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The Complete Fairy Tales of the Brothers Grimm



Volume I

Translated by Jack Zipes



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The Complete
Fairy Tales
of the
BROTHERS GRIMM
Volume I
Tales 1–100

Translated and With an Introduction by
Jack Zipes

Illustrations by John B. Gruelle



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THE COMPLETE FAIRY TALES OF THE BROTHERS GRIMM

Volume I and Volume II of *The Complete Fairy Tales of the Brothers Grimm* are all-new translations of the famous 210 fairy tales collected and published by Jacob and Wilhelm Grimm, plus 32 little-known tales that they omitted during the course of their many revisions and that appear here for the first time in English. Popular taste and mores have taken their toll on the stories as the Grimms first penned them, and many startling and delightful surprises await the reader in this new and faithful translation.

Jack Zipes, Professor of German at the University of Minnesota, is a literary critic and children's literature specialist. His numerous books on folktales and fairy tales include *Breaking the Magic Spell, Fairy Tales and the Art of Subversion, The Trials and Tribulations of Little Red Riding Hood, Don't Bet on the Prince*, and *Spells of Enchantment*, as well as articles on children's theater, Bruno Bettelheim, and German drama.

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Leo Tolstoy

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For my daughter,
Hanna,
and for her grandparents,
Celia and Phil, Bette and Dave,
who share the spirit of
once upon a time

Once There Were Two Brothers Named Grimm

by Jack Zipes

MANY ARE THE FAIRY TALES and myths that have been spread about the Brothers Grimm, Jacob and Wilhelm. For a long time it was believed that they had wandered about Germany and gathered their tales from the lips of doughty peasants and that all their tales were genuinely German. Although much of what had been believed has been disproven by recent scholarship, new rumors and debates about the Grimms keep arising. For instance, one literary scholar has recently charged them with manufacturing the folk spirit of the tales in order to dupe the general public in the name of nationalism. Other critics have found racist and sexist components in the tales that they allege need expurgation, while psychologists and educators battle over the possible harmful or therapeutic effects of the tales. Curiously, most of the critics and most of the introductions to the English translations of the Grimms' tales say very little about the brothers themselves or their methods for collecting the tales—as though the Grimms were incidental to their tales. Obviously, this is not the case, and in view of their 200th birthdays, celebrated in 1985 and 1986, it is time to set the record straight.

Just who were the Brothers Grimm and how did they discover those tales, which may be the most popular in the world today? Why and how did the brothers change the tales? And what is the significance of the magic of those tales today?

A fairy-tale writer could not have created a more idyllic and propitious setting for the entrance of the Brothers Grimm into the world. Their father, Philipp Wilhelm Grimm, a lawyer, was ambitious, diligent, and prosperous, and their mother Dorothea (née Zimmer), daughter of a city councilman in Kassel, was a devoted and caring housewife, even though she tended at times to be melancholy. Initially they settled in the quaint village of Hanau, and during the first twelve years of their marriage, there were nine births, out of which six children survived: Jacob Ludwig Grimm

(1785–1863), Wilhelm Carl Grimm (1786–1859), Carl Friedrich Grimm (1787–1852), Ferdinand Philipp Grimm (1788–1844), Ludwig Emil Grimm (1790–1863), and Charlotte Amalie (Lotte) Grimm (1793–1833). By 1791 the family had moved to Steinau, near Kassel, where Philipp Grimm had obtained an excellent position as district judge (*Amtmann*) and soon became the leading figure of the town. He and his family lived in a large comfortable home there and had servants to help with the domestic chores. As soon as the children were of age, they were sent to a local school, where they received a classical education. They also received strict religious training in the Reform Calvinist Church. Both Jacob and Wilhelm were bright, hardworking pupils and were distinctly fond of country life. Their familiarity with farming, nature, and peasant customs and superstitions would later play a major role in their research and work in German folklore. At first, though, both boys appeared destined to lead comfortable lives, following in the footsteps of their father, whose seal was *Tute si recte vixeris*—“honesty is the best policy in life.” To be sure, this was the path that Jacob and Wilhelm took, but it had to be taken without the guidance of their father.

Philipp Grimm died suddenly in 1796 at the age of forty-four, and his death was traumatic for the entire family. Within weeks after his death, Dorothea Grimm had to move out of the large house and face managing the family of six children without servants or much financial support. From this point on, the family was totally dependent on outside help, particularly on Henriette Zimmer, Dorothea’s sister, who was a lady-in-waiting for the princess of Hessa-Kassel. Henriette arranged for Jacob and Wilhelm to study at the prestigious Lyzeum (high school) in Kassel and obtained provisions and funds for the family.

Although the brothers were different in temperament—Jacob was more introverted, serious, and robust; Wilhelm was outgoing, gregarious, and asthmatic—they were inseparable and totally devoted to each other. They shared the same room and bed and developed the same work habits: in high school the Grimms studied more than twelve hours a day and were evidently bent on proving themselves to be the best students at the Lyzeum. That they were treated by some teachers as socially inferior to the other “highborn” students only served to spur their efforts. In fact, the Grimms had to struggle against social slights and financial deprivation during a good part of their lives, but they never forgot their father’s motto, *Tute si recte vixeris*, and they became famous not only because of their remarkable scholarship but also because of their great moral integrity.

Although each one was graduated from the Lyzeum at the head of

his class, Jacob in 1802 and Wilhelm in 1803, they both had to obtain special dispensations to study law at the University of Marburg because their social standing was not high enough to qualify them. Once at the university they had to confront yet another instance of injustice, for most of the students from wealthier families received stipends, while the Grimms had to pay for their own education and live on a small budget. This inequity made them feel even more compelled to prove themselves, and at Marburg they drew the attention of Professor Friedrich Karl von Savigny, the genial founder of the historical school of law. Savigny argued that the spirit of a law can be comprehended only by tracing its origins to the development of the customs and language of the people and by paying attention to the changing historical context in which laws developed. Ironically, it was Savigny's emphasis on the philological aspect of law that led Jacob and Wilhelm to dedicate themselves to the study of ancient German literature and folklore. This decision was made in 1805 after Savigny had taken Jacob to Paris to assist him in research on the history of Roman law. Upon returning to Germany in 1806, Jacob left the university and rejoined his mother, who had moved to Kassel. Given the pecuniary situation of the family, it was Jacob's duty, as head of the family now, to support his brothers and sister, and he found a position as secretary for the Kassel War Commission, which made decisions pertaining to the war with France. Fortunately for Jacob, he was able to pursue his study of old German literature and customs on the side while Wilhelm remained in Marburg to complete his legal studies.

The correspondence between Jacob and Wilhelm during this time reflects their great concern for the welfare of their family. With the exception of Ludwig, who later became an accomplished painter and also illustrated the fairy tales, the other children had difficulty establishing careers for themselves. Neither Carl nor Ferdinand displayed the intellectual aptitude that the two oldest brothers did or the creative talents of Ludwig. Carl eventually tried his hand at business and ended up destitute as a language teacher, while Ferdinand tried many different jobs in publishing and later died in poverty. Lotte's major task was to assist her mother, who died in 1808. After that, Lotte managed the Grimm household until she married a close friend of the family, Ludwig Hassenpflug, in 1822. Hassenpflug became an important politician in Germany and eventually had a falling out with Jacob and Wilhelm because of his conservative and opportunistic actions as statesman.

While Ludwig, Carl, Ferdinand, and Lotte were young, they were chiefly the responsibility of Jacob, who looked after them like a

stern father. Even Wilhelm regarded him as such and acknowledged his authority, not only in family matters, but also in scholarship. It was during the period 1806–1810, when each of the siblings was endeavoring to make a decision about a future career and concerned about the stability of their home, that Jacob and Wilhelm began systematically gathering folk tales and other materials related to folklore. Clemens Brentano, a gifted romantic writer and friend, had requested that the Grimms help him collect tales for a volume that he intended to publish some time in the future. The Grimms responded by selecting tales from old books and recruiting the help of friends and acquaintances in Kassel. The Grimms were unable to devote all their energies to their research, though. Jacob lost his job on the War Commission in 1807, when Kassel was invaded by the French and became part of the Kingdom of Westphalia under the rule of Jérôme Bonaparte. Soon thereafter, the Grimms' mother died, and it was imperative that Jacob find some new means of supporting the family. Although he had a strong antipathy to the French, he applied for the position of King Jérôme's private librarian in Kassel, and was awarded the post in 1808. This job enabled him to pursue his studies and help his brothers and sister. Meanwhile, Wilhelm had to undergo a cure for a heart disease in Halle. Ludwig began studying art at the Art Academy in Munich, and Carl began working as a businessman in Hamburg. From 1809 to 1813 there was a period of relative stability and security for the Grimm family, and Jacob and Wilhelm began publishing the results of their research on old German literature: Jacob wrote *On the Old German Meistersong*, and Wilhelm, *Old Danish Heroic Songs*, both in 1811. Together they published in 1812 a study of the *Song of Hildebrand* and the *Wessobrunner Prayer*. Of course, their major publication at this time was the first volume of the *Kinder-und Hausmärchen* (*Children's and Household Tales*) with scholarly annotations, also in 1812.

The Napoleonic Wars and French rule had been upsetting to both Jacob and Wilhelm, who were dedicated to the notion of German unification. Neither wanted to see the restoration of oppressive German princes, but they did feel a deep longing to have the German people united in one nation through customs and laws of their own making. Thus, in 1813 they celebrated when the French withdrew from Kassel and the French armies were defeated throughout Central Europe. Jacob was appointed a member of the Hessian Peace Delegation and did diplomatic work in Paris and Vienna. During his absence Wilhelm was able to procure the position as secretary to the royal librarian in Kassel and to concentrate on bringing out the second volume of the *Children's and Household*

Tales in 1815. When the peace treaty with the French was concluded in Vienna, Jacob returned home and was disappointed to find that the German princes were seeking to reestablish their narrow, vested interests in different German principalities, and to discard the broader notion of German unification.

After securing the position of second librarian in the royal library of Kassel, Jacob joined Wilhelm in editing the first volume of *German Legends* in 1816. During the next thirteen years, the Grimms enjoyed a period of relative calm and prosperity. Their work as librarians was not demanding, and they could devote themselves to scholarly research and the publication of their findings. Together they published the second volume of *German Legends* (1818), and *Irish Elf Tales* (1826), while Jacob wrote the first volume of *German Grammar* (1819) and *Ancient German Law* (1828) by himself, and Wilhelm produced *The German Heroic Legend* (1829).

In the meantime, there were changes in the domestic arrangement of the Grimms. Lotte moved out of the house to marry Ludwig Hassenpflug in 1822, and a few years later, in 1825, Wilhelm married Dortchen Wild, who was the daughter of a druggist in Kassel. She had known both brothers for over twenty years and had been part of a group of storytellers who had provided the Grimms with numerous tales. Now it became her task to look after the domestic affairs of the brothers, for Jacob did not leave the house. Indeed, he remained a bachelor for his entire life and had very little time for socializing. The Grimms insisted on a quiet atmosphere and a rigid schedule at home so that they could conduct their research without interruptions. Although Wilhelm continued to enjoy company and founded a family—he had three children with Dortchen—he was just as much married to his work as Jacob. Since Dortchen had been well-acquainted with the brothers before her marriage, when she assumed her role in the family she fully supported their work and customary way of living.

In 1829, however, when the first librarian died and his position in Kassel became vacated, the Grimms' domestic tranquility was broken. Jacob, who had already become famous for his scholarly publications, had expected to be promoted to this position. But he did not have the right connections or the proper conservative politics and was overlooked. In response to this, he and Wilhelm resigned their posts, and one year later they traveled to Göttingen, where Jacob became professor of old German literature and head librarian, and Wilhelm, librarian and, eventually, professor in 1835. Both were considered gifted teachers, and they broke new ground in the study of German literature, which had only recently become an

accepted field of study at the university. Aside from their teaching duties, they continued to write and publish important works: Jacob wrote the third volume of *German Grammar* (1831) and a major study entitled *German Mythology* (1835), while Wilhelm prepared the third edition of *Children's and Household Tales*. Though their positions were secure, there was a great deal of political unrest in Germany due to the severely repressive political climate since 1819. By 1830 many revolts and peasant uprisings had erupted, and a group of intellectuals known as Young Germany (*Jungdeutschland*) pushed for more democratic reform in different German principalities. For the most part, however, their members were persecuted and silenced, just as the peasants too were vanquished. Some leading writers, such as Ludwig Börne, Heinrich Heine, and Georg Büchner, took refuge in exile. The Brothers Grimm were not staunch supporters of the Young Germany movement, but they had always supported the liberal cause throughout Germany and were greatly affected by the political conflicts.

In 1837, when King Ernst August II succeeded to the throne of Hannover, he revoked the constitution of 1833 and dissolved parliament. In his attempt to restore absolutism to the Kingdom of Hannover, of which Göttingen was a part, he declared that all civil servants must pledge an oath to serve him personally. Since the king was nominally the rector of the University of Göttingen, the Grimms were obligated to take an oath of allegiance, but instead they, along with five other professors, led a protest against the king and were summarily dismissed. Jacob was compelled to leave Göttingen immediately and returned to Kassel, where Wilhelm joined him a few months later.

Once again, they were in desperate financial straits. Despite the fact that they received funds and support from hundreds of friends and admirers who supported their stand on academic freedom, the ruling monarchs of the different principalities prevented them from teaching at another university. It was during this time that Jacob and Wilhelm decided to embark on writing the *German Dictionary*, one of the most ambitious lexicographical undertakings of the nineteenth century. Though the income from this project would be meager, they hoped to support themselves through other publishing ventures as well. In the meantime, Bettina von Arnim, Friedrich Karl von Savigny, and other influential friends were trying to convince the new king of Prussia, Friedrich Wilhelm IV, to bring the brothers to Berlin. Finally, in November 1840 Jacob and Wilhelm received offers to become professors at the University of Berlin and to do research at the Academy of Sciences. It was not until March 1841,

however, that the Grimms took up residence in Berlin and were able to continue their work on the *German Dictionary* and their scholarly research on other subjects. In addition to teaching, the Grimms played an active role in the institutionalization of German literature as a field of study at other universities and entered into political debates. When the Revolution of 1848 occurred in Germany, the Grimms were elected to the civil parliament, and Jacob was considered to be one of the most prominent men among the representatives at the National Assembly held in Frankfurt am Main. However, the brothers' hopes for democratic reform and the unification of the German principalities dwindled as one compromise after another was reached with the German monarchs. Both brothers retired from active politics after the demise of the revolutionary movement. In fact, Jacob resigned from his position as professor in 1848, the same year he published his significant study entitled *The History of the German Language*. Wilhelm retired from his post as professor in 1852. For the rest of their lives, the Grimms devoted most of their energy to completing the monumental *German Dictionary*, but they got only as far as the letter *F*. Though they did not finish the *Dictionary*, a task that had to be left to scholars in the twentieth century, they did produce an astonishing number of remarkable books during their lifetimes: Jacob published twenty-one, and Wilhelm, fourteen. Together they produced eight. In addition, there are another twelve volumes of their essays and notes and thousands of important letters. The Grimms made scholarly contributions to the areas of folklore, history, ethnology, religion, jurisprudence, lexicography, and literary criticism. Even when they did not work as a team, they shared their ideas and discussed all their projects together. When Wilhelm died in 1859, the loss affected Jacob deeply; he became even more solitary but did not abandon the projects he had held in common with his brother. In addition, the more he realized that his hopes for democratic reform were being dashed in Germany, the more he voiced his criticism of reactionary trends in Germany. Both Jacob and Wilhelm regarded their work as part of a social effort to foster a sense of justice among the German people and to create pride in the folk tradition. Jacob died in 1863 after completing the fourth volume of his book *German Precedents*. In German the title, *Deutsche Weistümer*, connotes a sense of the wisdom of the ages that he felt should be passed on to the German people.

Though the Grimms made important discoveries in their research on ancient German literature and customs, they were neither the

founders of folklore as a study in Germany, nor were they the first to begin collecting and publishing folk and fairy tales. In fact, from the beginning their principal concern was to uncover the etymological and linguistic truths that bound the German people together and were expressed in their laws and customs. The fame of the Brothers Grimm as collectors of folk and fairy tales must be understood in this context, and even here, chance played a role in their destiny.

In 1806 Clemens Brentano, who had already published an important collection of folk songs entitled *Des Knaben Wunderhorn* (*The Boy's Magic Horn*, 1805) with Achim von Arnim, was advised to seek out the aid of Jacob and Wilhelm Grimm because they were known to have a vast knowledge of old German literature and folklore. They were also considered to be conscientious and indefatigable workers. Brentano hoped to use whatever tales they might send him in a future publication of folk tales, and he was able to publish some of the songs they gathered in the second and third volumes of *Des Knaben Wunderhorn* in 1808. The Grimms believed strongly in sharing their research and findings with friends and congenial scholars, and between 1807 and 1812 they began collecting tales with the express purpose of sending them to Brentano, as well as of using them as source material for gaining a greater historical understanding of the German language and customs.

Contrary to popular belief, the Grimms did not collect their tales by visiting peasants in the countryside and writing down the tales that they heard. Their primary method was to invite storytellers to their home and then have them tell the tales aloud, which the Grimms either noted down on first hearing or after a couple of hearings. Most of the storytellers during this period were educated young women from the middle class or aristocracy. For instance, in Kassel a group of young women from the Wild family (Dortchen, Gretchen, Lisette, and Marie Elisabeth), and their mother (Dorothea), and from the Hassenpflug family (Amalie, Jeanette, and Marie) used to meet regularly to relate tales they had heard from their nursemaids, governesses, and servants. In 1808 Jacob formed a friendship with Werner von Haxthausen, who came from Westphalia, and in 1811 Wilhelm visited the Haxthausen estate and became acquainted there with a circle of young men and women (Ludowine, Marianne, and August von Haxthausen, and Jenny and Annette von Droste-Hülshoff), whose tales he noted down. Still, the majority of the storytellers came from Hessia: Dorothea Viehmann, a tailor's wife from nearby Zwehrn who used to sell fruit in Kassel, would visit the Grimms and told them a good many significant tales; and Johann Friedrich (*Wachtmeister*) Krause, an old retired soldier, gave

the brothers tales in exchange for some of their old clothes. Many of the tales that the Grimms recorded had French origins because the Hassenpflugs were of Huguenot ancestry and spoke French at home. Most of the brothers' informants were familiar with both oral tradition and literary tradition and would combine motifs from both sources. In addition to the tales of these storytellers and others who came later, the Grimms took tales directly from books and journals and edited them according to their taste.

In 1810, when Brentano finally requested the Grimms' collection of tales, the brothers had copies made and sent forty-nine texts to him. They had copies made because they felt Brentano would take great poetic license and turn them into substantially different tales, whereas they were intent on using the tales to document basic truths about the customs and practices of the German people and on preserving their authentic ties to the oral tradition. Actually, the Grimms need not have worried about Brentano's use of their tales, for he never touched them but abandoned them in the Ölenberg Monastery in Alsace. Only in 1920 were the handwritten tales rediscovered, and they were published in different editions in 1924, 1927, and 1974. The last publication by Heinz Rölleke is the most scholarly and useful, for he has carefully shown how the Grimms' original handwritten manuscripts can help us to document their sources and reveal the great changes the brothers made in shaping the tales.

As it happened, after the Grimms sent their collected texts to Brentano, who was unreliable and was going through great personal difficulties, they decided to publish the tales themselves and began changing them and preparing them for publication. They also kept adding new tales to their collection. Jacob set the tone, but the brothers were very much in agreement about how they wanted to alter and stylize the tales. This last point is significant because some critics have wanted to see major differences between Jacob and Wilhelm. These critics have argued that there was a dispute between the brothers after Wilhelm assumed major responsibility for the editing of the tales in 1815 and that Wilhelm transformed them against Jacob's will. There is no doubt that Wilhelm was the primary editor after 1815, but Jacob established the framework for their editing practice between 1807 and 1812 and even edited the majority of the tales for the first volume. A comparison of the way Jacob and Wilhelm worked both before and after 1815 does not reveal major differences, except that Wilhelm did take more care to refine the style and make the contents of the tales more acceptable for a children's audience, or, really, for adults who wanted the tales

censored for children. Otherwise, the editing of Jacob and Wilhelm exhibits the same tendencies from the beginning to the end of their project: the endeavor to make the tales stylistically smoother; the concern for clear sequential structure; the desire to make the stories more lively and pictorial by adding adjectives, old proverbs, and direct dialogue; the reinforcement of motives for action in the plot; the infusion of psychological motifs; and the elimination of elements that might detract from a rustic tone. The model for a good many of their tales was the work of the gifted artist Philipp Otto Runge, whose two stories in dialect, *The Fisherman and His Wife* and *The Juniper Tree*, represented in tone, structure, and content the ideal narrative that the Grimms wanted to create.

And create they did. The Grimms were not merely collectors. In fact, their major accomplishment in publishing their two volumes of 156 tales in 1812 and 1815 was to *create* an ideal type for the literary fairy tale, one that sought to be as close to the oral tradition as possible, while incorporating stylistic, formal, and substantial thematic changes to appeal to a growing middle-class audience. By 1819, when the second edition of the tales, now in one volume that included 170 texts, was published and Wilhelm assumed complete charge of the revisions, the brothers had established the form and manner through which they wanted to preserve, contain, and present to the German public what they felt were profound truths about the origins of civilization. Indeed, they saw the "childhood of human-kind" as embedded in customs that Germans had cultivated, and the tales were to serve as reminders of such rich, natural culture.

After 1819 there were five more editions and sixty-nine new texts added to the collection and twenty-eight omitted. By the time the seventh edition appeared in 1857, there were 211 texts in all. Most of the additions after 1819 were from literary sources, and the rest were either sent to the brothers by informants or recorded from a primary source. Indeed, the chief task after 1819 was largely one of refinement: Wilhelm often changed the original texts by comparing them to different versions that he had acquired. While he evidently tried to retain what he and Jacob considered the essential message of the tale, he tended to make the tales more proper and prudent for bourgeois audiences. Thus it is crucial to be aware of the changes both brothers made between the original handwritten manuscript and the last edition of 1857. Compare the following, for example:

"Snow White"—Ölenberg Manuscript

When Snow White awoke the next morning, they asked her how she happened to get there. And she told them everything,

how her mother, the queen, had left her alone in the woods and gone away. The dwarfs took pity on her and persuaded her to remain with them and do the cooking for them when they went to the mines. However, she was to beware of the queen and not to let anyone into the house.

“Snow White”—1812 Edition

When Snow White awoke, they asked her who she was and how she happened to get into the house. Then she told them how her mother had wanted to have her put to death, but the hunter had spared her life, and how she had run the entire day and finally arrived at their house. So the dwarfs took pity on her and said, “If you keep house for us and cook, sew, make the beds, wash and knit, and keep everything tidy and clean, you may stay with us, and you will have everything you want. In the evening, when we come home, dinner must be ready. During the day we are in the mines and dig for gold, so you will be alone. Beware of the queen and let no one into the house.”

“Rapunzel”—1812 Edition

At first Rapunzel was afraid, but soon she took such a liking to the young king that she made an agreement with him: he was to come every day and be pulled up. Thus they lived merrily and joyfully for a certain time, and the fairy did not discover anything until one day when Rapunzel began talking to her and said, “Tell me, Mother Gothel, why do you think my clothes have become too tight for me and no longer fit?”

“Rapunzel”—1857 Edition

When he entered the tower, Rapunzel was at first terribly afraid, for she had never laid eyes on a man before. However, the prince began to talk to her in a friendly way and told her that her song had touched his heart so deeply that he had not been able to rest until he had seen her. Rapunzel then lost her fear, and when he asked her whether she would have him for her husband, and she saw that he was young and handsome, she thought, He'll certainly love me better than old Mother Gothel. So she said yes and placed her hand in his.

“I want to go with you very much,” she said, “but I don't know how I can get down. Every time you come, you must bring a skein of silk with you, and I'll weave it into a ladder.

When it's finished, then I'll climb down, and you can take me away on your horse."

They agreed that until then he would come to her every evening, for the old woman came during the day. Meanwhile, the sorceress did not notice anything, until one day Rapunzel blurted out, "Mother Gothel, how is it that you're much heavier than the prince? When I pull him up, he's here in a second."

"The Three Spinners"—1812 Edition

In olden times there lived a king who loved flax spinning more than anything in the world, and his queen and daughters had to spin the entire day. If he did not hear the wheels humming, he became angry. One day he had to take a trip, and before he departed, he gave the queen a large box with flax and said, "I want this flax spun by the time I return."

"The Three Spinners"—1857 Edition

There once was a lazy maiden who did not want to spin, and no matter what her mother said, she refused to spin. Finally, her mother became so angry and impatient that she beat her, and her daughter began to cry loudly. Just then the queen happened to be driving by, and when she heard the crying, she ordered the carriage to stop, went into the house, and asked the mother why she was beating her daughter, for her screams could be heard out on the street. The woman was too ashamed to tell the queen that her daughter was lazy and said, "I can't get her to stop spinning. She does nothing but spin and spin, and I'm so poor that I can't provide the flax."

"Well," the queen replied, "there's nothing I like to hear more than the sound of spinning, and I'm never happier than when I hear the constant humming of the wheels. Let me take your daughter with me to my castle. I've got plenty of flax, and she can spin as much as she likes."

As is evident from the above examples, the Grimms made major changes while editing the tales. They eliminated erotic and sexual elements that might be offensive to middle-class morality, added numerous Christian expressions and references, emphasized specific role models for male and female protagonists according to the dominant patriarchal code of that time, and endowed many of the tales with a "homey" or *biedermeier* flavor by the use of diminutives, quaint expressions, and cute descriptions. Moreover, though