these texts that were for one reason or another no longer considered suitable for the collection's intended audience tell an important story through their very absence, and Uther provides insight here into the Grimms' own values as well as those of society at large. By documenting changes such as these within individual tales and the anthology itself, he reveals how the Grimms adapted their stories to not only suit, but indeed shape the social mores of the time. In reinforcing the notion of fairytales as both living texts and as documents representing human values, conflicts, and archetypes, Uther's handbook gives readers an understanding of how these tales and their curators have maintained their international prominence even today. With an eye to this legacy, he also notes recent parodies and adaptations drawing on these familiar narratives, reminding his readers of the enduring relevance of the Grimms' collection both within and outside of the German-speaking world.

Following this treatment of individual tales and the changes across editions, Uther also provides a concise history of the *KHM* itself, including information about the Grimms' search for texts, their contemporaries, competitors, and contributors, and their tireless reworking of the stories. This contextualization of the brothers' work provides important insight into the challenges that scholars of the Grimms have faced, including determining genre, classifying and categorizing pieces of such a remarkably varied corpus, and identifying the creators and storytellers behind the scenes. For those interested in both recent and foundational studies, Uther's handbook also features a comprehensive and updated bibliography. An excellent resource for anyone wishing to research the Grimms, it highlights innovative scholarship in fairy-tale studies as well as earlier essential works in the field.

A copy of the *Handbuch der "Kinder- und Hausmärchen"* belongs on the bookshelf of anyone drawn to the Grimms, German fairytales, or the legacies of the nineteenth century, and without doubt the two previous editions of Uther's volume have proven indispensable to countless students, academics, and Grimm enthusiasts. The handbook is concise in style and comprehensive in content, making it an excellent quick reference that is at once accessible and informative, and the dozens of images and illustrations throughout bring familiar narratives to life. For readers seeking the most up-to-date commentary and annotations or the inclusion of more recent direc-

tions in fairy-tale scholarship, this third iteration would certainly make a cherished addition to any library. And yet despite these revisions, contemporary readers may find that the volume does not adequately engage with the problematic and gendered history of the Grimms' collection. While the *Handbuch* includes what information is available regarding the sources and contributors for each tale, a definitive resource in Grimm and fairy-tale studies such as this one could do more to problematize the subtle erasure of female collaborators and further contextualize the imbalance between unsung female labor and male fame. Nevertheless, any version of Uther's text is highly recommended to anyone interested in the German fairy-tale tradition, and for those encountering this handbook for the first time, three just may be the magic number.

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### **Inspiration Bonaparte? German Culture and Napoleonic Occupation.**

*Edited by Seán Allan and Jeffrey L. High. Rochester, NY: Camden House, 2021.*

*354 pages + 8 b/w images. \$110.00/£95.00 hardcover, \$29.95/£24.99 eBook.*

Wohl kaum eine historische Persönlichkeit des „langen“ 19. Jahrhunderts wurde von den Zeitgenossen, wie auch von späteren Beobachter\_innen, so kontrovers beurteilt wie Napoleon Bonaparte. Sein Aufstieg vom General der Revolutionsarmee zum Ersten Konsul der Französischen Republik (1790–1804) und schließlich zum Kaiser der Franzosen (1804–1814, 1815) prägte die „Sattelzeit“ um 1800 nicht nur in Frankreich, sondern hatte weitreichende Folgen für ganz Europa, nicht zuletzt für das Heilige Römische Reich, dessen Ende von der napoleonischen Besatzung eingeläutet wurde, während die deutsche Nationalbewegung sich erst vor dem Hintergrund der französischen Fremdherrschaft als maßgebliche politische Kraft etablieren konnte. Die Frage, die der Titel des von Seán Allan und Jeffrey L. High zusammengestellten Bandes *Inspiration Bonaparte? German Culture and Napoleonic Occupation* aufwirft, ist daher durchaus als rhetorische Frage zu verstehen: Inspiriert hat Napoleon seine deutschsprachigen Zeitgenossen zweifellos; Spuren hat die napoleonische Besatzung nicht nur in politischer, juristischer oder militärischer Hinsicht hinterlassen, sondern vor allem auch im „German cultural imaginary“ (2), wie Allan und High in der Einleitung des Bandes mit Hinweis auf eine Studie von Barbara Beßlich (*Der deutsche Napoleon-Mythos*, Darmstadt 2007) und die neuere historische Forschung zum deutschen Nationalismus zu Recht betonen.

Die vierzehn Beiträge des Bandes, die auf Tagungsbeiträgen von 2014 und 2019 beruhen, gehen der ambivalenten „Arbeit am Mythos“ Napoleon, den „ideological reworkings“ (3), in der deutschsprachigen Literatur und Kultur seit den 1790er Jahren nach. Ein Schwerpunkt liegt dabei auf der Literatur des späten 18. und frühen 19. Jahrhunderts, die die sieben Beiträge der ersten Sektion in den Blick nehmen. In zwei außerliterarische Bereiche, Politik und Naturwissenschaft, führen die vier Beiträge der zweiten Sektion, während die letzte Sektion drei Beiträge umfasst, die der späteren Napoleon-Rezeption in Theater, Musik und Film gewidmet sind. Dabei geht der Band grundsätzlich von vier Prämissen aus, die in der ausführlichen Einleitung entwickelt werden. Erstens sei die ambivalente Napoleon-Rezeption des 19. Jahrhunderts von