

Flannery O'Connor and the Mystery of love offers an appendix which contains a previously unpublished O'Connor letter that comments on an episode in *The Violent Bear It Away*. Giannone refers to it earlier in his text as he does to many other letters found in *The Habit of Being*. Indeed he leans heavily on her epistolary jottings for support in passing judgement on the fiction.

The bibliography which concludes Giannone's book is carefully managed. It measures up to the high standard of accuracy set elsewhere in *Flannery O'Connor and the Mystery of Love*. The only lapse I noticed was the recurrence of the title "A Circle in the Fire" as "A Circle of Fire" (81-87, 263).

While one might have hoped for more aesthetic judgments, more stylistic analysis, *Flannery O'Connor and the Mystery of Love* in every way satisfies as religious interpretation.

Maria Tatar

THE HARD FACTS: GRIMM'S FAIRY TALES

Princeton: Princeton University Press, 1987. Pp. 277

Jack Zipes

*THE BROTHERS GRIMM: FROM ENCHANTED FORESTS
TO THE MODERN WORLD*

London: Routledge, 1988. Pp. 205

Reviewed by Josef Schmidt

Professor Tatar's study has many qualities; but unfortunately it is weak in what the title so enticingly suggests: new facts! Also missing are articulate feminist analyses of the violence and cruelty in Grimm's fairy tales, like Andrew Dworkin's interpretations of a series of "hard" classics like "Hansel and Gretel, Cinderella, Rapunzel," etc. (*Woman Hating*, Chapter 1, 1974). But apart from these minor reservations, this is a commendable study, stimulating, very readable, often witty (if sometimes excessively punning), it is exquisitely illustrated and highly recommended for an informed overview of recent Grimm's fairy-tales research.

The "hard facts" are summed up in the concluding sentence (192) which argues that the influence and the popularity of the collection is due to the fact that "the hard facts of fairy-tale life offer exaggerated visions of the grimmer realities and fantasies that touch and shape the lives of every child and adult." Rather than summarize the overall structure of the book, celebrate the masterly coverage of a wide range of pertinent topics (for example, the editing premises, reaction to popular taste, the feminist side-theme of how women often appear victimized in this collection, etc.), or applaud the comprehensive review of the main secondary sources, I would like to concentrate on the main theme of this book. It is the "hard fact"-theory of Maria Tatar as developed in chapter 3, "Victims and Seekers: The Family Romance of Fairy Tales" (58-84).

She convincingly argues that fantasy and fact are the primary plot shapers (60), that "fairy tales are situated in the mental universe of childhood" (80), and that Freud's theory of family romance (i.e., the personal, continuing, daydreaming with which a child eventually liberates itself from parental authority (74) is an apt basis for explaining the power, popularity, and social position of fairy tales in general, and the *Kinder-und Hausmärchen* in particular. The care given to the gradual pace of analysis also extends to the supporting appendices, documenting and interpreting the changes in the first editions of this collection.

I have reservations about Jack Zipes's most recent book on fairy tales, yet I would highly recommend it to any serious student of fairy-tale culture. The main aversion stems from the fact that this study reflects the modern trend of computer-searched bibliographies turned into book-length items. The wealth of information is often presented as blow-by-blow, one-paragraph, labeling of critical studies on the topic. But important items that do not conform to that type of index-search are ignored. E.g., in chapter 5, Zipes presents a series of informative parodies of well-known fairy tales. Yet there is no mention of the best and comprehensive selection of such parodies, Lutz Röhrich's *Gebärde-Metapher-Parodie* (1967), apparently because the title does not indicate the preoccupation with fairy tales, and so the publication was not consulted!

The book does, however, have many positive features. It presents the "bourgeoisification of the oral folk tale" (136) by the Grimm brothers as a creative effort, and manages to situate the genesis of this collection in the broad and appropriate framework of transition from orality to literal tradition in a specific context (i.e., the sociopolitical context that emerged in the adaptation of the fairy tale in a symbolical manner). Zipes convincingly shows the futility of finding an archaeologically "pure version" and stresses, instead, how adapting and editing are a normal and natural part of the formative social process of fairy-tale culture. Biographical detail, numerous illustrations of how the fairy tales were produced and experienced in concrete institutional forms and ways (25), selected examples of reflections of social realities in the typology (tailors and soldiers in chapter 2) make interesting reading. An enchanting feature is an extensive listing of the continuation of the fairy-tale tradition by modern German authors (end of chapter 5, 186ff.).

Both books represent essential and comprehensive contributions to the two main directions of modern fairy-tale research: the psychological universality of the tales and their roles as a concrete social reflection and norm fostering agent.