

The Translators' Tale

A translator-centred history of seven English
translations (1823 – 1944)
of the Grimms' fairy tale, *Sneewittchen*

By

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DECLARATION

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Doctor of Philosophy, is entirely my own work and has not been taken from the work of others, save and to the extent that such work has been cited and acknowledged within the text of my own work.

Signed:

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For Colm and my mother, a hero and a heroine.

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ABSTRACT

The Translators' Tale

A translator-centred history of seven English translations (1823 – 1944) of the Grimms' fairy tale, *Sneewittchen*

Niamh Chapelle

This thesis explores the backgrounds, motivations and translation practices of the translators of seven English translations of the fairy tale *Sneewittchen*. It attempts to identify the 'imprint' of each of the translators on their translations by highlighting the unique features of each text and formulating explanations for translation practices on the basis of bio-bibliographical research and analysis of translators' prefaces. It thereby proposes a translator-centred model for research in translation history. It also represents a contribution to the largely unwritten translation history of the Grimms' tales.

The thesis addresses the problems involved in undertaking bio-bibliographical research on translators, the question of the value and reliability of translators' prefaces, and issues involved in selecting an appropriate research corpus and constructing a corpus-specific translation analysis model. It also provides some insights into the why and how people re-translate texts and contributes to the debate on translation universals.

The study demonstrates the complexities involved in seeking to account for translation practices. It nonetheless confirms the hypothesis that translators are 'active efficient causes' in the history of translation (Pym 1998: 160). Individual translators can play an important role in causing translations to be produced and leave a unique 'imprint' on their translations. The study demonstrates that background information on translators and statements in their prefaces can help to locate this imprint. It also highlights the diversity of the translators' backgrounds, reasons for translating the text, approach to translation, and attitudes towards the source text, source culture, and target audience. The translators in the study can be compared to storytellers, who shape their text according to time, place, occasion *and* their own subjectivity. The study shows above all the importance of taking this subjectivity into account, and suggests that the approach adopted here could be used to unite translators, texts, and contexts in translation history.

Abbreviations

DTS:	Descriptive Translation Studies
GA:	<i>Große Ausgabe</i> , i.e. large edition of the <i>KHM</i>
GPS:	<i>German Popular Stories</i> by Edgar Taylor and David Jardine (1823)
GFTM:	<i>Grimm's Fairy Tales, for Children and the Household</i> by Beatrice Marshall (1901)
GFTP:	<i>Grimm's Fairy Tales</i> by Mrs. H.H.B. Paull [1871 – 74]
GHT:	<i>Grimms' Household Tales</i> by Margaret Hunt (1884)
HS:	<i>Home Stories</i> by Matilda Davis (1855)
KA:	<i>Kleine Ausgabe</i> , i.e. small edition of the <i>KHM</i>
KHM:	<i>Kinder- und Hausmärchen</i>
ST:	source text
SWPR:	<i>Snow-White Put Right</i> by Norbert Glas (1944)
TFB:	<i>The Fairy Book</i> by Dinah Mulock (1863)
TT:	target text

INTRODUCTION

Background and Methodology

INTRODUCTION

Background and Methodology

0.1 Introduction

This chapter situates the present study within the context of research in translation history, explains how the material in the corpus was selected, and outlines the methodology employed in each of the seven analysis chapters.

0.2 Background

0.2.1 Translation history in Translation Studies

While research and reflections on past translations and approaches to translation are almost as old as translation itself, attempts at a structured, systematic study of translation history can be said to date from the 1950s/1960s and have grown in number in particular since the 1980s (cf. Woodsworth 1998: 100, Pym 1998: 12). Conferences have been devoted to the subject, a Committee for the History of Translation was established in 1990, and the second part of the *Routledge Encyclopedia of Translation Studies* (1998) is, significantly, dedicated to the history of translation. Bassnett (1998: 114) describes the historical study of translations and translators, be it narrowly focused (on a single author or text) or broadly focused (investigating the translation strategies and policies of a group or period) as ‘an area of rapid development’ in the discipline.

Lambert (1993: 22) states that ‘historians of translation are needed more than ever before’. Joly, in his preface to Delisle and Woodsworth’s *Translators Through History* (1995), highlights two reasons why research in translation history is important for translators and Translation Studies today. Firstly, translation history helps translators from the past to ‘emerge from the shadows’ by highlighting the contributions they have made to intellectual life and the spread of ideas (1995: xiv). This provides inspiration for present and future translators and instils pride in their ‘noble’ profession (1995: xvi). Secondly, historical research legitimises translation as an independent discipline capable of defining itself: ‘the young discipline of Translation Studies cannot claim a future if it is unable to

build upon earlier experience and seek fresh ideas based on models from the past' (1995: xv).

0.2.2 Methodological concerns in translation history

One of the current methodological concerns in Translation Studies is how to construct the history of translation. Delisle and Woodsworth (1995: 2) state that 'since the 1980s, in particular, translation scholars have been aware of the importance of historical research and have begun to define appropriate methods and theoretical models for the new sub-discipline'. The basic research parameters are the questions 'who?', 'what?', 'where?', 'for whom?', 'how?' and 'why' (cf. Lambert 1993, Pym 1998). However, there are no ideal models or theoretical frames. Frank (1992: 386) states that 'more appropriate forms for the writing of translation history need yet to be developed and tested'. Bassnett (1998: 109) argues that translation history is 'one of the most crucial fields' for further development through doctoral research in Translation Studies.

Woodsworth (1998: 101) suggests that models can be borrowed from other disciplines, such as the history of linguistics, literature or music. Lambert (1993: 11), however, suggests that borrowing models from other disciplines is as 'extreme' an option as considering Translation Studies to be completely separate from all other disciplines. Pym (1998: 199) states that 'many disciplines can be brought to bear on translation history'. However, ultimately, he argues that 'translation history can and should have its own questions, its own methods' (1998: 199).

Lambert (1993) and Pym (1992, 1996, 1998) underline the necessity of avoiding mere storytelling in translation history, by basing studies on explicit methodological principles, clearly defined objectives or hypotheses and explicit arguments. Lambert (1993) underlines the importance of distinguishing between *history* and *historiography* in research in translation history, as in any historical research. *History* refers to the object of study, while *historiography* refers to discourse on historical data, selected, analysed and organised by an observer along certain principles. However, *history* can also be used synonymously with *historiography*. *Historiography*, meanwhile, can be used as a synonym for *historiology* to refer to the methods employed in selecting, and analysing and organising the study of historical data (cf. Woodsworth 1998: 101). In the present study, *translation*

history is used to denote the study of historical data pertaining to translation and the discourse arising from such study, while *the history of translation/translators* refers to the object of historical research.

0.2.3 Historical-descriptive approaches to translation

The growing interest in translation history in the latter half of the last century is linked to the emergence of Descriptive Translation Studies (DTS) in the late 1970s. Lambert (1993: 6) states that: 'the development of the so-called Descriptive Translation Studies... may be considered to be one of the most explicit indications of the rediscovery of history in Translation Studies and hence of the development of a new type of historiography'. Pym (1998: 13) states that the development of DTS led to a growing awareness that 'translation history might actually have a method, with its own concepts, procedures and results'.

DTS was developed by Gideon Toury on the basis of the polysystems approach, which Even-Zohar, drawing on Russian Formalism, applied to translation in the early 1970s. Polysystems theory shifted attention from translated texts as isolated entities towards a historical and social understanding of their collective function as a sub-system within a target literary polysystem. The term *literary polysystem* refers to the complex composite of continually shifting literary sub-systems of genres, models and traditions in a culture at a specific point in time, which is itself embedded in a complex network of systems in that culture. Toury (cf. 1985, 1995) developed the approach and introduced the notion of norms, which can be defined as 'strategies which are repeatedly adopted [by translators], in preference to other possible strategies, within a particular cultural or textual system' (Baker 1993: 240).

Many translation historians have been inspired by the emphasis in DTS on describing rather than critiquing translations and the importance assigned to the contextualisation of translational phenomena. However, as Gentzler (1993: 136) points out, there have been few published studies based purely on a DTS approach. Researchers like Lefevere (1992a, 1992b) and Tymoczko (1999), while taking into account the concepts of norms and polysystems and adopting a descriptive rather than prescriptive approach to analysing translations, have taken a 'cultural turn' and moved outside the confines of polysystems

theory to focus to a greater degree on the interaction between translation and other target culture systems, such as politics and ideology (cf. Gentzler 1993: 139, Hermans 1999: 119).

DTS has been taken in another new direction by the research centre on literary translation at the University of Göttingen. During its first phase, from 1985 to 1997, the researchers focused on the history of literary translation in Germany from the eighteenth century to the present day, basing their work largely on detailed case studies. While the centre acknowledges its affinity with the 'historical-descriptive approach' (Kittel 1992: v), Göttingen researchers have criticised the excessively target-oriented focus of the DTS approach, and have rejected the scientism and Formalism of polysystems theory. The 'Göttingen approach' is characterised as historical, descriptive, transfer-oriented (taking in the source and target sides and the differences between the two), hermeneutic and philological (cf. Mueller-Vollmer and Irmischer 1998: xiii, Kittel 1998: 5, Frank 1998: 16). The centre emphasises the importance of detailed textual analysis and of the 'wider context of the historical period in which they were produced, including national, political, ideological, cultural, literary, linguistic and biographical considerations' (Kittel 1998: 8).

0.2.4 Pym's principles for research in translation history

Pym's *Method in Translation History* (1998) is the only book devoted entirely to methodology in translation history. It provides translation historians with practical advice on specific problems, such as the selection of material and the production of appropriate corpora, as well as tackling several broader issues. Pym identifies three main areas of translation history: archaeology ('concerned with answering all or part of the complex question of 'who translated what, how, where, when, for whom and with what effect?'), historical criticism (a set of discourses that assess the way translations help or hinder progress) and explanation (which 'tries to say why archaeological artefacts occurred when and where and how they were related to change') (Pym 1998: 5 - 6). He regards 'why?' as 'by far the most important question', as it addresses processes of change and allows translators to be discovered as 'effective social actors' (1998: 6). Chesterman (2000: 21) similarly states that the 'causal model' of research in Translation Studies is the 'richest and most powerful'. However, Pym acknowledges that the attribution of causation is 'a difficult and tenuous affair' (1998: 146).

Pym proposes four principles that should underpin translation history. Firstly, translation history should explain why translations were produced in a particular time and place, i.e. translation historians should focus on causation. Secondly, the central object of historical knowledge should not be texts or contextual systems, but, rather translators: 'only through translators and their entourage (clients, patrons, readers) can we try to understand why translations were produced in a particular historical time and place' (Pym 1998: ix). Thirdly, translation history needs to take into account the fact that translators operate in intercultural spaces. Finally, 'our initial point of departure is always the here and now', i.e. researchers in translation history should delve into the past in order to better understand and answer questions that are of relevance today (Pym 1998: ix-x).

0.2.5 Translators in translation history

One of the recurring themes in *Method in Translation History* (1998) is the relative neglect of individual translators in most approaches to translation history and the necessity of remedying this situation. Pym states that translation history 'could give a voice to otherwise silenced translators' (1998: 29). He also highlights the fact that, to date, the few translator-centred studies of translation history have tended to avoid the question of methodology, while the most systematic approaches to translation history have tended to neglect the subjectivity of translators:

The present in which I write is...marked by an incipient history of translators, which pays little attention to method, and by an established systems theory, which pays little attention to translators.

(Pym 1998: 15)

While Pym criticises systems theory and 'Toury's science' for allowing 'scant room' for translators as subjects (1998: 29), similar accusations could be made against other historical-descriptive approaches also. For example, in the following quotation, Armin Paul Frank, one of the most prolific of the Göttingen researchers, fails to list the translator's voice among the many voices present in a translated text:

...a literary 'translation' resounds with many voices, some loud and clear, some muffled and indistinct, and some noticeable by their studied avoidance. The privileged voice, one would hope, is that of the source text. Other voices can also be distinguished: those of one or more

earlier translations into the target language, and voices of intermediate translations in a third language. One can, on occasion, hear echoes of voices of target-side writers, of non-translated literature whose words, phrases, or cadences a translator tried to catch. When a translation scholar has learned to listen, he (*sic.*) can also hear the voices of prescriptive stylists or literary critics and commentators, and in some cases those of makers of dictionaries...

(Frank 1998: 22)

Pym argues for a more varied approach to the question of causation, which would allow for the acknowledgement of the important role played by translators in shaping their translations. He applies Aristotle's categorisation of causes to translation history and argues that all translations are shaped by at least four different elements of causation. Firstly, the *material* or *initial* cause (everything that precedes the translation and is necessary for its achievement, including the source text); secondly, the *final* cause (the purpose of the translation); thirdly, the *formal* cause (the historical norms that allow a translation to be accepted as a translation) and; finally, the *efficient* cause (the translator). Pym points out that 'virtually no attention has been paid to efficient causes' (Pym 1998: 149). He hopes that translation historians will take on board the hypothesis that translators are 'active efficient causes' and 'take a little time out to think about translators as people' (1998: 160). He states that researchers do not need to deal with 'the whole range of possible causes' at once (158 - 9) but that they should bear in mind that, if they focus on one cause alone (such as the role of an individual translator), their explanations will be necessarily tentative.

Pym's call for more attention to be devoted to translators is part of a recent shift towards the important roles played by individual translators in translation history. The idea that translators leave an 'imprint' on their translations is not new to Translation Studies and is recognised, for example, by Nida in *Toward a Science of Translating* (1964): 'the human translator is not a machine, and he (*sic.*) inevitably leaves the stamp of his own personality on any translation he makes' (1964: 154). However, since the development of DTS, many researchers have striven to link translation practices with norms and systems and/or with the broader socio-historical context in which translations were produced. Contextualisation has been prioritised, while the investigation of the subjectivity of translators has been to a large degree neglected.

Recently, however, there have been a number of calls for renewed attention to be afforded to translators and a number of indications that the subjectivity of translators is increasingly being recognised as an important factor in shaping translations. Lefevere, whose research took off from polysystems theory and DTS, includes the translator's ideology (personal set of values and attitudes) in his list of contextual constraints determining the way he/she manipulates the source text (1992a). Berman (1995: 59) criticises from a hermeneutic perspective the mechanistic tendency of the polysystems approach, which he regards as failing to take into account the subjectivity and individuality of translators. He points out that translators may not always conform to norms and states that, if they do, it is because they have chosen to do so, albeit in most instances at a deep subconscious level (1995: 60). Hermans (1996) and Schiavi (1996) argue in two separate but related articles in *Target* that, although it is often overlooked in translation analysis, the translator's voice is always present in a translation. Bassnett (1997a, 1997b) points out that, while individual translators are part of a broad cultural context that shapes a translation, their input is nonetheless significant and should be afforded more attention by researchers. She states that:

...despite the great cultural forces that propel texts across literatures, there is always a personal dimension. Individuals select texts for translation, and leave their imprint upon those texts.

(Bassnett 1997a: 89)

Bush (1998: 64) states that 'literary translation develops through a complex series of interactions between the acts of reading and writing in which the subjectivity of the translator plays a central role'. Nida (1999: 83), in his discussion of the role of contexts in shaping translations, concludes that 'probably the most important components are the translators themselves, first, in terms of knowledge and competence in interlingual communication, but second, and even more importantly, their personal integrity'. Delisle (1999: 1) refers to the renewed focus on the subjectivity of the translator in Translation Studies and states that translators must now be placed at the centre of any discussion of translation, because they are always present in their translations. Consciously or unconsciously, they leave their 'imprint' on translations, because no creation is independent of its creator:

... le traducteur, présent dans ses travaux, y laisse son empreinte, consciemment ou non. Aucune oeuvre n'est indépendante de son créateur. L'oeuvre traduite ne fait pas exception.

(Delisle 1999: 1)

Significantly, Chesterman and Arrojo (2000: 153), in their attempt to define the common ground shared by post-modern approaches and empirical, descriptive approaches in Translation Studies, agree that one of the aims of research in the discipline is to study 'the people and groups of people who actually do the translating...who they are (were), what kind of cultural background they have'. Chesterman (2000) points out that, in seeking to explain translation practices, translators, rather than external factors should be placed at the centre of the 'causal model' because:

It is their attitudes to norms, skopos, source text, translation theory etc. that really count, rather than these external factors per se...all causal influences are filtered through the translator's own mind.

(Chesterman 2000: 26)

0.2.5.1 Histories of translators

Despite the renewed interest in the subjectivity of translators, a very small number of studies have specifically set out to focus on the history of translators, or the ways in which they have shaped their translations. The first study to focus specifically on translators is Delisle and Woodsworth's *Translators Through History* (1995), which is the result of an international collaborative project under the direction of the Committee for the History of Translation. This collection of biographical sketches presents a selective and thematic overview of the principal roles played by translators through the ages. The editors state that the object of the project was to 'bring translators from the ancient and recent past out of oblivion' and 'to illustrate the roles they have played in the evolution of human thought' (Delisle and Woodsworth 1995: xiv). The preface boasts that it constitutes 'an impressive portrait gallery of translators' (Joly 1995: xv). The translators included are impressive by virtue of the prodigious contributions they have made to intellectual history, for example by inventing alphabets, compiling dictionaries, developing national languages, spreading religions, and a range of other pioneering endeavours (Joly 1995: xiv). The collection

represents a pioneering contribution to translation history, yet it also begs the question of how a more inclusive history of translators is to be constructed.

Delisle's *Portraits de Traducteurs* (1999) represents another important contribution to the history of translators. Delisle states that biographical 'portraits' of translators do not simply serve the purpose of calling to memory certain translators who have passed into oblivion. Rather, they enable a better understanding of translated texts by providing an insight into the lives of translators and the context in which they worked, although Delisle acknowledges that biographical information cannot explain everything (1999: 3). While the collection is much less ambitious in its scope than *Translators Through History* (1995), *Portraits de Traducteurs* is in some ways more inclusive, as more 'ordinary' translators are discussed. However, it is difficult to draw conclusions from the collection, as it includes portraits of translators from a wide variety of languages and epochs, who translated a diverse range of text types, and each portrait 'painter' takes a different approach to her/his subject. In most cases, explicit connections are not drawn between the translators, the contexts in which they translated and their translation practices (i.e. which texts they translated and how), despite the emphasis on explanation in Delisle's introduction. While *Portraits de Traducteurs* represents a further step towards a greater focus on translators in translation history, it also highlights the need for methodologies specific to translator-centred approaches to translation history.

0.2.5.2 The problem of uniting translators, texts, and contexts

Tymoczko (2000) highlights the difficulty of uniting the 'two realms' or 'infinite orders' of the textual and contextual in Translation Studies. She states that research methods must strive to unite detailed linguistic analysis of translated texts with discussions of the relationships between the texts and 'layer upon layer of context' (2000: 14). Uniting *translators* with texts and contexts has also proven problematic in translation history. Tymoczko's study (1999) of translations of early Irish literature into English in the nineteenth and twentieth centuries, for example, links specific translation practices to the political context in which the translations were produced, while the role of the subjectivity of the individual translators is not examined in detail. Historical-descriptive and systemic approaches tend to bypass translators in seeking to establish connections between

translations and broader contextual factors. In studies focusing specifically on translators (cf. Delisle and Woodsworth 1995, Delisle 1999), meanwhile, translators are linked to the contexts in which they translated, but discussions of translation practices are avoided or treated somewhat impressionistically. Therefore, translation history can be said to be in need of models for uniting translators, texts and contexts.

0.3 Methodology

0.3.1. Introduction: A translator-centred model for translation history

The present study proposes a translator-centred approach for research in translation history. The approach comprises bio-bibliographical research on translators, analysis of translators' prefaces and analysis of their translation practices. Information on the translators' backgrounds and statements in their prefaces are used to formulate explanations for their translation practices. The study therefore attempts to identify and account for the 'imprint' of each translator on his or her translation. The study is entitled 'The Translators' Tale' because it aims to tell the 'story' of the translators by examining their backgrounds and motivations, but also because it seeks to identify and account for the ways in which each of the translators made one tale (*Sneewittchen*) their 'own' when they translated it. The study therefore avoids mere storytelling. It does not attempt to get inside the 'black box' of the translators' minds. Rather it seeks to establish tenable causal links between elements of the history of translation that can be accessed by translation historians, i.e. background information on translators, their prefaces and their translations.

The study is organised around seven translations of the Grimms' German fairy tale, *Sneewittchen*. A study of the history of the translation of one source text is one way of including 'ordinary' translators and translations in translation history. The translations in the present study are examined using the same translator-centred approach. In each chapter, bio-bibliographical research is intended to provide an insight into who the translators were, in terms of their reasons for translating the tale and the knowledge, experience, attitudes, opinions, beliefs and priorities they brought to their translation. Analysis of the prefaces is intended to uncover further information about the translation situation, in particular the target audiences and purposes of the translations, the translators' readings of and attitudes towards their source texts, and their approach to translating it. Analysis of the individual translations is intended to provide an overview of the main practices of each of the

translators. Finally, tentative explanations will be formulated for some of the translation practices on the basis of the translators' backgrounds and prefaces.

The explanations are necessarily tentative because the sample of the translators' work is so small and because the approach involves some interpretation of events and statements. Furthermore, translations are shaped by multiple causes. For example, publishers' priorities¹ and target-language norms² are regarded as playing a significant role in shaping translations for children, and most of the translations in the study are aimed at least in part at children. However, the primary focus of the study is the hypothesis that translators are 'active efficient causes' (cf. Pym 1998: 149).

As not all of the translations in the corpus are for children, and as the aim of the present study is to test a translator-centred approach to translation history, rather than to examine the texts as translations for children, an in-depth discussion of issues relating to translating for children is not included here. However, issues relating to translating for children will be taken into account in the individual chapters.

The study comprises archaeology and explanation (see 0.1.4) and takes as its starting point Pym's first and second principles for research in translation history, i.e. the importance of addressing the question of causation and the importance of placing translators centre-stage. It also takes into consideration Pym's two other principles. The translators' intercultural experience is investigated in the course of bio-bibliographical research, and the study has relevance for Translation Studies today: it constitutes one of the first attempts to formulate a methodology for a translator-centred approach to translation history and to apply the methodology to a specific corpus of translations.

By examining the imprint of individual translators on their texts, the study also makes a contribution to current debates on translation 'universals'. These are linguistic features that typically occur in translated rather than non-translated texts and are thought by some researchers to be independent of factors such as the specific language pairs involved in the

¹ Jones (1992) reports how his translation of some of Hans Andersen's fairy tales was returned to him, having been radically revised and bowdlerised by the publisher.

² Children's literature is seen as being governed more rigidly by norms than is adult literature because of its peripheral position in the literary polysystem (cf. Shavit 1981, Ben-Ari 1992).

process of translation, the genre, period, or identity of the translator. The main universals that have been proposed are simplification, repetition cancelling, explication and normalisation (cf. Laviosa-Braithwaite 1998). However, the distinction between features of translations that are explained by norms and those that are universals is not yet clear.

Although this is not a DTS-based thesis, the study takes a descriptive approach in its avoidance of value judgements (judgements of quality, cf. Toury 1995: 2) in the selection of material, and seeks to describe and explain rather than evaluate translators' practices. The study stays within the limits of Translation Studies and little has been borrowed from elsewhere. Rather, the model draws together a number of relatively new principles and approaches in translation history.

0.3.2 Corpus selection

0.3.2.1 Source text

The source text, *Sneewittchen*, was selected for several reasons. It is one of a collection of German folktales, entitled *Kinder- und Hausmärchen* (literally, 'Children's and Household Tales', henceforth *KHM*), collected and edited by brothers Jacob and Wilhelm Grimm, and first published in 1812. To date, translations from the *KHM* have been largely overlooked by Translation Studies.³ It is striking to note, for example, that Stark (1999) fails to mention *KHM* translations in her study of translation and Anglo-German relations in the nineteenth century, even though Morgan's second revised edition of *A Critical Bibliography of German Literature in English Translation 1481 – 1927* records that 'Grimms Märchen' was translated into English with greater frequency than any other works by German writers, with the exception of Goethe and Schiller, in the period 1751 to 1927 (1938: 14). This neglect is surprising because, as Dollerup (1998: 372) points out, 'the Tales are interesting in a translation context: their success was created by translation'. One reason for the neglect of *KHM* translations may be a perception of the tales as being unworthy of scholarly attention because they are part of children's literature and popular culture (in particular since the film adaptations by Disney beginning with

³ For an overview of the work that has been done in Translation Studies on translations of Hans Andersen's Danish tales see Jones (1995).

Snow-White and the Seven Dwarfs in 1937), and therefore secondary or derivative.⁴ Fairytales in particular may be viewed as being merely formulaic or stereotypical and of little interest from a literary point of view. While not all of the translations in the corpus are for children, the study of translations perceived as secondary presents an advantage in that it opens up the possibility of making translation history more inclusive in terms of texts and translators. Indeed, translators for children are among the most 'invisible' translators and therefore among those most likely to be excluded from translation history.⁵

Because *Sneewittchen* (henceforth *KHM* 53, as it is tale no. 53 in the *KHM*) is part of a large collection of related tales, the present study could be used as a starting point for further research on translations of other *KHM* tales by the same or other translators. *KHM* 53, rather than any of the other 210 tales in the *KHM*, was selected for several reasons. Firstly, it is one of the most frequently translated *KHM* tales into English. A translation of the tale was included in the first collection of English translations from the *KHM* (Taylor/Jardine 1823), and this fact presents the possibility of investigating the influence of this first, very long-lived translation (still in print) on later translators. Furthermore, 17 editions of the *KHM* were produced during the Grimms' lifetime. In the case of *KHM* 53, the most substantive changes made to the text during the Grimms' editing process were made between the first published edition of tales in 1812/15 and the second in 1819 (see Chapter One). The first English translation of the tale was based on the 1819 edition and all subsequent translations were based on later editions, which include relatively minor alterations. Therefore, the task of analysing the source texts was less problematic than it would have been in the case of some of the Grimms' other tales, and the input of the different translators in the study could be highlighted on the basis of source texts that do not differ radically from one another.

KHM 53 is not intended as a representative example of the tales in the *KHM*. However, it is typical of one of the main sub-genres in the collection, i.e. the

⁴ Knowles and Malmkjær (1996: ix) highlight the relative scholarly neglect of most children's literature: there is a 'curious discrepancy between the ubiquity and perceived importance of children's literature, and scholarly research in the field'.

⁵ As Peter Hunt (2000: 112) explains: 'Translators of children's books are notoriously invisible; in the early years they seem to have been regarded as unremarkable hacks; latterly, publishers have sometimes been at some pains to ignore the fact that a book was a translation'.

Zaubermärchen – the ‘wonder tale’ or ‘magic tale’ (see 1.1.3). Furthermore, many of the features of style and content in *KHM* 53 occur throughout the collection and are regarded as being typical of the Grimm ‘genre’ (see 1.1.6), and the Grimms’ editorial treatment of this particular tale is regarded as typical of their treatment of their sources in the collection as a whole (cf. Schoof 1941, Lüthi 1976: 56 – 69). Therefore, the text analysis model used here may be of relevance to future studies of translations of other *KHM* tales.

0.3.2.2 Translations

KHM 53 has been translated into English and retold and adapted in many forms from 1823 to the present day. The initial search for translations began with a consultation of Morgan’s bibliography (1938), the most comprehensive bibliography of German-English translations, which is derived from ‘four great catalogues’ (Morgan 1938: 7), i.e. the catalogue of the British Museum, the Library of Congress catalogue, the American Publishers’ Catalogue and the English Publishers’ Catalogue.

Morgan’s bibliography was supplemented with a consultation of approximately 100 texts held in Trinity College Library, Dublin. These items were published from the 1890s to the 1990s, and comprise English collections of tales translated, retold or adapted from the Grimms, anthologies of fairy tales from different sources including the Grimms, and single-tale translations and other versions (such as rhyming plays) of *KHM* 53. The archive of the Folklore Department in University College, Dublin turned up a small number of additional nineteenth century texts. Consultation of the British Library’s online catalogue revealed that the library held 1,655 items listed under ‘fairy tales’, 154 listed under ‘Grimm + Tales’, 61 under ‘Grimm + Stories’ and 172 under ‘Snow-White’ (figures valid on 25 May 2001), while the staff of the Brothers Grimm archive in Kassel informed me that they held approximately 240 English language translations and other versions of *KHM* tales (figure valid in August 2000). Therefore, some strict criteria had to be applied in order to cut down the number of items to be consulted and produce a manageable corpus, in particular as the study would incorporate bio-bibliographical research on translators and in-depth analysis of translations.

Following Pym’s advice for dealing with excessively large corpora (1998: 62), an exclusive working definition of translation was applied to the list of texts. Each of the seven

translations in the corpus meets the following four criteria, which not only cut down a potentially enormous corpus, but also suits the aim of the study, i.e. to focus on translators:

- 1. The text must be marked in the title (or the paratextual material) as a translation, using the words ‘translation’, ‘translated’ or ‘translator’.**

This is not intended as a simplistic solution to the complex question of how to define a translation (cf. Toury 1995: 32 – 33, Pym 1998: 58 – 61), but rather is used to extract an appropriate and manageable corpus. In the case of the Brüder Grimm archive, Trinity College Library, and the Folklore Department at University College, Dublin, all English fairy tale anthologies, collections of *KHM* tales, and items listed under ‘Snow White’ were examined and items were included in the corpus on the basis of their being marked as a translation in the title *or paratextual material*. However, due to the very large number of items in the British Library, only those that were marked in their titles as translations were consulted. Therefore, an examination of the other items in the British Library may turn up additional texts for consideration. A list of the marked translations consulted is provided in Appendix I. In the present study, texts marked as translations were assumed to have been produced on the basis of a German source text and the validity of this assumption was later checked on the basis of a comparison with the source text and previous translations, as well as bio-bibliographical research on translators.

- 2. The text must be attributed to a named translator or named translators, either in the title (or paratextual material), or in a reliable secondary source.**

It is acknowledged that the names provided in the title or paratextual material may be misleading and that translations published under one name may in fact be the product of the co-operation of several individuals. Every effort has been made in the process of bio-bibliographical research to establish who was responsible for the translation and who may have collaborated in its production. The names on the translations at least provide us with a starting point for such research. One translation in the corpus was published anonymously, i.e. *Snow-drop* (1823). However, letters by one of the translators and by the Grimms, revealing the names of the two translators, were published in 1898 (see Hartwig 1898).

3. The text must be preceded by a preface or introduction or followed by an afterword.

Such material presents an advantage in a translator-centred study of translations, as it may furnish original comments by translators on their translations.

4. The translation must have been published in England before 1978.

It was decided to limit the study to translations published in England, as this presents the possibility of examining to some extent how the translation history of this tale fits into the changing reception of German literature in England and Anglo-German relations.

Excluding translations published in or after 1978 means all of the translators investigated here are deceased. Therefore, a more systematic approach can be applied to bio-bibliographical research in the case of all the translators. If we were to include Alderson (1978), Luke (1982) and Carter (1982), whose translations fulfil the other criteria, a different approach could have been taken, involving, for example, interviews with the translators. The approach used in the present study is suited to studies in which researchers are dependent on texts, documents and archival material. However, the extension of the corpus to include the later translators would undoubtedly constitute an interesting project.

The application of these criteria resulted in a corpus of seven translations, the texts of which are provided in Appendix II.

0.3.3 Bio-bibliographical research

Pym (1998) highlights some of the methodological problems involved in undertaking such research. He highlights the point that, in order to avoid merely recounting facts for the sake of a good story, 'biographical information should only be included if it is pertinent to what was done in translation' (1998: 170). However, this is easier said than done, as Pym readily acknowledges: 'the limits of this pertinence are notoriously difficult to perceive' (1998: 170). He concludes that 'private lives should not become black holes' (1998: 171), i.e. details of translators' lives need to be properly contextualised and linked to broader social causes.

In *Portraits de Traducteurs* (1999), the portraits enter into varying depths of biographical information and varying degrees of analysis of translations. The parameters of

the 'portrait' approach are not clearly defined, as the portraits in the collection provide not only biographical information 'proper', but also a considerable amount of contextual information, some discussion of translation practices and, in some cases, comments on translators' prefaces. In the present study, the bio-bibliographical section of each chapter focuses on information on the translators, while contextual information is drawn in where it is pointed to directly by the details under discussion. Paratextual material and translation practices are treated in separate sections.

Pym (1998: 164) suggests that examining translators' professions may be of prime importance in understanding how translators act as 'active efficient causes' in shaping their translations. For example, translators may have felt free to transgress norms because they enjoyed a powerful position in society, rather than being 'just' translators, or were financially independent of factors like clients, publishing markets and readerships. Berman (1995: 73 – 74) suggests that it is important to be aware of translators' nationalities, professions, other works (if authors), the languages out of which they translate and their relationship to those languages, the works and genre of works they translate, publications by translators in which they discuss their source text, and writings by translators on translation or on their translation principles. In her study of translation in Spain in the twelfth and thirteenth centuries, Foz (1998) devotes a large section to short 'portraits' of 32 of the most active translators in the period. For each translator, she sets out to establish their social class, qualifications, their target audiences, the purposes they intended their translations to fulfil, their status as translators and their connections to one another (Foz 1998: 39 – 40). Bassnett (1998: 109), meanwhile, suggests that 'statements made by translators, not only in their prefaces but in letters and journals' constitute a 'rich field to be explored' in doctoral research in Translation Studies.

In the present study, bio-bibliographical research was begun using a rough checklist of the factors and information highlighted by Pym, Berman, Foz and Bassnett. In the course of research, a list gradually emerged of elements of the translators' backgrounds that are of relevance to their translations of *KHM* 53. The list is by no means intended as a comprehensive checklist for doing biographical research. Rather, it covers all the elements of biographical information that could be uncovered and that proved relevant for the

translators in this particular study. They are 'relevant' in that they suggest reasons why individuals translated and why they translated *KHM* tales or *KHM* 53 in particular. They explain in some measure their approach to translating the tale, they provide some insight into the translators' views of the translation process, their attitudes to their source text and, in some cases, can be linked to specific translation strategies evident in the translations of *KHM* 53. The list evolved gradually as each translator was researched and, if one element proved relevant in the case of one translator, every effort was made to research that element in the case of the other translators also. However, it proved impossible to cover all the points for each translator and investigation of some elements proved to be of little relevance to some of the translations. The list is as follows:

- personal details, i.e. name, date and place of birth and death (may be a necessary starting point for locating other information);
- nationality;
- first language, and competence in second language;
- professional details (What did they do for a living? Why did they translate?);
- social circle – network of family, friends, acquaintances, colleagues;
- relationship with the publisher;
- religious/spiritual convictions;
- personal or scholarly interests;
- other translations;
- other publications;
- 'intercultural' experience;
- comments by the translators – in letters, diaries, other publications – on translating;
- comments by translators on translating *KHM* tales;
- comments on the *KHM* or *KHM* 53;
- comments in their other publications on children's literature and children (in the case of those translators who translated the tale for children or young readers).

The bio-bibliographical information presented in this study is based on materials both published and unpublished. Published sources consist of: biographies of the translators, biographical articles on translators, biographies of other individuals in which the translators figure largely, biographical notes and articles on individuals related to or close to the translators, biographical studies of families of which the translators are part, published letters by the translators, other translations by the translators, other publications by the translators, obituaries and tributes. Unpublished sources consist of: letters from the translators to the publishers, letters to other publishers discussing translation, personal

letters discussing translation or their translation of *KHM* tales, diary entries, archival material (such as university archives), census returns, and, in one case (Norbert Glas), correspondence with the translator's family.

Foz (1998) mentions the difficulties she encountered in some cases in locating even the most basic biographical information on translators. The present study suggests that such difficulties are not limited to studies of medieval translators. In the cases of David Jardine (Chapter Three), Matilda Davis (Chapter Four) and Mrs. Paull (Chapter Six), it was difficult to trace any biographical information whatsoever. Where biographical material was readily available, as in the cases of Dinah Mulock (Chapter Five) and Margaret Hunt (Chapter Seven), most of it was of no direct relevance to their translation. Unpublished material was very difficult to locate and several sources proved disappointing, such as Margaret Hunt's diaries, which make no mention of her translation. Most of the publishers' archives contained no relevant records.

0.3.4 Analysis of paratextual material

The second component of the approach is analysis of paratextual material, understood here to refer primarily to textual elements published alongside the translation in the same volume, i.e. elements Genette (1987:10) would term the peritext ('péritext') of the translation. In this study, the material examined consists of prefaces and introductions, and, to a lesser degree, notes, commentaries, appended essays and advertisements. Illustrations are not discussed, as none of the translations of *KHM* 53 are illustrated.

The translators' translations of other *KHM* tales published alongside *KHM* 53 also form part of the peritext. However, a comparison of all the features of translations of *KHM* 53 with features of the translators' translations of other *KHM* tales falls outside the scope of the present study, as all but Mulock (1863) and Glas (1944) translated very large numbers of tales.

Where relevant, items referred to by Genette (1987: 11, 344) as forming part of the epitext ('épitext'), i.e. elements referring to the text but not published alongside it, are brought into the discussion. These consist of translators' prefaces to other translations,

prefaces to revised editions of their translations, and, in the case of Glas (1944), prefaces to his translations of other *KHM* tales published separately but in the same series.

Genette (1987: 318) states that peritextual material has been neglected by literary historians. The same could be said of the treatment afforded peritextual material to translations by translation historians. Translators' prefaces that are rich in theory and reflections on translation have been included in several anthologies of translation theory (cf. T.R. Steiner 1975, Robinson 1997). Meanwhile, with a few exceptions, such as Kovala (1996), researchers in Translation Studies have generally not analysed less theory-rich prefaces. Analysis of prefaces has been avoided even in studies focusing on translators (cf. Delisle and Woodsworth 1995, Delisle 1999). This neglect may be related to the suspicion with which such texts are viewed by some commentators.

Lambert (1975: 397) and Toury (1995: 66 – 57), for example, warn that translators cannot be taken at their word, and that there is frequently a discrepancy between translators' words and actions. Toury states that prefaces often display a deliberate intention on the part of the translator to mislead and deceive. Such a phenomenon calls for investigation. Rener (1989: 3) points out a further problem. Translators' statements may be open to a wide variety of interpretations. Despite these difficulties, translators' prefaces call for investigation. In the present study, it is hoped that translators' statements in their prefaces will be elucidated by means of bio-bibliographical research and translation analysis. However, there is always some degree of subjectivity involved in the analysis of a text, and other researchers with different research objectives may draw different interpretations from the prefaces.

As one of the aims of the study is to focus on what translators have had to say about their translations, it is more appropriate here to take a primarily thematic rather than typological approach to analysing the material (cf. Kovala 1996). However, the different functions of the prefaces are taken into account, as the function will determine the kind of information presented.

The analysis is based on the themes that recur in the seven prefaces in this corpus. The following list covers the main points of discussion in the seven prefaces:

- 1) target audience;
- 2) purpose of the translation;
- 3) the source text;
- 4) approach to translation;
- 5) Germany.

Here, 'purpose' refers to the use for which the translations are intended (cf. Nord 1997: 140). Not all of the prefaces include statements on all of these themes, but these headings cover all the themes discussed in the seven prefaces. The prefaces are provided in Appendix III.

0.3.5 Analysis of translation practices

While Pym states that the focus of translation history should be human rather than textual (1998: x), he also underlines the importance of examining translations. To date, translation practices have received less attention than theoretical statements on translation in translation history. Pym states that 'better historiography requires an awareness of what translators have actually done', since 'many translators have theorised in order to conceal their far more interesting translation practices' (1998: 10). He refers researchers to Toury's 'coupled pairs' model, corpus-based analyses or 'anything else likely to provide a rough checklist of things to watch out for' (1998: 107). He also underlines the importance of looking at translations 'with respect to just one or two well defined levels or aspects, always in order to test clearly defined hypotheses', rather than setting out to find 'everything' (1998: 106 – 107).

Finding an appropriate model for analysing and describing the translations was one of the most problematic aspects of the present study. Hermans provides a comprehensive overview of descriptive models of translation analysis in a chapter entitled 'Describing Translation' in his book, *Translation in Systems* (1999). He evaluates the main models that have been proposed, including Toury's model based on 'coupled pairs' of replacing and replaced segments of target and source texts (Toury 1995), and Lambert and van Gorp's model (1985), intended for use in systemic approaches to translation history. Hermans makes the point that both models highlight the problem of choosing passages to analyse.

Neither proposes a basis for selecting passages or suggests if or how the passages are to be considered 'representative' of the text as a whole.

Hermans suggests that the solution to these problems lies in corpus-specific models, which make translation analysis more manageable and methodical and allow researchers to make more motivated choices in selecting passages. He concludes that:

The lesson to be learned from the models reviewed...is undoubtedly that schemes and procedures can help and offer pointers, but they remain ancillary. In the end it will be the questions to which the researcher seeks answers, on whatever grounds, which focuses the attention.

(Hermans 1999: 71)

The text analysis model employed in the present study is corpus specific. It was shaped by the source texts and translations in the corpus and is designed to provide a unique textual profile of each translation, by highlighting its similarities and differences to its source text and the other translations in the corpus. The approach was necessarily exploratory, i.e. it did not begin with a definitive list of aspects to be studied. Rather, the analysis was regarded as a discovery procedure, which set out to locate the translators' 'imprints'.

However, as no analysis can be exhaustive, a preliminary 'checklist' was required. It was decided to use an analysis of the source text as a partial map for navigating the translations, one which would be amended as each translation was explored. The source text is thus used as the starting point in the development of a provisional translation analysis model. The analysis of each translation refines the analysis model, which is then applied to the next translation and finally, each translation is rechecked against the finalised analysis model. Beginning with the source text risks developing an excessively source text-oriented model and goes against the principles of DTS (cf. Toury 1985: 21, 28) and Pym's recommendations (1998). However, regardless of when the source text is consulted, it must be consulted at some stage in order to establish the profile of each translation and to estimate the input of each translator.

As a large body of research on the style of the *KHM* tales is readily available, it was decided to concentrate primarily on features that have been identified by Grimm scholars as

being typical of the Grimm 'genre' (see 1.1.6). An analysis of the source text on the basis of these features produced a list of specific textual elements to be examined in the translations. To offset an excessively source-oriented checklist, the preliminary list was checked against the features that have been identified in previous studies of *KHM* translations into English, in particular the most extensive study by Sutton (1996). Sutton's study highlighted a number of additional features of *KHM* tales that proved problematic for nineteenth century English translators (see 2.1.1). If these features were present in *KHM* 53, they were added to the list. Taking these features into account means that the preliminary list was not purely source-oriented, but also transfer-oriented to a degree, and that the present study could address some of the accusations that have been levelled at translators by previous commentators.

As each translation was analysed, additional differences between it and its source text were noted. Apparent mistranslations of individual words were not noted, the focus being rather on features that recur throughout a translation and suggest a tendency on the part of translators, such as the tendency to add or omit elements, or to explicitate or specify the source text.

The final translation analysis model applied to the seven translations examines six key aspects of the translations:

- 1) length (additions and omissions);
- 2) treatment of taboo content;
- 3) treatment of repetition;
- 4) treatment of ST syntax;
- 5) treatment of spoken-language signals;
- 6) treatment of the various tones apparent in the ST.

Each of the six aspects is further sub-divided into more specific categories, which relate to concrete elements of the texts. For example, 'taboo content' is divided into six sub-categories, including 'cannibalism' and 'death-related references', and, under these headings, the translation of specific descriptions and words are examined. The size of the segments examined varies according to the aspect under discussion and ranges from punctuation marks to parts of words, idioms, metaphors, similes, phrases, sentences and

webs of related lexical items recurring throughout the texts. In each of the translations after the first of 1823, the influence of previous translations is also assessed.

It must be emphasised that a detailed comparison of the seven translations with one another is not the main aim of the analyses. Each translation analysis is to be considered alongside the biographical and paratextual analysis in each chapter. However, analysing several translations allows us to exercise restraint in attributing features of individual translations to the subjectivity of individual translators. It allows us to identify similarities between the translations, and these in turn help to highlight their unique aspects. We can then attempt to account for the similarities and differences between the translations and to identify the 'imprint' of each translator.

By examining several translations of one source text, the study also provides an opportunity to investigate to a degree the largely unexplored phenomenon of retranslation (cf. Gambier 1994). Bio-bibliographical research and analysis of the prefaces will seek to explain why translators re-translated *Sneewittchen*. Analysis of the translations will establish the degree to which the translations support the hypothesis that later translations tend to be closer to the ST than earlier ones (cf. Berman 1990, see also Chesterman 2000: 22 – 25). It will also seek to establish the degree to which the translators borrowed from earlier translations, as Pedersen (1995: 55) reports was 'the rule rather than the exception' in nineteenth-century English translations of Andersen's Danish tales.

0.4 Conclusion

This Introduction has located the present study within the context of recent developments in translation history and the growing interest in the subjectivity of translators in Translation Studies. It has highlighted the principal contribution the study makes to translation history by proposing an approach for investigating the hypothesis that translators are 'active efficient causes' (Pym 1998: 160) in producing and shaping translations, as well as its relevance for other issues in translation history and Translation Studies.

CHAPTER ONE

***The Kinder- und Hausmärchen
and KHM 53, Sneewittchen***

CHAPTER ONE

The *Kinder- und Hausmärchen* and *KHM* 53, *Sneewittchen*

1.0 Introduction

This chapter provides a brief introduction to the *KHM*, an outline of the Grimm ‘genre’, and an analysis of *KHM* 53, *Sneewittchen*.

1.1 The *Kinder- und Hausmärchen*

1.1.1 The brothers Grimm

The brothers Jacob (1785 - 1863) and Wilhelm (1786 - 1859) Grimm were two German scholars, who are regarded as co-founders of the disciplines of Philology, Folklore Studies, and Germanic Studies, and are responsible for stimulating much fairy tale scholarship in Germany and beyond. Their publications, joint and individual, include collections of Germanic local legends, hero legends and mythology; Old Danish heroic songs, ballads and tales; and works on legal antiquities, German grammar, and historical linguistics. Their most famous joint projects are their *Deutsches Wörterbuch* (German Dictionary) and their collection of Germanic folk tales, the *Kinder- und Hausmärchen*, first published in 1812.¹

1.1.2 Context for publication

The *KHM* was first published during the second generation of German Romanticism (1805 – 1830), which was characterised by a preoccupation with the past and with recovering the neglected Germanic cultural heritage. The chief inspiration for the second-generation Romantics came from the historical philosopher Johann Gottfried Herder (1744 – 1803), who called on poets, artists and scholars to increase the people’s cultural awareness through the rediscovery of their past and a return to national roots (cf. Gerold 1978). Herder inspired the Grimms’ special interest in folk poetry. They regarded *Naturpoesie* or *Volkspoesie* (natural poetry or folk poetry), which originated with the *Volk*,

¹ For detailed biographical information on the Grimms, see Gerstner (1952), Michaelis-Jena (1970), Denecke (1971), Wetzell (1983), Weishaupt (1985), Zipes (1988), Kamenetsky (1992).

as natural, spontaneous, unconscious, childlike, and naïve (in a positive sense). *Kunstpoesie* (artistic poetry), meanwhile, which was the product of individual writers, was self-conscious, sophisticated and artificial. Furthermore, the Grimms believed that traditional folk tales represented relics of ancient Germanic poetry and of a Pan-Germanic mythology. Therefore, *Volkspoesie* should be preserved rather than used by writers as raw material for their own literary creations (cf. Kamenetsky 1992: Chapter 3, Dollerup 1999: 51 – 56).

During the Romantic Movement, literary fairy tales (*Kunstmärchen*) were accorded the highest literary status they had ever enjoyed, while folk tales (*Volksmärchen*) began to be regarded for the first time as being worthy of scholarly interest. *Volksmärchen* refers to tales originating in peasant oral tradition, while *Kunstmärchen* refers to tales that draw on folk tale motifs and plots, reworked in a high literary style (cf. Kluckhohn 1966). The literary fairy tale became the literary ideal of early Romantic writers in Germany, for example Johan Karl August Musäus (*Volksmärchen der Deutschen*, 1782 – 85) and Ludwig Tieck (*Volksmärchen*, 1797). The Romantic Movement also led to an increased interest in folk tales. For example, the Grimms' friends Clemens Brentano (1778 – 1842) and Achim von Arnim (1781 – 1831), two leading figures of the Romantic Movement, published a collection of German folk songs, *Des Knaben Wunderhorn* (The Boy's Magic Horn), in 1806 - 1808. The Grimms contributed to this project, which further stimulated their interest in folk tradition. Indeed, it was Brentano who first suggested to the Grimms in 1807 that they should start their own collection of tales, which they did in 1807/1808. Brentano and Arnim, and early Romantic writers such as Goethe, Musäus, Tieck, and even Herder used folk tales as raw material for artistic experimentation. The *KHM* was the first collection of German folk tales that aimed at presenting readers with authentic *Volkspoesie*.

1.1.3 The Grimms' sources

The *KHM* includes several sub-genres of folktale, including magic or wonder tales, animal stories, fables, tall tales, anecdotes, nonsense tales, numskull tales, jests, chain tales, cautionary tales, ghost stories, Christian legends and miracle stories. *KHM* 53 is a magic or wonder tale (*Zaubermärchen*). This type of tale constitutes one of the main sub-genres in

the *KHM*.² Magic tales concern human heroes or heroines (often aristocratic) and their adventures in a magical land, in which the supernatural is taken for granted. Their adventures usually take the form of a quest to complete a seemingly impossible task, to make their way in the world, or to overcome unfair treatment at the hands of villains and villainesses. The tales culminate in the reward of the hero or heroine, usually in the form of marriage and/or the accumulation of wealth, and the punishment of the villain or villainess (cf. Poser 1980).

The Grimms used both oral and written sources for their tales. In the early stages of the collection, most of their sources were young middle-class female friends and neighbours in Kassel, who told tales for amusement when they socialized informally (cf. Dollerup 1999). Their most famous source, and the only one named in their prefaces, was Dorothea Viehmann (1755 – 1815), a tailor's widow from Niedierzwehn near Kassel, who has become known as the Grimms' *Märchenfrau* (fairy-tale woman).

While residing in Vienna as part of the Hessian delegation to the Congress of Vienna in 1815, Jacob founded a folklore society of thirteen members, which circulated a *Circular wegen Aufsammlung der Volkspoesie*, an appeal to the German people to collect folk poetry and traditional material (see Denecke 1968). As a result, the Grimms began to receive recorded tales from other parts of Germany and beyond (for example from Switzerland, Austria and the Netherlands), many of which were incorporated into the *KHM*. In addition to the tales they recorded and those they received from contributors, the Grimms also used literary sources, in particular medieval chapbooks (cf. Hamann 1906). The Grimms' methods have been criticised, notably by Ellis (1983), in particular their use of middle-class and literary sources in a collection that claimed to present remnants of the poetry of the folk. However, their defenders (notably Ward 1988) point out that the Grimms worked on the collection before the discipline of Folklore had been established and before any rigorous standards for recording tales were established.³

² Dollerup (1999: 27) calculates that the final edition of the *KHM* (1857) contains sixty *Zaubermärchen*.

³ For a detailed discussion of the Grimms' sources, see Schoof (1959), Röllecke (1975), Kamenetsky (1992).

1.1.4 Publishing history

The first volume of the first edition *KHM*, containing 86 tales, was published in 1812. The second volume (70 tales) followed in 1815. The brothers' notes and comments appeared alongside the tales. The first edition was intended as a scholarly work and Jacob expressly stated, in a letter to Arnim, that the tales were not written for children - 'garnicht für Kinder geschrieben' (cf. Hamann 1906: 16). However, by using 'Kinder' in the title, the Grimms were aware that children enjoyed the kind of tales they had included in the collection, and acknowledged that the tales were at that time very much part of the realm of childhood and childrearing. The first edition did not receive favourable reviews from critics or contemporary writers, and many of the criticisms concerned the book's unsuitability for children. Arnim, for example, suggested to the Grimms that they could make the *KHM* an ideal children's book by removing the notes, adding illustrations, and omitting violent stories (cf. Röllecke 1997: 982).

The second edition *KHM* was published in 1819 and included 161 tales. In the preface, Wilhelm, now the primary editor, assured adult readers that all elements unsuitable for children had been carefully omitted and expressed the hope that the tales could be used for moral instruction (as an *Erziehungsbuch*) (see Röllecke 1997: 17). A number of particularly gruesome tales were dropped, and a number of illustrations, including one of Dorothea Viehmann, were added by the Grimms' brother, the artist Ludwig Emil Grimm (1790 – 1863). The notes and annotations were relegated to a separate volume, published in 1822.

The success of the first English translation of a selection of *KHM* tales (1823) prompted the Grimms to produce a *Kleine Ausgabe* (Small Edition, henceforth *KA*) of fifty illustrated tales without a preface or notes in 1825 (see 3.0). This represented 'a clear audience-orientation towards children' (Dollerup 1999: 58). Further editions of the larger collection, the *Große Ausgabe*, each including the 1819 preface and additional prefatory comments, continued to be aimed at a scholarly audience.

A further five editions of the larger collection, referred to as the *Große Ausgabe* (henceforth *GA*), were published in the Grimms' lifetimes, i.e. in 1837, 1840, 1843, 1850 and 1857. The 1857 collection includes 211 tales. The *KA* ran to nine further editions in the

Grimms' lifetimes (1833, 1836, 1839, 1841, 1844, 1847, 1850, 1853, 1858), each of which contains 50 tales. Individual tales are usually referred to by the number they are accorded in the 1857 *GA* edition. Thus, while *Sneewittchen* was no. 27 in each of the *KA* editions, it is referred to as *KHM* 53, as it retained its position as no. 53 from 1812 to 1857 in the *GA*.

1.1.5 Editorial history

As the large and small collections progressed through the various editions, tales were added or omitted and changes were made to individual tales (see Crane 1917a, b, c). Several scholars have traced the changes made to some of the tales whose manuscript form has been preserved and attempted to categorise those changes. When different versions of tales in different editions are compared, it becomes clear that changes were made in terms of style and content at different points in the editorial lives of tales, in particular between the manuscript and the first edition and between the first and second editions. Some scholars, notably Ellis (1983), have criticised the Grimms for falsely claiming to have reproduced authentic material while substantially editing the tales. Defenders, however, point out that their tales stand apart from the collections of earlier or contemporary writers because they retain an authentic 'oral' style and tone and do not contain the convoluted plots or satirical style of *Kunstmärchen* (cf. Ward 1988, Dollerup 1999).

The Grimms themselves explained in their prefaces (1819, 1837, 1843, 1850) that they had improved the tales on the basis of new material they received. They stated that while they had made no changes to content, the expression ('Ausdruck') was largely their own, but that they had striven to retain all unique and characteristic features of the style in which they had received the material (cf. 1819 preface, repr. in Röllecke 1997: 21). Most commentators recognise that the tales in their final printed form do not represent authentic unadorned folk material, but consider that the Grimms' editorial treatment had a positive effect, in making the tales more readable and appealing to a broad readership, who would otherwise have taken no interest in material originating in folk tradition.

In the Grimms' editing process, the tales were gradually made stylistically smoother, plots were fleshed out, and action was rendered more episodic. The expression was made more vivid, through the addition of adjectives, idioms, proverbs, and direct dialogue. Character motivation and emotions were made more explicit. Repetition, alliteration,

rhymes and diminutive forms were augmented. Words of non-Germanic origin (such as 'Prinzessin') were replaced by ones of Germanic origin ('Königstochter'). There was also a substantial amount of 'tinkering' with individual words and phrases (Ellis 1983: 85 - 86). Syntax was simplified and the present tense was replaced by the imperfect (cf. Schmidt 1931: 56). In terms of content, erotic and sexual elements were omitted or toned down and violence by children and family members (with the exception of step-mothers, who are usually witches) was purged. However, cruel punishments for wrongdoers were retained or embellished. Christian references and expressions were added and the tales were infused with a moral tone.⁴

1.1.6 The Grimm 'genre'

The Grimms' editing process resulted in a distinctive and unified *KHM* style. Linda Dégh (1979: 88) states that 'the editing amounted to an inspired rewriting of the heterogeneous body of narratives according to a standardized style'. While the collection is an eclectic mixture of various sub-genres of the folktale, most of the *KHM* tales are remarkably similar in style and tone. Furthermore, Hamann (1906: 107) points out that the Grimms' editorial practices have made it impossible in most cases to distinguish between tales from oral and literary sources. The *KHM* tales do not represent exact transcriptions of tales taken from the *Volk*. Neither can they be classed as literary *Kunstmärchen*. As Tatar explains, 'on the narrative spectrum that leads from folklore to literature, the Grimms' collection is located somewhere near the midpoint' and 'leading an uneasy double life as literature and folklore' (1987: 32).

Many scholars put the *KHM* tales into a category of their own, the *Buchmärchen* (book fairy tale) (cf. Lüthi 1962: 49), or refer to a Grimm genre (*Gattung Grimm*) to emphasise the unique qualities of the tales in the collection. Several characteristic features of the Grimm genre have been identified, and are highlighted here in the analysis of *KHM* 53.

⁴ For a detailed overview of editorial changes, see Hamann (1906), Schmidt (1931), Schoof (1941), Ellis (1983), Zipes (1988: 12 - 14), McGlathery (1993: 42), Dollerup (1999: 47 - 49). Bottigheimer (1990) discusses changes made to *KHM3*, *Marienkind*.

1.2 *KHM* 53, *Sneewittchen*

1.2.1 Background

In their notes to *KHM* 53, the Grimms state that the tale was composed of several tales from their native Hesse. They recorded one version of *KHM* 53 in 1808, probably from their neighbour Marie Hassenpflug (1788 – 1956). They combined this version with several others, including one sent by a young Germanist and theologian, Ferdinand Siebert from Treysa, in preparation for the first volume of the first edition (cf. Schoof 1959: 76, 82, Röllecke 1975: 380, 383).

The seven translations in the present study are based on the versions of *KHM* 53 included in the second (1819), sixth (1850) and seventh editions (1857) of the *GA*. The 1850 and 1857 versions are identical. There were no substantive changes to the plot between 1819 and 1857. The most significant changes to the tale were made, firstly, between the manuscript version and the first edition (1812) and, secondly, between the first and second editions.⁵

1.2.2. Analysis

The analysis here is based on the original editions of the *KHM* held in the Brüder Grimm archive in Kassel but, where the texts are quoted, the spelling has been updated in accordance with Röllecke's authoritative editions of the 1819 and 1857 *GA* editions (1982, 1997). This is also the case where the source texts are quoted in the analyses of the seven translations in Chapters Three to Nine. The differences between the 1819 and 1850/57 source texts will be highlighted where relevant. The source texts are provided in full in Appendix II.

1.2.2.1 Plot

KHM 53 (1819, 1850, 1857) tells the story of a princess, Sneewittchen, whose mother dies in childbirth and whose stepmother is obsessed with retaining her position as the most beautiful woman in the land. The stepmother possesses a magic mirror, which she consults regularly in order to establish that she is indeed the most beautiful. When Sneewittchen is

⁵ I have examined all editions of the *GA* published during the Grimms' lifetimes (i.e. from 1812/15 to 1857) and seven of the ten editions of the *KA*. I have not seen the fifth (1841), sixth (1844) or seventh (1847) editions of the *KA*, which are very rare and are not available at the Brüder Grimm archive in Kassel.

seven years old, the mirror informs the queen that the child is now more beautiful. The tale recounts the queen's various attempts to kill her rival. She firstly orders a hunter to kill Sneewittchen and bring her the child's lungs and liver. The hunter abandons the child instead, and brings the queen the innards of a young wild boar, which the queen eats in the belief that they are Sneewittchen's. The child, meanwhile, finds refuge with seven dwarfs, who promise her a home if she agrees to perform household duties, which she does. When the queen learns from her mirror that Sneewittchen is still alive, she makes three further attempts on the child's life. The first two, involving a stay-lace and a poisoned comb, fail, and the child is revived by the dwarfs. The third attempt, involving a poisoned apple, is apparently successful and the dwarfs are unable to revive Sneewittchen, whose corpse does not, however, show any signs of decay. They therefore place her body in a glass coffin on a mountain, where she is discovered by a prince, who falls in love with her and persuades the dwarfs to let him take her to his castle. Sneewittchen returns to life when his servants stumble as they carry her coffin, and she and the prince are married. The stepmother is invited to the wedding and attends in order to see the young queen who, according to the mirror, exceeds her in beauty. When she arrives, she is punished for her wicked deeds by being forced to dance to death in a pair of red-hot iron shoes.

1.2.2.2 Taboo content

Tatar points out that 'over the years, the Grimms' *Nursery and Household Tales* has come under heavy fire from educators, for the tales are generally held to be more gruesome and horrific than most other such stories' (1987: 185). The *KHM* has been criticised since it was first published in 1812 for its inclusion of violent elements, such as murder, death, mutilation, cannibalism, physical cruelty, horrific torture and executions of villains and villainesses (cf. Röhrich 1979: 123 – 158, Mallet 1985, Tatar 1987). More recently, commentators have taken issue with features like anti-Semitism, gender roles, and bourgeois ideology in the tales (cf. Bottigheimer 1987, Zipes 1988). While the Grimms' editing process purged the tales of explicitly sexual elements, such as references to incest and premarital sex and pregnancy, sexual undertones remain in several tales. References to pregnancy, birth and nudity are frequent (cf. Bottigheimer 1987: Chapter 14). Finally, Christian references occur in most of the tales. Röllecke (1985) points out that God occurs either as a character or in the lexis (for example in adjectives like 'gottlos', references to

prayer or exclamations, such as 'Ei, du lieber Gott!') in no less than 120 of the 200 numbered tales excluding the ten *Kinderlegende* (children's Christian legends) in *KHM* 1857 (see also Bottigheimer 1987: 145 - 146).

Several taboo elements, i.e. elements that could be considered objectionable in literature for children or generally offensive or improper, are evident in *KHM* 53.

Cannibalism

The villainess in the tale eats the boiled lungs and liver of a wild boar, believing them to be her stepdaughter's. This action is mentioned twice, while the innards are mentioned four times.

Other gory elements

Other elements of the tale that could be considered gruesome are the descriptions of the hunter drawing his knife with the intention of plunging it into the child's heart ('durchstoßen' in 1819/ 'durchbohren' in 1850/57) and his slitting of the boar's throat ('stach er ihn ab').

Death-related references

According to Mallet (1985: 165), *KHM* 53 contains more references to murder and death than any other *KHM* tale. The verbs *töten* and *umbringen* (to kill/murder) are used three times each in 1819 and twice each in 1850/57. The 1850/57 version also uses 'zugrunde richten' (to destroy) once. The verb *sterben* (to die) occurs three times in both versions. The adjective 'tot' (dead) occurs nine times in 1819 and eight times in 1850/57. 'Sarg' (coffin) occurs six times in 1819 and seven times in 1850/57. In both versions, the narrator specifies that the apparently dead heroine looks as fresh ('frisch') as a living person and that her body does not decay ('verweste nicht').

Christian references

The dwarfs and Sneewittchen take the name of God 'in vain'. The dwarfs exclaim 'Ei, du mein Gott! ei, du mein Gott!' (Oh my God! my God!) when they first find the heroine asleep in one of their beds, while Sneewittchen cries 'Ach Gott, wo bin ich?' (Oh God, where am I?) when she revives in her coffin. There is one reference to the heroine praying, i.e. 'befahl sich Gott' (commended herself to God). There is also another less

obvious Christian reference in the tale, i.e. the resurrection analogy. On two occasions, the narrator states that the heroine returns to life. The first of these occurs after the lace episode, when we are told that she gradually comes to life ('ward nach und nach wieder lebendig'). The second occurs when she revives in her coffin. Here, the resurrection analogy is more obvious, as the heroine has been apparently dead for a considerable amount of time ('lange lange Zeit'). In 1819, the narrator states that 'es ward wieder lebendig und richtete sich auf' (returned to life again and sat up). The scene is expanded and rendered more dramatic in 1850/57: 'öffnete sich die Augen, hob den Deckel vom Sarg in die Höhe, richtete sich auf und war wieder lebendig' (opened her eyes, lifted the lid of the coffin, sat up and was alive once more).

Sexual elements

There are no overtly sexual elements in the source texts. However, the opening paragraph contains two references to the birth of Sneewittchen ('bekam sie ein Töchterlein', 'wie das Kind geboren war'). After the apple episode, the dwarfs unlace the unconscious heroine and wash her (presumably naked) body in water and wine.

Alcohol

The seven-year old heroine helps herself to wine when she first enters the dwarfs' cottage. According to Shavit (1986: 29), alcohol is a recognised taboo in children's literature, and is often avoided in translations and adaptations for children, for example in translations and adaptations of 'Little Red Riding-Hood' (*KHM* 26, *Rotkäppchen*).

1.2.2.3 Repetition

The style of the *KHM* tales is highly repetitive and reflects the repetitive style of most oral literature. Various forms of repetition occur in *KHM* 53.

Lexical repetition

The tale includes a number of instances of the lexical repetition that has been identified as a characteristic feature of the *KHM* (cf. Karlinger 1963: 16, 56, Hamann 1906: 118). The queen's recurring question begins by addressing the mirror as 'Spieglein, Spieglein...'; she makes a 'giftigen giftigen Apfel' (poisonous poisonous apple); Sneewittchen lies for a long long time ('lange lange Zeit') in her coffin; and the queen is

‘so angst, so angst’ (so terrified, so terrified) when she recognises Sneewittchen at the wedding feast. In the 1850/57, ‘sann und sann sie’ (she plotted and plotted) is added.

Recurring simile

A recurring simile is used in the source texts to describe Sneewittchen’s beauty. In the opening paragraph, her mother wishes for a child ‘so weiß wie Schnee, so rot wie Blut, und so schwarz wie der Rahmen (1819)/das Holz an dem Rahmen (1850/57)’ (as white as snow, as red as blood, as black as (the wood of) the window-frame). Her wish is fulfilled and, when Sneewittchen is born, she is described as ‘so weiß wie Schnee, so rot wie Blut, und so schwarzhaarig wie Ebenholz’ (this time specifying that she is as black-haired as *ebony* wood). The simile occurs again when the narrator describes Sneewittchen’s appearance as she lies in the coffin: ‘so weiß als Schnee, so rot als Blut und so schwarzhaarig wie Ebenholz’. In 1850/57, the simile occurs an additional time, when, in the apple episode, the queen finally succeeds in killing her rival.

Colour references

Certain colour adjectives recur throughout the *KHM*, and these tend to be strong, extreme colours, such as ‘rot’, ‘weiß’, ‘schwarz’ and the metallic colours ‘golden’ and ‘silber’ (cf. Schmidt 1931: 23 – 24, Lüthi 1996: 29). In *KHM* 53, the colours ‘weiß’, ‘rot’ and ‘schwarz’ are used in the recurring simile to describe Sneewittchen’s beauty, and recur elsewhere throughout the tale. The heroine’s name literally means ‘little Snow-white’, which includes the colour white⁶ and ‘weiß’ is used also in the description of the snow in the opening episode, the white table cloth and ‘schneeweiße Laken’ (snow-white sheets) in the dwarfs’ cottage, and the half of the apple not poisoned by the queen. ‘Rot’ is used to describe the blood shed by Sneewittchen’s mother when she pricks her finger in the opening scene, the poisonous red side of the apple, Sneewittchen’s cheeks as she lies in the coffin (‘schöne rote Backen’) and the red-hot shoes (‘feuerrote Schuhe’ in 1819, ‘rotglühende Schuhe’ in 1850/57), in which the stepmother dances herself to death. ‘Schwarz’ is used to describe the window frame in the opening scene and the earth in which

⁶ When the name ‘Sneewittchen’ is first used in the text, the variant ‘Schneeweißchen’ is provided in parentheses. In their notes to the tale, the Grimms explain that ‘Sneewittchen’ is a dialect form commonly used in Hesse (1822: 19).

the dwarfs cannot bring themselves to bury the heroine ('das können wir nicht in die schwarze Erde versenken').

Leitmotif

Certain other extreme and contrasting adjectives recur throughout the *KHM*, such as 'gut', 'böse', 'schön' and 'häßlich' (cf. Hamann 1906: 123, Schmidt 1931: 23 – 24). In *KHM* 53, the lemma *schön* recurs throughout the source text, reminding readers of the main theme of the tale (the queen's obsessive vanity and envy) and reflecting the intensity of her desire to be the most beautiful. The lemma occurs 36 times in the 1819 version and 38 times in the 1850/57 version (in 'schön', 'schöner', 'Schönste', 'Allerschönste' and 'Schönheit').

The number seven

Certain numbers recur in *KHM* tales, in particular three, seven and twelve (cf. Hamann 1906: 117). The number seven occurs 24 times in the 1819 version and 26 times in the 1850/57 version of *KHM* 53.

Repetition of episodes

The structure of *KHM* tales tends to be episodic, and episodes usually occur in threes (cf. Poser 1980: 15). In *KHM* 53, the three 'temptation episodes' (the episodes in which the disguised queen tempts Sneewittchen with a beautiful lace for her stays, a poisoned comb and a poisoned apple), are repetitive in terms of structure and vocabulary. For example, 'färbte...sich das Gesicht' is used in the lace and apple episodes, 'kleidete sich' is used in the lace episode and 'verkleidete sich' in the comb and apple episodes. The phrase 'klopfte an die Türe' is used in the lace and comb episodes and 'klopfte an' in the apple episode. The queen cries 'Schöne Ware, feil! feil!' in the lace episode and 'Gute Ware, feil! feil!' in the comb episode. In the 1819 version, the phrases 'sann sie aufs neue', 'Sneewittchen dachte an nichts böses', and 'ging fort' are used in the lace and comb episodes. In the 1850/57 version, the queen says 'Komm, ich will dich einmal ordentlich schnüren' in the lace episode and 'Nun will ich dich einmal ordentlich kämmen' in the comb episode. The structure 'aber kaum hatte sie...als' is used in the comb episode and 'Kaum aber hatte es...als' in the apple episode (1850/57).

Formulae

KHM tales tend to use formulae, in particular in their beginnings and endings (cf. Poser 1980: 15). *KHM* 53 has the formulaic opening 'Es war einmal...'. When the dwarfs first return to their cottage, their questions follow a formulaic structure using the present perfect continuous and incorporating a diminutive form: 'Wer hat auf meinem Stühlchen gegessen?', 'Wer hat von meinem Tellerchen gegessen?' etc. In the three temptation episodes, the phrase 'so ging sie...über die sieben Berge...zu dem/zum Zwergenhaus' is repeated formulaically in the three episodes in 1819 and is modified to 'so ging sie über die sieben Berge zu den sieben Zwergen' in 1850/57.

Rhyme

Many *KHM* tales include recurring rhymes, another feature typical of oral narrative. In *KHM* 53, the action is structured around seven consultations between the queen and her mirror. Her question ('Spieglein, Spieglein an der Wand/Wer ist die Schönste im ganzen Land?') is repeated identically seven times. The mirror's first reply is identical to the sixth and is not rhymed. The second reply is almost identical to the seventh, the only difference being the substitution of 'die junge Königin' for 'Sneewittchen' in the seventh. Its third, fourth and fifth replies are identical *abba* quatrains. Each of the seven replies begins with 'Frau Königin, Ihr seid die Schönste/ Ihr, Frau Königin, seid die Schönste', while the second, third, fourth, fifth and seventh replies end with 'noch tausendmal schöner als Ihr'.

1.2.2.4 Syntax

Sentence length

The syntax of *KHM* 53, and all *KHM* tales, is relatively simple, with few relative clauses. Many sentences maintain inversion using semantically redundant words, such as 'so', 'nun', 'da', which results in a rhythmic narrative pattern (cf. Tavis: 198 - 199). As this effect cannot be transferred in English, due to the differences in German and English syntax, this feature is not included in the analysis model applied to the seven translations in this study. There are also many long, run-on sentences linked by the conjunctions 'und', 'aber', 'denn', 'weil' or 'da'. For example:

Sie sprachen: »Das können wir nicht in die schwarze Erde versenken«, *und* ließen einen durchsichtigen Sarg von Glas machen, daß man es von allen Seiten sehen konnte, legten es hinein *und* schrieben mit goldenen Buchstaben seinen Namen darauf, *und* daß es eine Königstochter wäre. (1850/57)

Parataxis

There are several examples of parataxis in the dialogue and elsewhere in the source texts, i.e. the juxtaposition of clauses without explicit subordination or co-ordination (cf. Poser 1980: 24), which is another feature of oral narrative. This feature occurs seven times in the dialogue in both versions, for example:

»Ich habe dich lieber als alles auf der Welt; komm mit mir in meines Vaters Schloß, du sollst meine Gemahlin werden.«

Parataxis occurs fourteen times outside the dialogue in 1819 and thirteen times in 1850/57, for example:

Sie hatte einen wunderbaren Spiegel, wenn sie vor den trat und sich darin beschaute, sprach sie...

1.2.2.5 Spoken-language features

Apart from repetition, paratactic syntax and run-on sentences, there are several other spoken-language signals in the *KHM* that contribute to the mixed oral/literary register. Direct speech is preferred to reported speech, and dialogue is authentic and informal, incorporating idiomatic expressions, interjections, exclamations and contracted verb forms. Spoken-language signals occur frequently outside the dialogue in initial sentence position (cf. Poser 1980: 24). There are twenty tales in dialect in the 1857 *GA*, and words and expressions in dialect are used throughout the tales (such as the name '*Sneewittchen*'). Colloquialisms, idioms, and proverbs are common (cf. Mieder 1988). The tales include several stylistic features commonly employed in oral literature, such as alliteration and onomatopoeia (cf. Hamann 1906: 114 – 115, McGlathery 1993: 42).

In *KHM* 53, the main indicators of a spoken medium that have not already been highlighted are the use of interjections, exclamations and contracted verb forms in the dialogue and the use of spoken-language signals in head sentence position.

Spoken-language signals in the dialogue

Authentic spoken-language markers are used in the dialogue, i.e. the exclamations 'Ach', 'Ei, du mein Gott!' and 'Ach Gott'; the signals 'ja', 'Komm', 'Da', 'siehst du' (in 1850/57), and 'ei' (in 1819); and contracted verb forms (as in 'Hätt ich', 'ich will's', 'jetzt ist's um dich geschehen' (1850/57), 'so ist's auch gut' (1819), 'die...Zwerge haben mir's verboten'). Contracted verb forms are also used on four occasions outside the dialogue in 1819 and on two occasions in 1857, for example: 'und doch *war's* ihm, als *wär* ein Stein von seinem Herzen gewälzt'.

Spoken-language signals in initial sentence position

Thirty-eight sentences begin with spoken language signals ('aber', 'da', 'dann', 'nun', 'so') in the 1819 version and 40 begin with such signals in the 1850/57 version.

1.2.2.6 Tone

1.2.2.6.1 Moral tone

Value adjectives

The use of extreme adjectives in the *KHM* is related to the moral undertone that can be detected in most of the tales. The narrator's judgement of characters is made clear to readers through the use of adjectives like 'böse', 'boshaft' (both meaning 'evil' here) and 'gut' (cf. Blythe 1992: 2). In the 1819 version of *KHM* 53, the villainess is described as 'böse' four times and 'gottlos' (godless) once. In 1850/57, the number of negative references is increased and the range of adjectives is broadened, as she is described as 'böse', 'boshaft' and 'gottlos' twice each. The 1819 version also uses 'nichts böses' twice. In 1819, the heroine is referred to as 'lieb' (which can signify 'kind'/'sweet'/'lovely'/'good') twice and 'unschuldig' ('innocent') once ('ihr unschuldiges Herz'). 'Lieb' also signifies a strong emotional bond between the dwarfs and the heroine. In addition, 'arm' ('poor'), which signals to readers that their sympathies should lie with the heroine, is used twice in 1819 and three times in 1850/57 version. The later version has an additional 'arm'.

Moralistic statement

In 1819, the narrator comments on the queen's difficulty in finding true peace in her jealous heart: 'Da hatte ihr neidisches Herz Ruhe, so gut es Ruhe haben konnte'. In 1850/57, this statement on the queen's heart is replaced by a moralistic statement on the

inability of any jealous heart to find true peace: 'Da hatte ihr neidisches Herz Ruhe, *so gut ein neidisches Herz Ruhe haben kann*' (my italics).

Ending

In the *KHM*, good characters are always richly rewarded, while evil characters are frequently tortured and usually executed (cf. Hamann 1906: 124, Blythe 1993: 24). *KHM* 53 ends with the cruel physical punishment of the queen, and the implied moral that wickedness (envy, jealousy, attempted murder, witchcraft) will be punished and goodness (innocence, hard work, piety) rewarded.

1.2.2.6.2 Diminutives

The use of *diminutive forms* (such as Kätzchen, Kindlein, Hänsel) is prevalent in the *KHM*. Zipes (1988: 14) states that these forms imbue the tales with a 'homey' flavour. Dollerup (1999: 48-49) considers that diminutives lend 'a sugary tone' and 'a pervasive asexuality' to the tales, while linking their use also to the 'middle-class norm' of sentimentality (1999: 62). Schmidt-Knaebel (1999: 24) also refers to the sentimental effect of the diminutives. Hamann (1906: 119), meanwhile, points out that diminutives are used to describe good characters, while Schmidt (1931: 23) states that they are used almost exclusively in descriptions of children or childlike things. The most convincing interpretation of the Grimms' use of diminutives is that put forward by Poser (1980: 13) and Kamenetsky (1992: 128 - 129), who state that the Grimms added diminutives in order to lend their tales a naïve, childlike tone. This is linked to the Grimms' view of *Volkspoesie* or *Naturpoesie* as being childlike, innocent and naïve. Kamenetsky points out that the second edition *KHM* (1819) includes an appended essay by Wilhelm on the language and beliefs of children ('Kindersprache und Kinderglaube'), in which he observes that diminutive forms are a distinctive feature of children's language.

Diminutive forms are used with great frequency in *KHM* 53. The heroine's name is a diminutive form and is used throughout. Each of the seven repetitions of the queen's question to her mirror contains the diminutive form 'Spieglein', which is repeated twice. The hunter kills a 'Frischling' (young wild boar); a 'Täubchen' (little dove) visits Sneewittchen's coffin; Sneewittchen is referred to twice as 'Mädchen' and once as 'Töchterlein' (little daughter). The dwarfs are referred to on four occasions as 'Zwerglein'

(little dwarfs). The poison in the apple is powerful enough to kill anyone who takes a 'Stückchen' (little bite) and the dwarfs' house is referred to as a 'Häuschen' (little house). In 1819, the leaves on the trees in the forest are referred to as 'Blättchen'.

Most of the diminutive forms occur in the passage describing the interior of the dwarfs' cottage and their discovery of the sleeping heroine. In this short passage of around 380 words, 'klein' is used three times as an attributive adjective, and diminutive nouns are used no less than 28 times in both versions.

1.3 Conclusion

Having reviewed the publishing and editorial history of the Grimms' tales, discussed the Grimm 'genre' and analysed *KHM* 53, we are now in a position to examine how the translators in this study dealt with each of the elements of the tale outlined above. However, before we turn to their translations, the following chapter will provide a brief overview of the translation history of the *KHM* and highlight some additional issues that will be addressed in the analyses.

CHAPTER TWO

Translation History of the *Kinder- und Hausmärchen*

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Translation History of the *Kinder– und Hausmärchen*

2.0 Introduction

This chapter provides an overview of the research that has been carried out to date on *KHM* translations, with a particular focus on research on translations published in England. The main approaches are outlined, the weaknesses of evaluative and text-based approaches discussed, and the contribution the present study hopes to make to the translation history of the *KHM* highlighted.

2.1 Overview

Given that it has been reported on several occasions that the *Kinder– und Hausmärchen* tales are among the most frequently translated texts in the world (cf. Weishaupt 1985: 14, Zipes 1988: 15, Kamenetsky 1992: 309, Dollerup 1998: 372, 1999: x), it is surprising that, with the exception of Dollerup's study of Danish translations (cf. Dollerup 1999), no work has been published in Translation Studies on *KHM* translations. Research to date has been largely philological.

Since 1963, an annual volume of essays published in commemoration of the Grimms, entitled *Brüder Grimm Gedenken*, has been published by the Brüder Grimm Gesellschaft (Brothers Grimm Society) in Kassel. It has regularly included essays on the reception and influence of the *KHM* in different countries, for example England (Briggs 1963), the US (Hand 1963), Japan (Takano 1985), Denmark (Pulmer 1988), New Zealand and Polynesia (Sutton 1988) and Korea (Ryu 1995). The Society's 'Jahrbuch' has occasionally published similar articles, for example Choi (1996) on Korean translations and Cortez (1996) on Portuguese translations. *KHM* translations have been the subject of a number of unpublished PhD theses, such as Seago's study (1998) of nineteenth-century English translations of *KHM* 50, *Dornröschen*, and Munro McGregor's study (1999) of nineteenth-century collections of French translations. A small number of theses have been published. Noguchi (1977), for example, examines the history of the translation and reception of *KHM* tales in Japan from a sociological perspective, Otrakul (1968) examines the domestication

of the tales in Thai translations, and Liang (1986) examines how *KHM* translations fitted into and influenced the cultural context of twentieth-century China. Articles have occasionally appeared in German Studies publications (cf. Mc Tigue (1997) on translations into Irish) and elsewhere (cf. Schweizer (1988) on a Hawaiian translation of *KHM* 53 and Zipes (1983) for a brief overview of English translations and adaptations of *KHM* 26, *Rotkäppchen*). The two most extensive studies to date are Sutton's study of nineteenth-century English translations (1996) and Dollerup's study of 170 years of Danish translations (1999).

2.2 *KHM* translations in England

In her article in *Brüder Grimm Gedenken*, Briggs (1963) examines the influence of translations from the *KHM* on the development of Folklore in England in the nineteenth century. Subsequent commentators on English translations have continued to focus on those published in the nineteenth century, specifically between the first translation (1823) and that by Margaret Hunt (1884).

Brian Alderson, for example, a translator and expert in children's literature, wrote an article for *The Times Literary Supplement* in 1978, highlighting the ways in which most 'Victorian' English translators had bowdlerised the tales by avoiding or softening scatological references, Christian references, cannibalism and cruel punishments, and how they had failed to achieve 'complete naturalization for English storytellers' (Alderson 1978b: 6). He refers to:

...the long and inglorious tradition of giving to the public versions of Grimm which were not only silently and brutally adapted but were also in hopelessly bad English anyway.

(Alderson 1978b: 6)

This generalisation is backed up by isolated examples from six translations only. The article seems to be intended primarily to promote his own translation of 33 *KHM* tales published the same year (Alderson 1978a) as being a vast improvement on those he debunks. In a book article in 1993, Alderson focuses on how, in his view, four English translators from 1823 to 1884 failed to convey the 'colloquial vigour' of *KHM* 27, *Die Bremer*

Stadtmusikanten. Again, isolated examples are chosen and translators reprimanded for their shortcomings.

An article published in 1989 by David Blamires, a German Studies scholar, takes a different approach. Blamires places the first English translation of *KHM* tales (1823) within the context of the growing English Romantic fascination with Germany in the 1820s, and categorises the different forms of bowdlerisation that took place in the translation process, and which result in a 'skewed' picture of the *KHM* (1989: 69). Like Alderson, Blamires points out that the first translation avoided Christian references, cannibalism, cruel punishments and scatological references. He adds to the list the avoidance of sexual and frightening elements. He regards these strategies as being indicative of the atmosphere of prudery that prevailed in nineteenth-century England.

2.2.1 *The Sin-Complex* (1996)

Another Germanist, Martin Sutton, has been the most prolific scholar to discuss English translations from the *KHM* and has published the most extensive study to date of nineteenth-century English translations - *The Sin-Complex. A Critical Study of English Versions of the Grimms' Kinder- und Hausmärchen in the Nineteenth Century* (1996). Sutton's study examines 13 collections of English translations of *KHM* tales published between 1823 and 1884. He chooses one translated tale from each collection and compares it to its source text by way of a detailed line-by-line analysis. His analysis of the first English translation of *KHM* 53 is discussed in Chapter Three (see 3.3.1).

There are several problems with the study when viewed from a Translation Studies perspective and, indeed, Sutton does not draw on any Translation Studies paradigms. The main weaknesses are: 1) his failure to set out a theoretical framework for evaluating the translations; 2) his excessive concern with lexical equivalence and apparent belief that an ideal translation should be equivalent to its source text in every respect; 3) his view of translation and adaptation as two distinct categories; and 4) his tendency to chastise translators for any deviation from what he regards as a faithful translation.

The evaluation of translations is a complex task that requires some kind of theoretical framework, as translations can be assessed on the basis on different criteria depending on

the purpose of the evaluation (cf. Schäffner 1998b). However, Sutton does not set out any clear evaluation principles. Some of his criticisms are inconsistent, and he clearly has a personal preference for some of the translations. For example, he criticises Mrs. Paull because her translation of *KHM* 50 is 'contaminated' by the seventeenth-century French version of the tale by Charles Perrault (Sutton 1996: 245). However, he praises Davis for her transposition of two tales from Christian settings (Heaven and Hell) to settings from Greek and Roman mythology, in the course of which Christian characters (God, the Devil, St. Peter) are replaced by pagan deities (Jupiter, Pluto, Hecate, Mercury). Surprisingly, he judges that the tales suffer little, as 'all that is missing from the Grimms' original is the element of blasphemous humour' (196). This could, however, be said to be the most interesting feature of the *KHM* tales (cf. Röllecke 1985).

In most cases, however, Sutton is very concerned with pointing out any deviation from lexical equivalence. He states that 'each alteration of even the smallest detail lessens the force of the original text' (1996: 28). He holds the view that an ideal translation is one in which every feature of a source text has an exact equivalent. Such expectations are unrealistic, as Bassnett points out:

Exact reproduction across linguistic boundaries is never possible, and experiments, in which a dozen or more people with similar linguistic competence are asked to translate the same text, always result in a range of diverse versions. This diversity reflects the different readings of those individuals, and their different writing styles...all too often translators are accused of betraying the original, or diminishing it or distorting it, as though some perfect single reading might exist and result in a perfect idealized translation...That kind of perfection only exists in the realms of absurdist fiction.

(Bassnett 1997b: 2)

Sutton's insistence on equivalence leads him to view translation and adaptation as two completely separate categories. Translation implies 'total fidelity' to all elements of the source text (cf. 1996: 306), while adaptation is accorded a negative value and is used to refer to a free and abusive treatment of the source text. His extreme source-oriented position leads him to regard many of the translators as unfaithful, disrespectful and even violent towards their source texts, and to portray their deviations from equivalence as abusive or criminal. For example, *KHM* 53 is 'irreparably maimed' by the changes

‘inflicted upon it’ by Edgar Taylor (1996: 55). Mrs. Paull is an ‘unreliable and dishonest’ translator (Sutton 1996: 234), who ‘interfered’ with her source text (259) and her translation of *KHM* 50 is a ‘gross distortion’ of the ST (254). An anonymous translation of *KHM* 46, *Fitchers Vogel*, meanwhile, represents a ‘severe mutilation of the text and damage to its inner logic’ (1996: 305).

The title of Sutton’s book is a reference to a comment made by the historian of children’s literature, F.J. Harvey Darton (1982), in his discussion of the resistance in early nineteenth-century England to the inclusion of fairy tales in the canon of literature for young readers. Darton explains this resistance as a manifestation of a puritanical and ‘deep-rooted sin-complex’, which he defines as ‘the belief that anything fantastic on the one hand, or anything primitive on the other, is inherently noxious, or at least so void of good as to be actively dangerous’ (Darton 1982: 99). Sutton proposes that this sin-complex is manifest in nineteenth-century translators’ treatment of certain elements of the *KHM* tales, i.e. violence, cannibalism, pregnancy, the human body and human emotions, and religious elements (1996: 266). His study demonstrates clearly that these elements did indeed constitute ‘sensitive spots’ for the translators in his study. However, his focus on the ‘sin-complex’ leads him to make a number of questionable assumptions about translators’ motivations. For example, he suggests that Matilda Davis did not include a translation of *KHM* 14, *Die drei Spinnerinnen*, in her collection (1855) because of the ‘disfiguring effect of the labour of spinning on the women’ in the tale (1996: 185), even while highlighting the fact that she included many more grotesque elements elsewhere in her collection. Furthermore, he seems more determined to highlight the translators’ ‘sins’, i.e. their failure to provide faithful translations, equivalent to the *KHM* tales with regard to all elements of content and style.

The extreme source-oriented approach adopted in Sutton’s study overlooks developments in Translation Studies since the 1970s. Researchers in Translation Studies have been moving away from rigid definitions of translation and shifting the focus of attention from the source to the target pole, and from equivalence to the source text to the position and function of translations in the target culture. Descriptive Translation Studies emphasises the point that translations are facts of the *target* culture and are therefore

necessarily influenced by target culture notions of acceptability (cf. Toury 1985). Functional approaches, in particular *Skopos* theory, meanwhile, emphasise the point that translators always translate with a specific purpose (or *Skopos*) in mind and that it is this purpose that determines the way a text is translated (cf. Vermeer 1996). It is generally accepted within the discipline that translation always involves some degree of adaptation, and wider definitions of translation than that used by Sutton are used by many Translation Studies scholars, with some even viewing translation and adaptation as part of the same spectrum of rewriting (cf. Lefevere 1992b). Oittinen (1993b: 13), for example, states that ‘translation and adaptation are not different issues but parts of the same whole; it is rather a matter of degree than opposition’. As Robinson (2000: 15) states, ‘If ‘translation’ is defined narrowly as the exact rendition of *everything* in the source text, including meaning, syntax, and mood, then translation itself becomes impossible; every text lies beyond the ‘limits of translation’.

A more positive view of the ways translators shape their source texts has become possible due to the shift in Translation Studies towards the target pole. For example, Schäffner, in her discussion of the contribution of *Skopos* theory to the discipline, states that:

Translators have come to be viewed as target-text authors and have been released from the limitations and restrictions imposed by a narrowly defined concept of loyalty to the source text alone.

(Schäffner 1998a: 238)

2.2.2 The limitations of evaluative, text-based approaches

Sutton’s (1996) and Alderson’s (1978, 1993) findings highlight the limitations inherent in evaluative and almost wholly text-based approaches. By focusing on the question of ‘how well’, or rather ‘how badly’ translators translated, they neglect the historically more important question of ‘why’ (cf. Pym 1998: 6). Indeed, it is very difficult to justify the ways in which both ‘demolish’ the work of past translators (cf. Berman 1995: 37) rather than tackle the reasons behind their practices.

Sutton seeks to explain bowdlerisation in terms of the context in which the translations were published. However, the focus of the study is firmly on textual analysis and, like Alderson (1978) and Blamires (1989), he relies too readily on the prudishness of Victorian translators, publishers and readers as an explanation for translation practices. His focus on the perspective of individual translators is superficial and uneven: he provides brief background information on some of the translators and comments on selected sections of their prefaces. He acknowledges that his text-based approach would perhaps have benefited from an insight into the translators' backgrounds and working methods. In his conclusions, he lists some questions that remain:

What more is there to be discovered about the life and work of the translators? What was the exact nature of the relations between the translators and their publishers? Did publishers intervene and alter the translators' texts? And, if so, to what extent?

(Sutton 1996: 309)

He hopes that 'archival research will at some stage in the future unearth documents which provide further biographical and historical details of the subject investigated here' (1996: 309).

2.2.3 Transculturations: *Making Sleeping Beauty* (1998)

Seago's unpublished thesis is a comparative study of eight English translations of *KHM* 50, *Dornröschen*, published between 1823 and 1884. To the best of my knowledge, it is the only study, other than the present one, to trace the history of English translations of a single *KHM* tale. It is also the first study of English *KHM* translations to attempt to seek to explain features of the translations in terms of factors other than Victorian notions of propriety. Seago's central argument is that 'the printed tale is as sensitive to the historical moment and the cultural environment as is claimed for the orally transmitted tale' (Seago 1998: [i]). Her study attempts to demonstrate by 'close textual analysis' that in translation, as in oral tradition, the fairy tale text is 'informed by its social, historical and cultural context' (307).

Seago does not apply a systematic model for translation analysis and is primarily interested in the portrayal of sexuality, gender roles, and other elements that can be

interpreted as symbolically significant in a Freudian perspective, such as the spindle with which the heroine in the ST pricks her finger. The Freudian bias running through the study means that certain meanings are imposed on elements of the source text and translations that may have had very different meanings for the Grimms, English translators, and readers when they were published. Furthermore, she frequently makes tenuous connections between features of the translations and current affairs or issues that were being publicly debated when the translations were published. For example, the avoidance of the sexual connotations of the interaction between the queen and the frog in the first translation of 1823 is explained in terms of the sensitivities aroused by the scandal surrounding the inquiry into the conduct of the Princess of Wales, later Queen Caroline, who was accused of having given birth to an illegitimate child in 1802 (1998: 179). Seago's reliance on Freudian interpretations and determination in some cases to explain translation practices in terms of current affairs leads her to attribute questionable motivations to translators. For example, Edgar Taylor is seen as having an 'anti-feminist agenda' because of his treatment of the spindle, 'a negative signifier for female emancipation and the illegitimate appropriation of the phallus as a male power' (202).

Seago's study highlights the difficulties that arise in attempting to unite textual analysis with the contexts in which translations were produced without a systematic framework for analysis and without properly investigating the motivations of individual translators.

2.3 *Tales and Translation* (1999)

Dollerup's overview of Danish translations of *KHM* tales published between 1816 and 1866, is the only study of *KHM* translations from a Translation Studies perspective, although one of Dollerup's conclusions is that 'Translation Studies is in need of rethinking' (1999: 324), as it was unable to furnish him with sufficient models or tools for analysing his data. The book is intended to provide an overview of the history, diffusion and impact of Danish translations over 170 years, from a 'diachronic and societal perspective' (1999: 289).

Dollerup includes an evaluative 'critique' of successive Danish translations of three *KHM* tales. He concludes that cruel elements of the *KHM* tales were acceptable in Danish

translations, while religious elements and references tended to be avoided, as they were 'culturally' incompatible' (303). Danish translators also reject dialect tales and 'the excessive use of sentimental diminutives' (319). Dollerup also suggests that 'it requires several generations of translation effort and assumedly the influence of translations on each other, to integrate a literary text, a tale, satisfactorily into the target language system' (219), i.e. successive translations move towards 'a better integrated message in the target language system' (236).

Dollerup's model for evaluating their Danish translations is based on his identification of four overlapping layers in the *KHM* tales, i.e. the structural layer (the textual order of elements, passages, and episodes); the linguistic layer (including words, word order, phrases, repetitions of words, sounds, assonance, euphony, and 'style'); the content layer (the points in the structural and linguistic layers which can interrelate for interpretations) and the intentional layer, which 'allows for an external meta-understanding of the text as related to human experience' (Dollerup 1999: 47). The model is not used in the present study, as it is intended as a tool for evaluating rather than describing translations; it proves 'unrewarding' in the case of one of the tales (1999: 213); in most cases, the structural and intentional layers are shown to be 'the same' (cf. 213) in the source texts and the translations; and, with the exception of 'the linguistic layer', the layers approach does not pinpoint specific elements of texts for comparison. It is however significant from the point of view of the present study that Dollerup finds that 'translators leave their imprint in the linguistic layer and in individual interpretations' (236).

Dollerup (1999) could be said to have successfully united the textual and the contextual by providing detailed analysis of translations as well as an overview of the myriad of factors involved in the production of *KHM* translations in Denmark. However, he demonstrates few causal links between features of translations and the context in which they were produced. While he states that Wilhelm Grimm shaped the tales in the *KHM* in accordance with his own 'norms, values, his likes and dislikes, his religious feelings and his sentiments' (64), he is reluctant to concede that translators of the tales have shaped the tales to an equal extent. He states that translators' interpretations stem from 'the translator's self and societal background so that the rendition is according to self and surrounding world'

(307). However, in his concluding chapter, he states that 'the translator's importance and consequently the translator's influence...dwindles into nothingness in the larger context where publishing houses and the translation's success with audiences are the factors which really count' (323). Studies on as large a scale as Dollerup's clearly do not lend themselves to in-depth analysis of how translators' backgrounds and individual motivations played a role in shaping translations.

2.4 The Grimm 'genre' in translation

To date, no study has systematically examined how the Grimm genre has been transferred in translation. The taboo content of the *KHM* tales, specifically violence, cannibalism, sexual elements, and Christian references, has been afforded much more attention than stylistic features like syntax, spoken-language features or repetition. Such features have tended to be ignored or mentioned only in isolated examples, rather than being viewed as important features of the tales. A number of studies of translations into Asian languages have included a discussion of the treatment of the moral tone of the tales (cf. Otrakul 1968, Noguchi 1977, Liang 1986). Dollerup (1999) comes closer than earlier commentators to examining the translation of the Grimm genre, as his model for critiquing translations is based on the characteristic features of the Grimms' editorial treatment of the tales (1999: 47). However, he provides a systematic analysis and discussion of the translation of four features only of the Grimm genre: the use of dialect, diminutives, cruelty and religious references.

2.5 Translators as storytellers

Seago's starting point (1998) is the hypothesis that translators, like tellers of tales in oral tradition, shape their texts according to socio-historical context. Dollerup (1999: 294) likewise compares translators of tales to storytellers, who adapt tales to 'the circumstances of time and space'. From this perspective, translators of *KHM* tales can be seen as continuing the process of retelling, which originated in oral tradition and was continued in the Grimms' process of editing the tales. Telling and translating tales can be viewed as part of the same process of ensuring their continued 'life' or 'afterlife' (cf. Benjamin 1973: 158). This is indeed the view taken by Stone (1988: 62), who states that every new text of Snow White (or any other tale) 'contributes to the continued life' of the tale because 'each

new context simply adds another text for consideration'. The analogy between translating and storytelling in oral tradition is a compelling one. Like storytellers, translators of tales retell or, rather rewrite an existing story, but add, omit and modify elements to suit the audience and the occasion. Furthermore, in storytelling, as in translation, the cultural context plays an important shaping role; and variants of international tale types will reflect the locale in which they are told.

It is important in this context to point out that individual oral storytellers also leave their own unique imprint on their tales. A performer-centred or narrator-centred approach to studying folk tales was developed by the Budapest School of Folklore Study in the 1940s (cf. Dégh 1995). In this approach, tales are regarded as being the product of the interaction of the stock of traditional motifs, plots and characters that exist in a particular place and time, the specifics of the storytelling occasion, and the talent and personality of the individual teller. As the folklore scholar, Ruth Finnegan, points out:

In [oral] poetry – as in any other part of life – there is a constant interplay between individual insight and originality and the constraints and opportunities afforded by society. The oral poet is not merely the voice of communal pressures, neither is every poet an individual and untrammelled genius: poetry is the creation *both* of a particular community *and* of a particular individual. This dual genesis applies as much to oral as to written poetry, and for a satisfactory study both aspects need to be remembered.

(Finnegan 1992: 213, italics in original)

The storytelling analogy is therefore also applicable to the present study, which takes as its starting point the view that translators shape their translations according to the context in which they translate *but also* in accordance with their own background, interpretation of the source text, and individual priorities.

2.6 Conclusion

This chapter has provided an overview of the translation history of the *KHM*, to which the present study is intended as a contribution. It is the first study to approach English translations of a *KHM* tale from a Translation Studies perspective; the first to describe rather than evaluate English translations; the first to extend the focus beyond 'Victorian' English translations; the first to examine how the Grimm genre has been

transferred in translation; and the first to take translators' backgrounds and motivations into account and use this information to help explain translation practices. By focusing on translators, the study begins, in a sense, where Sutton's (1996) ends. In doing so, it will attempt to establish the degree to which the translators can be compared to storytellers who leave their imprint on each tale they tell.

CHAPTER THREE

Snow-drop by Edgar Taylor and David Jardine
(1823)

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Snow-drop (1823) by Edgar Taylor and David Jardine

3.0 German Popular Stories

Snow-drop, the first published English translation of *KHM* 53, is one of a collection of 31 translated tales, accompanied by a preface and notes, entitled *German Popular Stories. Translated from the Kinder und Haus Marchen* (sic.), collected by M.M. Grimm from Oral Tradition (henceforth *GPS*), first published by C. Baldwyn in London in 1823. *GPS* was illustrated by the famous Dickens illustrator George Cruikshank (1792 - 1878), but *Snow-drop* has no accompanying illustrations. Although *GPS* was published anonymously, it can be attributed to Edgar Taylor (1793 – 1839) and David Jardine (1794 – 1860).

GPS was an immediate best seller and a second volume of 24 tales followed in 1826. For the next twenty to thirty years, the two-volume *GPS* was 'the most important source of the Grimms' tales and the bench-mark for subsequent collections published in both England and America' (Sutton 1990: 83). It was soon translated into several languages.¹ The success of *GPS* prompted Wilhelm Grimm to use the English collection as a model for the *Kleine Ausgabe* of the *KHM*, first published in 1825 (cf. Michaelis-Jena 1975: 196, Bluhm 1987: 224, Sutton 1996: 57). In 1839, a revised collection of 36 tales based on *GPS* was published in London, entitled *Gammer Grethel; or German Fairy Tales, and Popular Stories, from the Collection of M.M. Grimm and Other Sources*, which included a slightly revised version of *Snow-drop*.² *GPS* was constantly in print, usually without the preface and notes, throughout the nineteenth century (cf. Morgan 1938: 181 - 184). It continued to be

¹ *GPS* was the source text for the first French translation of *KHM* tales [1830], which in turn served as the source text for the first Portuguese translation in 1837 (Cortez 1996: 127). *GPS* was also used for early translations of *KHM* tales into Chinese (cf. Liang 1986: 38), Japanese (cf. Noguchi 1977: 147) and Thai (cf. Otrakul 1968).

² The changes made were mostly very slight and consist mainly in minor alterations to the expression.

republished in various forms and under various titles throughout the twentieth century and is still available as a Puffin Book (first published in 1948).

The 55 tales in the two-volume *GPS* draw on a total of 61 *KHM* tales and four from other sources (cf. Blamires 1989: 70, Sutton 1990: 12). All but two of the *KHM* tales are translated from the second edition *KHM* (1819) (cf. Sutton 1990: 119 - 121). *Snow-drop* is clearly based on the 1819 edition of *KHM* 53, as it contains elements present in that edition and not in the first edition of 1812.³ No later edition could have been used, as the next edition of the *KA* was not published until 1825 and the next edition of the *GA* until 1837.

The *KHM* translations in *GPS* have received more critical attention than any later English translations from the *KHM*. Morgan (1938: 181) awards *GPS* the section mark (awarded also to Davis (1855) and Marshall (1900)), which denotes the judgement 'neither wholly good nor wholly bad' (1938: 3). He adds the comment: 'The Tr. [anslation] is rather free, but in good style and spirit' (1938: 181). Alderson (1978, 1985, 1993) takes a similar position. While acknowledging that there was some 'tampering' with the 'substance' of the source texts (1978: 6), he praises the translators for carrying the '*timbre*' of the tales into English (1978: 6), and making them sound 'as though they had originated in English rather than German' (1993: 67). Sutton points out that there are several 'major omissions' in *GPS* that 'severely diminished the original stories' appeal to the imagination', but that some of the additions (rationalisations, moral justifications) can be regarded as 'an improvement on the original' (1996: 58).

GPS is one of two English translations on which the Grimms' own comments have been preserved (the other being *The Fairy Ring* (1846)). In a letter to Karl Lachman dated 12 May 1823, Jacob Grimm praised the concise style of the English tales and judged that, with the exception of the rhymes, they were more fluent and readable than the German source texts. He found such a style more in keeping with the childlike tone of the narrator than the rather stiff *Hochdeutsch* they had used in most of their tales (in Bluhm 1987: 224). In their reply to a letter sent by Taylor to accompany a copy of *GPS* (1823), the Grimms

³ For example, the villainess is the heroine's stepmother rather than her natural mother, it is specified that the heroine's hair colour is black, and her revival is brought about by the jolting of the coffin.

stated that they found the translation faithful and very readable and they recognised that the small omissions and alterations were justified given the purpose of the collection:

Ihre Übersetzung ist treu und liest sich gut. Sie haben hier und da etwas abgeschnitten, oder eine Kleinigkeit geändert, das ist bei dem Zweck, den Sie im Auge haben, natürlich und kann auch, da der Stoff einmal gesichert ist, weiter keinen Nachtheil haben.

(in Hartwig 1898:8)

3.1 The translators

The prefaces to *GPS* (1823) and *Gammer Grethel* (1839) refer throughout to ‘the Translators’, while the preface to the 1826 volume of *GPS* states that *one* of the translators of 1823 had decided to embark on a second volume. The 1823 volume has sometimes been attributed to Taylor alone (cf. Thwaite 1963: 91, Meigs et al. 1969: 185, Kamenetsky 1992: 198, Butts 1995: 86, Seago 1998), to Taylor and a circle of relatives and friends (cf. Blamires 1989: 67, Hunt 2000: 109) or considered to have been produced chiefly by Taylor, with some collaboration by Jardine (cf. Michaelis-Jena 1975, Alderson 1993, Sutton 1996). However, correspondence between Taylor and the Grimms, published by Hartwig (1898: 6 - 7), suggests that David Jardine played an equal part in the first volume of 1823.

On 26 June 1823, Taylor sent the Grimms a copy of the first volume of tales, accompanied by a letter in which he refers to the volume as ‘a little work consisting of translations (made by my friend Mr. Jardine lately a student at Gottingen (*sic*) and myself)...’ (Hartwig 1898: 6). Taylor wrote again on 24 June 1826, saying that he (Taylor) had had a ‘share’ in translating the 1823 volume, while the 1826 volume was his work alone (Hartwig 1898: 9). As *Snow-drop* was part of the first volume, it may have been translated by Taylor or Jardine, or may have been a product of the collaboration of the two.

Edgar Taylor was a member of the ‘talented Taylor family of Norwich’, who ‘formed part of the ‘intellectual aristocracy’ of eighteenth-and nineteenth-century England (Brock and Meadows 1984: 1). Edgar’s first cousin, Sarah Austin *née* Taylor (1793 - 1867), was a prolific translator, whose chief works include a translation of Ranke’s *History of the Popes* (1840) (cf. Stark 1999). His cousin, John Edward Taylor (1809 - 1866), translated a

selection of tales from Grimm entitled *The Fairy Ring*, published in 1846, and intended to supplement *GPS* (cf. Michaelis-Jena 1975).

Brock and Meadows (1984: 5) report that Taylor's aunt, Sarah Austin's mother, Susannah Taylor *née* Cook (1755 - 1823), was 'an exceedingly cultivated woman', whose 'salon' in her parlour in Norwich was the meeting place of the most cultivated men and women of the day, including the diarist Henry Crabb Robinson (1775 - 1867), the philanthropist Elizabeth Fry (1780 - 1845), the writer and translator Harriet Martineau (1802 - 1876) (also a cousin of Edgar), her brother, the Unitarian divine, James Martineau (1805 - 1900), the poet Amelia Opie (1769 - 1853), and the poet and children's writer Anna Barbauld (1743 - 1825). Brock and Meadows describe this group as a 'Unitarian circle of middle-class intellectuals' (1984: 6). Stark (1999: 18 -19) similarly refers to a small circle of intellectually high-powered individuals of Unitarian faith, including Austin and Crabb Robinson, who formed a 'Germanophile circle' around William Taylor (1765 - 1836) in Norwich at the beginning of the nineteenth century, and were fostered by Susannah Taylor. This is presumably the same circle of which Edgar Taylor was part, and it is surprising that Stark fails to mention one of the translators involved in the first English translation of *KHM* tales. William Taylor, who did more than anyone before Carlyle to stimulate an interest in German studies among his contemporaries (Mander 1974: 23), may have been related to Edgar Taylor's family (cf. Lauer and Plötner 1991: 48), but was in any case a close friend (Hartwig 1898: 3).

Taylor was educated firstly at home and then at a private school in Palgrave in Suffolk, where he learned German, Italian, Spanish, and French (Michaelis-Jena 1975: 184). His education in German was probably also supplemented by William Taylor (who taught Sarah Austin) or other members of the Norwich circle. He was educated in law by his uncle, John Meadows Taylor, in Diss near Norwich, from 1809 to 1814. In 1817, he established a firm of solicitors, Taylor & Roscoe, in London. Brock and Meadows (1984: 5) refer to Taylor as a Whig and 'an important radical lawyer'.

Taylor continued to move in cultivated circles in London. He was a friend and neighbour of Francis Cohen (Sir Francis Palgrave) (1778 - 1861), a barrister, historian, and antiquary, who published several works on medieval history (Hartwig 1898: 7). Cohen had

been corresponding with the Grimms since 1819/20 (cf. Bluhm 1987) and may have been responsible for stimulating Taylor's interest in their tales. Taylor's business partner was Robert Roscoe, for whom the children's story in verse *The Butterfly's Ball* (1807) had been written by his father, the historian William Roscoe (1753-1831). Robert's brother, Thomas (1791 - 1871) was a prolific author and translator from Italian, Spanish and German, who included Taylor and Jardine's translation of KHM 133, *Die zertanzte Schuhe* (*The Twelve Dancing Princesses*) in his collection *The German Novelists* (1826). Stark (1999: 19) reports that when Sarah Austin moved to London in 1820, her home provided a 'meeting point for many people interested in Germany'. Her cousin Edgar is likely to have been one of them.

Like the Grimms, Taylor had a real interest in language and the literature of the past. In 1821, he wrote an article on 'German Popular and Traditionary Literature' for *New Monthly Magazine and Literary Journal*. The British Library Catalogue attributes an anonymous collection of translations of the German Minnesinger, entitled *The Lays of the Minnesingers or German Troubadours of the 12th and 13th Centuries* (1825) to Edgar Taylor, although the preface states that it is 'the joint publication of two authors' (Taylor 1825: v) and Lauer and Plötner (1991: 48) attribute it to Taylor and Sarah Austin. In 1827, Taylor published *Master Wace's Chronicle of the Norman Conquest, from the Roman de Rou*. He planned to publish a translation of *Il Pentamerone* (1634 - 6), Giambattista Basile's collection of traditional tales in Neapolitan dialect reworked in an elaborate Baroque style; a translation of *Reinike Vos* (the medieval German version of an originally French cycle of satirical animal fables, *Le Roman de Renart*); and 'a volume or two of the popular stories of the middle ages in various countries of Europe' (Hartwig 1898: 7). Taylor wrote to the Grimms in 1826 of his membership of the Anglo-Saxon Committee of the Antiquarian Society (Hartwig 1898: 11). According to the Society of Antiquaries of London, Taylor was elected a Fellow in 1830 (personal communication). Many of Taylor's literary plans were never realised, as he died of a progressive illness in 1839.

An unpublished letter from Taylor to Sir John Bowring (1792 – 1872), dated 24 June 1825 (held in the Huntington Library), in which he discusses his plans to translate the *Pentamerone*, provides an insight into Taylor's view of the translation process:

Do you know any poor Italian who is at home in the Neapolitan lingo and could translate tolerably into English? I have some idea of a volume of the Neapolitan Nursery Tales from the Pentamerone, but I don't know enough of the tongue and can get no dictionary, and my idea is to get some one to translate literally for me and write them into English again myself from the MS. I therefore want a mere hack and at a hack price, but perhaps there are men who would be glad of the job of doing a few stints.

He clearly viewed translation as a two-step process involving, firstly, a literal translation from the foreign language, and secondly, rewriting this in good English style. A letter to the Grimms (1826) reveals that he viewed translation as a form of retelling:

I have some inclination to publish a volume or two of the popular stories of the middle ages in various countries in Europe, selecting those which are best known and worth preserving in each – of course all translated and to a certain extent therefore a little retold.

(in Hartwig 1898: 9)

Michaelis-Jena (1975: 201) reports that Taylor's friend and fellow translator, David Jardine, was a graduate of Glasgow University and later studied at the University of Göttingen, where the Grimms were later to become professors. According to the archivist at Glasgow University, he was born in Pickwick, Wiltshire, and was the only son of Reverend David Jardine, a Unitarian minister in Bath. He graduated with an MA in 1813, and became a Barrister-at-Law of the Middle Temple in 1823. He went on to become Recorder of Bath (1837 – 1860), and then a Police Magistrate at Bow Street, London (1839 – 1860) (personal communication). The archives at the University of Göttingen have a record only of Jardine having begun study in the faculty of theology there in 1815 (personal communication). When in Göttingen, Jardine became a close friend of the Göttingen Germanist and friend of the Grimms, Georg Benecke (Hartwig 1898: 6, 16). Like Taylor, Jardine became a Fellow of the Society of Antiquaries of London (elected 1852). His candidacy paper lists his grounds for election rested on his being the author of a number of works on legal history, and his having a 'general interest in the history of this country' (personal communication). Some of his books were published by the Society for the Diffusion of Useful Knowledge (SDUK), a body established by the Utilitarian movement in 1827 to oversee the publication of a broad range of literature for self-improvement. According to the SDUK archives (held at the University of London), Jardine sat for a time on the Editorial Committee (personal communication). Only one other translation was published under his name, i.e. *Narrative of*

my Missions to Constantinople and St. Petersburg in the Years 1829 and 1830 (1855), from the German by Baron Mueffling. However, he is probably also one of the 'Translators' of *Gammer Grethel* (1839). I have been unable to locate any further information on Jardine for this study.

3.1.1 The translators and the text

Sutton (1996: 13) states Taylor was torn between regarding *GPS* as children's literature and treating it as a scholarly work of 'antiquarian interest'. Taylor's letter to the Grimms, which he sent to accompany the second volume of the collection, reveals that *GPS* was begun as a publication for children and that only later did he begin to think that it could be geared more towards antiquaries, by which time it was too late to alter the conception of the publication:

... in truth I began the work less as an antiquarian Man as one who meant to amuse, and the literary taste for the subject came upon me only when I had got upon a plan, which I could not well abandon in consistency.

(in Hartwig 1898: 9)

Taylor's letter to the Grimms dated 26 June 1823 explains that changes were made to the source texts in order to make the translations conform to prevailing ideas of what was suitable reading matter for young readers:

In compiling our little volume, we had the amusement of some young friends principally in view, and were therefore compelled sometimes to conciliate local feelings and deviate a little from strict translation.

(in Hartwig 1898: 7)

In 1826, he writes: 'I am afraid you will still think me sacrificing too much to the public taste' (in Hartwig 1898: 9). Taylor's comments suggest that the changes were very slight.

When Taylor's cousin, John Edward Taylor, began his translations from the *KHM* in 1846, he wrote to the publisher Murray that he had followed Edgar's 'principle of translation' (Michaelis-Jena 1975: 192). He later explained in a letter to the Grimms that this principle was:

... to render it in as pure Saxon-English as possible, and to adhere to the spirit more than to the letter of the original...

(Michaelis-Jena 1975: 194)

3.2 Paratextual material

3.2.1 Preface

The preface was clearly composed by Taylor and Jardine, or at least by Taylor, rather than an editor or publisher. It is in several places similar in content, style and tone to the preface to Taylor's second volume of 1826 and to his article on 'German Popular and Traditionary Literature' in *New Monthly Magazine and Literary Journal* (1821), and is almost identical to the preface to the revised collection of 1839. Furthermore, it betrays a strong antiquarian interest in the *KHM*.

3.2.1.1 Target audience

GPS is aimed at a dual readership. The tales are intended to amuse a general readership, and children in particular, but also to interest antiquarian scholars. Most of the preface is aimed at readers with antiquarian interests, as are the notes.

3.2.1.2 Purpose

Primary purpose

Taylor/Jardine's primary purpose is introduced in the first paragraph, in which they mention the 'eager relish' with which some 'young friends' received a number of the tales narrated to them. This response 'induced' them to publish *GPS*. However, in the same paragraph, they 'avow' that they too enjoy the tales and point out that traditional tales appeal equally to young and old.

The third paragraph reveals that their intention to amuse is not as simplistic as the first paragraph suggests. They lament the neglect of English traditional tales and express disdain for the contemporary models of children's literature in England. They parody

children of the day, who are force-fed 'useful' literature and make a strong argument in favour of imaginative works being accepted into the canon of children's literature:

The popular tales of England have been too much neglected. They are nearly discarded from the libraries of childhood. Philosophy is made the companion of the nursery: we have lisping chemists and leading-string mathematicians: this is the age of reason, not of imagination; and the loveliest dreams of fairy innocence are considered as vain and frivolous... Much might be urged against this rigid and philosophic (or rather unphilosophic) exclusion of works of fancy and fiction. Our imagination is surely as susceptible of improvement by exercise, as our judgement or our memory...

This is a key passage in the preface, as it reveals Taylor/Jardine's primary objective in publishing *GPS*. They do not merely wish to entertain their readers, rather they are making a radical statement about the dominant models of children's literature and offering *GPS* as an alternative.

The 'age of reason' is likely to be a reference to the spirit of rationalism, to a large extent inspired by Enlightenment philosophy, which dominated views on education in England throughout the eighteenth century and continued to do so at the beginning of the nineteenth. Most English educationalists in 1823 were inspired by Evangelicalism or/and by the educational philosophies of Locke (1632 - 1704) or Rousseau (1712 - 1778). Indeed, many English educationalists attempted to integrate the approaches of the two philosophers by selecting the most restrictive and didactic aspects of each, i.e. Locke's view that the task of education was to shape children's minds by imprinting the 'right' ideas, and Rousseau's belief in the need to restrict a child's reading matter and the importance of the presence of an all-knowing adult figure to aid children in their search for knowledge (cf. Shavit 1986: 139, Avery and Kinnell 1995: 55). The dominant models of children's literature in England in 1823 were the moralistic tale, the instructive story and the animal fable, which was pointed with a clear moral (cf. Shavit 1986: 140 - 144). Meanwhile, folk or fairy tales were 'officially excluded from all establishment literature for children' (Shavit: 1986: 178), as they were regarded as useless and even potentially dangerous (cf. Haviland 1974: 7, Zipes 1987b: xvii).⁴ The dominance of 'useful' literature was reinforced when, with the advent of

⁴ The moralistic writer, Mrs. Sherwood (1775 - 1851), wrote in 1820 that 'fairy tales...are in general an improper medium of instruction because it would be absurd in such tales to introduce Christian principles as motives of action. On this account such tales should be very sparingly used, it being extremely difficult, if not impossible...to render them really useful' (repr. in Zipes 1987b: xvii).

large-scale industrialisation in the latter half of the eighteenth century, lack of knowledge came to be regarded as the only obstacle to progress, and the need for self-improvement through learning became of prime importance (cf. James 1976). This climate led to an outpouring of 'useful' literature, and compendiums on history, geography, maths and the sciences were part of most juvenile libraries in England in 1823.

Taylor and Jardine clearly found the didactic strain in children's literature excessive and unnatural and believed that children's imaginations were hungry to be fed. The fact that Jardine was later a member of the SDUK suggests that the translators (or at least Jardine) did not object to useful literature *per se*, but rather objected to the dominance of such works in children's literature. In his article of 1821, Taylor is optimistic that the climate is beginning to change. He feels justified in believing that children will soon be allowed to 'regale themselves with that mild food which will enliven their imaginations, and tempt them on through the thorny paths of education' (Taylor 1821: 146). The 'mild food' he refers to are fairy tales ('the gay dreams of fairy innocence'), and medieval romances (Taylor 1821: 147). His association of fairy tales with romances is not surprising, as both were forms of 'underground' children's literature at the time and were often sold together, usually in the form of chapbooks hawked by pedlars at fairs. Taylor's optimism of 1821 is replaced by a more forceful call for change in 1823. *GPS* was a relatively radical publication because of its content (imaginative tales) and because of the Taylor/Jardine's comments in the preface. This is one likely reason for their anonymity.

Taylor and Jardine's preface, and *GPS*, must be regarded in the context of the Romantic Movement's reaction to the extremely rationalistic nature of the time. Butts (1995: 101) states that 'The Romantic Movement's rediscovery of the imagination was one of its most vital contributions to the development of nineteenth century literature'. While the movement towards imaginative works had begun in adult literature in England well before the end of the eighteenth century, the impulse was felt later in children's literature (Thwaite 1963: 79). Townsend (1990: 31) states that the 'emergence [of fairy tales] into respectability has a relationship with the Romantic Movement, the rise in esteem of imagination after its long repression'. Taylor and Jardine's views on children's literature were shared by leading figures of the Romantic Movement in Britain, such as Wordsworth,

Blake, Shelley, Coleridge, Lamb and Scott (cf. Holt-McGavern 1991). Indeed, the latter wrote to Taylor in praise of *GPS* 1823, and declared that he found the tales in *GPS* 'fully better adapted to awaken the imagination and soften the heart of childhood than the good-boy stories which have been in later years composed for them' (in Hartwig 1898: 13). There had been some earlier 'outbreaks of levity' before 1823 (Darton 1958: 222), the earliest and most noted of these being William Roscoe's *The Butterfly's Ball* (1807). However, imaginative children's literature was still in the minority and fairy tales were still outside the canon in 1823.

Sutton states that, in the preface to *GPS*:

... Taylor joins the continuing battle... between reason and morality on the one hand and fantasy and imagination on the other. His role appears to be that of mediator, one prepared to see the merits of the claims of both factions but harbouring all the time an instinctive partiality for those of the latter.

(Sutton 1996: 14)

The comments on the norms of children's literature in the preface to *GPS* and Taylor's article of 1821 suggest rather that he had come down clearly on the side of fantasy as opposed to reason, and Romanticism as opposed to rationalism.

Morality, however, is of central importance to the Taylor and Jardine's ideals regarding children's literature. While they make a strong plea for imaginative works, they nonetheless acknowledge that children's literature also has the important function of moral instruction. They state that imaginative literature will have 'a beneficial effect' as long as 'such fictions are only presented to the young mind as do not interfere with the important department of moral education' (par.3). In the ninth paragraph, they praise the animal tales in the *KHM* for the 'purity of their morality'. They admire in particular the fact that, in such tales:

Justice always prevails, active talent is everywhere successful, the amiable and generous qualities are brought forward to excite the sympathies of the reader, and in the end are constantly rewarded by triumph over lawless power.

Their view that the ideal way to teach children moral behaviour was to stress good rather than bad behaviour and to emphasise reward rather than punishment, is once more in

conflict with the norm. In the early nineteenth century, moral tales for children usually took the form of cautionary/warning tales or moralistic or Evangelical-style tracts and stories warning of the horrors of eternal damnation (cf. Ellis 1968: 5 - 8, Carpenter 1985: 2). Although Taylor/Jardine do not openly attack Evangelical-inspired moral tales as they do 'useful' tales, their ideas on moral education suggest that they were also reacting against such models, which is perhaps not surprising, given their Non-Conformist religious backgrounds.

Secondary purpose

Taylor/Jardine use their preface to highlight the neglect of popular fictions and traditions in England. They are dissatisfied at the treatment afforded such material by their fellow antiquarian researchers, who, they believe, should take a scholarly interest in such material. In their second paragraph, they therefore point out that 'the amusement of the hour was not their only object' and state the *KHM* is also 'very interesting in a literary point of view.

In the second paragraph, their quotations from *Preface to History of Tom Thumb the Little*, an English text of medieval origin (1621), highlight the fact that such tales are of ancient origin, and were once an important part of daily life. In the second paragraph, they point out that interesting parallels are to be found in the traditional material of different countries. In the fourth, they lament the fact that English tales 'have been suffered to pass to oblivion or corruption' and describe as 'patriotic' the efforts of a small number of earlier antiquaries who had taken an interest in such material. In the sixth, they suggest that antiquaries should turn their attention also to the songs and sports of children and attempt to trace parallels between the traditions of different nations. Their reference to 'a very interesting and ingenious article in the *Quarterly Review*' (par. 4) is a compliment to the author of the review, Francis Cohen, who seems to have played a key role in influencing Taylor/Jardine's ideas on traditional tales. Cohen's article was the first publication in England to mention the *KHM* and may have provided Taylor/Jardine with a title for their translation, as it refers to the *KHM* as a collection of 'German popular stories' (Cohen 1819: 95).

Cohen and Taylor/Jardine seem to have been inspired by Walter Scott's suggestion in his essay on 'Fairy Mythology' in *The Lady of the Lake* (1810) (referred to in Cohen (1819) and Taylor/Jardine (1823)) that traditional tales deserved scholarly attention. Scott was the first in England to call attention to the scientific importance of popular fiction (cf. Dorson 1999b: 194) and it is interesting to note that he had been in correspondence with the Grimms since 1814 (cf. Brill 1963). In the early nineteenth century, antiquaries were mainly concerned with marvels and oddities, customs and beliefs, rather than the oral literature of the unlettered folk, which was regarded as coarse or childish and unworthy of study (cf. Dorson 1961: 307). Cohen had stated that 'The man of letters should not disdain the chap books or the nursery story' (1819: 92) and, as Taylor/Jardine point out, shown 'how wide a field is open' for researchers (par. 5).

In the tenth paragraph, Taylor/Jardine remind readers that the primary purpose of *GPS* is to amuse children. They regret that 'the nature and immediate design of the present publication exclude the introduction of some of those stories which would, in a literary point of view, be most curious'. They explain that they avoided tales with obvious parallels in English tales to ensure 'variety' and have therefore 'deprived themselves of the interest which comparison would afford'. Their regret at the unscholarly nature of the publication is most obvious in their statement: 'If they should ever be encouraged to resume their task, they might undertake it with different and more serious objects'. In the final paragraph, they emphasise the point that 'their little work makes no literary pretensions' and apologise for the fact that 'its immediate design precludes the subjects most attractive as matters of research'. In fact, it is clear from the contents of the preface, and their inclusion of notes, that Taylor/Jardine did indeed have *some* literary aspirations. Taylor admits as much in his first letter to the Grimms: 'the Notes... were hastily drawn with a view to show that our book had some little pretensions to literary consideration though deep research was out of plan' (in Hartwig 1898: 7).

The primary purpose of the tales in *GPS* is to provide an alternative to the didactic norms of children's literature. The preface, meanwhile, functions both as a programmatic statement on the norms of children's literature and, in conjunction with the notes, serves as a call to fellow antiquaries to turn their attention to the rapidly disappearing remnants of

English storytelling tradition and provides a starting point for further research. It must be pointed out that *GPS* succeeded in fulfilling both purposes. It is considered to have marked a watershed in the development of English children's literature (cf. Darton 1958: 220, Briggs 1963, Thwaite 1963: 92, Zipes 1987b: xviii) and to have been instrumental in establishing a discipline of folklore in England (cf. Briggs 1963).

3.2.1.3 Source text

Taylor/Jardine refer to the *KHM* as a 'rich collection...of great extent' (par.5). While the Grimms' preface (1819) gives the impression that the tales were recorded faithfully from peasant sources, they do not state as explicitly as Taylor and Jardine that they were 'obtained for the most part from the mouths of German peasants' (par. 5). Taylor/Jardine's respect for the Grimms' work is obvious in their reference to the 'indefatigable exertions of John and William Grimm' (par. 5) and their 'valuable notes and dissertations' (par.7). However, they state that the *Pentamerone*, the collection of Italian fairy tales that Taylor planned to translate, is 'the richest collection of traditionary narrative which any country can boast' (par. 8).

3.2.1.4 Approach to translation

In the tenth paragraph, the translators explain that they were forced to omit a large number of stories to ensure that *GPS* was acceptable to their readers:

There were also many stories of great merit, and tending highly to the elucidation of ancient mythology, customs, and opinions, which the scrupulous fastidiousness of modern taste, especially in works likely to attract the attention of youth, warned them to pass by.

A reference to 'fastidiousness' appears also in Taylor's article of 1821, in which he refers contemptuously to 'the fastidious and artificial appetites of metropolitan taste' (1821: 147), which do not 'square' with an interest in traditional tales. Here, he echoes Cohen, who had lamented the fact that 'even Nurse has become strangely fastidious in her taste' (1819: 91). Blamires (1989: 71) suggests that the phrase 'scrupulous fastidiousness' can be linked to the growth of Evangelicalism and prudery at the beginning of the nineteenth century. Evangelicalism was indeed at its height in England between 1800 and 1880 (cf. Bradley 1976: 17). However, 'fastidiousness' was not restricted to Evangelicals. In the early nineteenth century, the growing middle classes realised the importance of the moral and

intellectual education of their young in maintaining class distinctions. Thus, 'Evangelical' values, such as respectability, modesty and moderation were seen as important ingredients in children's literature and education (cf. Butts 1995: 77).

Taylor/Jardine clearly feel frustrated by the considerations of propriety that restricted their selection of tales. They apologise for the fact that they were forced to alter and omit some elements of the tales they included:

In those tales which they have selected they had proposed to make no alteration whatever; but in a few instances they have been compelled to depart in some degree from their purpose.

However, they state that, in most cases, 'the alteration consists merely in the curtailment of adventure or circumstances not affecting the main plot or character of the story' (par. 10).

The preface to the revised collection of 1839 has an additional paragraph on the translation of the style of the tales, which reveals that, from the first volume of 1823, the translators endeavoured to domesticate the *KHM* tales for children:

With regard to style, the Translators have been anxious to adopt that which they have ever found, by experience, most suitable to the class of readers whose tastes and capacities they had mainly in view; and indeed, that which appears in every respect best adapted to the subject - namely, the purely English elements of our language.

(Taylor 1839: vii)

Interestingly, Ellis (1968: 8) reports that one feature of the 'useful' children's literature of the 1820s and 1830s was the use of words of Latin rather than Anglo-Saxon origin, and so the comments in the 1839 preface may suggest that the translators were reacting also against the dominant style of writing for children.

3.2.1.5 Germany

The preface refers to the belief, which was becoming popular in England in the 1820s, that the English and the Germans shared a common Teutonic heritage (cf. Firschow 1986: 32). Taylor/Jardine state that the *KHM* 'ought to be peculiarly interesting to English readers' because many of the tales are 'of the highest Northern antiquity' (par. 5). They

point out the fact that characters in English tales have counterparts in parallel German tales and they refer to Cohen's discussion (1819) of the common origins of German and English tales. Sutton (1996: 16) states that 'Northern is an epithet that Taylor uses frequently, and has connotations of primitiveness and wildness'. He suggests that Taylor omitted and altered features of the tales that he considered too wild and Northern for English readers (1996: 17). However, in their preface, Taylor/Jardine align England also with 'Northern', which seems to be interchangeable with 'Teutonic'. Furthermore, they refer to the 'the highest Teutonic origin' of the tales, which suggests admiration.

Taylor (1821) and Cohen (1819) also use 'Teutonic' in reference to the *KHM*. Cohen is more explicit regarding the relationship between the English and the Germans:

...since the people of England and the Scottish lowlands are undoubtedly offsets and grafts from the Teutonic stock, it is probably that our popular fables are also chiefly of Teutonic origin.

(Cohen 1819: 97)

While Taylor's article of 1821 suggests that he regards Germany as more primitive than England, he does not reject this feature of the German landscape or tales, but rather is fascinated by it. He states that no tales 'rank higher in our estimation' than the tales gathered in 'the mountainous wilds of the Hartz forest', which is 'the fairy-land of the imagination' (1821: 149). He goes on to say that:

Where Nature assumes her wildest and sublimest features, there also has the genius of man ever expanded its boldest conceptions... Even his superstitions bear an elevated character, and the phantoms of his brain are of noble port...

(1821: 149)

Taylor's fascination with the primitive is typically Romantic. Indeed, *GPS* can be regarded as part of the flowering of English Romantic fascination with Germany as 'a country of the phantastic and the picturesque' (Stark 1999: 21) in the early nineteenth century (cf. Blamires 1989). Taylor's fascination with the primitive and his exaltation of the imagination contradict Sutton's suggestion that he suffered from a 'sin-complex', i.e. an almost pathological distrust of anything 'fantastic' or 'primitive' (1996: 10).

3.2.2 Translators' Notes

The notes, provided in a separate section, after the tales, are aimed mainly at antiquarian readers. They are largely taken from the Grimms' notes, which Taylor/Jardine supplement with information on parallels to be found in English traditional tales and medieval romances. There are a few brief references to specific translation practices. Their comments reveal that they avoided causing religious offence or mentioning anything of too delicate a nature, such as blasphemous references to God, mention of the Devil or Hell, and a reference to a caul ('Glückshaut'). However, most of the changes made to the tales are not mentioned and, where changes are signalled, they are rarely given a satisfactory explanation.

In the notes to *Snow-drop*, they comment on their shortening of the tale: 'We ought to observe that this story has been somewhat shortened by us, the style of telling it in the original being rather diffuse' (1823: 230). They state that they have omitted the punishment of the queen, without explaining why: 'we have not entered into the particulars of the queen's death, which in the German is occasioned by the truly Northern punishment of being obliged to dance in red-hot slippers or shoes' (1823: 231).

3.3 Translation analysis

3.3.1 Sutton's analysis of *Snow-drop*

Sutton (1996: 52) states that, while the ST and 'Taylor's translation' share the same salient features of plot, 'this is the sole extent of their identity' (1996: 52). He criticises the fact that the TT 'differs markedly' from the ST, in particular with regard to the 'depiction of physical and emotional particulars' (1996: 53). In his opinion, the TT fails to convey the 'imaginative depths' of the ST (1996: 54). He judges that *Snow-drop* is 'a watered-down, less powerful version of the original' (1996: 21). It is therefore relegated from the category of translation to that of adaptation, in this case meaning 'a new story, no longer a 'Northern' one but an English one, suitable and acceptable to the English reading public' (1996: 56). The English story therefore represents a 'maimed' version of the Grimms' narrative (1996: 55).

3.3.2 Length

The TT is 490 words shorter than the ST, i.e. 2,302 words compared to 2,792. It is the only translation in the study that is shorter than its ST.

Omissions

Taylor/Jardine employ text contraction strategies throughout their translation. In several places, they omit a word or number of words from sentences. In some cases, they omit larger chunks of information, such as the statement that the heroine takes a little food and drink from each plate and cup in the dwarfs' cottage because she does not want to deprive any one dwarf of all his food or drink, or that she is required to have the dwarfs' dinner ready every evening when they return from work. They omit several longer passages, such as that describing the psychological and physical effects on the queen of hearing for the first time that she is no longer the most beautiful in the land. Elsewhere, they omit dialogue (for example the prince's promise to the dwarfs to honour the heroine's body) or summarise dialogue using reported speech (for example 'she begged him to spare her life').

Additions

Taylor/Jardine make a small number of additions to the ST. They add details not present or implied in the ST on six occasions. For example, they introduce the idea that the disguised queen sells not only laces but also 'bobbins' in the lace episode, and that the prince offers the dwarfs money for the heroine's body. Their translation is less explicit than the ST, due to their many omissions. However, they tend to explicitate the link between paratactic ST clauses (see 3.3.5). Their translation is also less specific as a whole than the ST, although they specify nouns on nine occasions, as in their translation of 'die Tiere' (which refers to an owl, a raven and a dove in the ST) as 'the birds of the air' and 'das Rote' as 'the red drops' in referring to the blood shed in the opening scene. They also render the first two occurrences of the recurring simile more specific (see 3.3.4). Sutton (1996: 35) highlights the fact that, while the ST specifies on four occasions that the villainess is the heroine's stepmother, the TT never does so, as Taylor/Jardine translate 'Stiefmutter' as 'queen'. As Sutton points out, this detracts from one of the most disturbing elements of the tale.

3.3.3 Taboo content

Cannibalism

Taylor/Jardine do not mention the queen's belief that she has eaten her stepdaughter's lungs and liver. They also omit her demand for the innards as proof that the child is dead. They avoid cannibalism in other tales in *GPS* also.

Other gory elements

There is no mention of the hunter's knife, his intention to pierce her heart, or his slitting the throat of a wild boar in the TT. His belief, on abandoning the child, that she will be devoured by wild beasts, is softened somewhat to 'he thought it most likely that the wild beasts would tear her in pieces'.

Death-related references

Taylor/Jardine omit most of the death-related references in the ST, as the table illustrates:

<i>KHM</i>	<i>GPS</i>
töten (3), umbringen (3)	kill (1)
tot (9)	dead (3), quite dead (3)
sterben (3)	die/d (4)
Sarg (6)	coffin (3)
'es sah noch frisch aus'	'her face looked just as it did while she was alive'
'verweste nicht'	'still only looked as though she were asleep'

In the TT, the queen orders her servant to bring the heroine into the wood, but does not order him to kill her or bring her some of the child's internal organs. The TT is inconsistent on this point, as the heroine still begs the servant to spare her life. The one instance of 'kill' in the TT occurs when the servant decides 'not to kill' Snow-drop. The other two instances of 'töten' and the three instances of 'umbringen' are omitted. The additional occurrence of 'died' in the TT results from the modification of the ending of the tale (see 3.3.7.1).

Taylor/Jardine provide a literal translation of 'tot' without qualification twice only, i.e. 'she fell down as if she were *dead*' in the lace episode and 'she fell down *dead* upon the ground' in the apple episode (my italics). An additional 'dead' occurs in the explication of

the description of the queen's surprise at seeing the heroine at the wedding feast. In the lace episode, the ST's description of the dwarfs' discovery of the heroine lying on the ground 'als wär es tot!' is softened to 'as if she were *quite dead*' (my italics). In the comb episode, the description of the heroine falling dead to the ground ('tot niederfiel') is softened to 'she fell down senseless', and the dwarfs' discovery of her lying on the floor 'as though dead' ('wie tot') is translated as 'they saw Snow-drop lying on the ground'. Their translation of three of the nine instances of 'tot' in the ST alters the plot in one important respect. After the apple episode, the ST states that the heroine is most definitely dead: 'es war tot', 'das liebe Kind war tot und blieb tot'. However, in the TT, it only seems that this is the case: 'they [the dwarfs] were *afraid* she was *quite dead*', 'the little girl *seemed quite dead*' (my italics). The use of 'quite' in both instances contributes to diminishing the finality of the ST statements. The number of references to the heroine's coffin is reduced by half and the references to the appearance of her body while in the coffin have been avoided. Because of these modifications, there is much less emphasis on murder and death in the TT than in the ST.

Christian references

Taylor/Jardine soften the dwarfs' profane exclamations to 'Good heavens!', and omit the heroine's. They introduce a Christian exclamation, i.e. the disguised queen's 'Bless me!' in the lace episode. This is, however, less profane than ST exclamations, which invoke the name of God 'in vain'. They omit the reference to the heroine praying on her first night in the dwarfs' cottage.

Taylor/Jardine avoid the resurrection analogy. In their translation, it is not stated unequivocally that the heroine is dead after the apple episode. Then, in the 'resurrection' scene, they avoid the phrase 'und ward wieder lebendig', and have the narrator inform readers that the heroine 'awoke', thereby implying that she was never dead but rather in an enchanted sleep. In the lace episode, the phrase 'und ward nach und nach wieder lebendig' is translated literally as 'and soon came to life'. However, in this case it is less problematic, as the heroine has not been lying in a coffin 'for a long long time'. Taylor/Jardine avoid profane exclamations and references to Christian figures in the other tales in *GPS*. For example, in their translation of *KHM 29, Der Teufel mit den drei goldenen Haaren*, they

translate 'Teufel' as 'giant king/wizard king', and Hell as 'a wonderful cave', and explain in their Notes that they have done so 'to avoid offence' (1823: 35).

Sutton states that the avoidance of the resurrection analogy also represents a rationalisation of the ST (1996: 46). However, Taylor/Jardine do not rationalise the ST in any other regard.

Sexual elements

As Sutton (1996: 21) points out, the TT 'avoids the whole issue of conception and birth', which occurs in the first paragraph of the ST. They omit the first queen's wish for a child and the subsequent birth of the heroine. In their translation, the queen already has a 'little daughter' and she wishes that this daughter will grow to be beautiful: 'Would that my little daughter may be...'. The ST's announcement of the birth of a baby girl is replaced with 'And so the little girl grew up...'. Sutton (1996: 22) states that Taylor avoids the issue of pregnancy and birth in other tales in *GPS* also, i.e. *Tom Thumb*, *The Giant with the Three Golden Hairs*, *The Seven Ravens* (in vol. 2, 1826), and *The Juniper Tree* (vol. 2, 1826). However, in these tales, it is stated that the heroes or heroines are 'born' or that their mothers 'had' them and similar references occur in several other tales in *GPS* also. It is therefore possible that they omit the reference in *Snow-drop* in order to shorten the text, to render it less 'diffuse' (see 3.2.2), rather than to avoid a taboo subject. However, they omit the reference to the dwarfs unlacing the heroine after the apple episode and specify that they wash her 'face' only.

Alcohol

Taylor/Jardine retain the reference to the heroine consuming wine.

3.3.4 Repetition

Lexical repetition

Taylor/Jardine avoid lexical repetition in two instances:

KHM: ...und machte da einen *giftigen giftigen* Apfel

GPS: ...and prepared a poisonous apple

KHM: ...und ward ihr *so angst, so angst*, daß sie es nicht sagen konnte

GPS: ...omitted

However, they retain this feature in their translation of 'lange lange Zeit' as 'a long long time' and introduce it at the end of the tale in 'many many years'. While simple lexical repetition is not retained in the translation of the queen's recurring question to her mirror ('Spieglein, Spieglein...'), Taylor/Jardine introduce a repetitive opening to the rhyme in 'Tell me, glass, tell me true!'.

Recurring simile

As in the ST, the recurring simile used to describe the heroine's beauty is repeated three times. However, the three TT similes are less repetitive than those in the ST. In the first occurrence in the opening paragraph, the TT specifies that the queen wishes her daughter to be as 'white as *that* snow, as red as *the* blood, and as black as the ebony window frame' (my italics). Taylor/Jardine use 'as rosy as *the* blood' in the second simile also. The second time the simile occurs, Taylor/Jardine specify that it is the girl's *skin* that is white, her *cheeks* rosy and her hair black. The ST specifies her hair colour only in the second simile and mentions her red cheeks only towards the end of the tale. However, in the third occurrence of the simile, the TT is less specific than the ST, as it states the heroine, rather than her hair, is 'as black as ebony'.

Colour references

The colour 'white' is omitted from the heroine's name and so is not repeated throughout the TT. Taylor/Jardine seem to have a predilection for heroines with botanical names, such as 'Rose-bud' ('Dornröschen') and 'Cherry' ('Petersilie'), used in other tales in *GPS*. 'Snow-drop' may be an attempt to domesticate or familiarise the unusual name in the ST, as several other names are domesticated in the collection ('Tom Thumb', 'Dame Alice'). The adjective 'white' occurs in the reference to 'the white snow' in the opening scene, the three occurrences of the simile, and in the reference to the white tablecloth in the dwarfs' cottage. The reference to 'schneeweiße Laken' on the dwarfs' beds is omitted.

The adjective 'red' is used in the description of the red drops of blood in the opening paragraph and in the first and third repetitions of the simile. The description 'rosy as the blood', used in the second repetition of the simile, represents a sweetening of the ST and downplays the bloody nature of the comparison. 'Rosy' is used also to describe the apple

and Snow-drop's cheeks. There is no mention of the apple having a red side and a white side. The TT simply refers to 'one part' and 'the other'. There are no red-hot shoes.

'Black' occurs in the description of the black ebony window frame in the first paragraph and in each of the three repetitions of the simile. The dwarfs' decision not to bury the heroine 'in die *schwarze* Erde' is, however, translated as 'we will never bury her in the *cold* ground'.

Leitmotif

Taylor/Jardine employ lexical variation rather than repeating a single lemma (*schön*-) throughout their translation:

<i>KHM</i>	<i>GPS</i>
<i>schön</i> - (36)	fair/fairer/fairest (10)
	(more) beautiful (4)
	lovelier/loveliest (5)
	pretty (3)
	beauty (1)
	beauteous (1)
	lovely (1)
	handsomest (1)
	fine (wares) (3)
	rosy and tempting (apple) (1)
	exceedingly nice (apple) (1)
	Total: 31

They avoid the lemma on five occasions. They use 'fairer/est' with the greatest frequency. It occurs in all the rhymes, with the exception of the seventh, and is in keeping with the archaic poetic register employed there. Interestingly, most subsequent translators of the tale into English have also used 'fair/er/est' more frequently than any other variant in their translation of the rhymes, the two exceptions being Heins (1977) and Carter (1982).

Sutton (1996: 21) attaches significance to the repetition of the lemma in the ST. He states that its 'sound and meaning resonates...through...the story' and that this feature is 'singularly lacking in the translation' because 'the series of English synonyms is far weaker in its effect than the constant repetition of the one word in the Grimms' version of the tale' (1996: 27). The adjective is indeed an important one in the ST, as it is directly related to the

central theme of the tale. Furthermore, it is part of the ST repetition and is one of the adjectives that recur throughout the *KHM* as a whole. It could therefore be considered a 'key term' in the ST, the significance of which is overlooked by Taylor/Jardine (cf. Malmkjær 1995 for a discussion of English translations of key terms in Andersen's tales).

The number seven

'Seven/th' occurs 15 times in the TT, compared to 24 occurrences of 'sieben/te' in the ST.

Repetition of episodes

The three temptation episodes are less repetitive than in the ST, as Taylor/Jardine omit several phrases that recur in more than one episode. For example 'sann sie aufs neue' and 'färbte sie sich das Gesicht' are omitted in the lace and comb episodes, and 'Sneewittchen dachte an nichts böses' is omitted from the comb episode.

Formulae

The translation begins with 'It was in the middle of winter...' rather than the standard fairy tale opening in English, i.e. 'Once upon a time...'.⁵ The series of questions posed by the dwarfs when they first return to their cottage is formulaic in the TT, as each question is formed using the present perfect continuous. However, the diminutive element of each is omitted, and so the TT questions are less repetitive. The formulaic 'so ging sie...über die sieben Berge...zu dem/zum Zwergenhaus', which occurs in all three episodes in the ST, is rendered less repetitive:

Lace episode:	...went her way over the hills to the place where the dwarfs dwelt...
Comb episode:	...she reached the dwarfs' cottage...
Apple episode:	...travelled over the hills to the dwarfs' cottage...

Rhyme

The queen's rhymed question recurs three times, compared to seven in the ST, and there are six instead of seven rhymed replies from the mirror. After the comb episode, the consultation between queen and mirror is summarised as: '...the queen went home to her glass, and...received exactly the same answer as before'. The TT rhymes are less repetitive

⁵ The formula was used in English as early as 1579 (Rees 1991: 248)

than those in the ST. As in the ST, the third, fourth and fifth replies are identical. However, the mirror's first reply is no longer identical to its sixth and the second and seventh replies are no longer almost identical. The opening and closing lines of the mirror's replies are more varied than those in the ST.

3.3.5 Syntax Sentence length

Taylor/Jardine alter many of the ST sentence boundaries. However, long sentences are as much a feature of their translation as of the ST. In seven instances, they join two ST sentences, for example:

KHM: Es war einmal mitten im Winter, und die Schneeflocken fielen wie Federn vom Himmel herab, da saß eine Königin an einem Fenster, das einen Rahmen von schwarzem Ebenholz hatte, und nähte. Und wie sie so nähte und nach dem Schnee aufblickte, stach sie sich mit der Nadel in den Finger, und es fielen drei Tropfen Blut in den Schnee.

GPS: It was in the middle of winter, when the broad flakes of snow were falling around, that a certain queen sat working at a window, the frame of which was made of fine black ebony; and as she was looking out upon the snow, she pricked her finger, and three drops of blood fell upon it.

Parataxis

Taylor/Jardine avoid all parataxis occurring outside the dialogue in the ST, by restructuring sentences, for example by converting two main clauses into a main clause and a relative clause, or by introducing conjunctions ('and' and 'for') to explicitate the link between the two clauses, as the following examples illustrate:

KHM: Über ein Jahr nahm sich der König eine andere Gemahlin, sie war eine schöne Frau

GPS: and the king soon married another wife, *who* was very beautiful...

KHM: Den Tag über war das Mädchen allein, da warnten es die guten Zwerglein

GPS: and Snow-drop remained at home: *and* they warned her

However, they add this feature on four occasions, for example:

KHM: ... fanden Sneewittchen auf der Erde liegen, *und* es ging kein Atem mehr aus seinem Mund...

GPS: ... they found Snow-drop on the ground; no breath passed her lips...

They retain parataxis in three out of seven places where it occurs in the dialogue in the ST.

3.3.6 Spoken-language features

Spoken-language signals in the dialogue

Taylor/Jardine omit or summarise dialogue in a number of places. The TT dialogue is not as informal or colloquial as the ST dialogue, as most of the spoken language signals are omitted. The exclamations ‘Ach’, ‘Ei’ and ‘Ach Gott!’ are omitted and the dialogue contains only one contracted verb form (‘There’s an end of all thy beauty’). There are no contracted verb forms outside the dialogue.

Taylor/Jardine introduce archaic verb forms and forms of address into the TT dialogue, mostly in the rhymes (‘thou’, ‘thee’, ‘art’, ‘ween’ (to think), ‘may’st’). This results in a significant shift in register and tone. While the ST rhymes can be described as simple and childlike, the TT rhymes are ‘literary’ and ‘poetic’. The use of archaisms is typical of Romantic period verse (cf. McCann 1994) and also, interestingly of Walter Scott’s ballads, including *The Lady of the Lake* (1810), to which Taylor/Jardine refer in their preface. The translation of ‘schön’ as ‘fair/est’ throughout the rhymes, the introduction of the archaic poeticism ‘the greenwood shade’ (which appears on more than one occasion in, for example, Shakespeare, Percy’s *Reliques* and Scott’s *The Lady of the Lake*) in the third, fourth and fifth rhymed replies, and the avoidance of the diminutive element in ‘Spieglein’ (‘glass’) also contribute to a more elevated register. The rhymes in most of the other tales in *GPS* are also more literary than those in their STs and include archaisms. Most subsequent nineteenth-century English translations of *KHM* 53 and other *KHM* tales included archaisms. The trend halted in English translations of *KHM* 53 after 1944, the exception being Alderson (1978).

Spoken-language signals in initial sentence position

Taylor/Jardine increase by six the total number of spoken language signals in initial sentence position, as the table illustrates:

<i>KHM</i>	<i>GPS</i>
Da (18)	Then (16)
Und (10)	And (16)
Nun (4)	But (7)
Dann (3)	So (4)
Aber (3)	Now (1)
Total: 38	Total: 44

There is not an exact correspondence between the positioning of spoken language signals in the ST and TT. They frequently omit such signals from head position and introduce them elsewhere in the text.

3.3.7 Tone

3.3.7.1 Moral tone

Value adjectives

Taylor/Jardine significantly reduce the number of negative value adjectives applied to the villainess:

<i>KHM</i>	<i>GPS</i>
böse (4)	spiteful (1)
gottlos (1)	

In the one instance in which they translate ‘böse’, they soften it to ‘spiteful’. The ST’s ‘gottlose Stiefmutter’ is similarly softened to ‘Snow-drop’s old enemy, the queen’.

Taylor/Jardine reduce the number of value adjectives applied to the heroine also:

<i>KHM</i>	<i>GPS</i>
arm- (2)	poor (1), pretty (1)
lieb- (2)	faithful (1), little (1)
unschuldig- (1)	section omitted

Where ‘arm’ occurs for the first time in the ST, it is translated as ‘pretty’ (‘I will not hurt thee, thou pretty child’), perhaps to compensate for the fact that the TT does not state that the queen’s servant spares the child’s life because of her beauty. The dwarfs’ emotional attachment to the heroine is not as evident in the TT as in the ST, as ‘lieb’ is translated as ‘faithful’ and ‘little’.

Punishment and ending

The most dramatic modification of the moral tone of the ST occurs in Taylor/Jardine’s treatment of the end of the tale. The cruel physical punishment of the queen is omitted. Rather than being forced to dance to death in red-hot shoes, the queen ‘choked with a passion, and fell ill and died’. This is a much less violent death than that suffered by the villainess in the ST and it is an ending that exonerates the hero and heroine

from any implication in the punishment. Taylor/Jardine then add a happy ending to the tale by informing readers that ‘Snow-drop and the prince lived and reigned happily over that land many many years’, thereby shifting the focus from the punishment of the villainess to the reward of the heroine. They avoid violent punishments in the other tales in *GPS* also. In the revised version of *Snow-drop* in *Gammer Grethel* (1839), the description of the queen’s reaction is modified to ‘fell down and died’. The translators expand on the 1823 happy ending by informing readers that Snow-drop and the prince ‘sometimes...went up into the mountains, and paid a visit to the little dwarfs, who had been so kind to Snow-drop in her time of need’. A similar ending has been added to many retellings and simplified versions of the tale for children up to the present day.

3.3.7.2 Diminutives

The diminutive element in the heroine’s name is not transferred to the TT. Taylor/Jardine omit 22 of the diminutive forms used in the passage describing the interior of the dwarfs’ cottage and their discovery of the heroine. They add diminutives three times in the passage. However, the number of diminutives in the TT passage is still less than half that in the ST:

<i>KHM</i>	<i>GPS</i>
-chen (13)	little (6)
-lein (15)	cottage (3)
klein (3)	<i>Added:</i> little (3)
Total: 31	Total: 12

They omit most of the other diminutives occurring elsewhere in the ST, i.e. in their translation of ‘*Spieglein*’ in the recurring rhymes as ‘glass’, the translation of the four occurrences of ‘*Zwerglein*’ as ‘dwarfs’, ‘*Mädchen*’ as ‘Snow-drop’, ‘*Täubchen*’ as ‘dove’, and their omission of ‘*Blättchen*’, ‘*Frishling*’ and ‘*Häuslein*’. The diminutive in ‘*Stückchen*’ is avoided in ‘whoever tasted it’. However, ‘*Töchterlein*’ is translated as ‘*little* girl’ and diminutives are introduced in the translation of ‘*ein Kind*’ as ‘my *little* daughter’ and ‘*das liebe Kind*’ as ‘the *little* girl’.

3.3.7.3 Emotions

Sutton regards Taylor's difficulty in conveying accurately the power of the characters' emotions in the *KHM* tales as one of his main failings as a translator. He states that Taylor 'constantly side-steps the issues of the human body and its concomitant emotions' (1996: 54), and that he avoids and softens negative emotions in particular. Taylor/Jardine's translation of the negative emotions of the tale are examined below.

The villainess

<i>KHM</i>	<i>GPS</i>
➤ Neid (4)	➤ envy (1)
	envy and curiosity (1)
➤ neidisches Herz (1)	➤ envious heart (1)
➤ Hochmut (1)	omitted
➤ keine Ruhe (2)	➤ could not bear to think... (1)
➤	➤ omitted (1)
➤ Zorn (2)	➤ rage (2)
➤ so angst, so angst (1)	omitted
➤ Schrecken (1)	omitted
➤ erschrecken (4)	➤ alarmed (1)
	great surprise (1)
	started with rage (1)
➤ hassen (1)	➤ omitted
	Added:
	spite (1)
	malice (1)
	passion (1)

Four references to the queen's negative emotions are omitted, one is modified (*erschrecken* translated as 'rage') and, in two cases, *erschrecken* is diluted, to 'surprise' and 'alarm'. However, the avoidance of disturbing emotions is not as systematic as Sutton suggests, and the queen in the TT experiences a range of powerful negative emotions. The translators add one reference to the queen's 'spite', one to her 'malice' and one to her being overwhelmed with a 'passion' sufficiently powerful to kill her at the end of the tale. The softening is in part due to the difficulty of rendering with equivalent effect in English 'Angst', 'Schrecken' and *erschrecken*. Indeed, Sutton is himself unable to suggest a translation of 'Angst' with which he is satisfied ('an all-powerful sensation of being inwardly restricted and threatened...even 'anxiety' does not quite capture the complete sense of the original German word' (1996: 47)).

Taylor/Jardine translate literally the first metaphor used to describe the physical effects of the queen's emotions, i.e. 'she turned pale with rage and envy'. They omit the vivid metaphor of her heart turning in her body and domesticate and render less dramatic the metaphor 'lief ihr das Blut all zum Herzen' as 'the blood ran cold in her heart'. They soften most of the other descriptions of the violent effects of her emotions. They soften 'zitterte und bebte sie vor Zorn...' to '...trembled with rage...' and they omit 'ward ihr so angst, so angst, daß sie es nicht sagen konnte'. However, on one occasion, they render the queen's emotional reaction much more violent than that described in the ST. When the queen recognises the heroine as the bride at the wedding feast, the ST states that she is shocked and frightened and unable to move. Taylor/Jardine have her choke with passion, fall ill and die.

The heroine

Taylor/Jardine do not significantly soften the heroine's feelings of 'so angst', which they translate as 'great fear'. However they omit 'da erschrak es', used to describe the heroine's reaction to seeing the seven dwarfs upon waking in their cottage.

3.4 Taylor and Jardine's 'imprint' on *Snow-drop*

Taylor/Jardine's approach to translating tales from the *KHM* was very much target-oriented and purpose-driven. They attached far greater importance to the purposes they intended *GPS* to fulfil than to the unique character and style of their source texts.

Their preface and notes outline their general approach. They felt compelled, by the restrictions imposed by prevailing notions of acceptability and propriety, to omit certain tales and to alter those they included, particularly as their translation was aimed primarily at children. Their tendency to translate freely can be linked also to Taylor's view of translation as a creative process of capturing the 'spirit' of the tales, and retelling and rewriting them in 'pure Saxon English', rather than providing a literal translation, which would be no more than the work of a 'mere hack'. Furthermore, the preface and notes suggest that, as antiquaries, Taylor/Jardine were primarily interested in the characters and plots in the *KHM* tales, rather than in the style in which they were written, as they believed

that the real scholarly interest of traditional tales lay in the possibility of tracing parallels in the tales of different nations.

Snow-drop is considerably shorter than its ST and it is much less repetitive. Taylor/Jardine frequently omit repetition and replace it with variation. Large-scale omission is more typical of translations for children than for adults (Ben-Ari 1992: 224), while repetition-cancelling is one of the most predominant ‘universals’ of translation, but tends to be applied in particular in translations for children, as children’s literature is regarded as having the function of enriching vocabulary (cf. Ben-Ari 1992: 223). Taylor/Jardine’s shortening of the tale and their avoidance of repetition can be linked to their statement in the notes that they found the ‘style of the telling’ of the ST ‘rather diffuse’, and to the fact that they were interested primarily in the plot of the tale. The translation ‘universals’ of explicitation and specification are also evident in the translation, though they are not salient features.

Snow-drop is a much-softened translation of *KHM* 53, as Taylor/Jardine omit or soften almost all of the taboo elements. The exception is their retention of the reference to a child consuming alcohol. Indeed, they soften more elements of the tale than any other translator in the present study, and are the only translators to avoid references to birth and to bypass the resurrection analogy in its entirety. Their softening of the tale would have rendered it more acceptable to fastidious parents, but is also in keeping with their Romantic ideals of mild and innocent imaginative literature for children. Their reduction of the number of death-related references and disturbing emotions in particular are likely to be due to their Romantic views of children, as such consideration of the impact of frightening stories on young readers was not usual in 1823 and death was a common theme in many moralistic tales of the period (cf. Avery and Bull 1965: 212).

The translation mirrors the ST most closely in its syntax. While Taylor/Jardine do not adhere rigidly to ST sentence boundaries, long, run-on sentences are as much a feature of their translation as of the German text. Their normalisation of syntax, another translation universal, effected by replacing most of the ST parataxis with conjunctions linking clauses, does not interrupt the fast-flowing narrative. Their use of spoken language signals in initial sentence position, meanwhile, mirrors oral storytelling rhythms. This feature of the

translation may be linked to the fact that Taylor and Jardine narrated some of the tales to children before compiling *GPS* and therefore may have been keen to ensure speakability.

However, the register of their translation is closer to the written language pole and further from the oral language pole than is their ST, due to their avoidance of repetition, omission of spoken language markers in the dialogue, frequent replacement of dialogue with reported speech and introduction of archaisms. Taylor/Jardine's production of a 'literary' translation is perhaps not surprising, given that they thought more highly of the literary fairy tales in the *Pentamerone* than of those in the *KHM*. Their introduction of archaisms and the phrase 'the greenwood shade' can be linked to contemporary poetic fashions, but also to their desire to promote interest in traditional English tales, their association of traditional tales with medieval romances, and their desire to render the style of the tales 'purely English', as these elements have the effect of making *Snow-drop* sound as though it is an old English tale.⁶

The TT and ST differ markedly in tone. The moral tone of the TT is considerably less explicit, as Taylor/Jardine omit most of the value adjectives, reduce the number of references to the queen's 'sin' (envy), replace the punishment of the villainess with death from natural causes, and shift the focus of the ending from punishment to reward. Their reduction of the number of references to negative emotions is related to their overall softening of the tale but is also partly due to the difficulty involved in rendering in English the intensity of some of the German words. Their avoidance of most of the diminutive forms in the ST is linked to their avoidance of repetition. Jacob Grimm's judgement that the translations in *GPS* sounded more childlike and naïve than their source texts may be due to the increased use of spoken-language signals in head sentence position and the absence of a moralistic narrator.

Taylor/Jardine's dilution of the moralistic tone of the ST, their omission of several references to negative emotions, and their modification of the ending of the tale, make the

⁶ A similar effect is produced by their use of the names 'Chanticleer', 'Partlett', 'Bruin' and 'Reynard' to refer to the unnamed animal characters (cock, hen, bear and fox) that appear in a number of *KHM* tales they translated. These names are taken from William Caxton's English version (1481) of *Le Roman de Renart* and the characters appeared in several of the chapbook romances to which Taylor (1821) nostalgically refers.

ST conform to the *KHM* animal tales they praise in their preface and regard as being an ideal vehicle for the moral education for children, as there is less emphasis on the sinful nature of the queen, a less moralistic narrator, and a shift from punishment to reward at the end of the tale. This was in conflict with the dominant model of the moralistic warning tale.

3.5 Conclusion

Snow-drop illustrates clearly that translations are shaped by multiple causes (cf. Pym 1998). In this instance, the translators' backgrounds, personal interests, ideas on children's literature and on translation played a role in causing the translation to be produced and in shaping the way in which it was produced. However, broader contextual factors were also at play, i.e. the dominant models of and ideas concerning children's literature (against which the translators reacted), the fastidious moral climate, the lowly position of traditional tales in the literary system, the Romantic Movement's rediscovery of imagination and tradition, and England's growing fascination with Germany. *Snow-drop* highlights the fact that there is no such thing as 'the context' in which a translation is produced. Rather, there are many different factors and competing norms and points of view existing within one context, of which the translator's perspective is an important part.

Berman (1990) claims that first translations tend to conform more than later translations to target culture norms and demands. In the case of *Snow-drop*, the translators did feel 'compelled' to make the text conform in some measure to contemporary notions of propriety but their translation was clearly also shaped by their own attitudes and intentions. *Snow-drop* illustrates that translators do not always comply with dominant target-culture ideas and models, and that their reaction against 'norms' is not always unconscious (cf. Berman 1995: 60). Furthermore, when they comply with certain norms, they may do so grudgingly and in order to be radical in a less conspicuous manner. In this case, Taylor/Jardine avoided taboo elements in part as an attempt to have a fairy tale accepted by parents.

Snow-drop highlights also the fact that translation is frequently a collaborative activity and shows that collaboration may be informal, for example between friends. It is difficult to distinguish between the 'imprints' of different translators on one translation,

but, in this case, the common interests and apparently common ideas of the two translators clearly made their mark.

Sutton's view of *Snow-drop* as being a 'maimed' version of the ST is extremely negative and emanates from an extreme source-oriented position. From a target-oriented perspective, Taylor and Jardine could be regarded as having actively shaped their source text to suit the purposes of the collection. They clearly sought to 'improve' the ST in line with their priorities by rendering the tale less 'diffuse', more literary, less violent and disturbing, less potentially offensive, and less explicitly moralistic. The real interest of *Snow-drop* surely lies not in the degree to which the translators 'maimed' their ST, but rather in the many factors, not least the translators' backgrounds and ideas, which caused the translation to be produced and shaped it into a form that was radical and yet was immediately accepted into the canon of children's literature in England, which it played a significant role in transforming.

CHAPTER FOUR

Little Snow-white by Matilda Davis (1855)

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Little Snow-white (1855) by Matilda Davis

4.0 *Home Stories*

Little Snow-white is one of 91¹ tales published by Routledge in 1855 as *Home Stories. Collected by the Brothers Grimm (HS)*. The title page specifies that the tales have been ‘newly translated’ by Matilda Louisa Davis. The date given in the preface is 6 December 1854 and Davis’s comments in the preface clearly indicate that the collection was aimed at the Christmas market. It therefore seems that the collection was published at the end of 1854, rather than in 1855. Thwaite (1963: 112) records that many Victorian books for children came out in time for the Christmas before the date given as their year of publication.

Although Sutton (1996: 189) refers to *HS*’s ‘lack of durability’, Hand (1963: 531) describes the collection as one of the most commercially successful translations in England in the nineteenth century. The Routledge archives record that a second edition was published in 1857 and was reissued twelve times up to 1880 (personal communication).² The text of *Little Snow-white* was not altered in the second edition. According to Morgan (1938: 181), 30 tales from *HS* were republished in a ‘slightly edited’ form as *Grimm’s Tales*, part of *Bell’s Reading Books* series in 1878. However, at least some of these thirty tales were translated by Margaret Hunt (see Chapter Seven). One tale from *HS* is included in *The Complete Brothers Grimm Fairy Tales*, edited by Lily Owens (1981, reissued 1996).

Sutton (1996: 185) cites the sixth edition *GA* of the *KHM* (1850) as Davis’s source text. Analysis of *Little Snow-white* suggests that this is so in the case of this tale. The text includes references to ‘the *wild* wood’, the lid of the heroine’s coffin, the tongs with which

¹ *HS* includes translations of 88 *KHM* tales. *KHM* 38, which is composed of two parts in the source text, is divided into two separate tales, and *KHM* 39, which comprises three related stories, is divided into three separate tales.

² The second edition was reissued in 1860, 1864, 1865, 1867, 1869, 1870, 1871, 1872, 1874, 1875, 1878 and 1880 (Routledge archives).

the iron shoes are drawn from the fire, and a direct answer from the heroine to the dwarfs' request that she keep house for them. No other version of *KHM* 53 includes all of these elements, with the exception of that included in the final *GA* edition (1857), published two years after *HS*.³

HS has received much less critical attention than Taylor/Jardine's *GPS*. Morgan (1938: 181) describes Davis's work as 'not closely faithful' and awards it the section mark symbol (awarded also to Taylor/Jardine (1823) and Marshall (1900)), which denotes the judgement 'neither wholly good nor wholly bad' (1938: 3). Alderson describes it as 'a singularly lacklustre effort' (1978: 6) and 'both inaccurate and stilted' (1985: [5]).

Sutton states that, while Davis's style is 'ponderous' and 'verbose', he nonetheless finds that 'it is a style one can grow used to' (1996: 187). He points out that *HS* includes several 'odd discrepancies' and 'unexpected hiccoughs in the narrative logic' (1996: 199), but praises Davis's boldness in rendering most of the objectionable elements of the tales she translated: 'She sets a new standard for others to follow and better' (1996: 200). As an example of Davis's daring, he states that 'at last...*Sneewittchen* (*KHM* 53) appears complete, with the long-awaited inclusion of the evil queen's attempt at cannibalism' (1996: 190). In fact, an anonymous translation published by Addey & Co. in 1853 had included this element of the tale.⁴ Sutton regards *HS* as an important turning point in the history of the translation of the *KHM* into English:

Home Stories is an important contribution to the history of the Grimms' tales in English in that it marks the point where (a) a woman author is for the first time solely responsible for the translations and is explicitly named as the author on the title page, and (b) fidelity to the source texts – especially in matters of violence – becomes an important feature of the stories...

(Sutton 1996: 189-190)

³ Sutton (1996: 186) refers to one 'mystery' of *HS*, i.e. the fact that it contains a translation of *KHM* 104, which was not published in the *GA* until 1857. Sutton suggests that Davis must have had access to the Grimms' manuscript version of the tale. However, he overlooks the fact that the tale was included in the 1853 *KA*, which means that Davis also had access to this smaller collection.

⁴ While the 1853 translation omits the first ST reference to the queen eating the innards, it retains the second reference to the act.

Seago (1998: 246) refers to the ‘consciously accomplished narratorial voice’ in Davis’s translation of *KHM* 50, *Dornröschen*, and describes her translation as ‘a highly polished story’, and ‘an exercise in good writing’ (250). In his review of Sutton, Dollerup (1998: 373) refers to Davis as ‘one of the heroines of this history’.

4.1 The translator

The preface to *HS* provides Davis’s address on 6 December 1854, i.e. 14 Cornwall Terrace, which was located around the perimeter of Regent’s Park, and was at that time a fashionable area in London. The City of Westminster archives have a record of a ‘Miss. M. Davis’ in the rate books for Cornwall Terrace that year. Davis was the only resident listed at No. 14. Her place of business was registered in the directory as a ‘Ladies School’. The 1856 *Kelly’s Trades Directory* includes a list of schools in London, and a ‘Miss M. Davis’ is listed as the proprietor of a private school for girls at 14 Cornwall Terrace (personal communication from City of Westminster archives). It appears, therefore, that she ran a private school or academy for girls in her home.

According to Purvis (1991), small, privately owned schools or academies, usually held in the homes of unmarried or widowed middle-class ladies, had become part of English education in the eighteenth century and were very popular among the upper and lower middle classes in the middle of the nineteenth century. No records of Davis’s school are available, which is not unusual, as few of the small private schools of that century left any records (Roach 1986). We do not know if Davis had been formally trained as a teacher or where she learned German. Davis is likely to have pursued a career in education because of economic pressures. In early and mid-Victorian England, middle-class ladies were expected not to work. Only around the middle of the century, when it became clear that a surplus of unmarried, middle-class women needed to earn a living, were governessing and, to a lesser extent, teaching, deemed acceptable occupations for women. However, Davis is likely to have had a tenuous standing in society. In the 1850s, women teachers still suffered the stigma of being paid for work and their wages were usually modest (cf. Levine 1990). It seems likely that Davis translated the tales in *HS* to supplement her income from running a private school. At the time, translation was considered a more acceptable occupation for

women than writing their own fiction (cf. Simon 1996) and publishing works for children was more acceptable than writing for adults (cf. Auerbach and Knoepfelmacher 1992: 1).

Davis is not listed at the address in Cornwall Terrace in the 1851 or 1861 census returns. According to the trade directories for the time, the first year she appeared at the address was 1855, and she remained there until 1861, after which there is no trace of her either in the street directories or the commercial directories under private schools. It is particularly difficult to try to trace someone with a name as common as Davis. The case of Matilda Davis highlights the difficulty that can be encountered in trying to locate biographical information on translators. In this instance, the difficulty is compounded by the fact that she was a low-profile female, who appears to have had no other publications.

4.2 'Prefatory Remarks'

4.2.1 Target audience

In the fourth and final paragraph of the preface, Davis states that her target audience is young readers. She does not state that the tales are specifically for children, and she is likely to have been also targeting adolescents, such as those 'ladies' she was teaching. She states that her translation is intended to contribute to 'the pleasures of their Christmas fireside'. This is a cosy domestic picture, and implies that she imagines her collection being read, probably aloud, as entertainment for the whole family. The title *Home Stories* similarly conveys an impression of cosy domesticity.

4.2.2 Purpose

HS is intended to be an ideal Christmas gift for young people. In the first paragraph, Davis suggests that, like the Christmas tree, *HS* will contribute to her readers' 'enjoyments at this season' and be a 'source of delight'. In the final sentence, she describes the collection as a 'contribution to the pleasures of [the] Christmas fireside' (par.4). The tales are clearly intended primarily to be enjoyed. In the third paragraph, Davis refers, to 'the attractive nature of tales of the imagination'. She describes the contents of *HS* as appealing to the imagination or 'feeling', without defending herself against possible criticism or highlighting the moral value of the tales.

Her preface is indicative of how the status of fairy tales in the canon of children's literature in England had changed since 1823. Taylor/Jardine's was followed by a growing trend of amusing literature for children. By the middle of the nineteenth century, educators, writers, publishers and parents now regarded imaginative works as necessary for stimulating children's imagination and keeping them productive in the social and cultural spheres of society: 'The stimulation of the imagination became just as important as the cultivation of reason for moral improvement' (Zipes 1987b: xviii). However, the 1840s and 1850s are generally regarded as a period of transition from the earlier didacticism of the late eighteenth and early nineteenth century, and the first golden age of British children's literature, which began in the 1860s. Many writers still adhered to the principle of instruction through amusement, and the fairy tale was now commonly used as a vehicle for moral or intellectual instruction (cf. Briggs and Butts 1995).

Davis makes no mention of *HS* being intended to morally or intellectually improve her readers. However, the collection does seem to have a more 'serious' purpose. In the third paragraph, Davis states that 'traditional' tales appeal not only to individual feeling but also to 'national feeling'. This seems to suggest that *HS* was also intended to stir her young English readers' interest and pride in tales that are part of their 'Teutonic' heritage (see 4.2.5.2, 4.2.5.3). By referring to the tales as 'national tales', Davis also conveys the impression that her translation has some educational value. However, she also uses the variant title 'Grimm's Fairy Tales' in the last line of her preface. She is the first English translator of *KHM* tales to do so.

4.2.3 Source text

German oral tradition

Davis offers her own explanation as to why German tales originating in oral tradition had not been written down before the Grimms: 'the saga or tale is the usual enjoyment reserved for holidays... Many of the tales, therefore, had not hitherto been committed to writing' (par. 1). She draws an analogy between the German people and the Gauls as described by Julius Caesar in his account of the Gallic wars:

...it is a remarkable fact, that the Gauls (as we learn from Julius Caesar) were not allowed to commit their traditionary songs to writing, although they did not hesitate to employ written characters upon other occasions. Caesar considers the prohibition to have taken its rise from the desire to create a necessity for learning and guarding these songs, which might otherwise not exist if they were entrusted to other keeping.

Davis's explanation suggests that she believed the tales in *HS* originated in an oral tradition in which fixed tales were memorised perfectly by storytellers. This image is found also in the Grimms' 1819 preface, in particular in their description of Dorothea Viehmann.

The storytellers

In the first paragraph, Davis suggests that the original storytellers of the tales in *HS* were pious villagers. In the second, she states explicitly that members of the German 'peasantry' were the 'depositories' of most of the tales. She describes one of these storytellers in some detail and her description is taken from the Grimms' description of Dorothea Viehmann in their 1819 preface (cf. Röllecke 1997: 19). She refers to her as a 'poor peasant woman belonging to a village near Cassel', and describes the storyteller as being 'gifted with singular intelligence' and remarkable 'powers of memory'. The Grimms' description of Viehmann had appealed also to Edgar Taylor, and she provided the model for the fictional character 'Gammer Grethel', who gave her name to the revised collection, based on *GPS*, first published in 1839 (see Chapter Three). Davis describes Viehmann's talent for 'never varying the stories she repeated, and instantly correcting the slightest deviation or oversight, if it occurred'. Here again is the emphasis on perfect memorisation.

4.2.4 Approach to translation

Davis's preface is a good example of how translators' prefaces can be vague regarding their approach to translation. Davis does not refer explicitly to her approach to translating the tales. However, her statement that she feels 'assured' that young readers will 'welcome' the tales as 'an amusing and *acceptable* visitor' (my italics) (par. 4) suggests that she has ensured that no unsuitable elements are to be found between the covers of the book.

4.2.5 Germany

The land of Christmas

In the first sentence, Davis refers to the common association made by many people in Victorian England between Germany and the celebration of Christmas:

Most persons in this country have already learnt to connect Germany with some of their enjoyments at this season, for the German or Christmas-tree has become so popular, that it promises to be a permanent source of delight among us.

Her phrasing suggests that the words 'German' and 'Christmas' are almost interchangeable. Her comment offers an insight into contemporary views of Germany in middle-class England in the 1850s. It conforms to O'Sullivan's characterisation of the romantic image of Germany and the Germans that she has found to predominate in British juvenile fiction up to 1870:

... the romantic image of the German as *gemütlich*, home-loving, peaceful, mild, the inventor of the Christmas tree. The epitome of this image of the German is bound up with his celebration of the festival of Christmas... The positive Germany is the land of fairytales, of simple, gentle, religious, sentimental folk. It is the land of Christmas.

(O'Sullivan 1990:267)

The Christmas connection was largely due to Prince Albert's popularisation of the Christmas tree in England in the middle of the nineteenth century.

England's country cousin

Davis informs readers that the tales have been 'drawn from a collection by the Brothers Grimm, of the traditionary tales existing in various German states, especially in the Rhine provinces' (par. 1). This is inaccurate, as none of the areas mentioned by the Grimms could be described as 'the Rhine provinces'. Her description of the origin of the tales is a

romanticised one, partly based on the Grimms' 1819 preface (cf. Röllecke 1997: 18), of a land 'yet rich in songs and old customs, which have been regularly handed down' and of 'villages', in which tales were told on 'holidays, which among these people are not few in number' (par. 1).

Davis portrays the Germans as an unsophisticated, rural, pious people. Her comparison with the Gauls and the alignment of her standpoint with that of Caesar, and her reference to the Germans as 'these people' similarly suggest that the Germans are at a less advanced stage than the English. This was not an uncommon view in mid-Victorian England, when England was the most economically advanced country in the world and Germany, by comparison, seemed a mainly rural and unspoiled country, preserving elements of rural life that had existed in pre-industrialised England (cf. O'Sullivan 1990). Davis does not describe Germany condescendingly, but rather quite fondly, almost as England's country cousin, and possibly with a little nostalgia for a less industrialised and more traditional way of life.

Davis refers explicitly to the 'family' relationship between England and Germany by referring to the 'Teutonic origin' of the Christmas tree and of the tales in *HS* in the second sentence of the first paragraph. In England in the mid-nineteenth century, with the growing interest in linguistic and racial research, it was commonly believed that England and Germany were part of an ancient and noble 'Teutonic' race, located at the top of the racial hierarchy (cf. Firschow 1986: 30 - 33). Indeed, Queen Victoria's German origins and, to a greater extent, her marriage to her German cousin in 1840 contributed to the growing English fascination with Germany that had begun with the Romantics and seemed to symbolically confirm the racial kinship between the two countries (cf. Watanabe - O' Kelly 1993: 563, Firschow 1986: 32). By referring to the Teutonic origins of the tales in *HS*, Davis thus exploits the 'Germanophilia' and 'Teutomania' of the day.

Tales and nationality

Davis regards traditional tales as being closely bound up with nationality. This is obvious in her suggestion in the first paragraph that the German peasant sources of the tales desired, like the Gauls, to protect their store of oral tradition as it was of central importance

to their identity. In the third paragraph, she states that 'tales of the imagination' are 'cherished' by 'every nation'. She explains that:

They may even be discovered among tribes of races of men we deem uncivilised, and if the brilliancy of thought is less in such instances, they are by no means deficient in a kind of poetry and pathos which inspires interest.

Davis wants to make her young readers aware that similar traditions occur among all peoples of the world. She points out that 'the Bosjeman of South Africa, and the American Indian' have 'no less store' of traditional tales than the peoples of 'Northern Europe'.

However, she does not portray all traditions as being of equal value. Her description of the tales of 'uncivilised' people is condescending and written from a position of assumed superiority. The phrase 'a kind of' suggests that it is not really poetry in the English sense of the word, but rather an uncivilised attempt at such, while 'pathos' suggests that such people are to be pitied for their lack of a more sophisticated tradition. She states explicitly that the tales are less brilliant than those in the European tradition. Her description of the tales of 'Northern Europe' differs markedly in tone:

The people of Northern Europe are distinguished for their "National Tales", the heroic spirit of which has often wakened our admiration.

According to Said (1978, 1993), an imperialistic attitude, shades of which are betrayed in Davis's preface, was common in British culture well before the 'age of empire' (usually regarded as beginning around 1878 with the 'scramble' for Africa). It can be detected in many popular Victorian novels and found expression in a system of commonly employed generalisations about 'inferior' races, which were portrayed as savage, uncivilised, strange, and inferior. Part of this imperialistic attitude involved teaching children to venerate one tradition over another, which is what Davis appears to be doing here. She clearly aligns England and Germany (who share a common 'Teutonic' tradition) with 'Northern Europe' and with 'brilliancy of thought'.

4.3 Translation analysis

4.3.1 Length

Davis's translation is 158 words longer than the ST, i.e. 3,007 words compared to 2,849.

Additions

Most of Davis's additions result in the explicitation of the ST. On two occasions, she adds comments summarising what characters are about to say, as in:

- KHM:** ...fing es an zu weinen und sprach: »Ach, lieber Jäger, laß mir mein Leben; ich will in den wilden Wald laufen und nimmermehr wieder heimkommen.«
HS: Snow-white began to weep, and *entreated most pathetically that he would spare her life*. "Good huntsman," said she, "grant me my life, I will live henceforth in the wild wood, and never return home."

She inserts comments explaining the queen's thoughts and feelings on three occasions. For example, she adds that, in the apple episode, she looks at the dead heroine 'contemplating the success of her stratagem'. On six occasions, Davis adds explanations for nouns referred to in the ST, as in her translation of 'die Alte' as 'the *pretended* old woman' in the lace episode. In four other places, she clarifies events or characters' reactions, by inserting explanations. In the revival episode, she explains that the poisonous pieces of apple return from the heroine's mouth 'for they had not been swallowed'. In the punishment scene, she explains that the queen cannot move for shock 'for she [the heroine] was the last person she expected to see'. She explicates the first occurrence of the recurring simile by adding explanations for each of the colours. She also explicates the moral messages of the ST (see 4.6.1) and explicates the relationship between paratactic ST clauses (see 4.4).

Davis's translation is also more specific than the ST. Most of her specifications involve time references, which she adds or specifies on six occasions, for example:

- KHM:** Als diese *einmal* ihren Spiegel fragte...
HS: *One day*, when the latter stood before her glass and asked...
KHM: Der Spiegel antwortete...
HS: The glass replied *immediately*...

Her translation of the recurring simile renders the colour references more specific (see 4.3.4).

Davis provides readers with additional information not stated or implied in the ST on two occasions only. She states that the heroine keeps everything 'in excellent order' in the dwarfs' cottage and that the 'robe' the queen wears when she consults the mirror for the final time is one she 'had had made for the occasion'.

Omissions

Davis's translation is less specific than the ST in ten places, due to omissions. For example, she omits the specification that the queen in the opening scene pricks her finger with the needle she is using, the reference to the cook who prepares the innards for the queen's consumption, the explanation that the hunter spares the heroine's life because of her beauty, and the description of the queen's reaction to the mirror's first reply. Her omission of taboo elements and repetition are discussed below.

4.3.2 Taboo content

Cannibalism

Davis retains the two references to the queen's cannibalistic urge to eat her stepdaughter's innards. She is the first translator of the tale into English to provide a literal translation of the 'Leber' demanded by the queen, while she modifies 'Lunge' to 'heart'. This modification may have been made in order to render the tale less gory, as 'heart' has associations with love and romance and therefore does not immediately evoke an image of a bloody piece of meat. Furthermore, Davis's readers would not have found the idea of eating an animal's heart as alien or repulsive as that of eating its lungs, which is a traditional dish in parts of Germany but not in England.

Other gory elements

Davis retains the references to the hunter's drawing of his hunting knife and to his belief that the child will be 'devoured' by wild animals. However, she translates his intention to stab the heroine's heart and his slitting of the animal's throat as the less graphic 'kill/ed'.

Death-related references

Davis retains most of the death-related references in the ST, as the table illustrates:

<i>KHM</i>	<i>HS</i>
töten (2), umbringen (2)	kill/ed (5)
	destroy (1)
zugrunde richten (1)	disposed of (1)
tot (8)	dead (6)
sterben (3)	die (1)
	death (2)
Sarg (7)	coffin (7)
‘sah noch frisch aus’	‘she looked so fresh’
‘verweste nicht’	omitted

There is an additional ‘killed’ in her text because Davis uses ‘killed’ as a translation of the hunter’s slitting of the boar’s throat and ‘kill’ rather than specify that the hunter initially intends to pierce the child’s heart with his knife. She translates one occurrence of ‘umbringen’ as ‘destroy’. Two occurrences of ‘tot’ are omitted. In the comb episode, the dwarfs in Davis’s translation simply find the heroine ‘lying on the ground’, whereas the ST narrator specifies that she seems to be dead (‘wie tot’). In the apple episode, she translates literally the statement that the heroine is definitely dead, but uses the word once only in this final pronouncement: ‘The dear child was dead and remained so’ (‘das liebe Kind war tot und blieb tot’). One instance of *sterben* is avoided in the translation of ‘der mußte *sterben*’ as ‘would prove fatal’ in the description of the apple’s destructive power. However, ‘death’ is added once where Davis explicitates the text: ‘...tried all possible means to discover the cause of her death’ (‘suchten, ob sie was Giftiges fanden’). In referring to the state of the heroine’s corpse, Davis translates ‘frisch’ as ‘fresh’ but omits *verwesen*.

Christian references

Davis omits the profane element of the dwarfs’ exclamation by using the neutral exclamation ‘Oh!’ and omits the heroine’s exclamation entirely. She retains the reference to the heroine praying, but does not mention God (‘said her prayers’). She takes pains to side-step the resurrection analogy. While there is no doubt that the heroine is dead after the apple episode, the description of her revival does not explicitly state that she has returned to life.

The phrase 'und war wieder lebendig' is replaced by a description of the heroine's astonishment at the situation in which she finds herself:

- KHM:** Und nicht lange, so öffnete es die Augen, hob den Deckel vom Sarg in die Höhe und richtete sich auf und *war wieder lebendig*.
HS: Not long after, she opened her eyes, raised the lid of the coffin, sat up, *and was much surprised at finding herself moving on some men's shoulders*.

Davis also avoids the resurrection analogy in the lace episode by translating 'und ward...wieder lebendig' as 'revived'. She takes pains to avoid Christian references, in particular references to God, the Devil and the saints, in several other tales in *HS*. This tendency is particularly obvious in the two tales, *The Taylor in Olympus* (KHM 35, *Der Schneider im Himmel*) (cf. Sutton 1996: Chapter Seven) and *Pluto and the Three Golden Hairs* (KHM 29, *Der Teufel mit den drei goldenen Haaren*), in which she replaces Christian settings and figures with settings and figures from Greek and Roman mythology.

Sexual elements

Davis does not avoid the references to the birth of the heroine in the opening passage ('she really had a little daughter', 'when the child was born'), and retains the description of the dwarfs unlacing and washing the heroine.

Alcohol

Davis retains the reference to the heroine consuming alcohol.

4.3.3 Repetition

Lexical repetition

Davis avoids all of the ST lexical repetition, with one exception:

- KHM:** Da *sann und sann* sie aufs Neue,...
HS: She *thought and thought* anew...

Recurring Simile

As in the ST, the recurring simile used to describe the heroine's beauty is repeated four times. Davis translates the simile almost word for word in the first, third and fourth instances. However, she explicates the simile the second time it occurs, by adding explanations for the three colours applied to the heroine, i.e. 'for she was fair', 'for her

cheeks were rosy' and 'for her hair and eyes were black'. The heroine's eye colour is never mentioned in the ST and the colour white is never related to a specific part of her body.

Colour references

Davis's translation is slightly less repetitive than the ST with regard to colour adjectives. She uses 'white' to describe the snow in the opening scene, and in the four repetitions of the recurring simile. She adds the variant 'fair' in her explication of the simile the second time it occurs. 'White' occurs again in the 'white' tablecloth and the 'snow-white' curtains (sheets in the ST) around the beds in the dwarfs' cottage. She omits the description of the apple as being white with red cheeks and the reference to the white part the queen eats in the ST.

She uses 'red' to describe the blood in the opening scene, in the four repetitions of the simile and in the 'red-hot' slippers that appear at the end of the tale. She does not mention that the apple has red cheeks when it is first described, although she later refers to the part Snow-white eats as 'red' and 'rosy'. She uses the variant 'rosy' to describe the heroine's cheeks and in the explication of the recurring simile the second time it occurs.

She uses 'black' in each of the four repetitions of the simile and there is an additional 'black' in the explication of the simile the second time it is used. The colour reference is omitted in the description of the ebony window frame in the opening scene and in the dwarfs' proclamation that 'we cannot commit her to the earth'.

Leitmotif

Davis omits the lemma *schön* eleven times in her translation. In translating the item, she uses several variants rather than repeating a single word or lemma throughout the text:

<i>KHM</i>	<i>HS</i>
<i>schön-</i> (38)	beautiful (7)
	lovely/lovelier/loveliest (7)
	fair/fairest (6)
	pretty (2)
	beauty (2)
	handsome/handsomest (2)
	splendid (1)
	Total: 27

Her avoidance of lexical repetition is most obvious in her translation of the rhymes. She omits the lemma from the queen's recurring question, and, in the replies, uses 'beautiful', 'handsomest', 'lovelier', 'loveliest', 'fair' and 'fairest'.

The number seven

There are 18 occurrences of 'seven/th' in the TT, compared to 26 of 'sieben/te' in the ST.

Repetition of episodes

The three temptation episodes are rendered less repetitive, as Davis employs more varied vocabulary and expression. For example, while the ST has 'kleidete sich' in the first episode and 'verkleidete sich' in the comb and apple episodes, Davis has 'dressed herself' (1), 'took the form of' (2), and 'took the habit of' (3). Similarly, the queen's cries of 'Schöne Ware feil! feil!' (1) and 'Gute Ware feil! feil!' (2) are less repetitive in the TT: 'Beautiful things, cheap!' (1), 'Buy my pretty wares, cheap!' (2).

Formulae

Davis's translation begins: 'Once,...', rather than 'Once upon a time...'. The questions posed by the dwarfs when they first return to their cottage are repetitive in her text, as each is formulated using the present perfect continuous ('*Who has been sitting*'). However, they are less repetitive than those in the ST, as all of the diminutive suffixes are given zero

translation. The formula 'ging sie über die sieben Berge zu den sieben Zwergen' is rendered less repetitive:

Lace episode: ...she went over the seven mountains to the place where the seven dwarfs dwelt...

Comb episode: ...she crossed the seven hills, and coming to the house...

Apple episode: ...crossing the seven hills, came to the dwarfs' house.

Rhyme

While the queen's question remains the same throughout Davis's translation and the third, fourth and fifth replies are identical, the replies are less structurally repetitive than those in her ST. The first reply is almost identical to the sixth, but the first begins 'Beautiful queen...' and the sixth 'Oh, queen...'. The second and seventh replies are no longer almost identical in the TT. Furthermore, the first and final lines of the mirror's replies are much less repetitive in the TT.

4.3.4 Syntax

Sentence length

Davis retains most of the ST sentence boundaries, although she is not rigidly bound by them. She divides ST sentences in four instances, but combines ST sentences on ten occasions, as in:

KHM: Da erschrak die Königin und ward gelb und grün vor Neid. Von Stund an, wenn sie Sneewittchen erblickte, kehrte sich ihr das Herz im Leibe herum, so haßte sie das Mädchen. Und der Neid und Hochmut wuchsen wie ein Unkraut in ihrem Herzen immer höher, daß sie Tag und Nacht keine Ruhe mehr hatte.

HS: This frightened the queen, and she turned pale with envy, and henceforward, every time she encountered Snow-white, she felt her heart turn against her, so that she hated her more and more, for envy and pride grew like weeds in her mind, and she had no peace day or night.

As a result, there are more long, run-on sentences in the TT.

Parataxis

Davis retains all of the ST parataxis occurring in the dialogue, where it does not break with English stylistic norms. However, she avoids all of the ST parataxis occurring outside the dialogue, most frequently by introducing conjunctions ('and', 'so') to link clauses.

Elsewhere she alters ST sentence boundaries or restructures sentences, for example, by changing two main clauses into a main clause and a subordinate clause. Examples of these strategies are shown below:

- KHM:** Sie hatte einen wunderbaren Spiegel, wenn sie vor den trat und sich darin beschaute,...
- HS:** She had a magical glass in which she regarded herself, *and* when she stood before it...
- KHM:** Als es ganz dunkel geworden war, kamen die Herren von dem Häuslein, das waren die sieben Zwerge...
- HS:** When it was quite dark the masters of the pretty little house came home. They were seven dwarfs...
- KHM:** ...schnitten sie den Schnürriemen entzwei; da fing es an ein wenig zu atmen...
- HS:** ...they cut the fatal lace that had caused the mischief, *upon which* she began to breathe...

Davis introduces parataxis on two occasions in the dialogue and on two occasions outside the dialogue.

4.3.5 Spoken-language features

Spoken-language signals in the dialogue

Davis translates almost all the ST dialogue as TT dialogue. The exception is the dwarfs' direct speech to the prince, which is rendered as reported speech. There are fewer spoken-language signals in the dialogue in the TT. There are no contracted verb forms in the dialogue or in the rest of the text and Davis omits the dialogue markers 'Ach' and 'ja' and the heroine's exclamation 'Ach, Gott!'. However, she adds one exclamation, i.e. 'Ah! If I only had a dear little child' ('Hätt ich ein Kind'). Unlike Taylor/Jardine, she does not employ archaisms in the dialogue or rhymes.

Spoken-language signals in initial sentence position

Davis dramatically reduces the number of spoken language signals in initial sentence position:

<i>KHM</i>	<i>HS</i>
Da (20)	So (2)
Und (12)	Now (1)
Nun (3)	Then (1)
Dann (3)	But (1)
Aber (2)	
Total: 40	Total: 5

There are no sentences beginning with 'And' in her translation. In most cases, she simply omits the signal. In other cases, omissions are due to her alteration of sentence boundaries. In a small number of places, the signal is moved to a later position in the sentence.

Written-language markers

Davis employs a more complex and 'literary' vocabulary and literary turn-of-phrase than that used in the ST. Her translation of individual words and phrases is often more formal or more characteristic of written language than the ST. This tendency is exemplified in her translation of the queen's initial reaction to the mirror's final reply:

KHM: Da stieß das böse Weib einen Fluch aus, und ward ihr so angst, so angst, daß sie sich nicht zu lassen wußte.

HS: The wicked queen *uttered a terrible imprecation* against her rival and was much disturbed at the *intelligence conveyed* by her faithful glass.

Davis also frequently introduces literary conjunctions and cohesive devices, such as 'Henceforward', 'Accordingly', 'thereon', 'therefore' and 'thither'. This elevated register is used throughout *HS* and is remarked upon by Sutton (1996) and Seago (1998). Sutton describes Davis's translation of *KHM* 63, *Jorinde und Joringel*, as being 'weighed down' by long, Latinate words and explains the tendency as being a sign of the times (1996: 187). A similar tendency can indeed be detected in the anonymous translation of *KHM* 53 published in 1853. It is difficult to assess how formal Davis's translation was in its time, as Victorian speech often seems more formal and contrived, when compared to today's (cf. Chapman 1994). However, it can be noted that her translation uses more formal, literary language (by

today's standards) than any other in the present study, including Mulock (1863), published just eight years later.

4.3.6 Tone

4.3.6.1 Moral tone

Value adjectives

Davis's narrator casts a moral judgement on the villainess with greater frequency than the Grimms:

<i>KHM</i>	<i>HS</i>
böse (2)	wicked (7)
boshaft- (2)	bad (1)
gottlos- (2)	
grausig- (1)	omitted

However, the negative value adjectives Davis uses are less extreme and less varied than those in the ST. 'Wicked woman', which occurs three times, may have been chosen because of its alliterative quality. According to the *Oxford English Dictionary* (1989), 'wicked' was, by the end of the nineteenth century, the stock value adjective used to describe evil villains and villainesses in fairy tales in English. However, it is used more frequently than any other negative value adjectives by each of the translators in this study, which suggests that it was 'stock' before then. Davis omits the reference to the cruel look ('grausigen Blicken') the queen gives the heroine when she has fallen to the ground in the apple episode. The two additional uses of 'wicked' occur in Davis's translation of the ST's moralistic statement on the queen's heart. In addition, Davis uses 'wickedness' once in her explication of the ending of the tale.

Davis also increases the frequency with which positive value adjectives are applied to the heroine:

<i>KHM</i>	<i>HS</i>
arm- (3)	poor (5)
lieb- (2)	dear (2)
unschuldig- (1)	omitted

She omits the reference to the heroine's innocent heart. She adds 'poor' on two occasions, with the result that there are no less than four uses of the adjective on one page of her text. These additions seek to elicit more sympathy from readers for the plight of the heroine. There is an additional 'dear' in the TT, as the first queen wishes for 'a dear little child' ('ein Kind').

Moralistic statement

The narrator's statement on the queen's heart is more moralistic in the TT, due to Davis's translation of 'ein neidisches Herz' as 'such a wicked heart':

KHM: Da hatte ihr neidisches Herz Ruhe, so gut ein neidisches Herz Ruhe haben kann.

HS: Now, for the first time her *wicked* heart felt peace, that is to say, as much as *such a wicked* heart could.

Punishment and ending

Davis retains the punishment of the villainess. She explicitates this episode, by stating that the physical cruelty inflicted on the villainess is intended as a punishment for her behaviour: 'In the mean time her punishment had been prepared'. She also adds the comment that 'all present felt so much detestation of her wickedness, that there were none to pity her'. The effect of this comment is both to clarify and moralise the ending of the tale, though not to such an obvious degree as the comments added by the anonymous translator of 1843 and by Paull [1871-74] (see Chapter Six).

Explicitation of secondary moral

Davis explicitates one of the secondary morals implied in the ST, i.e. the importance of following the advice of one's elders. After the comb episode, the dwarfs in the ST warn the heroine once more to be careful and not open the door to anyone. In the TT, they show her 'the consequence of neglecting to follow their advice, which she promised to observe for the future'.

4.3.6.2 Diminutives

While Davis retains the diminutive element of the heroine's name in the title of the TT, and it is stated that she is named '*little* Snow-white' in the opening paragraph, the diminutive occurs only three times elsewhere in the text, where it is not clear whether it is an

adjective or as part of her name. One of the recurring diminutives of the tale is therefore largely avoided in the TT. Davis avoids the other recurring diminutive also, i.e. ‘*Spieglein*’, which she translates as ‘glass’. She omits more than half the number of diminutives forms used in the description of the interior of the dwarfs’ cottage and the dwarfs’ discovery of the heroine, as the following table shows:

<i>KHM</i>	<i>HS</i>
-lein (15)	small (2)
-chen (13)	little (11)
klein (3)	
Total: 31	Total: 13

She avoids ‘little’ in her translation of most of the diminutives occurring elsewhere in the ST. She translates ‘*Frischling*’ as ‘young fawn’⁵, ‘*Mädchen*’ (2) as ‘Snow-white’ and ‘maiden’, ‘*Häuschen*’ as the diminutive ‘cottage’, ‘*Zwerglein*’ as ‘dwarfs’ in two cases, ‘*Stückchen*’ as the diminutive ‘morsel’, and ‘*Täubchen*’ as ‘pigeon’. She uses ‘little’ in her translation of ‘*Töchterlein*’ (‘*little* daughter’) and of ‘*Zwerglein*’ in two cases (‘*little* dwarfs’). She adds one diminutive, i.e. ‘dear *little* child’ (‘Kind’). The tone of Davis’s translation is much less childlike than that of the ST, due to her reduction of the number of diminutives.

⁵ Davis’s translation of ‘*Frischling*’ (a young wild boar) as ‘fawn’ is a modification made also by a number of later translators, i.e. Paull [1871-74], Marshall (1900), and Lucas (1900). Carter (1982) has ‘deer’.

4.6.3 Emotions

The villainess

The villainess in Davis's TT does not experience such extreme emotions as the villainess in the ST, as the following table shows:

<i>KHM</i>	<i>HS</i>
➤ Neid (3)	➤ envy (3)
➤ neidisches Herz (2)	➤ wicked heart (2)
➤ Hochmut	➤ pride
➤ keine Ruhe (3)	➤ no rest (2)
	no peace (1)
➤ Zorn	➤ rage
➤ so angst, so angst	➤ much disturbed
➤ Angst	➤ fear
➤ Schrecken	➤ astonishment
➤ erschrecken (3)	➤ frightened (1)
	astonished (1)
	omitted (1)
➤ hassen	➤ hated

Davis changes the fearful emotion of 'Schrecken' to one of 'astonishment' and translates *erschrecken* on one occasion as 'astonished'. She omits *erschrecken* on another occasion and, in another part of the text, reduces its intensity somewhat to 'frightened'. She slightly softens 'Angst' to 'fear' and considerably softens 'so angst, so angst' to 'much disturbed'.

Davis also softens the violent effects of the queen's emotions. She familiarises and renders less vivid the three metaphors used in the ST to describe the queen's emotional responses, i.e.:

KHM: und ward gelb und grün vor Neid.

HS: she turned pale with envy

KHM: kehrte sich ihr das Herz im Leibe herum.

HS: she felt her heart turn against her

KHM: lief ihr alles Blut zum Herzen

HS: her blood ran cold.

She retains the simile that likens the queen's growing envy and pride to the growing of weeds, with the modification that they grow in her mind rather than heart. She retains also the reference to the queen cursing at the mirror's final response and her inability to move when she recognises the heroine at the wedding celebration. However, 'zitterte und bebte vor Zorn' is much softened in the TT: 'Her rage...passed all bounds', which makes no reference to the queen's physical reaction. Davis also softens the description of her physical reaction upon receiving the mirror's final reply: 'was much disturbed' ('so angst, so angst, daß sie sich nicht zu lassen wußte').

The heroine

The negative emotions experienced by the heroine are also somewhat softened in the TT. Davis translates 'so Angst' as 'so frightened' but dilutes *erschrecken* to 'much alarmed'.

4.3.7 Influence of previous translations

A translation of *KHM 53* was published two years before *HS* in a collection of tales translated anonymously from the *KHM* and entitled *Household Stories* (Addey & Co., 1853). The 1853 translation was the first English translation to provide a literal translation of the ST title, i.e. *Little Snow-White*. This title was to remain the most popular in English translations of *KHM 53* until 1944, after which *Snow White and the Seven Dwarfs* and *Snow White* became dominant.⁶ Like Davis, the 1853 translator translated 'Lunge' as heart, but translated 'Leber' as 'tongue' ('liver' in Davis). While the anonymous translator and Davis employ a number of similar practices, such as avoiding profanity, omitting the reference to rotting, and cancelling repetition, there is no textual evidence to suggest that Davis was influenced by the 1853 text or indeed any earlier translations to any substantive degree.

⁶ It is interesting to note that the diminutive element of the title was retained in English translations for most of the nineteenth century, but became superfluous in most English translations and versions in the twentieth century, while the diminutive is retained in the now standard English titles of *Hansel and Grethel* and *Little Red Riding Hood*. The influence of the Disney version (1937) of *KHM 53* is a likely factor in this development.

Interestingly, the preface to the 1853 translation suggests that the profane elements of the *KHM* tales were considered the most unsuitable elements for English children in the 1850s:

We have omitted about a dozen short pieces to which English mothers might object, and for good and satisfactory reasons have altered, in a slight way, four other stories. The mixture of the sacred subjects with profane, though frequent in Germany, would not meet with favour in an English book.

(anon. 1853, vol. 1: iv)

4.4 Davis's 'imprint' on *Little Snow-white*

Davis's translation is not as radical a departure in the history of the translation of *KHM* 53 into English as Sutton's comments on *HS* suggest. It is not, as he states, 'complete', if we are to understand completeness, on his terms, to mean a literal reproduction of all elements of content and style of a source text. *Little Snow-white* is a somewhat sanitised, less disturbing, more literary translation of *Sneewittchen*, in which several elements are explicitated and clarified, including the underlying moral lesson.

While Davis's translation includes references to cannibalism, innards, murder, death, the consumption of alcohol by a child, and events of a 'sexual' nature, she avoids profanity and Christian references, and does not mention decay. The translation has slightly fewer death-related references, the references to the innards are more 'palatable', and the intentions and actions of the hunter less gruesome. The references to the disturbing emotions experienced by the heroine and, in particular, the queen, are less intense in several instances and the descriptions of the physical effects of these emotions on the queen less graphic. Indeed, Davis softens the emotional dimension of the tale to a greater degree than any translator in this study with the exception of Taylor/Jardine (1823). Davis's sanitisation of certain elements of the ST content is most likely to be linked to a desire to render the tale more 'acceptable' as fireside reading material for young English readers and their parents.

Her explicitation, specification and clarification of the ST in places may similarly be linked to the fact that her translation was for young readers. The moral messages of the tale are underlined in the TT, in particular in Davis's clarification of the punishment and ending.

As a result, the tone of her translation is more explicitly moralistic than the ST. Her clarification of the moral of the tale is in keeping with contemporary views on the role of fairy tales in the education of children. It may also have to do with the likelihood that, as an educator, she felt she had a duty to highlight the moral of the tale and justify for young readers and parents the cruel punishment of the queen.

While Davis's dialogue is less stilted than most others in the study, as she does not use archaisms, her translation is much less indicative of the spoken medium than the ST and more formal in register than any other translation in the study. She avoids most of the ST repetition, omits almost all of the spoken language signals from initial sentence position and several spoken language markers from the dialogue, avoids parataxis, and employs more literary vocabulary and expressions throughout the text. Her replacement of the simple, childlike tone used in the Grimms' text with a more sophisticated TT tone can also be seen as part of her tendency to polish the style of the ST.

While Davis places a strong emphasis in her preface on the oral origins of the Grimms' tales, and seems to regard tales in oral tradition as having an immutable form, her preface nonetheless suggests some reasons why she rendered the ST more literary, avoided oral features, and did not produce a literal translation of the content. Firstly, her emphasis on the fixed nature of tales and perfect memorisation is linked to her view that, in the past, tales were not written down in order that they might be preserved. Once a tale becomes part of the literary system, the need to guard its form from passing to oblivion no longer exists. Consequently, it seems that she did not feel bound as a translator to adhere strictly to the words of the source text. Therefore, she felt free to produce a less than literal translation, and free and indeed obliged to shape the ST to suit the purpose and target audience of her translation and to avoid offending contemporary notions of propriety. It is significant, in this regard, that Davis makes no mention of the Grimms' fidelity to their sources or of her fidelity to the *KHM*, while she dwells at some length on the storyteller's adherence to tradition. Secondly, while Davis had a very positive, romanticised view of Germany, her feelings of superiority are nonetheless evident, and, in any case, she believed that the tales she was translating had originated with peasants. It is therefore likely that she believed the

tales required stylistic ‘polishing’ in English, in particular if they were to reflect the ‘brilliancy of thought’ associated with Northern Europe and England’s Teutonic heritage.

Her stylistic ‘improvements’ and sanitisation of the tale may be linked to her position as an educator, who would have been expected by parents to provide an intelligent and respectable role-model for their daughters, and to produce a well-written and acceptable piece of work.

The fact that her translation is more ‘complete’ than Taylor/Jardine’s, and includes more taboo elements, has to do with the changed position of fairy tales within the canon since 1823 – fairy tales were more acceptable and therefore did not require the same degree of sanitisation – but also has to do with the different purposes of the translations and different motivations of the translators. Davis’s translation does not represent a significant move closer to the ST with regard to ‘oral’ features.

4.5 Conclusion

Davis is a good example of how difficult it can sometimes be to locate information on past translators. However, knowledge of her profession and analysis of her preface helps us to see her as a translator who brought her own set of ideas, attitudes and priorities to the translation, rather than merely casting her in the role of ‘heroine’ or, indeed, villainess, in the history of the translation of this tale into English.

CHAPTER FIVE

Little Snowdrop by Dinah Mulock (1863)

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Little Snowdrop (1863) by Dinah Mulock

5.0 *The Fairy Book*

Little Snowdrop is one of twelve *KHM* tales¹ included in *The Fairy Book. The Best Popular Fairy Stories. Selected and Rendered Anew by the Author of 'John Halifax, Gentleman'* (*TFB*), first published by Macmillan and Company in London in 1863. The author of *John Halifax, Gentleman* (1856) is Dinah Maria Mulock, afterwards Craik (1826 - 1887).² *TFB* contains 36 tales from various sources, including French, Danish and traditional English tales.

Mulock's source text was the 1850 or 1857 *GA* version of *KHM* 53. *Little Snowdrop* includes elements not present in any earlier *GA* version of the tale and not in any *KA* version (see 4.0).

The British Library catalogue lists reissues of *TFB* by Macmillan dated 1870 and 1913. COPAC lists reissues by Macmillan dated 1891 and 1926.³ The Morris L. Parrish collection of Mulock's works at Princeton University Library has two reissues by Macmillan dated 1874 and 1886. Colbeck and Bose (1985: 39) list an edition by Harper in New York dated 1870. There were also several other editions of *TFB* by Thomas Nelson and Sons, and selections by other publishers in the UK and US early in the twentieth century. A 'facsimile' edition, published by Macmillan in 1979 is in fact a facsimile of an edition published by the company in 1923, and contains only 25 of the original 36 tales.

TFB is not mentioned by Morgan (1938), Hand (1963), Alderson (1978, 1985, 1993) or Sutton (1996). Mulock's biographer, Sally Mitchell (1983), is the only commentator to discuss Mulock's rendering of the tales. She states:

¹ The other *KHM* tales are *KHM* 130, *KHM* 55, *KHM* 161, *KHM* 127, *KHM* 11, *KHM* 5, *KHM* 1, *KHM* 49, *KHM* 34 and *KHM* 47.

² The translator is referred to as Mulock in the discussion below, except in quotations from sources in which she is referred to as Craik.

³ COPAC is the online public access catalogue for university research and libraries in the UK and Ireland.

On the whole, Craik's versions are very close to their sources. She sometimes makes the language less abrupt, clarifies details, and provides transitions to make the stories read more smoothly. She adds some rational explanations of causes and motives.

(Mitchell 1983: 83)

Mitchell also points out that Mulock did not introduce morals and 'did not try to avoid frightening children'. For example, she included the reference to lungs and liver in *Little Snowdrop*, 'a detail glossed over by early translators' (Mitchell 1983: 83).

It is surprising that the translations in *TFB* should have remained largely ignored, given that Mulock was and is better known in her own right than any of the other translators discussed in the present study or in Alderson (1978, 1993) or Sutton (1996). While Mulock's novels, writings for women, and children's books have recently been afforded renewed attention by critics, her translations have been regarded as peripheral to the main body of her work.

5.1 The translator

Although her name is not widely known today, Dinah Mulock, who later became Mrs. George Lillie Craik and is better known as Mrs. Craik, was a very popular novelist and writer in mid- to late Victorian Britain. She wrote twenty novels, twelve children's books and more than 150 short stories and essays (Mitchell 1983: Preface). Her poems were collected in four volumes, including one volume of children's verse. She produced one of the most popular mid-Victorian works of advice for women - *A Woman's Thoughts about Women* (1858), three volumes of travel narrative, translated three French novels and contributed to and edited an assortment of occasional pieces sold for the benefit of charities (Mitchell 1983: Preface).

Mulock was born in Stoke-on-Trent. Her father Thomas (b. 1790?), a Dublin-born Nonconformist preacher, was mentally unstable; and the family was frequently in debt. The Mulocks moved to Newcastle when Dinah was six and she was educated at Brampton House Academy, a day school near her home. Mitchell reports that, during Dinah's childhood, the Mulocks were unable to afford books and 'there were no fairy tales' as part of her early reading (1983: 4). One winter, however, when she and her two younger brothers were kept indoors due to illness, a local bookseller supplied them with stock from his library and Dinah became a 'fanatic novel-reader' (Mitchell 1983: 4).

She began writing her own poems and stories at age ten, and her first verses were published in *The Staffordshire Advertiser* 1841 when she was fourteen.

Dinah's maternal grandmother died in 1839, and her father used the inherited money to move the family to London, where life was temporarily more comfortable. Reade (1915: 65) quotes a letter from Dinah to a friend written in 1842, in which she states that she was studying French, Italian and Latin; learning Greek with her brothers; and Irish from one of her father's friends. We do not know when she learned German. Dinah's mother died in 1845, after which Thomas Mulock deserted his children, and Dinah began writing furiously to support herself and her brothers.

In 1846, poems signed 'D.M.M.' began to appear regularly in *Chambers' Edinburgh Journal*, which also supplied Mulock with some pieces to be translated from French for the 'Column for Young People' (Mitchell 1983: 8). She wrote constantly and sold short stories to weekly magazines, monthly journals, and fashionable annuals. Her first novel, a three-volume domestic novel for adults *The Ogilvies*, was published in 1849 and was followed by a second, *Olive*, in 1850. She wrote two more novels before she attained extraordinary success and financial security with *John Halifax Gentleman* (1856). Mitchell describes the novel as 'the archetypal story of a poor boy who makes good through honesty, initiative and hard work' (1983: 39). Most of her subsequent work, including *TFB*, was identified as being 'by the author of *John Halifax, Gentleman*'.

Mulock's circle of friends included the historian and writer George Lillie Craik (1798 - 1866), whose nephew of the same name she married, the poet John Westland Marston (1819 - 1890), the novelists Elizabeth Gaskell (1810 - 1865) and Mrs. Margaret Oliphant (1828 - 1897), the children's fantasy writer George MacDonald (1842 - 1905), whose first novel she helped get published, and the publisher Alexander Macmillan (1818 - 1898), who published *TFB*.

From the beginning of her career as a novelist, critics placed Mulock in the category of 'writers' rather than 'silly women novelists' (Mitchell 1983: 117) and, early on, her name was often mentioned alongside the Brontës and George Eliot. Mulock's authority as a writer was recognised with the endowment of a Civil List Pension from Queen Victoria in 1864. However, Mitchell states that, by 1860, Mulock was not taken

quite so seriously by critics and suggests that this may have been due to her popularity with the mass reader (1983: 119). Her novels then began to be treated as women's books and were praised chiefly for their purity of tone.

Mulock was still among the most popular authors with the reading public at the end of the nineteenth century. However, in the years following the First World War, she 'virtually disappeared from literary history' (Mitchell 1983: 120). More recently, her work has come to be regarded as an important reflection of Victorian expectations and values (Chlebek 1996: 71). Feminist re-evaluations (cf. Showalter 1993) have revived some interest in Mulock's work as an important contribution to the understanding of Victorian feminist thought.

TFB was Mulock's second book for children. Her first was *Alice Learmont* (1852), a fairy tale about a baby stolen from her cradle and raised by fairies. In 1872, she published *The Adventures of a Brownie Told To My Child* (1872), about the pranks of 'a genuine old English fairy' (Green 1956: 73). Her best known children's book is *The Little Lane Prince and his Travelling Cloak* (1875), which has continued to be republished in many forms up to recent times. This fairytale fantasy illustrates the power of the imagination to triumph over physical restrictions and suffering. Chlebek (1996: 71) considers that Mulock's children's books 'represent a strain of juvenile fantasy that reacted against a flood of moralistic books that attempted to stifle the natural ebullience of children'.

Between 1849 and 1855, Mulock wrote five didactic and moral stories for children. Mitchell points out that these were not overtly moralistic or cautionary, but rather sought to teach morals by appealing to children's feelings. She emphasises the point that Mulock believed that 'no preaching should be admissible' in a children's book (1983: 86). The quote is taken from an essay written by Mulock and printed in *Macmillan's Magazine* in 1860. It is entitled 'The Age of Gold' and it deals with 'the character, tone and manner most suitable for children's books' (Mulock 1860: 295). Here, Mulock criticises the 'flood of moral and religious literature with which our hapless infants are now overwhelmed'. This is a reference to the religious publishing boom that took place in England in the 1850s and 1860s and gave rise to a huge output of religious fiction for children (cf. Michalson 1990: 63 - 70). Mulock expresses disdain for tales in which the narrator is constantly present to point the moral and she underlines

the importance of cultivating children's imaginative capacities. In Mulock's view, morals should be imparted 'by implication rather than direct admonition' (Mulock 1860: 298). If a tale has imaginative appeal, children will naturally absorb lessons of 'heroism, self-denial, patience, and love'. Therefore, fairy tales are ideal reading matter for young children: 'the general tenor of old-fashioned fairy-lore...furnishes as much moral teaching as can well be taken in at the age of six or seven' (1860: 298).

TFB was Mulock's first large-scale published translation. She later translated three French adult novels. In 1867, she translated *Madame de Barante, a Memoire*, by the French historian Francois Guizot (1787 - 1874) and, in the same year, *A French Country Family* by Guizot's daughter Henriette de Witt. She translated *A Christian Woman* by De Witt in 1871. *TFB* also seems to have been the first book Mulock edited. It was published in the early 1860s, when women were beginning to break down the male monopoly of the publishing world by becoming editors, publishers and printers (cf. Showalter 1982: 154). It is likely that Mulock edited *TFB* as a favour to her friend the publisher, Alexander Macmillan, who was in the early stages of establishing the company's reputation as a publisher of children's literature, and to help develop her own career as a children's writer.

5.2.1.1 The translator and the text

On 6 May 1862, Alexander Macmillan wrote to Mulock to say that he would send her 'Planché's [who translated tales from Perrault and D'Aulnoy in the 1850s] volume and Grimm's' (Macmillan 1908: 109). He explains his plan for *TFB* as follows:

My idea is that you should try by every means to fix on so many of what are clearly the best as can make *one* volume...I cannot help feeling that one volume of those *clearly the best* would have far more success than any other...— indeed it would not realise my idea at all if one could not say with some degree of confidence — these are the best.

(Macmillan 1908: 109, italics in original)

Macmillan clearly trusted Mulock's judgement, as he entrusts the selection of material for inclusion in the book to her:

Do, dear Lady Dinah, mount your high horse and say 350 or 400 pages...*shall* contain *all* the best fairy tales for children extant, so that our babies unborn shall know they have all the cream of the cream of Fairy lore.

(Macmillan 1908: 109, italics in original)

The Berg Collection of English and American Literature at the New York Public Library holds unpublished letters from Mulock to Macmillan, two of which discuss her work on *TFB*. On 20 June 1862, Mulock writes:

I now see clearly what you want as to the fairy tales and shall be very glad to accept your offer. £250 is perfectly satisfactory for editing and altering – though if it came to re-writing or re-translating it would be a different matter.

She goes on to suggest that the best method of printing the tales would be to reprint the best English versions they can find, and add her ‘corrections’ in the margin or interleaved through the book. Clearly, the initial plan behind the collection was for Mulock to act purely as the editor and not as the translator, or rather, re-translator, of the tales. However, it seems that in the course of her work on the tales, Mulock decided to re-translate some of the tales, including *KHM* 53.

The subtitle of *TFB* states ambiguously that Mulock ‘rendered’ the tales ‘anew’, which could mean that she translated directly from the *KHM* or reworked existing English translations. When *TFB* is mentioned in histories of children’s literature or in discussions of Mulock’s literary output, commentators usually refer to her as the editor but not the translator (cf. Avery and Bull 1965: 241) or as having retold the tales (cf. Thwaite 1972: 118). Mitchell (1983), does not use the word ‘translate’ in her discussion of *TFB*, which she places under Mulock’s ‘Books for Children’ rather than in the ‘Miscellaneous’ category, where her translations of three French novels are mentioned.

However, in her preface, Mulock states that the tales from Perrault, D’Aulnoy and ‘Grimm’ were ‘traced with care to their original form’ and ‘*re-translated*’ (Mulock 1863: vi, my italics). Furthermore, analysis of *Little Snowdrop* reveals that it is not a reworking of any earlier translation that I have seen or any mentioned by Morgan (1938), Hand (1963), Alderson (1978, 1985, 1993), Sutton (1996) or Seago (1998), although the influence of previous translations is evident (see 4.3.7). It is the first English translation to include a literal translation of the ‘Lunge und Leber’ demanded by the queen, the diminutive element in her recurring rhymed question, the simile ‘wachsen wie ein Unkraut in ihrem Herzen’, the description of the heroine abandoned ‘in dem *großem* Wald’, the ‘Strauch’ (‘bush’) over which the prince’s servants stumble and the phrase ‘und war wieder lebendig’ in the resurrection scene. While it is possible that Mulock’s text is based on an unknown earlier translation; one which, like her own,

has remained 'hidden', perhaps because of the title of the collection in which it is included, *Little Snowdrop* will nonetheless be treated here as a retranslation rather than a revision, because Mulock strove to 'correct' and improve on earlier translations, which implies that she used the ST in order to produce her version.

In the preface to *TFB*, Mulock refers to herself twice as 'the Editor' of *TFB* (1863: vi) and once as 'the author' (1863: vi). It is assumed here that Mulock was responsible for *Little Snowdrop*, although it is acknowledged that, as editor, she may have employed a 'hack' translator to assist her.

In the same letter to Macmillan of 20 June 1862, Mulock informs Macmillan that she is returning Planche's translations of French fairy tales, as they are 'of little or no use'. Similarly, she returns 'Madame D'Aulnoy', which 'will not do', as 'she has the original grown-up version of the tales'. Mulock is very clear that the tales are to be oriented towards children, and therefore she:

...must keep to the corrupted infantile one [i.e. version], into which during two centuries her tales, Perrault's etc. have subsided.

She states that her plan is to get her hands on the best 'children's versions' (underlined in original) of the well-known fairy tales. On 18 August 1862, she refers to a suggestion by Macmillan to 'test' the tales in their final form on his own children to see how they 'take to them'. She judges this to be a good idea. Mulock was still in the very early stages of the project on that date. Unfortunately, no later letters to Macmillan could be located for the present study.

5.2 Paratextual material

5.2.1 Preface

Mulock is the only translator in the present study to comment on the nature and purpose of prefaces: 'A preface is usually an excrescence on a good book and a vain apology for a worthless one' (par. 1). Nonetheless, in the case of *TFB*, 'a few explanatory words seem necessary' (par. 1). It is perhaps not surprising that her preface is the shortest in this study. However, in the third and final short paragraph, she herself tends towards the apologetic and defensive, in stating that she 'trusts that, whatever its defects, this Fairy Book will not deserve a criticism, almost the sharpest that can be given to any work – "that it would have been better if the author had taken more pains"'.

5.2.1.1 Target audience

TFB is aimed both at young readers and the young at heart. It is a collection of 'that delight of all children, and of many grown people who retain the child-heart still'. However, Mulock's treatment of the tales in preparation for publication was based on what she thought appropriate for 'modern British *children*' (my italics) (par. 1).

5.2.1.2 Purpose

TFB was an ambitious undertaking. Mulock states that it is intended to be 'the best collection attainable' of stories that fall into the category of 'the old-fashioned, time-honoured classic Fairy-tale'. The subtitle of *TFB* similarly announces that it is an anthology of 'popular classics'. Mulock is keen to point out that hers is a selective collection and that only classic tales have been admitted: 'All modern stories have been excluded' (par. 1)).

The tales are intended for amusement. Mulock states that 'in fairy tales instruction is not expected - we find there only the rude moral of virtue rewarded and vice punished' (par. 2). She credits children with the ability to distinguish between reality and fantasy: 'children will soon discover for themselves that in real life all beautiful people are not good, nor all ugly ones wicked; that every elder sister is not ungenerous, nor every stepmother cruel' (par. 2). Furthermore, 'the tender young heart is often reached as soon by the imagination as by the intellect', and so the tales make no 'direct appeal to either reason or conscience' (par. 2). Like Mulock's own tales for children, the tales in *TFB* are intended to appeal to children's imaginations and feelings, rather than to provide moral or intellectual instruction. At the same time, she assures her adult readers that she has been careful that they 'should contain nothing which could really harm a child' (par. 2).

Mulock's ideas regarding the function of fairy tales as children's literature is similar to that expressed in Taylor/Jardine's preface (1823). However, she does not need to drive home or defend her position to her readers to the same degree as the first English translators of *KHM* tales. The canon of children's literature in England had changed radically since 1823, in particular with regard to the position of fairy tales and other imaginative literature. Fairy tales were accepted as a staple part of children's literature in the 1860s. Collections of fairy tales multiplied in England during the 1850s and 1860s. As Hearn (1988: xxiii) puts it: 'the fanciful had become fashionable'. Green

states that, between 1839 (when Catherine Sinclair's *The Holiday House* was published – considered a landmark in the rehabilitation of imaginative literature for children) and 1865 (Lewis Carroll's *Alice In Wonderland*):

...the whole outlook of the authors who wrote the books for the children, and of the parents who bought them, had been changing. No longer was it thought wrong for children to read fairy stories, or books of which the chief or only object was simply to amuse.

(Green 1956: 70)

However, he goes on to say that the moral element did not disappear entirely, and 'was unpleasantly stressed, or delightfully concealed according to the character of the author' (Green 1956: 70). As a writer, Mulock clearly belonged to the second category, as she believed that moral lessons were already hidden in the imaginative depths of fairy tales and should not be pointed out to children (cf. Mulock 1860). Mitchell (1983: 85) states that: 'unlike many earnest mid-Victorians, Craik did not intrude maxims or bend the stories to her own purposes'. Mulock's comments in her preface illustrate that an element of concern persisted among parents that fairy tales could 'harm' children through their lack of morals or by imparting morally confusing ideas.

5.2.1.3 Source text

TFB has been compiled from what Mulock regarded as the canon of classic fairy tales in 1863. She points out that she has cast her net wide, but at the same time has been selective, in order to produce the best collection possible. She names only three sources: 'Perrault, Madame d'Aulnois (*sic*) and Grimm (*sic*)'.⁴ She does not discuss these individual sources in any detail, but highlights the fact that they are classics.

5.2.1.4 Approach to translation

Mulock emphasises 'pains' she has taken to trace the tales 'to their original form'. If 'foreign', they have been 're-translated, condensed, and in any other needful way made suitable for modern Britain children' (par. 1). This, she informs readers, is how the tales from 'Perrault, Madame D'Aulnois and Grimm' were treated. When she was unable to find the original form of a tale, she 'collated, compared, and combined' its various versions and 'where this still proved unsatisfactory, the whole story has been

⁴ Charles Perrault (1628 – 1703) published a collection of eight French literary fairy tales in Paris in 1697, entitled *Histoires ou contes du temps passé*. One of his contemporaries, the Countess D'Aulnoy (c.1650 – 1705) wrote twenty-five fairy tales, published in various collections.

written afresh' (par. 1). On the one hand, Mulock is very concerned with tracing the original form of tales, yet on the other feels obliged to modify those forms in order to make them suitable for young readers of the day. Modifications presumably included removing elements 'which could really harm a child' (par. 2).

5.2.1.5 Germany

Mulock does not refer to Germany in her preface. *TFB* is intended as an international anthology, although the majority of tales are of French origin.

5.2.2 Advertisement

An advertisement at the front of the book informs readers that *TFB* is part of Macmillan's *Golden Treasury Series*, which 'will be found peculiarly adapted for presents and school prizes'. The series includes editions of children's classics like *Robinson Crusoe* and *The Pilgrim's Progress*.

5.3 Translation analysis

5.3.1 Length

The TT is 106 words longer than the ST, i.e., 2,955 words, compared to 2,849. It is closer in length to the ST than any other translation in the study.

Additions

There are no substantive additions to the ST plot or narrative. However, in a small number of places, the translation is made longer than the ST due to Mulock's tendency to clarify by means of explicitation and specification.

Almost all of the explicitation in the TT occurs in the final episode, in which Mulock expands and clarifies the abrupt ST ending:

KHM: ...sie mußte fort und die junge Königin sehen.

TFB: She determined to travel, and see *who that* young queen *could be*, *who was the most beautiful in all the world*.

KHM: Und wie sie hineintrat, erkannte sie Sneewittchen, und vor Angst und Schrecken stand sie da und konnte sich nicht regen.

TFB: When she came, and found that it was Snowdrop *alive again*, she stood petrified with terror and despair.

KHM: Aber es waren schon eiserne Pantoffeln über Kohlenfeuer gestellt und wurden mit Zangen hereingetragen und vor sie hingestellt.

TFB: Then *two* iron shoes, *heated burning hot*, *were drawn out of the fire* with a pair of tongs, and laid before her *feet*.

KHM: Da mußte sie in die rotglühenden Schuhe treten und so lange tanzen...

TFB: She was forced to put them on, and to go and dance *at Snowdrop's wedding*...on these red-hot shoes...

Mitchell's judgement that Mulock tends to clarify details and render the language of her STs less abrupt (1983: 83) is evident only in her translation of the ending of the tale, and she does not add any 'rational explanations of causes and motives' (Mitchell 1982: 82) in her translation of *KHM* 53. On nine occasions, she uses conjunctions to explicitate the link between paratactic ST clauses (see 5.3.4).

Most of Mulock's specifications concern the disambiguation of pronouns, which occurs in six places in her TT. She does not explicitate or specify any instance of the recurring simile.

Mulock adds two new details only, and these are added to suit her rhyme schemes, i.e. her specification that the queen is 'grand and tall' and that the dwarfs and the mountains are 'old'.

Omissions

Mulock omits the explanation that the heroine's name is linked to her appearance and to the opening 'conception' scene. There are no other substantive omissions from the ST plot or narrative other than her omission of taboo elements and repetition discussed below.

5.3.2 Taboo content Cannibalism

The cannibalistic references are retained. As in the ST, the innards are mentioned four times.

Other gory elements

Mulock includes mention of the hunter's 'hunting-knife' and his initial plan to 'pierce' the child's heart with it. His slitting of the animal's throat is rendered less graphic in 'killed' and his belief that the wild beasts of the forest will soon have devoured her is softened to the less specific 'will soon make an end of thee'.

Death-related references

<i>KHM</i>	<i>TFB</i>
töten (2), umbringen (2)	killed (4)
	'taking her life' (1)
zugrunde richten (1)	destroy her utterly (1)
tot (8)	dead (2)
	lifeless (3)
	motionless (1)
sterben (3)	die/d (2)
	death (1)
Sarg (7)	coffin (7)
'sah noch frisch aus'	'still looked so fresh'
'verweste nicht'	'unchanged'

There is less emphasis on death and murder in Mulock's translation than in her ST. In one case, she softens 'töten' to 'taking her life'. The additional 'killed' in her TT is a translation of *abstechen*. She considerably softens the ST with regard to the repeated use of 'tot'. In the first two temptation episodes, the ST descriptions of the dwarfs' discovery of the heroine on the floor 'als wäre es tot' and 'wie tot' respectively are modified to the less final 'lifeless'. Similarly, in the apple episode, the ST's description of the heroine falling 'tot zur Erde nieder' is modified to 'She fell lifeless to the ground'. When the dwarfs discover her after this episode, the ST's 'es war tot' is modified to 'motionless'. After their vain attempts to revive her, the ST's very definite and final statement that she is dead is significantly modified:

KHM: das liebe Kind war tot und blieb tot
TFB: they could not bring the darling back to life.

Mulock adds one 'dead' in the prince's dialogue with the dwarfs - he tells them he will love her 'although she is dead'. She seems eager to avoid having the narrator state that the heroine has definitely died or seems to be dead, in particular after the apple episode. She avoids a literal translation of *verwesen*.

Christian references

Mulock softens the ST profanities to 'Oh heaven'. The reference to prayer is retained but God is not mentioned: 'said her prayers'. The resurrection scene is retained unmodified: 'Immediately she opened her eyes, raised the coffin-lid, and sat up alive once more'. Mulock provides the first literal translation in English of 'und war wieder

lebendig' in this episode. However, the analogy is weakened, as it is not stated earlier that the heroine has definitely died.

Sexual elements

Mulock does not avoid sexual elements. The TT states in the first paragraph that the heroine's mother 'had' a child and that a child was 'born' to her. As in the ST, the dwarfs unlace and wash the heroine after the lace episode.

Consumption of alcohol

As in the ST, the heroine helps herself to wine in the dwarfs' cottage.

5.3.3 Repetition

Lexical repetition

Mulock avoids lexical repetition, with two exceptions:

KHM: Nun lag Sneewittchen *lange lange* Zeit in dem Sarg...

TFB: *Long, long* years did Snowdrop lie in her coffin...

KHM: Da *sann und sann* sie aufs Neue,...

TFB: She pondered once more, *late and early, early and late*...

She introduces lexical repetition on one occasion:

KHM: ...und so lange tanzen bis sie tot zur Erde fiel.

TFB: ...*dancing, dancing* on these red-hot shoes till she fell down dead.

Recurring simile

The simile used to describe the heroine's beauty recurs in almost identical form four times throughout the TT, without any explicitation or specification. The 'schneeweiße Laken' in the dwarfs' cottage are translated as 'sheets *as white as snow*', which repeats the first part of the simile.

Colour references

Mulock omits a number of colour references and uses some variants rather than repeating the same adjectives throughout her translation. She omits the colour 'white' from the heroine's name. 'White' is used in the four repetitions of the recurring simile, in the 'white snow' in the opening paragraph, and in the white tablecloth and sheets in the dwarfs' cottage. It is omitted in the initial description of the apple, but the queen then tells the heroine that she will eat 'the white side'.

The colour 'red' is repeated in the four occurrences of the simile, and in the 'red-hot' shoes in the final scene. The variant 'crimson' is used to describe the blood on the snow in the opening scene, and 'rosy' to describe the apple's cheeks, the poisoned half that Snowdrop eats, and her cheeks while lying on the bier.

The colour 'black' is repeated in the four occurrences of the simile. It is omitted in the translation of the ST's initial description of the window frame and 'die schwarze Erde' is translated as 'the dark earth'.

Leitmotif

Mulock omits one instance of *schön-*, and uses lexical variation rather than repetition of a single lemma throughout the tale, as the following table illustrates:

<i>KHM</i>	<i>TFB</i>
<i>schön-</i> (38)	fair/fairer/fairest- (22)
	beautiful (6)
	lovely (3)
	pretty (1)
	beauty (2)
	handsome (1)
	smart (1)
	<i>richly</i> dressed (1)
	Total: 37

'Fair/er/est' occur most frequently as a translation of *schön-*, as they are used in each of the rhymes.

The number seven

Mulock retains all 26 references to the number seven and adds one.

Repetition of episodes

The TT episodes are less repetitive than those in the ST. For example, where the ST has 'will ich dich einmal/ich will dich einmal ordentlich schnüren/kämmen' in the lace episode and the comb episode, the TT has 'Let me lace thee for once properly' and 'Now let me dress your hair properly for once'. Whereas the ST uses 'klopfte an die Türe' in episodes one and two, and 'klopfte an' in the third episode, the TT has 'knocked at the door' in episodes one and two but avoids repetition in the third, and has simply 'At the sound of the knock...'. Where the ST episodes have 'kleidete sich' (1),

and 'verkleidete sich' (2,3), the TT has more varied vocabulary, i.e. 'dressed herself' (1), 'changed her dress' (2) and 'disguised herself' (3).

Formulae

Mulock's uses the formulaic opening 'Once upon a time...'. The series of questions posed by the dwarfs is less formulaic than in the ST, as the first question is formulated using the present perfect continuous and the rest of the questions using the present perfect, and no diminutives are used. Whereas the phrase 'über die sieben Berge zu den sieben Zwergen' is repeated formulaically in each of the three episodes, the TT has:

Lace episode: ...she went over the seven hills, to where the seven dwarfs dwelt

Comb episode: ...she crossed the seven hills to the home of the seven dwarfs

Apple episode: ...journeyed over the seven hills to where the seven dwarfs dwelt

Rhyme

As in the ST, the queen's reply is repeated in identical form seven times, the first reply is identical to the sixth (both are rhymed while, in the ST, these are one-lined replies), and the third, fourth and fifth replies are also identical. Whereas the second and seventh replies are almost identical in the ST, this is not the case in the TT. However, the rhyme scheme of the seventh reply is identical to that used in the third, fourth and fifth replies in the TT. As in the ST, all of the rhymes are structurally symmetrical, although the symmetry is not identical to that in the ST.

Syntax

Sentence length

In four places, Mulock divides long sentences, and in one instance combines two STs sentences. Otherwise, she retains the ST sentence boundaries.

Parataxis

Mulock avoids parataxis with two exceptions, one occurring in the dialogue and one outside the dialogue. She does so by inserting conjunctions ('and', 'for', 'so') to link clauses, dividing sentences or replacing two main clauses with a subordinate clause and a main clause, as in the following examples:

- KHM:** Hernach, weil es so müde war, legte es sich in ein Bettchen, aber keins paßte; das eine war zu lang, das andere zu kurz,...
- TFB:** Then, being very tired, she laid herself down in one of the beds, but could not make herself comfortable, *for* one was too long, and another too short.
- KHM:** Es hielt ihnen das Haus in Ordnung; morgens gingen sie in die Berge und suchten Erz und Gold...
- TFB:** So she dwelt with them, and kept their house in order. Every morning they went out among the mountains, to seek iron and gold...
- KHM:** Den Tag über war das Mädchen allein, da warnten es die guten Zwerglein
- TFB:** The maiden being left alone all day long, the good dwarfs warned her...

5.3.5 Spoken-language features

Spoken-language signals in the dialogue

Mulock translates almost all the ST dialogue as TT dialogue. The one exception is her conversion of the dwarfs' 'Wie heißt du?' into indirect speech: 'inquired her name'. She adds the exclamation 'Oh!' in the heroine's mother's inner dialogue ('Oh, that I had a child...') but omits the signals 'ja', and 'komm' and there are no contracted verb forms in the dialogue or in the rest of the TT.

Most of the TT dialogue contains archaic pronouns and verb forms, i.e. 'thou', 'thy', 'thysself', 'thee', 'wilt', 'art', 'canst', 'shalt', 'lettest'. The archaisms give the dialogue an elevated, poetic register not present in the ST. Mulock uses archaisms in the dialogue of one other translation from the *KHM*, i.e. *Brother and Sister* (*KHM* 11, *Brüderchen und Schwesterchen*), and in a small number of other tales in *TFB*. However, most of the tales in *TFB* have informal dialogue and include contracted verb forms, as in: 'If you don't do it at once, I'll eat you up' in *The Wolf and the Seven Young Goslings* (*KHM* 5, *Der Wolf und die sieben jungen Geißlein*). She uses archaisms most frequently in *Little Snowdrop*.

Mulock also used archaic language in her own poetry. She does not however use archaisms in the dialogue of her own fairy tales for children. The dialogue there is informal, and she uses idiomatic expressions and contracted verb forms, as in the following example: 'How-dy'e-do?.... Didn't I bark well? Now I'm come to play with you.' (Mulock 1872: 22)

Spoken-language signals in initial sentence position

Spoken language signals occur in initial sentence position less frequently in Mulock's translation than in the ST:

<i>KHM</i>	<i>TFB</i>
Da (20)	Then (12)
Und (12)	So (6)
Nun (3)	But (6)
Dann (3)	And (4)
Aber (2)	Now (1)
Total: 40	Total: 29

She frequently omits such signals, while adding them in a small number of places. She omits 'Da' with the greatest frequency (11 times).

5.3.6 Tone

5.3.6.1 Moral tone

Value adjectives

Mulock translates the negative value adjectives applied to the villainess as follows:

<i>KHM</i>	<i>TFB</i>
böse (2)	cruel (1), evil-hearted (1)
boshaft- (2)	wicked (2)
gottlos- (2)	wicked (2)
grausig- (1)	barbarous (1)
	<i>Added:</i> wicked (1)

The ST's 'böse' is softened on one occasion to 'cruel', while 'boshaft' and 'gottlos' are softened to 'wicked'. Mulock adds an additional 'wicked' in the dwarfs' initial warning to Snowdrop: 'Beware of thy *wicked* stepmother'. While 'wicked' and 'cruel' are not as extreme as the corresponding ST value adjectives, the translation of 'mit grausigen Blicken' as 'with a barbarous look' strengthens the narrator's condemnation of the villainess. Indeed, Mulock's 'barbarous' and 'evil-hearted' are the most extreme value adjectives applied by any translator in this study.

She renders the positive value adjectives attributed to the heroine as follows:

<i>KHM</i>	<i>TFB</i>
arm- (3)	poor (3)
lieb- (2)	poor (1) 'the darling' (1)
unschuldig- (1)	innocent (1)

The TT narrator refers more frequently to the heroine as being deserving of pity.

Mulock's 'the darling' is a rather precious description that portrays the heroine as being very sweet and lovable, and suggests a very strong emotional bond between her and the dwarfs.

Moralistic statement

Mulock translates literally the ST narrator's explicitly moralistic statement: 'So her envious heart had as much repose as an envious heart can ever know'.

Punishment and Ending

The punishment of the queen is retained. The ending of the tale is expanded and explicited (see 5.3.1)

5.3.6.2 Diminutives

While the title of the translation is *Little Snowdrop*, the diminutive is never used in the text, and the heroine tells the dwarfs that her name is 'Snowdrop'. Mulock omits almost two thirds of the diminutive forms used in the passage describing the interior of the dwarfs' cottage and their discovery of the child in one of their beds, as the following table shows:

<i>KHM</i>	<i>TFB</i>
-lein (15)	little (10)
-chen (13)	
klein (3)	
Total: 31	Total: 10

She avoids diminutives elsewhere also, for example 'Stückchen' is avoided in 'anyone who should eat it', the four occurrences of 'Zwerglein' are translated as 'dwarfs', 'Mädchen' as 'maiden' and 'Täubchen' as 'dove'. She retains diminutives in 'little daughter' ('Töchterlein'), 'little bear (!)' ('Frischling'), and 'little house' ('Häuschen').⁵ She uses 'Little glass' in each of the queen's rhymed questions to her mirror.

⁵ Mulock's translation is the only translation into English to have a 'bear' as the animal killed. Other translators either translate literally or replace the boar with a 'fawn'.

5.3.6.3 Emotions

The villainess

Mulock does not omit any of the ST references to the negative emotions experienced by the villainess, and includes in her TT the extreme feelings of ‘rage’, ‘anguish’ and ‘terror’, and adds ‘wrath’. However, there is some dilution of the intensity of the emotional reactions described in the ST:

<i>KHM</i>	<i>TFB</i>
➤ Neid (3)	➤ envy (3)
➤ neidisches Herz (2)	➤ envious heart (2)
➤ Hochmut	➤ pride
➤ keine Ruhe (3)	➤ no rest (2)
	not allow her to rest (1)
➤ Zorn	➤ rage
➤ so angst, so angst	➤ anguish
➤ Angst	➤ terror
➤ Schrecken	➤ despair
➤ <i>hassen</i>	➤ hated
➤ <i>erschrecken</i> (3)	➤ startled
	trembled
	alarmed
	Added: wrath

In two cases, Mulock changes the emotion referred to in the ST. After the mirror delivers its final reply, ‘doch ließ es ihr keine Ruhe, sie mußte fort...’ is translated as ‘but *curiosity* would not allow her to rest. She determined to travel’. Here, the queen’s inner turmoil and inability to resist the compulsion to attend the wedding is modified to mere curiosity. The queen in the TT is also more in control of her emotions, as she *decides* to go to the wedding. In the final episode, ‘Schrecken’ is translated as ‘despair’. Like most other translators of the tale into English, Mulock encounters difficulties in translating the verb *erschrecken*. In two cases, the queen’s reaction is weakened to ‘startled’ and ‘alarmed’ and, in one case, the TT refers to the physical effect of the emotion but not to the emotion itself, i.e. ‘trembled’. However, she retains the intensity of ‘Angst’ in ‘terror’ and ‘anguish’. Mulock’s rendering of the emotional tone of the ST overall suggests that she did not deliberately or systematically attempt to dilute the intensity of the ST.

Mulock translates literally two of the vivid metaphors used to describe the physical effects of the queen's emotions, i.e. ‘turned yellow and green with envy’ and ‘all the blood rushed to her heart’. She is the first English translator of the tale to

provide a literal translation of the simile used to describe the queen's ever-increasing feelings of pride and envy: 'grew apace like weeds in her heart'. She domesticates the remaining metaphor by replacing it with a more familiar (and less dramatic) English metaphor: 'she burned with secret wrath' ('kehrte sich ihr das Herz im Leibe herum'). The physical effects of the queen's emotions are weakened elsewhere also, i.e.: 'zitterte und bebte' is softened to 'quivered', and 'so angst, so angst *daß sie sich nicht zu lassen wußte*' is rendered considerably less intense in '*could scarcely endure* her anguish'.

The heroine

Mulock translates *erschrecken* and 'Angst' as 'frightened'. She may have deliberately chosen a less extreme emotion for the character with whom young readers would be expected to identify, as 'Angst' is translated as 'anguish' and 'terror' in the case of the villainess.

5.3.7 Influence of earlier translations

The title of Mulock's translation is almost certainly taken from Taylor/Jardine's *Snow-drop* (1823), used also in *Gammer Grethel* (1839). *Snowdrop* is used as a title also by Lang (ed.) (1890) and Mrs. Lucas (1900), but not in any other English translation I have seen. Mulock's use of archaisms in the dialogue and rhyme was no doubt influenced by the use of archaisms in translations from the *KHM* by Taylor/Jardine (1823), Taylor (1826), anon. (1843), John Edward Taylor (1846) and anon. (1853) (see Appendix I). While archaisms have been a feature of most translations of *KHM* 53 into English since 1823, Mulock's text is unusual, in that she uses most archaisms in the dialogue. Most other translators have used archaisms either mostly or exclusively in the rhymes. Like Mulock, previous translators also tended to translate *schön-* as 'fair/er/est' in the rhymes. While *Little Snowdrop* has several other features in common with earlier translations, Mulock does not closely follow earlier translations and her translation is not based on any one in particular.

Mulock is the first English translator to provide a literal translation of the innards mentioned in the ST. A literal translation did not reappear in any subsequent translation published in England until Andrew Lang's *The Red Fairy Book* (1890), after which most translations published in England included this element, while most adaptations and retellings continued to omit the innards or use 'heart'. She is the first English translator to retain the diminutive element in the queen's question. Beatrice Marshall

(1900) is the only other translator of the tale into English I have come across to include a diminutive in the rhymed question.

5.4 Mulock's 'imprint' on *Little Snowdrop*

Mulock's translation displays examples of the translation 'universals' of explicitation, specification, repetition-cancelling, normalisation of punctuation and movement from the oral to the literary pole. Her explicitation and specification of the source text, which occurs in a small number of places only, can be seen as an attempt to clarify the text for children. Her young target audience (probably six to seven year olds, for whom she believed fairy tales were ideal reading matter, cf. Mulock 1860) also helps to explain her avoidance of some of the disturbing elements of the ST, i.e. repeated death-related references (in particular the word 'tot' and the reference to rotting), and her softening of the graphic descriptions of the hunter's intentions and actions, and the violent negative emotions described in the ST. Her avoidance of profanity and her weakening of the resurrection analogy are also linked to the fact that her translation was for children. A respected and respectable literary figure like Mulock, in particular as a woman writer, would have been expected to avoid profanity and blasphemy in her publications, whether for adults or children, although such elements would have been deemed particularly unacceptable in a children's book. These, then, were the elements that she believed could 'really harm' British children (cf. Mulock 1863: Preface: par. 1) and had to be excluded.

Mulock's movement of the ST away from the oral pole, by cancelling repetition, avoiding repeated diminutive forms and parataxis, and reducing the number of spoken language features, may be linked to the fact that *TFB* was published as part of a series of literary classics, intended for use in schools. It could possibly also have to do with the fact that she was an experienced and esteemed author. Her use of archaisms was undoubtedly influenced by the use of archaisms in earlier English translations from the *KHM*. However, her decision to include them in her translation can also be linked to the fact that *TFB* was intended to present readers with old-fashioned, time-honoured, classic tales.

It must be pointed out, however, that Mulock adds and omits fewer elements of the ST, includes more repetition, and retains ST sentence boundaries with greater frequency than earlier English translators of the tale. Indeed, she retains ST sentence

boundaries with greater frequency than any other translator in this study with the exception of Hunt (see Chapter Seven) and, like Hunt (1878/1884) and Glas (1944), but unlike the other four translators, Mulock retains all references to the number seven and does not specify any occurrences of the recurring simile. It is striking also, given that *TFB* was conceived and produced with children in mind, that she includes the obviously gory elements of cannibalism and innards, and that her translation contains a greater number of objectionable elements than previous English translations of *KHM* 53.

These features of her translation reflect her desire, as outlined in the preface, to present readers with the ‘original form’ of the tales (but with modifications where necessary) (cf. Mulock 1863: Preface: par.1). This is linked to the fact that, from the beginning of the project, Mulock regarded her task as one of correcting earlier versions of the tales. It is possible also that the gory elements were included because Macmillan’s children ‘took to them’ when the tale was tested on them prior to publication (see 5.1.1). Her inclusion of these elements is nonetheless surprising, given her desire to exclude potentially harmful elements and her softening of death-related references.

Mulock’s translation of *KHM* 53 is closer *as a whole* to the ST than earlier English translations, in that it provides a literal translation of more elements or reflects more elements of the Grimm ‘genre’ than do earlier translations. However, it does not move closer to the ST with regard to parataxis, spoken language signals in the dialogue or initial sentence position, most repetitive features, or diminutives.

Unlike Taylor/Jardine (1823), anon. (1843), and Davis (1855), Mulock does not substantially alter the moral tone of the ST. The implicit moral is neither suppressed nor embellished. This feature of her translation has to do with her views on the role of children’s literature, and fairy tales in particular, in the moral education of children, as outlined in her essay (1860) and in her preface (1863). The Grimms’ tales conveyed morals ‘by implication rather than direct admonition’ (cf. Mulock 1860: 298) and therefore did not need to be improved upon from a moral point of view. The ‘rude moral’ of the tale was sufficient for young children (cf. Mulock 1863: Preface: par.2).

5.5 Conclusion

Mulock is an important figure in the history of English translations from the *KHM*, as she was the first well-known literary figure to be associated with the translation of *KHM* tales and her name would have lent increased status and respectability to the tales in England. Furthermore, she bestowed upon *KHM* 53 the status of a 'classic' fairy tale in the English canon.

Mulock is interesting as an example of a translator in charge of the process of selecting, translating and editing the tales, although the concept behind *TFB* was Macmillan's.

In this case, bio-bibliographical research explains why Mulock came to translate *KHM* tales. It also provides us with some idea of the literary experience she brought to the translation, the amount of control she had as to how the translation was to be published, and an understanding of her views on the moral role of fairy tales. Her preface provides a clear insight into her priorities in translating the tales. Some of her translation practices can be linked to her views on children's literature and moral instruction, her experience as a writer, her target readership and purpose of the translation, as well as to contemporary notions of respectability. Her production of a translation that is 'closer' to the ST than earlier translations is explained by her and Macmillan's conception of compiling a definitive collection of the 'original' versions of fairy tales, which would 'correct' previous versions.

Her letters to Macmillan provide an insight into the conception and early stages of Mulock's editing, translation, and re-writing project. It is regrettable that no later letters referring to her work on the collection could be located in the course of biographical research. This chapter illustrates the difficulties that are often encountered in trying to locate archival information directly related to a particular translation, as well as the difficulties involved in attributing a translation to an individual with complete certainty and looking for the 'imprint' of that individual on the translation.

Finally, *TFB* serves as an example of the large number of translations that have been to a large degree overlooked in the history of literature, and which are part of the unexplored history of translation.

CHAPTER SIX

The Magic Mirror by Mrs. H.H.B. Paul [1871-74]

CHAPTER SIX

The Magic Mirror [1871 – 74] by Mrs. Paull

6.0 Grimm's Fairy Tales

The Magic Mirror is one of 130¹ tales in *Grimm's Fairy Tales* (GFTP)², published by Frederick Warne & Co. The subtitle on the title page adds that the collection is 'a new translation by Mrs. H.H.B. Paull' (fl. 1855 - 1890) and that the tales have been 'specially adapted and arranged for young people'. As Sutton (1996: 231) points out, Paull's is the first English collection to have the now standard title *Grimm's Fairy Tales*, although the title was used as an alternative to *Home Stories* in Davis's preface (1855).

According to Morgan (1938: 181), Hand (1963: 531) and Alderson (1993: 69), GFTP was published for the first time in 1868. Like Sutton (1996: 231), I have been unable to locate this 1868 edition. The British Library Catalogue gives the earliest presumed date of publication as 1872, even though Morgan (1938) identifies the British Library as the location for the 1868 edition. Hand's source is Morgan (1938), while Alderson (1993) uses an 1883 edition of GFTP for his analysis of Paull's work. The title page of the edition dated [1872] by the British Library refers to Mrs. Paull as 'translator of "Hans Andersen's Fairy Tales", and author of "Lucy West", "Mary Elton", "Pride and Principle", etc'. According to the British Library catalogue, *Hans Andersen's Fairy Tales* was first published in 1867, *Mary Elton* and *Pride and Principle* were both published in 1869 and *Lucy West* in 1886. Therefore, either the date for *Lucy West* is incorrect, or the [1872] edition was in fact published after 1886. The Warne archives have no records from the period (personal communication). The British Library Catalogue and the Grimm archive in Kassel both have an edition of GFTP with an estimated publishing date of [1874]. As Paull's preface makes a reference to the German 'empire', which was not established until 1871, the translation must have been published

¹ The 130 tales in GFTP are based on 128 KHM tales. KHM 39, *Die Wichtelmänner*, which comprises three short stories in the KHM, is divided into three separate tales.

² GFTP = *Grimm's Fairy Tales* (Paull). GFTM is used to denote *Grimm's Fairy Tales* (Marshall) in Chapter Eight.

in or after that year. Therefore, an estimated time range of 1871 - 74 will be used here for the date of first publication.

According to Morgan (1938: 180 – 193), Warne reissued *GFTP* in 1883, 1887 and 1893. The Grimm archive has an edition dated 1888, as well as smaller selections from *GFTP* dated [1935] and [1947]. *The Complete Brothers Grimm Fairy Tales*, edited by Lily Owens, published in 1981 (reissued in 1996) includes all of Paull's *KHM* translations. In 1893, Warne published a two-volume collection containing translations of all 211 tales in the 1857 *GA* of the *KHM*. This collection was entitled *Grimm's Fairy Tales and Household Stories* (vol. 1) and *Grimm's Wonder Tales* (vol. 2) and was 'translated by Mrs. Paull and Mr. L.A. Wheatley'. Morgan (1938: 182) suggests that Paull may have worked with Wheatley to produce a revised translation. However, it is more likely that Wheatley worked alone, as Paull's preface to the original *GFTP* is reproduced unaltered alongside a new preface by Wheatley, in which he makes no mention of her contribution. A comparison of the translations of *KHM* 53 in the two collections reveals that Wheatley's revision of this tale consisted in removing many of Paull's additions and undoing most of her attempts to moralise the tale.

Analysis of *The Magic Mirror* suggests that the 1850/1857 version of *KHM* 53 was Paull's source text. Paull clearly used the 1857 edition of the *GA* when working on *GFTP*, as her collection includes a translation of a tale not included in the *KHM* until the 1857 *GA*, i.e. *KHM* 191, *Das Meerhäschen* (*The Twelve Windows* in Paull).

GFTP has received negative evaluations from Morgan (1938), Alderson (1985, 1993) and Sutton (1996). Morgan (1938: 181) awards it the symbol denoting 'thumbs down' and the comment 'unwarrantable liberties'. Alderson (1985: [5]) describes Paull's translations, like Davis's, as 'inaccurate and stilted'. However, he lists *GFTP* as one of three translations published in the sixty years following Taylor/Jardine's *GPS* that have a claim to being 'serious renderings' of *KHM* tales (the other two being *Household Stories* (1853) and *Grimm's Household Tales*, translated by Margaret Hunt (1884)) (1993: 69), and acknowledges that *GFTP* was 'one of the most popular large collections from the 1870s onwards' (1985: [5]).

Sutton's comments are damning. He criticises Paull as being 'very free' in her translation and states that her 'adaptations' are 'many and varied' (1996: 236). Her translation of *KHM 50, Dornröschen* is a 'gross distortion' of the source text (1996: 254). Seago (1998: Chapter 8) classifies Paull's translation of the same text as very free, and explains the 'liberties' taken as being evidence of the greater freedom permitted to translators when translating for children.

6.1 The translator

The translator is named on the title page as Mrs. H. H.B. Paull. Sutton states that Mrs. Paull had 'an extraordinary output as both writer and translator' (1996: 231). In fact, while she was a very prolific children's writer, only two other translations were published under her name, i.e. a translation of a selection of Andersen's Danish tales (*Hans Andersen's Fairy Tales* (1867)), and a translation of J.D. Wyss's *Der Schweizerische Robinson* (*The Swiss Family Robinson*), given an earliest presumed date of [1877] in the British Library Catalogue. The British Library Catalogue lists 50 publications (excluding her translations) published under Paull's name between 1855 and [1890]. However, the title page of her 1855 publication, *The Doctor's Vision. An Allegory*, states that she was the author of two schoolbooks, *Questions on Grecian and Roman History* and *French Grammar*, among other publications, and the preface states that she had already enjoyed some success as a writer of works for young readers.

Paull's collection of translations from Andersen has, like *GFTP*, attracted negative comment from Alderson. However, despite its apparently low standards, it was one of the 'popular editions' in the nineteenth century (Alderson 1982: 13). *GFTP* was Mrs. Paull's second published translation and her first translation from German (unless she used a Danish source text for *GFTP*, or German translation of Andersen's tales in 1867).

Paull published almost exclusively for children and most of her publications were school stories or domestic dramas with strong moralistic and/or religious overtones. Most of her tales, and short books, which were published by various publishers, are allegorical warnings against sins such as pride, envy, vanity, conceit, and jealousy. Paull's antidote to these childhood sins is strong faith, piety and salvation through punishment. School and domestic dramas like Paull's were used frequently in the latter half of the

nineteenth century to convey moral or religious instruction (cf. Briggs and Butts 1995: 133).

Paull moulded the genres of the domestic drama and the school story around the morals she wanted to impart. Her school story *Schoolday Memories; or, "Charity Envieth Not"* [1876] is a representative example. Thirteen-year-old Nelly is a model of moral perfection until she begins to feel threatened by her pious orphaned cousin Edith who comes to live with her family. Nelly is then 'possessed by the spirit of envy' (Paull [1876]: 60) and, unable to resist this 'evil passion' (Paull [1876]: 39), she sets out to humiliate her cousin at school. The narrator proclaims:

Ah, Eleanor! Had you at that moment but realized the presence of God, or, like a child in danger, prayed for a Father's help against envy, hatred, and malice, and all uncharitableness, what sad results would have been prevented! But God was not in all her thoughts; self was then the ruling principle.

(Paull [1876]: 62)

The 'sad' result is that Nelly receives minor burns in a fire she accidentally causes, only to be informed that 'He [God] sent this dreadful punishment in mercy to open your eyes to your fault' (Paull [1876]: 83 – 84). When Nelly appreciates this, she repents and confesses her sin.

In Paull's domestic drama/school story, *Mary Elton; or, Self-Control* (1869), Mary is another angelic child with a fault - 'she was in danger of becoming vain at finding how much more she knew than many girls older than herself' (Paull 1869: 44 – 45). The tale relates how Mary learns to control her feelings and appreciate 'the vanity of all earthly hopes' (1869: 96). She is aided in this learning process by the death of her cherished brother and by her mother's approach to moral instruction. Paull describes Mary's mother as:

...a woman of superior and cultivated mind, one who knew how much more important is the education of the moral qualities of the mind by early discipline and training, than the mere acquirement of knowledge... She therefore took upon herself the task of teaching her patience, moral courage, truthfulness, and, above all, self-control, without which, like a rudderless ship, many a fine character has been lost amidst the storms and tempests of life.

(Paull 1869: 5)

Paull obviously took a similar task upon herself when writing for children.

Even Paull's most innocuous-sounding titles have explicit moral messages. These include her four 'cat' books. *Clever Cats* [1890], for example, consists of a series of conversations between children and their mothers about cats and other pets. Paull uses the 'mamas' to emphasise the importance of treating animals kindly. She addresses parents when she proclaims that 'kittens are like children, and if they are trained well and treated kindly, these naughty, spiteful tempers can be cured' ([1890]: 82). This comment is very revealing as to Paull's view of her main target readership. Melrose and Gardner (1996: 144) state that 'Two main views of the child co-existed throughout the nineteenth century: either children were naturally naughty and so in need of reform; or they were pure, and therefore required protection from evil influences; either way guiding and teaching were considered necessary'. Kane (1995: 45) similarly divides 'Victorian' attitudes to children into the Evangelical view of the child's soul on the brink of damnation, and the view that a child's soul should be kept innocent and untouched. Paull clearly subscribes to the first of these two views and therefore employed the 'I know better'/'The Bible knows better' approach to writing for children, referred to by Melrose and Gardner (1996).

The morals in Paull's tales and books are usually backed up by biblical authority. This is most obvious in the collection of tales entitled *Knowing and Doing. Eight Stories founded on Bible Precepts* (1879), in which each story is used to illustrate a biblical quotation. For example, the tale 'Alice Brookfield's Trial' has the subtitle 'Endure grief, suffering wrongly' (I. Peter ii. 19). In Paull's series of 'Charity' tales published by Jarrold & Sons, each tale has a biblical allusion in its subtitle, such as *Horace Carleton; or, "Charity vaunteth not itself; is not puffed up"* [1876], *School-day Memories; or, "Charity envieth not"* [1876]. Jarrold advertised the titles they published by Paull as 'Presentation Books for Boys and Girls'. Presentation books were used as rewards for good behaviour or academic achievement, particularly in the Sunday schools. According to Briggs and Butts (1985: 130), reward books like Mrs. Paull's 'coated moral teaching with a fictional sweetener'. The Religious Tract Society published two of Paull's tales and the Sunday School Union in London published five. In the second half of the nineteenth century, these two bodies provided suitable reading material for the growing

number of Sunday schools by publishing material by suitable authors of fiction. Paull's tales for children were clearly part of the 'flood' of religious and moralistic tales, which Dinah Mulock believed were overwhelming 'hapless infants' (cf. Mulock 1860: 298) (see 5.1).

I have been unable to locate any biographical information on this translator. While Paull is a very uncommon English surname, there is little chance of locating biographical information without a considerable amount of genealogical searching, when we have no idea of what part of the country this Mrs. Paull resided in. The index to the 1881 Census for England and Wales (the only British census to have a name index) lists 32 Henry Paulls ranged in age from 77 to two months. I have not been able to establish which was the translator's husband. None of the publishers of her books have any record of her. Despite the lack of biographical and archival information on Mrs. Paull, her literary output provides us with information that is key in examining a translation that she has 'specially adapted and arranged for young people'. We have a clear idea of her views on the innate naughtiness and sinfulness of children and young people, the importance of moral instruction and of strong religious faith based on bible teaching, and the role of juvenile literature in character formation. We have a good insight into her approach to writing for children and the tone she assumed when addressing young readers.

6.2 Preface

GFTP has a short unsigned preface, which refers to the translator as 'the author' in the third person. While we must acknowledge that the preface may have been added by the editor or publisher, it will be assumed here that Paull was indeed the author as this seems most likely from the content. The prefaces to her other translations also use the third person. Even if Paull was not the author, we can reasonably assume that the sentiments expressed in the preface were not in conflict with her own, in particular as she was an experienced writer, rather than a 'hack', and had enjoyed success with an earlier translation, and therefore is more likely to have had a say as to how the translation was published.

6.2.1 Target audience

The title page of *GFTP* states that Paull's translation was aimed at young readers. While fairy-tales were more popular as reading for girls than boys in England in the

1870s (cf.: Knowles and Malmkjær 1996: 15), Paull seems eager to appeal to both sexes in her preface. She clearly also wanted her translations to be approved by parents (see 6.2.2).

6.2.2 Purpose

The first and last paragraphs imply that Paull was prompted to translate the tales in *GFTP* by the success of her translation of a selection of Hans Andersen's tales (or that this success prompted Warne to commission her to do so). In the first paragraph, Paull states that she hopes *GFTP* will prove to be as successful as her translations from Andersen. In the final paragraph, she explains that she has 'endeavoured' to make *GFTP* 'a suitable companion volume to those of Hans Andersen'.

In the fourth paragraph, Paull emphasises the type of content in *GFTP* likely to prove attractive to her main target readership. She describes the tales in *GFTP* as being 'full of incident and wonderful adventure' and refers to the 'hairs'-breadth escapes from danger into which the heroes and heroines fall'. This description promises exciting and dangerous adventures and lots of action. Magic is also promised in the 'supernatural causes' that frequently help characters escape from danger. In the fifth paragraph, she explains that the tales are 'highly imaginative, and often full of poetry, especially in the descriptions of dark forests, high mountains, and deep valleys', in which many of them are set. The characters in the tales are compared to ancient 'warlike heroes', a description which seems to be specifically designed to attract boys as readers.

Despite her emphasis on the exciting content, Paull hints to parents that the tales are not merely exciting flights of fancy but, rather, that the characters described in the tales also provide suitable role models for her young readers. She explains that 'escapes from danger into which the heroes and heroines fall are not always attributed to supernatural causes, but to their own tact and courage' (par. 4). The fifth paragraph states that the characters in the tales 'display a spirit of enterprise'. While the tales are exciting, and supernatural or magical events frequently occur, they also portray characters in situations that require them to display strong character traits.

In this way, the preface seeks to appeal directly to young readers, but also to the background authority of parents. While fairy tales were considered acceptable reading

matter for children in the 1860s and 1870s in Britain, some concern still persisted among parents and educators about the moral value of such tales (cf. Townsend 1990: 69). The preface to *GFTP* strikes a balance between appealing to children's desire for excitement and allaying parents' concerns regarding the suitability of the tales, although, unlike Mulock (1863), Paull does not address these concerns directly.

6.2.3 Source text

In the second paragraph, Paull informs readers that the tales are taken from 'the German of the Household Stories, or Fairy Tales of the Brothers Grimm from various sources, and of many of which they were the authors'. Sutton points out that the claim that the Grimms wrote many of the tales themselves is 'an issue that is still being hotly debated today' (1996: 232). Paull makes no mention of the Grimms' sources or methods of collection or editing.

6.2.4. Approach to translation

In the opening paragraph, Paull states that she has 'reason to hope', because of the 'kind reception' awarded to her translation of Andersen's tales, that *GFTP* 'will be equally approved'. In the final paragraph, she stresses that she has 'endeavoured' to render the German tales 'really acceptable to households, as their title of "Household Stories" seems to imply' (par.8). Paull is eager for parents as well as children to accept her translation. She explains that tales deemed 'not exactly suited to young English readers' were omitted (par. 6). As Sutton (1996: 233) points out, her statement that only 'a very few' tales have been omitted is 'grossly misleading', as the number of omitted tales amounts to 83. However, it is possible that Paull worked from an incomplete German edition. The preface implies that the tales included in *GFTP* did not need to be modified with a view to ensuring acceptability, as all unsuitable tales had been omitted in their entirety.

The emphasis in the preface on suitability was in keeping with Frederick Warne & Co.'s (at that time the leading publisher of children's books in Britain) reputation for offering morally sound, 'wholesome entertainment' (Golden 1991: 238). Warne's policy on the omission of unsuitable elements is highlighted in an announcement of their publication of the *Arabian Nights' Entertainment* in their *Monthly List* for September 1865:

Without the least destroying the imagery of any of the stories, or omitting any of the tales or incidents, the Editor has been able to expurgate entirely the parts that parents consider objectionable for their children to read...

(in Golden 1991: 327 - 328)

The fifth paragraph addresses Paull's approach to translation. She states:

The author, in her translation, has been most careful to preserve the sense of the original text; and at the same time to render the English phraseology simple and pure both in style and tendency.

This seems to imply that she has translated closely the basic content of the ST, but has used 'good English', rather than adhering rigidly to the style of the ST. As Sutton (1996: 232) points out, Paull's reference to 'tendency' is 'so vague as to defy precise definition'. 'Sense' is also vague, though it suggests the basic elements of content of the tales. Paull does not provide any more explicit explanation of translation strategies.

Paull's prefaces to her other translations shed some light on her approach to translation. She seems to have regarded clarification and a degree of domestication of the ST as part of her task as a translator. Her translation of Andersen's tales claims to be 'carefully translated from the Danish... with all obscure passages rendered intelligible to the English reader' (Paull 1867: i). She also believed that translators should strike a balance between translating too literally and being too free in their rendering of the ST. In the preface to *The Swiss Family Robinson*, she criticises earlier translators, who:

...appear to have fallen into one of two errors: either the style of the original German (which is at times obscure and confused) has been too strictly followed, and the idiom retained; or by an unnecessarily free translation, and the alterations of conversations and events by additions or omissions, traces of the original story have been in a great measure lost.

(Paull 1888: v)

In the same preface, she explains that she has attempted to 'render the German sentences into good simple Saxon English, without altering the sense or meaning of the original text' (Paull: 1888: vi), which may mean that she has purposely avoided using Latinate words such as those used by Davis (1855) and anon. (1853) (see 4.3.5) and avoided by Taylor/Jardine (see 3.2.1.4). She also makes some specific comments with regard to the translation of dialogue. She argues that the young characters in the story should not be made to use 'long or pedantic words' or modern slang in English translations.

Paull's comments on her three translations suggest that she regarded her task as a translator as consisting in the production of a translation suited to her target readers. Furthermore, given her emphasis on 'really acceptable', 'suitable' and 'English phraseology' in the preface to *GHT*, there is no foundation for Sutton's interpretation that: 'fidelity to, not freedom with, the original text is patently clear here in the Preface' (1996: 232).

6.2.5 Germany

The fourth paragraph describes the landscape in which the tales are set. Paull informs readers that the tales include poetic descriptions of 'dark green forests, high mountains, and deep valleys'. Sutton (1996: 232) interprets this statement as conveying the translator's 'acceptance and approval of those features of a Teutonic landscape and culture that had seemed so alien to Edgar Taylor'. Here, Sutton is not comparing like with like. The description in the preface to *GFTP* is intended to highlight the appeal of the collection, while Taylor/Jardine's use of 'the greenwood shade' ('über den Bergen') and 'into the wide wood' ('in den wilden Wald') in *Snow-drop* (1823) are part of the translators' rendering of the stylistic features (rhyme scheme, alliteration) of the source text. In any case, his interpretation of Taylor's attitude towards the 'Teutonic' origins of the tales is questionable (see 3.2.5).

However, Paull's preface does indicate her 'approval' and indeed admiration of Germany. The fifth paragraph refers to the 'warlike heroes of this ancient Fatherland, who were, in a certain measure, the founders of two of the greatest empires of Europe'. While the empires are not named, they are almost certainly the German and British Empires. As the preface refers to tales originating in Germany, the 'Fatherland' must be one in which Germany has its ancient origins and, if Germany is described as one of the greatest empires in Europe, then it is unlikely that the other is not the British Empire as, in the late 1860s and throughout most of the 1870s, Britain was considered the greatest imperial power in Europe. This subtle reference to the common ancient origins of Germany and Britain recalls Taylor/Jardine's and Davis's use of 'Teutonic' in their prefaces and their references to England and Germany's common heritage. Such references were still common in Britain in the 1870s (cf. Firschow 1986: 33). Interestingly, the preface to *GFTP* portrays the Germans as noble, heroic and warlike,

rather than as simple, pious peasant storytellers (as in Davis's preface, 1855), and this change reflects the changing stereotypes of Germany and the German in British juvenile literature identified by O'Sullivan (1990).

6.3 Translation analysis

6.3.1 Length

The Magic Mirror is 865 words longer than the ST, i.e., 3,714 words compared to 2,849. It is the longest translation in the present study.

Additions

Paull's additions are too many to be calculated and categorised with precision. However, in at least 20 places she explicates the ST; in at least 30 places she specifies the ST; and in at least 35 places she adds new details. Most of her explications clarify the intentions, motivations and feelings of the characters. For example, the queen in her translation says to the hunter 'Hunter, I want to get rid of that child', before giving him specific instructions. The hunter tells the heroine to run away and adds 'I cannot harm thee'. Paull then states that the queen is 'overjoyed to think she [the heroine] was dead'. She also tends to explicate the link between paratactic ST clauses (see 6.3.4).

Most of her specifications concern pronouns and the locations of events. For example, she translates the dwarfs' '*Das können wir nicht in die schwarze Erde versenken*' as 'We cannot lay *this beautiful child* in the dark cold earth'. She specifies that, in the lace episode, the queen '*left the castle*, and took her way to the wood...' and that she enters 'the ball-room' at the wedding. Interestingly, while the dwarfs in the ST always speak in unison, Paull specifies 'one' decides not to bury her when she has died, and that 'the elder dwarf' speaks with the prince. Paull also specifies the colours in the recurring simile (see 6.3.3).

Paull adds a greater number of small details than any other translator in this study and indeed any other English language translator whose translation I have seen, with the exception of Gág (1937) who adds considerably more (see Chapter Nine). Many of Paull's additions 'flesh out' the characters in the tale, by providing more information about their traits, circumstances, motivations, and feelings. For example, she adds the details that the queen is 'young' (in the mirror's second reply), that the hunter 'lived near a forest', that Snow-white (more polite than her counterpart in the ST) thanks the hunter for sparing her

life, that she and the dwarfs are 'very happy together', and that the king's son watches the coffin carefully as it is carried by his servants. She alters the hunter's motivation for bringing the child into the wood with the intention of killing her. In the ST, it is implied that he is simply following orders, while, in the TT, the queen offers him a (presumably) monetary reward: 'I will reward you handsomely...'. Paull adds that the queen hurries away from the dwarfs' cottage after her handiwork with the lace, 'fancying she heard footsteps', a detail which serves to underline the unappealing nature of the queen, as it suggests that she is cowardly and possibly slightly insane. She adds that, as she prepares to attend the wedding, the queen stands in front of the mirror 'to admire her own appearance', which underlines her vanity. Indeed most of the details added serve to explicitate the moral message of the ST (see 6.3.6.1).

Omissions

Paull omits a very few elements of the ST, other than those discussed below. She omits, for example, the simile 'schön wie der klare Tag'.

6.3.2. Taboo content Cannibalism

Paull omits the references to the queen's cannibalistic intentions and avoids mention of innards. The queen in her translation simply demands 'some proofs' from the hunter that he has killed the child and the narrator states very vaguely that he 'took part of the inside of a young fawn', which the queen believes is part of the child but does not eat.

Other gory elements

Paull retains the references to the hunter's knife, his intention to 'thrust' it into the child's heart, and his belief that she will be 'devoured' by 'wild beasts'. She avoids the ST specification that he slits the throat of the wild boar ('fawn' in the TT) and indeed does not state that he kills the animal, but simply that he takes part of its 'inside'.

Death-related references

Paull increases the total number of death-related references in the tale:

<i>KHM</i>	<i>GFTP</i>
töten (2), umbringen (2)	killed/killing (3)
	get rid of (1)
zugrunde richten (1)	get rid of (1)
tot (8)	dead (11)
sterben (3)	die/d (3)
Sarg (7)	coffin (10)
‘sah noch frisch aus’ (1)	‘her face was as fresh’ (1)
‘verweste nicht’ (1)	decay/ing (2)

She omits ‘umbringen’ twice and uses the euphemistic ‘get rid of’ when translating ‘töten’ in the queen’s order to the huntsman. However, she adds ‘killed’ once and ‘killing’ twice elsewhere in the TT. She uses ‘get rid of’ again when translating ‘zugrunde richten’, which represents a softening of the violent nature of the queen’s intention. Paull omits one occurrence of ‘tot’ in translating the statement: ‘Das liebe Kind war tot und blieb tot’ as ‘At last they knew she was dead’. However, she adds the word ‘dead’ four times in her explication of the ST, for example ‘she knew how to poison a comb, *so that whoever used it would fall dead*’. She increases the number of references to the heroine’s coffin, provides a literal translation of *verwesen*, and adds one reference to decay. She explains that the dwarfs place the heroine in a glass coffin because it will enable them to ‘watch for any signs of decay’.

Christian references

Paull omits the profane elements of the exclamations uttered by the dwarfs and the heroine, by translating both as ‘Oh!’. She avoids mention of the heroine praying and states simply that she ‘laid herself down and was soon fast asleep’. However, she does not side-step the resurrection analogy. Her narrator states that the heroine is definitely dead after the apple episode. Then, in the revival episode, Paull translates the phrase ‘und war wieder lebendig’ as ‘and was alive again’. Similarly, in the lace episode, she translates the phrase ‘und ward...wieder lebendig’ as ‘and was restored to life’. Paull omits profane exclamations and references to Christian figures from the other *KHM* tales she translated also. The pains she takes to avoid profane elements is illustrated by her translation of *KHM 3, Marienkind*, in which she transforms the Virgin Mary into ‘Fair

Tell True', Heaven into 'a beautiful fairy palace' and the Trinity into 'three beautiful fairies'.

Sexual elements

Paull retains the two references to the heroine's birth in the first paragraph. She omits the reference to the dwarfs unlacing the heroine in the apple episode and specifies that they wash her *hair* only.

Consumption of alcohol

As in the ST, the heroine helps herself to wine in the dwarfs' cottage.

6.3.3 Repetition

Lexical repetition

Paull avoids most of the ST lexical repetition with two exceptions, i.e. the repetition of 'Spieglein' in the queen's rhymed questions to her mirror ('Mirror, mirror..') and her translation of 'lange lange Zeit' as 'for a long, long time'. On one occasion, she introduces lexical repetition where it is not present in the ST, i.e.:

KHM: »...ich will in den wilden Wald laufen und nimmermehr wieder heimkommen.«

GFTP: "I will run away into the wild wood, and *never, never* come home any more."

Recurring simile

The simile is not repeated formulaically in Paull's translation. She translates the simile literally once only, the third time it occurs: 'White as snow, red as blood, and black as ebony'. The three other occurrences of the simile are more specific than those in the ST and some lexical variation is employed. The first time the simile occurs, Paull specifies that the first queen wishes for a child 'as rosy as *the* red blood, and with *hair and eyes* as black as ebony'. The ST never refers to the colour of the heroine's eyes and attributes the colour black to her hair in the second and fourth repetitions of the simile only. The second time it occurs, Paull does not translate the simile in full, but rather states simply that the child born to the first queen is 'very fair' and 'had rosy cheeks', while retaining the simile 'hair as *black as ebony*'. In her translation of the fourth repetition of the simile, Paull again translates literally the third part only ('hair black as ebony'), while specifying that the heroine's 'skin was snow-white' and her 'cheeks rosy

red'. The ST does not include a reference to the heroine's cheeks in any of the repetitions of the simile and does not specify at any point that the colour white refers to her skin.

Repeated colour references

Paull's translation is less repetitive than the ST with regard to colour adjectives. The heroine's name is 'Snow-white', which repeats the colour 'white' throughout the TT. 'White' is used also to describe the snow in the opening scene and in the third repetition of the recurring simile. The fourth repetition of the simile uses 'snow white', while 'fair' is used the first and second times the simile appears. The 'quilts' in the dwarfs' cottage are 'white' and the tablecloth 'snow-white' (the reverse is the case in the ST). Paull changes the colour of the poisoned apple from white to 'pale green' and the queen in her translation tells the heroine that she will eat 'the other' ('den weißen') side of it.

Paull uses 'red' to describe the blood shed in the opening scene, the poisonous side of the apple and the 'red glowing shoes' at the end of the tale. She uses 'red' twice and 'rosy' three times in the recurring simile. She uses 'rosy' also to describe the apple's cheeks and the side of the apple into which the heroine bites. She uses 'their usual colour' to describe her 'cheeks *and lips*' as she lies on the bier (the ST has 'roten *Backen*' only).

She uses 'black' in the four repetitions of the simile and in the description of the first queen's ebony 'netting-needle' (the window frame is made of ebony in the ST). 'Die *schwarze Erde*' is translated as 'the *dark* cold earth'.

Leitmotif

Paull does not omit any of the occurrences of the lemma *schön* in her translation. However, she employs lexical variation, as the following table illustrates:

<i>KHM</i>	<i>GFTP</i>
<i>schön-</i> (38)	beautiful (20)
	fair/fairer/fairest (10)
	pretty (1)
	(more) lovely (2)
	beauty (2)
	handsome (1)
	ripe and tempting (1)
	rich (1)
	Total: 38

Beautiful could be said to be a leitmotif in her translation, as she uses it 20 times in translating *schön* and adds it to her translation on a further seven occasions. She adds ‘beautifully’ once. Indeed, Paull repeats a single lemma (‘beautiful’) more frequently than any other translator in the study. As in most previous translations, ‘fair/er/est’ is used almost exclusively in the rhymes (rather than elsewhere in her translation). However, Paull employs more variants in her translation of the rhymes than most other English translators of the tale I have come across, the majority of whom use ‘fair/er/est’ only.

The number seven

‘Seven/th’ occurs 17 times in the TT, compared to 26 occurrences of ‘sieben/te’ in the ST.

Repetition of episodes

Paull uses repetitive vocabulary and phrasing in the three temptation episodes, but the episodes are less repetitive than in the ST. She avoids repetition by translating ‘ich will dich einmal ordentlich schnüren’ and ‘will ich dich einmal ordentlich kämmen’ in the lace and comb episodes as ‘I will show you how to lace your stays properly’ and ‘Let me try this comb in your hair, it is so fine it will make it beautifully smooth and glossy’. However, she introduces one instance of repetition not present in the ST. The TT has, in the lace episode: ‘*but no sooner* was the lace in the holes *than* she began to lace so fast...’, in the comb episode: ‘*but no sooner* had the comb touched the roots of her hair,

than the poison took effect...', and, in the apple episode: '*But no sooner* had she taken one mouthful *than* she fell on the ground dead.'

Formulae

Paula does not use the formulaic 'Once upon a time...', but rather the more specific 'One day...'. She avoids repetition in the series of questions posed by the dwarfs when they first return to their cottage. The first, second and fourth dwarfs' questions begin 'Who has been...', the sixth and seventh begin 'And who has been...', while the third and fifth dwarfs state that 'Some one has...'. Paula uses diminutives in the first and second questions only, and adds a variety of inquit tags, i.e., 'said', 'exclaimed', and 'cried'. She also avoids repetition in her translation of the formulaic '...ging sie über die sieben Berge zu den sieben Zwergen':

Lace episode:	...took her way to the wood near the mountains, where the seven little dwarfs lived.
Comb episode:	...started to travel over the mountains to the dwarfs' cottage
Apple episode:	...went again over the mountains to the dwarfs' cottage

Rhyme

Paula replaces the queen's question to her mirror with reported speech the sixth time it occurs. While the question is repeated in identical form seven times in the ST, the TT has 'Am I most beautiful of all?' as the second line of the question in the first, second, fourth and seventh consultations, and 'Who is most beautiful of all?' in the third and fifth. The replies in the TT are much less repetitive than those in the ST. In the ST, the first and sixth replies are identical, as are the third, fourth and fifth replies, while the second and seventh replies are almost identical. This is not mirrored in the TT, as each of the mirror's replies is different. The first and final lines of the mirror's replies are also much less repetitive in Paula's translation.

6.3.4 Syntax

Sentence length

Paula retains most of the ST sentence boundaries. She joins two ST sentences in one instance only and divides ST sentences in eleven places.

Parataxis

Paull omits all of the ST parataxis occurring outside the dialogue. In most instances, she does so by inserting conjunctions ('and', 'so', 'till'). Elsewhere, she does so by replacing main clauses with subordinate clauses or dividing sentences in two. Examples of these strategies are shown below:

KHM: Sie klopfte an, Sneewittchen streckte den Kopf zum Fenster heraus und sprach...

GFTP: *When* she knocked at the door, Snow-white stretched her head out of the window and said:...

KHM: Sie hatte einen wunderbaren Spiegel, wenn sie vor den trat und sich darin beschaute, sprach sie...

GFTP: She possessed a wonderful mirror, *and* when she stood before it to look at herself she would say...

KHM: ...legte es sich in ein Bettchen, aber keins paßte; das eine war zu lang...

GFTP: she thought she would lie down and rest on one of the beds, but she found it difficult to find one to suit her. One was too long...

She uses the same strategies to avoid most of the parataxis occurring in the dialogue.

However, she retains parataxis in the dialogue on three occasions and adds this feature to the dialogue on one occasion and to the text outside the dialogue on two occasions.

6.3.5 Spoken-language features

Spoken-language signals in the dialogue

Paull replaces direct speech with reported speech in two places. She summarises the queen's sixth question to her mirror using reported speech and translates the dwarfs' 'Wie heißt du?' as 'they asked her name'. She replaces their cries of 'in meinem hat auch jemand gelegen' by the statement that 'all found their beds in the same condition'. There are no contracted verb forms in Paull's dialogue (or elsewhere in the TT). She gives the spoken language signals 'ja' and 'Da' zero translation but retains 'Ach' ('Ah'), 'komm' ('come here'), and 'siehst du' ('Look here now'). She adds the exclamation 'Oh' in three places (the heroine's mother's 'Oh, if I only had a little child...', the heroine's promise to the dwarfs: 'Oh yes, I will try...' and the narrator's 'Oh, how delighted Snow-white was with the pretty things').

She introduces archaic forms of address ('thou', 'thee') and the archaic verb form 'art' in the TT dialogue. Most of these occur in the rhymes, although the hunter addresses Snow-white as 'thee' and 'thou' and the dwarfs address the prince as 'thee'. These forms

result in a more formal dialogue and, coupled with the use of inverted syntax in the rhymes ('None can with thee at all compare', 'But over the mountains is Snow-white free', 'A thousand times fairer is than thou', 'Over the mountains still is she'), result in rhymes with a more elevated register than those in the ST.

Spoken-language signals in initial sentence position

Paull increases the number of sentences beginning with spoken language signals:

<i>KHM</i>	<i>GFTP</i>
Da (20)	Then (19)
Und (12)	But (14)
Nun (3)	So (8)
Dann (3)	And (5)
Aber (2)	Now (3)
Total: 40	Total: 49

She frequently omits such signals where they occur in the ST, while adding them elsewhere in the TT.

6.3.6 Tone

6.3.6.1 Moral tone

Value adjectives

Paull increases the frequency with which negative value adjectives are applied to the queen:

<i>KHM</i>	<i>GFTP</i>
böse (2)	wicked (2)
boshaft- (2)	wicked (2)
gottlos- (2)	wicked (2)
grausig- (1)	horrible (1)
	Added:
	wicked (6)
	'evil eye' (1)
	clever (1)

While 'wicked' is not as strong a value adjective as the ST 'böse', 'boshaft' or 'gottlos', the fact that Paull uses this adjective 12 times contributes to a more explicitly moralistic tone in the TT, as the narrator's condemnation of the queen is more apparent throughout the text as a whole. 'Horrible' is again less condemnatory than 'grausig' (cruel), but Paull adds one extremely negative adjective - 'evil' - which leaves the reader in no doubt as to the narrator's judgement on the villainess's soul. Paull refers to the queen as Snow-white's

‘clever wicked stepmother’, and so we can take ‘clever’ in this case to mean cunning and sly.

Paull increases the number of value adjectives applied to the heroine also:

<i>KHM</i>	<i>GFTP</i>
arm- (3)	poor (3)
lieb- (2)	dear (2)
unschuldig- (1)	innocent (1)
	<i>Added:</i>
	sweetly (1)
	poor (3)
	innocent (1)
	clever (1)
	not clever enough (1)
	charming (1)

She doubles the number of instances in which she is described as ‘poor’ and indeed ‘poor’ occurs no less than four times on one page. As a result, the heroine in the TT is portrayed as being more deserving of readers’ sympathy. Paull uses an additional ‘innocent’ also. She adds the detail that the heroine thanks the hunter ‘so sweetly’ for sparing her life and that she is ‘a charming young woman’ on her wedding day. Paull’s narrator refers rather patronisingly to Snow-white’s housekeeping skills by adding that ‘...she was a clever little thing. She managed very well...’. However, it is clear that she has no skills of self-preservation, as, after the comb episode, Paull’s narrator adds that she was ‘not clever enough to resist her clever wicked stepmother’. The narrator thus makes it very clear to readers with whom their sympathies should lie and portrays the heroine as an even more innocent victim than the heroine in the ST.

The adjective ‘clever’ is employed in both a positive and a negative sense in the TT. Snow-white is ‘clever’ at housework but not clever enough to resist temptation. Meanwhile, the queen is ‘clever’ because she is crafty and deceitful, and the poisoned apple is similarly ‘cleverly’ made. Paull condemns cleverness in several tales in *GFTP*. For example, in *The Queen Bee* (*KHM* 62, *Die Bienenkönigin*) Paull adds the moral: ‘After all, it was better to be simple and kindhearted than clever and cruel’. In *The Magic Mirror*, she implies that it is better to be naïve and good than clever and wicked.

Moralistic statement

The ST's moralistic comment on the queen's heart is rendered more moralistic in the TT, as her heart is described not only as 'envious' and 'full of envy' but also as full of 'malice'.

Punishment and ending

Paull replaces the queen's death by cruel physical punishment with her death by self-inflicted pain and ultimately self-destruction. The queen in the TT is not forced to don a pair of red-hot iron slippers that have been heated in preparation for her punishment. Instead, she recovers from the initial shock of seeing Snow-white and enters the 'ball-room' (not mentioned in the ST) where her own 'slippers' then '*were to her as* iron bands full of coals of fire, in which she was obliged to dance'. The iron shoes are used in a metaphorical sense only in Paull's translation and are obviously a metaphor for the queen's all-consuming feelings of rage and renewed envy, which finally overpower her, and she falls dead to the floor. She literally dies of envy. Paull then points out to readers that she is 'a sad example of envy and jealousy'. She thus renders the ending of the tale considerably more explicitly moralistic than in the ST. The transgression/punishment model of moral instruction used in the ST is replaced by a transgression/self-destruction model, which imparts more clearly the moral that envy and jealousy are sinful feelings that will ultimately lead to one's own downfall, and serves also to exonerate the good characters from any implication in an act of cruelty and vengeance. Paull's use of 'sad' invites her readers to pity the queen's sinful soul rather than condemn her.

Paull subtly restructures the entire passage after the mirror's final reply as a lead-up to the moral message she delivers in the final line. The narrator addresses readers directly by asking:

But what was her astonishment and vexation when she recognised in the young bride Snow-white herself, now grown a charming young woman, and richly dressed in royal robes?

The narrator then proceeds to answer the question by describing the emotional reaction, which leads to the queen's sorry end and spells out the moral to be learned from the tale. Paull's description of Snow-white serves to highlight the fact that Snow-white has been

richly rewarded for her goodness and suffering (as well as to explain that the seven year-old child has now reached maturity and a suitable age for marriage).

Paula adds explicit moral statements to many of the endings of tales in *GFTP*. For example, in *The Fisherman and his Wife* (*KHM* 19, *Von dem Fischer un syner Fru*), she adds a moral condemnation of the wife: 'He went home, to find the glories, the riches, and the palaces vanished, and his wife sitting in the old hut, *an example of the consequences of impious ambition*'.

Title

The Magic Mirror is an attractive and alliterative title that promises magic. Paula's choice of title also underlines the moral of the tale, i.e. the sinfulness of vanity and envy, of which the mirror is an obvious symbol. It shifts the emphasis of the tale from the sufferings of the heroine to the vanity of the villainess, which is embodied in her obsession with the magic mirror. Paula's translation of *KHM* 182, *Die Geschenke des kleinen Volkes* (lit. 'The Gifts of the Little Folk') as *The Avaricious Blacksmith* similarly highlights the morals of those tales. Paula's translation is the only English translation or version I have come across not to use the heroine's name in the title.

Explicitation of secondary morals

As well as underlining the main moral of the tale, Paula makes the secondary morals implied in the ST more explicit. Firstly, she explicitates the moral that vanity can lead an innocent girl astray. Snow-white, like her step-mother, is prone to vanity, and exposes herself to danger because she is beguiled by the lure of beautiful things which she can use to make herself more beautiful (the lace and the comb). Paula underlines the lesson that 'all that glitters is not gold' by describing in detail the alluring contents of the pedlar's basket that are used to tempt Snow-white: 'Everything that is pretty...laces and pearls, and earrings, and bracelets of every colour', in a basket 'lined with glittering silk', and by describing the 'bright tortoiseshell comb', which will make Snow-white's hair 'wonderfully smooth and glossy'. Snow-white is also greedier than her counterpart in the ST, as she buys 'several trinkets' in the lace episode and 'a few things' in the comb episode.

Secondly, Paula reinforces the moral that children should follow the advice of their elders. She reminds her readers on two occasions that Snow-white puts herself in danger

by forgetting to obey the dwarfs. In the comb episode ‘she opened the door and let the woman in, *quite forgetting the advice of the dwarfs*’. When the dwarfs warn her again after this episode, the translator adds ‘but Snow-white was not clever enough to resist her clever wicked stepmother, and she forgot to obey’. The added detail that the prince’s father approves his son’s choice of bride similarly underlines the importance of parental authority.

6.3.6.2 Diminutives

Paull omits the diminutive element of the heroine’s name. In her translation, it is stated that she is named ‘Snow-white’ when she is born and she introduces herself as such to the dwarfs. In the three occurrences of ‘little Snow-white’ in the translation, the diminutive is used as an adjective. Where ‘little’ is used to describe her, the TT assumes a rather sentimentalised tone as it is used in conjunction with the adjectives ‘poor’ or ‘dear’. She omits the diminutive element of ‘Frishling’ (‘young fawn’), ‘Zwerglein’ on two occasions (‘dwarfs’), ‘Mädchen’ (‘maiden’), ‘Häuschen’ (‘house’), ‘Täubchen’ (‘dove’) and the recurring ‘Spieglein’ (‘mirror’).

In the TT passage describing the dwarfs’ cottage, she omits half the number of diminutives in the corresponding ST passage:

<i>KHM</i>	<i>GFTP</i>
-lein (15)	little (10)
-chen (13)	small (1)
klein (3)	tiny (1)
	<i>Added:</i> little (3)
Total: 31	15

Paull retains the diminutive element in her translation of ‘Töchterlein’ as ‘*little* daughter’ and of ‘Zwerglein’ as ‘*little* dwarfs’ on two occasions out of four. She uses ‘*small* piece’ to translate ‘Stückchen’. She introduces ‘little’ on several other occasions when referring to the heroine. For example, the first queen wishes for and then gives birth to a ‘*little* child’, the dwarfs exclaim that she is a ‘beautiful *little* child’, and she is described as a ‘poor *little* motherless child’ when she is abandoned in the forest. Paull refers also to her ‘*little* feet’, the dwarfs ask her to be their ‘*little* housekeeper’, and she is described as ‘a clever *little* thing’.

6.3.6.3 Emotions

The villainess

Paula adds several emotions not mentioned in the ST, as the following table illustrates:

<i>KHM</i>	<i>GFTP</i>
➤ Neid (3)	➤ jealousy (3)
➤ neidisches Herz (2)	➤ envious heart (1)
➤	heart full of envy and malice (1)
➤ Hochmut	➤ envy
➤ keine Ruhe (3)	➤ no rest (1)
	no peace (1)
	impossible to rest (1)
➤ Zorn	➤ rage
➤ so angst, so angst	➤ so dreadfully alarmed
➤ Angst	➤ rage
➤ Schrecken	➤ terror
➤ hassen	➤ hated...so fiercely
➤ erschrecken (3)	➤ terrified (2)
	furious (1)
	➤ Added:
	vexation (2)
	astonishment (1)
	surprise (1)
	envy (1)
	jealousy (1)

Paula increases the number of references to the queen's sin. 'Envy' occurs three times, 'jealousy' four times and 'envious' once. She does not soften the intensity of the emotions described to any significant degree and in one case renders the feeling more intense ('hated...so *fiercely*'). On two occasions, she modifies the queen's feelings of fear to feelings of anger ('rage' and 'furious').

Paula softens the physical effects of the queen's emotions on two occasions. The ST's 'so angst, so angst, daß sie sich nicht zu lassen wußte' is translated as 'so dreadfully alarmed that *she knew not what to do*', which implies confusion rather than the loss of control described in the ST. The ST conveys the idea that the queen is driven by her emotions to attend the wedding, while, in the TT, we are told that she 'determined to go'. Paula does not soften the descriptions of the queen's physical reactions in the rest of the

TT. She converts the metaphor of the queen's heart turning in her body with envy and hate into a literal and violent desire on the part of the queen to harm the child:

KHM: kehrte sich ihr das Herz im Leibe herum

GFTP: would have been ready to tear Snow-white's heart out of her body

Paull translates the metaphor of her envy and pride growing like weeds in her heart as: 'grew...like a disease', which underlines the suffering the queen's envy causes her, and also its abnormal and repulsive nature. The metaphor 'gelb und grün vor Neid' is translated literally as 'green and yellow with jealousy' and 'lief ihr alles Blut zum Herzen' almost literally as 'the blood rushed to her heart'. As in the ST, the queen curses when she receives the mirror's final reply and, after its fourth reply, we are told that she 'trembled and quaked' with rage.

The heroine

Paull retains the intensity of the fearful feelings experienced by the heroine, i.e. 'dreadfully frightened' ('so Angst'), 'terribly frightened' (*erschrecken*). However, she points out that the dwarfs speak kindly to her until she 'lost all fear' at seeing them when she first awakes in the cottage.

6.3.7 Influence of previous translations

While *The Magic Mirror* bears similarities to each of the previous English translations of the tale, Paull was not influenced to a significant degree by any one of these in particular. Paull was undoubtedly influenced by previous translations in her use of archaisms. The 1853 translator had, like Paull, stated that the first dwarf notices that the sheets on his bed are 'tumbled' rather than seeing a hollow ('Dälle') on his bed. The phrase 'the birds of the air' ('die Tiere') had appeared also in Taylor/Jardine (1823), while Davis (1855) had also specified in the second repetition of the recurring simile that the heroine's 'hair and eyes were black', and had translated 'Frishling' as 'fawn'. Paull is not the first translator of the tale into English to explicitate the moral. Davis (1855) also explicitates the ending of the tale and the anonymous translator of 1843, like Paull, addresses a moralistic comment to readers: 'So you see what a terrible thing it is to persist in wickedness' (anon. 1843: 144). However, Paull explicitates the moral more systematically than any earlier or later translator.

6.4 Paull's 'imprint' on *The Magic Mirror*

While no biographical information could be located in this case, our knowledge of Mrs. Paull's output as a children's writer and her views on the importance of moral instruction are essential to understanding her translation of *KHM* 53. Her preface, meanwhile, is brief and vague with regard to translation strategies, yet it suggests a target-oriented approach and a concern with acceptability and suitability for young readers, rather than fidelity to German oral tradition, which is not mentioned, or to the Grimms, who are given no special status – they and Paull are 'authors'. The comments in the prefaces to her other translations, meanwhile, suggest that Paull tended to clarify and domesticate texts for young readers. Paull's prefaces thus also help us interpret some of her translation practices in *The Magic Mirror*.

The Magic Mirror is a much explicitated and greatly elaborated translation of *KHM* 53. Paull adds more details and explicitates her ST to a greater degree than any other translator in the study. Her explicitation results above all in the clarification of the moral of the ST and is explained by the fact that she wanted young people to understand the moral message. Her shortening of sentence length and normalisation of punctuation may also be linked to her target audience.

Paull sanitises her source text by avoiding the gory elements of cannibalism, innards and throat-slitting, neutralising profane exclamations, and side-stepping the sexual undertones of the dwarfs' handling of the heroine's body. This softening is linked to her concern with suitability and acceptability as expressed in her preface. It is linked also to the publishing company's reputation for offering wholesome reading and their policy of omitting 'objectionable' elements in their publications for children (cf. Golden 1991: 327 - 328). However, Paull retains other gory details, and references to birth and alcohol, and she is the first English translator not to modify the resurrection analogy. It seems that she felt obliged to avoid only the most obviously taboo elements in the source text – cannibalism and profane exclamations - while less obvious taboo elements could be preserved.

Paull's avoidance of cannibalism seems to have more to do with a desire to avoid a generally taboo subject than to render the tale less disturbing for children. She softens the disturbing emotions described to a lesser degree than any other translator in the study

and is the only one to include more references to death in her translation than are present in the ST. Her translation is one of only three English versions (translations, adaptations, retellings) of *KHM* 53 I have come across to include a literal translation of *verwesen*, and the only English version to add a second reference to decay. It must be pointed out that, while the theme of death was more or less 'banished' from British children's literature in the twentieth century, or at least for at least the first half (cf. Lurie 1990: xiv), it was more or less 'commonplace' in the nineteenth (cf. Avery and Bull 1965: 212). It tended to occur in particular in association with the themes of punishment and reward, and many moralistic writers frequently dwelt at length on the subject. For example, Mrs. Sherwood (1775 – 1851), whose moralistic children's novel *The Fairchild Family* (1818) sold well for most of the century, dwelt with apparent 'morbid delight' (Avery and Bull 1965: 212) on the physical aspects of death, including the rotting of corpses. Death occurs regularly in Paull's tales for children also, usually taking the form of a reward for an angelic hero or heroine, or as a means of testing children's faith or teaching children to accept God's will. Her dwelling on the subject in *The Magic Mirror* may well have to do with a conviction that children should not be shielded from the reality that their earthly life is transient.

Paull's translation is closer to the written and further from the oral pole than the ST, as she reduces repetition, reduces the number of diminutive forms used and avoids their repeated use within a short passage, avoids parataxis and contracted verb forms, and introduces archaisms and poetic syntactic inversion in the rhymes. This is perhaps not surprising, given that she does not mention the Grimms' sources in her preface, and may even have been unaware of the oral origins of many of the *KHM* tales. It is clear that, in Paull's view, the most important element of the source text was the moral, which could be embellished for her young readers. However, she retains and indeed adds to one of the 'oral' features of the ST, i.e. the use of spoken-language signals in initial sentence position, which results in a smooth-fast-flowing narrative. This feature may possibly be linked to her experience of writing narratives for children.

Paull's imprint is most obvious on the level of tone. *The Magic Mirror*, from its modified title to its altered ending, is an explicitly moralistic tale, warning readers about the sinfulness of envy. The secondary moral lessons are also underlined. *The Magic Mirror* conforms in many ways to Paull's preferred model of instruction, with the narrator ever-

present to pass judgement on the characters, sentimentalised descriptions of 'good' characters, and sinfulness leading to suffering and ultimately self-destruction. The fact that Paull softens the emotions suffered by the villainess to a lesser degree than the other translators in this study may be related to her moralising tendency, as these references serve to highlight the negative effects of envy. Ben-Ari's statement that: 'writers functioning as translators [of children's literature] tend to allow themselves even more liberty [than other translators for children], having an available personal model to which to adapt' (1992: 228) holds true in the case of Mrs. Paull.

According to Sutton (1996: 236), 'Mrs. Paull has a penchant for either emphasising or adding what she considered to be the moral point of a particular tale'. Paull's translation of *KHM* 53 suggests that she has more than a 'penchant' for adding morals, and that her moulding of the tale to the moral is more systematic and deliberate. Her treatment of the other tales in *GFTP* confirms this. The collection appears to have been conceived as a vehicle for moral instruction. Paull systematically used the tales she translated to condemn childish sins and promote Christian values.³ Paull's translation fits into the context of the changing views of children's literature in Britain. In 1823, Taylor and Jardine had to defend their translation of fairy tales against the criticisms of moralistic educators and writers. However, by the 1860s, the moralists had 'captured fairy tales for their own' (Bratton 1981: 150), in order to compete with the growing range of imaginative children's literature, and now regarded the genre as an ideal vehicle for teaching readers to become model children (cf. Briggs and Butts 1995: 138). Stories like *The Magic Mirror* were 'merely a cloak, at best a thin one, for the moral: its engaging qualities served as a means to an end, not as the reason for its existence' (Godley 1976: 92).

Paull's views on moral instruction in children's literature provide an interesting contrast to those of Taylor/ Jardine (1823) and Mulock (1863). Taylor/Jardine regarded tales in which the emphasis was on good rather than bad behaviour and reward rather than punishment as an ideal form of moral instruction and this view is reflected in their translation of *KHM* 53. The most substantive differences between Taylor/Jardine's translation and Paull's have to do with the moral tone of the texts. Taylor/Jardine

³ Paull does not append clear morals to her translations of Andersen, although analysis of those translations may reveal more subtle moralising.

significantly soften and Paull significantly reinforces the narrator's condemnation of the villainess. Taylor/Jardine soften the villainess's emotions to a greater degree and Paull softens them to a lesser degree than other translators in the study. Taylor/Jardine avoid the punishment of the queen and add a happy ending, while Paull changes the punishment to the queen's self-destruction and adds a moralistic comment. The 'preaching' and 'admonition' used by Paull in *The Magic Mirror* is, meanwhile, in direct contrast to what Mulock regarded as appropriate for children and her radical alteration of the moral tone of the tale serves as a contrast to Mulock's preservation of what she saw as the 'rude' but sufficient implicit moral of the ST (cf. Mulock 1860).

6.5 Conclusion

In this case, the translator's 'imprint' is very evident in her additions, explicitation of the ST and, above all, her treatment of the moral tone of the tale. Clearly, the hypothesis that later translations tend to be closer to the ST than earlier translations (cf. Berman 1990, Chesterman 2000: 22 - 25) does not hold true in the case of Paull's translation of *KHM 53*.

The case of Mrs. Paull suggests that familiarity with a translator's other literary output can prove key in understanding some of their translation practices. Sutton (1996), Morgan (1938) and Alderson (1985, 1993) criticise Paull for not producing a literal translation, but overlook the fact that this was obviously not her intention. Recent developments in Translation Studies enable a less critical understanding of a translation like *The Magic Mirror*, and allow us to view it not as a 'blatant distortion of the Grimms' own narrative' (Sutton 1996: 255), but rather as an interesting example of how texts are sometimes radically shaped by translators to suit a specific purpose. *The Magic Mirror* highlights the fact that the purpose of a translation may originate, at least in part, with the translator, rather than being decided upon and imposed by the publisher, and that the purpose may be intimately connected to a translator's religious and/or moral convictions and attitude towards their target audience.

CHAPTER SEVEN

Little Snow-white by Margaret Hunt (1878/1884)

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7.0 Grimm's Household Tales

Little Snow-white is part of a collection entitled *Grimm's Household Tales* (*GHT*), published in two volumes by George Bell and Sons in London in 1884. The title page states that *GHT* was 'translated from the German and edited by Margaret Hunt' (1831 – 1912). It was the first collection published in English to contain translations of all 211 tales in the 1857 edition of the *KHM*. It was also the first, and, is, to date, the only English collection to include translations of all of the Grimms' notes. Hunt's 1884 translation has received a considerable amount of attention as the first 'scholarly' English translation of *KHM* tales. However, the text of *Little Snow-white* appeared in almost identical form six years previously in a much smaller and little-known collection of *KHM* translations entitled *Grimm's Tales*, also published by Bell. Hunt was the anonymous translator of at least some of the 30 tales in the selection.

Alderson (1993: 69) states that *GHT* was one of the nineteenth-century English translations that 'dominated both the British and the American markets for Grimm for many years'. According to Morgan (1938), the next republication of *GHT* in England was by Bell in London in 1910. Sutton (1996: 302) states that the *GHT* was reissued in 1885 in Bohn's Standard Library and by Bell in 1892. The first publication of *GHT* in 1884 was part of Bell's *Bohn's Standard Library* series, and the 1885 reissue that Sutton mentions was presumably also published by Bell. *Bohn's Standard Library* was a series of reprinted classics of world literature at low prices initiated by the London publisher H.G. Bohn (1831 – 1864) in 1846. When Bohn retired from publishing in 1864, he sold his stock to various publishers. George Bell and Sons then acquired Bohn's 'Libraries', and expanded the successful and respected *Standard Library* series (Lang 1991: 28).

GHT was not an immediate success. The Bell archive at the University of Reading Library has a number of unpublished letters from the translator, Margaret Hunt to Edward Bell (1844 – 1926) of Bell and Sons. In a letter dated 1889, she writes: 'I am so sorry to hear... that the Grimm has sold so badly'. In a letter dated 1898, she asks

tentatively: 'Tell me when you write how my Grimm has done – I have some hope you will say well, for I do often find it referred to as a textbook'. However, in 1912 *GHT* was described by *The Times* as the 'standard Grimm' (Secor 1982: 94). In 1944, a revised edition of *GHT* was published by Pantheon Books in New York, entitled *The Complete Grimm's Fairy Tales. Translated by Margaret Hunt, with slight revisions by James Stern*.¹ It has been republished in various forms many times up until at least 1997. The long life span of Hunt's translation in its revised form is probably due to the fact that, for many years, it was the only 'scholarly' translation available (cf. Hand 1963: 531). The next attempt at a scholarly translation was Magoun and Krappe's little-known translation published in the US in 1960, which did not include a translation of the Grimms' notes.

Morgan (1938:183) awards *GHT* the asterisk, which, as he explains in his Introduction:

...indicates excellence; it does not mean perfection, which is no more often attained in translation than in other fields of human endeavour, but implies that a reader may safely take a version so marked as a reasonably satisfactory rendering of the original.

(1938: 2 - 3)

He adds the comment: 'Mrs. Hunt seems to me to have followed D-2 [Matilda Davis (1855)] rather closely, but correcting and improving. Tr. [translated] both with absolute fidelity and skill; the use of "thee" and "thou" is unfortunate' (1938: 183).

Alderson (1978b: 6) describes *GHT* as the 'first serious attempt' to provide 'an honest English text' for the 'official' Grimm collection. It was, in his view, one of three English translations in the sixty years after Taylor/Jardine that have 'a claim to being serious renderings' (1993: 69), the other two being Paull [1871-74] and anon. (1853). Alderson applauds Hunt's translation on the score that 'Devils are now allowed to be devils, wicked queens may dance in red-hot shoes and Rumpelstiltskin pulls his left leg so hard that he tears himself in two' (1978: 6). In fact, the queen's punishment at the end of *KHM* 53 was included in English translation for the first time in anon. (1843), and then

¹ Stern's revisions are mainly very 'slight' in the case of *Little Snow-white*. Most of the changes seem to have been made with the intention of improving or updating the English expression, and doing away with source language interference. In his review of the revised translation, W.H. Auden (1944: 1) states that Stern has replaced Hunt's 'stilted' vocabulary, such as 'thou', but he has not done so in this tale.

again in anon. (1853), Davis (1855), Mulock (1863), Paul [1872] and Crane (1882). The ST ending to Rumpelstiltskin was also retained by several earlier translators. Despite Alderson's enthusiasm for Hunt's 'honesty', he points out that several elements of content were afforded unsatisfactory treatment, for example, 'Pißputt' (piss pot), rendered as 'pigsty' in her translation of *KHM 19, Von dem Fischer und syner Fru (The Fisherman and his Wife)* (in fact *GHT* uses 'miserable hovel', which is replaced by 'pigsty' in the 1944 revised translation). In the preface to her translation of a selection of *KHM* tales, Eleanor Quarrie (1949: 10) similarly points out that Hunt 'occasionally avoids calling a spade a spade'.

According to Alderson, this tendency is 'well enough explained by prevailing fashion'. However, Hunt's other failings are 'more radical' and concern the style of the tales: 'Even at this stage of its evolution...the English Grimm had not attained both the directness and the colloquial rhythms that would mark its complete naturalization for English storytellers' (1978b: 6). He criticises Hunt's translation of dialogue and rhyme in particular.

Sutton characterises Hunt's translations as follows:

...she is so concerned with being faithful to the letter of the originals...that the very literalness of the translations undermines their readability. She may be faithful to the letter of the originals, but she is a traitor to their spirit and style.

(1996: 274)

In his analysis of her translation of *KHM 47, Von dem Machandelboom (The Juniper Tree)*, he states: 'In her somewhat laborious but faithful way, she retains all that others before her have been tempted to discard...' (1996: 274). At the same time, he criticises her use of a more literary turn of phrase, her translation of rhyme and her use of archaisms.

Seago (1998) describes Hunt's translation of *KHM 50, Dornröschen*, as 'a close and very faithful rendering' (294) and 'extremely faithful' (295).

7.1 The translator

Margaret Hunt *née* Raine came from 'good family all round' (Secor 1982: 26). Her father, Reverend James Raine (b.1791), was a noted antiquarian and librarian to the Dean and Chapter Library of Durham Cathedral, and published several books on the history of North Durham (Goldring 1943: xv). The Raines were 'part of the intellectual life of Durham' (Belford 1990: 19) and, during Margaret's childhood, their home was host to many literary visitors, including Wordsworth and Tennyson. An obituary notice in *The Times* in 1912 recorded that the young Margaret Raine had inspired Tennyson's poem *Margaret* (Goldring 1943: 3). Margaret married the landscape painter Alfred Hunt (1830 – 1896) in 1861. In 1865, the Hunts settled in London and 'immediately became fixtures of the artistic and literary world of Kensington' (Secor 1982: 29). The Hunts had particularly strong associations with 'pre-Raphaelite' society. John Ruskin (1819 - 1900) was an intimate friend for 30 years (cf. Secor 1982).

One of the Hunts' friends and neighbours, the folklore scholar Andrew Lang (1844 - 1912), is of particular interest here, as he contributed an essay on *Household Tales* as an introduction to *GHT*. Lang later asked Margaret Hunt and her daughters to contribute the first two volumes of the twelve-volume series of coloured fairy books he edited for children up to 1912. Belford (1990: 48) states that Hunt was 'assisted' by Lang in her production of *GHT* but does not source this information. Margaret and Violet's unpublished diaries for the years 1882 to 1884, held in the Ford Madox Ford Collection at Cornell University Library, do not mention Lang's direct involvement in the translation, but reveal that he was a very regular visitor during those years. It is unlikely that Margaret would not have discussed her translation with him and sought his advice, given his expert knowledge as a folklorist and his particular interest in fairy tales.

While Sutton (1996: 263 - 264) states that Hunt had connections with the British Folk Lore Society, the Society has no record of Margaret ever having been a member (personal communication). She had, however, developed an amateur interest in folklore long before translating *GHT*, and was particularly interested in the folklore of Corsica. She visited Corsica in 1869 and later published several articles on Corsican funeral rites and laments. Her letters to Edward Bell refer to her reading Norse tales, Eskimo tales and Estonian tales in German in 1888 and 1889. Secor (1982: 134) reports that she regularly exchanged volumes of folk tales with Ruskin.

Hunt published over sixteen books in her lifetime, including twelve novels, the first three under the pseudonym Averil Beaumont. Her first novel was published around 1872 and she 'averaged a novel a year until 1886' (Belford 1990: 33). In the early 1880s, when *GHT* was published, she was 'working furiously' (Belford 1990: 49) and had two three-volume novels ready for publication in 1883. She 'enjoyed in her day that enviable cross between literary esteem and...broad popularity' (Ford Madox Ford, quoted in Goldring 1943: 4). Margaret's prolific literary output was an important source of income for the family, as the Hunts always felt the financial strain of having no regular source of income apart from the earnings of 'Alfred's brush and Margaret's pen' (Secor 1982: 115).

Hunt's letters to Edward Bell reveal that she was involved in a number of translation projects that were never published. At some point before 1889, George Bell had advised her to translate the Grimms' *Deutsche Sagen* before someone else did.² His son Edward later rejected the suggestion, and the work she had done was never published. Bell also rejected her suggestion that she could adapt Norse tales from Asbjørnsen and Moe's *Norske Folkeeventyr* for children. Her translations of tales from that source were included by Andrew Lang in his *Blue Fairy Book* (1889) and *Red Fairy Book* (1890). In 1898, Hunt suggested to Edward Bell that she could translate a popular Danish novel, but her suggestion was never taken up.

Her letters provide shed some light on her attitude to translation. In 1889, she writes:

When I do these things I am not doing them so much for profit as for love of the kind of work and I only do a little bit when in mind for a change of work – I can as your father says make four or five times as much in the same time by fiction but I like a little bit of translation by me.

In a letter dated 9 February 1889, she writes: 'We had better let Asbjørnsen alone until times change and the *Deutsche Sagen* too, although I dare say I shall work a little at both when the fancy takes me, or I want a rest, which is what I have always done'.

² The *Deutsche Sagen* is the Grimms' collection of Germanic local legends, published in two volumes (1816 – 1818).

Hardwick (1990: 12) reports that Margaret and her husband were keenly interested in Germany and had visited the country together before their marriage. Margaret's letters suggests that she had a genuine love of German, and regarded translation as a means of brushing up on her knowledge of the language. On 9 February 1889, she writes to Bell that she did not mind that he had decided against publishing her translations from the *Norske Folkeeventyr* and the *Deutsche Sagen*: 'I do not...in the least mind my work seeming useless – if it has done nothing else it has helped to keep up my German and I don't the least regret it'. We do not know how she learned German, but it may have been from the German nurses and governesses she employed to care for her three daughters, Violet (1862 – 1942), Venice (b. 1863) and Silvia (b. 1866). Violet later became a writer, and she reports in her book of impressions of Germany and the Germans, *The Desirable Alien at home in Germany* (1917), that she learned German at an early age from her first nurse, 'Milly' from Paderborn:

German nurses cuffed me and hushed me in my wicked and virtuous moods respectively, till I knew their language a good deal better than my own, and an order, to be respected and duly carried out, had to be given to me in German.

(V. Hunt 1917: 5)

The *KHM* was the first book the Hunt children read (they later progressed to Grimms' *Deutsche Sagen*), and it clearly made a lasting impression on Violet. She refers to her 'Grimm-fed upbringing' (1917: 60), declares that 'the romantic side of my own nature seems to me to derive from and to have been fed by an early and concentrated study of the great *Kinder- und Hausmärchen*' (1917: 7 - 8), and that she was 'carried away, entranced' by the Grimms' tales (1917: 10).

Violet is interesting in the context of *GHT*.³ Her unpublished diaries reveal that she contributed to the production of *GHT* during 1882. Her entry for 6 April 1882 reads: 'Did Grimm with Mamma in the morning'. On 23 April, she writes: 'Dreadfully showery, sat indoors & did Grimm with Mamma'. The entry for 21 May begins: 'Did Grimm all the morning'. On 7 November, she writes: 'Translated Grimm this morning'. As Violet's sisters also learned German, they may also have contributed to *GHT*, and it is worth noting that Silvia translated some tales 'from Grimm' for Lang's *The Blue Fairy Book*

³ Violet is an interesting character in her own right and is the subject of two biographies (Belford 1990, Hardwick 1990).

(1889). While one of Margaret's daughters may have translated *KHM* 53, it is more likely that they may have contributed in part to the translation. In any case, Margaret, as 'editor' and chief translator, was ultimately responsible for it, before sending it to Bell.

7.1.1 The translator and the text

Hunt was a friend of the publisher George Bell (1814 – 1890) and had been corresponding with his son Edward since at least 1874. In 1877, Edward asked Margaret if she would like to translate some stories from the *KHM* and she replied: 'I should like to try some of Grimm's stories very much'. Edward Bell took over the *Bohn Standard Library* when it was acquired by his father in 1864, and had edited several translations from German (cf. Lang 1991). While Hunt is named as editor on the title page of *GHT*, Bell would have had the final say as to how the translations were published.

Hunt's letters to Bell provide an insight into her view of the *KHM* and her approach to translating the tales. She clearly thought very highly of the Grimms and their work. In 1877 (exact date unclear), she wrote to Edward Bell, criticising the anonymous collection of *KHM* translations published in 1853 and stating that 'if there is no complete translation besides that which I have it is very unfair to the Brothers Grimm' and that 'there ought to be a good translation'.

Another letter sent later in 1877 reveals that Bell had given Margaret a list of stories to translate, and that he already had in his possession a number of translated *KHM* tales. She writes: 'I got to work with the first story that was on your list *and undone*' (my italics). In the first of Hunt's letters dated 1878, she asks him for 'the names of all the stories in Grimm which you have translated or have had done by others that I may see if I have done all I ought to do'. This suggests that Margaret Hunt's translations were to be published alongside other translations. In the fourth of her letters dated 1877, she writes: 'I should certainly advise you to print the whole for Bohn's Library... I should if I were you use the stories which you have done for the children's book'. This reveals that Bell had two plans in mind for the *KHM* translations, i.e. an edition for *Bohn's Standard Library* and an edition for children.

Although *GHT* was not published until 1884, Margaret writes in her second letter to Bell dated 1878 that 'I have all my stories done' and 'I now write to ask you if you would like me to go on with the third vol. i.e. the vol. of notes'. It is likely that the

stories she had completed in 1878 were used for the children's book referred to in earlier letters and that, when she had finished, she went on with translating for the *Bohn* edition (Violet's diaries reveal that she and her mother were still translating from the *KHM* in 1882). This would explain her statement in her third letter of 1878 that: 'I got the Grimm placed on the School Board list two days ago'.

The 'Grimm' is *Grimm's Tales* (1878), containing thirty tales, which was published in the *Bell's Reading Books* series, intended for use as a reader in schools and parochial libraries. Morgan (1938: 181) states that the translations in this collection were by Davis, and this may indeed be the case for some of the tales. Seago (1998: 295) has shown that the translation of *KHM* 50, *Dornröschen* is, like *Little Snow-white*, almost identical in *GHT* and *Grimm's Tales*. As I was able to locate the book only shortly before completion of this thesis (it is one of 48 items listed under 'Bell's Reading Books' in the British Library Catalogue), I have not been able to establish if Hunt translated all of the tales in the collection.

Hunt's letters to Bell mention some of the translation issues that arose while translating the tales. She appears to have been quite dependent on Bell for advice as to how exactly to proceed with the translation. In her second letter dated 1877, she asks: 'Is there any particular edition you would like me to use? Will you give me all needful advice? When I have done one story I will submit it to your approval'. In her third letter of that year, she again looks to Bell for advice and approval: 'please find fault with it severely – Have I made it too literal? ... I find it so easy that I do not mind re-translating it if you don't like this'. In a fourth letter from 1877 she writes: 'I am very glad what I have done will do'.

Her letters also reveal that she was very concerned with providing an accurate translation that would catch the 'spirit' of the *KHM*. In her third letter of 1877 she writes that she had 'tried to keep the quaint language' of the *KHM* tales in her translations. In the same letter, she describes the anonymous 1853 translation as 'ridiculously mis-translated'. In a fourth letter dated 1877, she describes the same translation as 'ridiculously bad', explaining that it 'frequently leaves a difficult bit out, and barely hits the meaning well'. She expresses the opinion that 'you catch the spirit of the original much more completely by using quaint childish [this last crossed out] simple

language with a slight resemblance to that used in the Bible'. In the same letter, she writes that she is finding the translation 'very easy', but then asks for direction:

I think I had better have some instructions as to one point – when the stories are what we should now call rather free or coarse, shall I omit the passage if it can be done without injury to the sense? Or if they are to be printed for their literary character is it therefore necessary to have them as they are? So far...there is no serious fault to be found with them on the score of propriety – some may as you say be profane but at the moment I do not clearly remember them.

In the second of her letters dated 1878, she informs Bell that she had 'sent to Germany for some books which I hope will make my Low German stories quite accurate and this will please me very much'. Her last comment on translating the tales, in the same letter, is: 'I have much enjoyed doing this'.

7.2 Paratextual material

7.2.1 Preface

The preface is unsigned, but is clearly by Margaret Hunt, as the final paragraph refers to the translator in the first person.

7.2.1.1 Target audience

Hunt does not explicitly specify her target audience. However, she is keen to point out that her translation is to be distinguished from previous English translations, which were aimed at children (par.1). She is also eager to stress the point that the Grimms did not publish the *KHM* for children: 'they were not providing amusement for children, but storing up material for students of folklore' (par.6). We can presume that *GHT* was aimed at a similar audience, which included not only scholars like Lang, but also those with an amateur interest in studying the folklore of other countries, like Margaret herself, and John Ruskin, to whom she sent a copy of *GHT* (letter to Bell, dated November 1884).

7.2.1.2 Purpose

The main function of the preface is to underline the authority of the translation as an authentic folklore document, by virtue of its being a faithful translation of the *KHM*. She presents her work as an authoritative translation in the final paragraph by stressing her fidelity to the Grimms and to their principles of exactness and truth: 'I have always respected the principle which was paramount with the brothers Grimm' (par.6). She

points out that she is the first to translate the Grimms' notes. The first line of the preface is a compliment to her friend Andrew Lang but it also serves to lend authority to her translation: 'There would seem to be very little need of a preface to any book possessing the great advantage of an Introduction from the pen of Mr. Andrew Lang' (par.1).

7.2.1.3 Source text

Throughout the preface, Hunt underlines the authenticity of the source text as a document of living oral tradition. She underscores the authenticity of the tradition from which the stories were collected and emphasises the Grimms' fidelity to their sources. She quotes directly and paraphrases from the Grimms' description of the *Märchenfrau*, Dorothea Viehmann, whom they portray as a genuine and reliable source (cf. Röllecke 1997: 19). Like Matilda Davis (1855), Hunt emphasises the pains taken by Viehmann to remain faithful to tradition: 'When repeating it [the story] she never altered any part, and if she made a mistake always corrected it herself immediately' (par. 2).

Hunt is equally eager to stress the Grimms' fidelity to their sources. In the second paragraph, she informs readers that the stories she translated were 'all picked up little by little from the lips of people living in Hesse and Hanau' (par.2). The phrase 'from the lips', like Taylor/Jardine's 'from the mouths', is more specific than the Grimms in their 1819 preface, and suggests that the stories were recorded verbatim. In the third paragraph, she states that the Grimms recorded the stories from Dorothea Viehmann 'word by word' and that 'its fidelity is unmistakable' (par.3). In the fifth paragraph, she translates directly ('in their own words') from the Grimms' comments in their preface regarding their principles in recording the tales (cf. Röllecke 1997: 21):

Our first aim in collecting these stories has been exactness and truth. We have added nothing of our own, have embellished no incident or feature of the story, but have given its substance just as we ourselves received it....

Hunt continues to quote directly from the Grimms for most of the rest of the paragraph, explaining that the brothers respected their sources by ensuring that all characteristic elements of the tales were preserved underlining the skill involved in the task they have completed. In the final paragraph, she states that 'they wrote every story exactly as they heard it' and that 'with them [the Grimms] fidelity to tradition was a duty which admitted of no compromise'.

7.2.1.4 Approach to translation

Hunt mentions her approach to translating the *KHM* in the final paragraph. Just as she stresses the fidelity of the Grimms' sources to oral tradition and the fidelity of the Grimms' to their sources, so she also emphasises her fidelity to the Grimms. She sets her translation apart from all previous translations, stressing that its fidelity to the source text constitutes a new departure in English translations of the *KHM*:

There have been several English translations of the Household Tales, and yet this is, I believe, the first which has aimed at presenting them *precisely as given by* the Brothers Grimm... (my italics)

She does not criticise previous translations, but rather attributes their lack of fidelity to the fact that they were aimed at a different audience to that originally targeted by the Grimms, i.e. children rather than scholars: 'English translators have, as is not unnatural, hitherto had children most in their minds, and have thought it well to change the devil of the German stories into a less offensive ogre or black dwarf, and so on' (par.6). Hunt was the first English translator of *KHM* tales to comment on earlier translations and to state that she consciously endeavoured to improve upon them.⁴

She justifies the inclusion of 'coarse' and profane elements in *GHT* by stating that their inclusion in the *KHM* was part of the Grimms' fidelity to tradition:

They wrote down every story exactly as they heard it, and if some of its details chanced to be somewhat coarse, or if sacred persons were occasionally introduced with a daring familiarity, which to us seems almost to amount to profanity, they did not soften or omit these passages, for with them fidelity to tradition was a duty which admitted of no compromise.

These two elements, coarseness and profanity, were also mentioned in one of her letters to Bell in 1877 (see 7.1.1). In her preface, Hunt justifies the treatment of religious characters in a familiar manner but, significantly, with regard to *KHM* 53, does not mention profane exclamations or religious allusions. Her term 'coarse' could refer to a number of elements in the *KHM*. Her phrasing in her letter and her preface suggest that coarseness was a separate issue to profanity. However, coarseness was commonly used in the nineteenth century to refer to swearing and profane oaths (cf. Chapman 1994).

⁴ A similar aim was expressed by Glas (1944), Quarrie (1949), Manheim (1977) Alderson (1978), Luke (1982) and Zipes (1987a).

Andrew Lang, in his essay in *GHT*, uses 'coarse' to refer to the 'monstrous' elements of the tales, such as cannibalism (see 7.2.2).

Hunt contradicts herself somewhat with regard her translation approach. After stating that *GHT* aims to present the tales 'precisely as given by the Brothers Grimm', she goes on to say in her sixth paragraph that:

I have endeavoured to give the stories as they are in the German original, and though I have slightly softened one or two passages, have always respected the principle which was paramount with the brothers Grimm themselves

In the final paragraph, she mentions the difficulty she had in translating proper names when several variants were used by the Grimms or when they used dialect forms. However, she defers authority to the Grimms, stating that 'their spelling [of proper names] frequently differs from what is commonly received, and yet they are such high authorities that it seems presumptuous to alter what they thought right' (par.6)). This final statement could be said to encapsulate the preface as a whole.

7.2.1.5 Germany

The third paragraph is devoted to the origin of the tellers of the *KHM* tales. She describes Hesse as rural and isolated, a place untouched by time, preserving ancient customs and traditions: 'Hesse...is, of all German nations, that which amid all Time's changes has kept most fixedly to characteristic habits and customs' (par.3). This romanticised picture of Hesse, taken from Grimms' 1819 preface to the *KHM* (cf. Röllecke 1997: 20), contributes to the overall impression that the tales in the *KHM* and translated in *GHT* are authentic.

7.2.2 Lang's essay

Hunt's short preface is followed by a sixty-six-page essay by Andrew Lang, entitled *Household Tales; Their Origin, Diffusion, and Relations to the Higher Myths*. As Hunt points out in her preface, this essay would have lent considerable authority to the translation. Lang was well respected in 1884 as 'a man of universal abilities' (Belford 1990: 34), i.e. journalist, essayist, critic, novelist, biographer, poet, Scottish historian, classical scholar, anthropologist, folklorist and dabbler in psychic research (cf. Clodd 1912). He was a founding member of the British Folk Lore Society (founded 1878) and was elected its President in 1888.

Lang's essay deals with questions surrounding three aspects of 'Household Tales'. Firstly, why do similar incidences recur in the 'Household Tales' of all 'Aryan nations'? Secondly, how do we explain the presence of 'monstrous, irrational and unnatural' incidents, of 'ideas so monstrous and crazy' (A. Lang 1884: xii) in 'Aryan' tales? Finally, what is the exact relationship between *Märchen* and myths? Lang proceeds to criticise in detail the theories of the comparative (solar) mythologists, before outlining his own.

Lang was a 'savage' folklorist, i.e. an anthropological folklorist, who 'rejected philology for ethnology as the handmaiden of folklore' (Dorson 1999a: 206). He had been strongly influenced by Sir Edward Burnet Tyler's *Primitive Culture* (1871), in particular Tyler's doctrine of 'survivals', which held that the uneducated peasant classes preserved elements of the primitive culture of mankind. Lang elaborated on the doctrine of survivals and contended that changeless peasant oral tradition contained remnants or 'survivals' of savage beliefs, such as cannibalism, animism, totemism and fetishism. Thus, anthropology, rather than comparative mythology, explained the existence of 'coarse' and 'monstrous' elements in *Märchen*.⁵ Furthermore, he contended that *Märchen* were not, as the father of comparative mythology, Max Müller, and his most ardent disciple, George Cox, had claimed, the detritus of higher myths, but were, rather, the remains of earlier savage tales. When *Märchen* were purified and refined during the process of civilisation, they developed into heroic sagas and myths.

Comparative mythology, first formulated by Müller in 1856, had won 'well-nigh universal acceptance' among English folklorists until it came under fire from Lang (cf. Clodd: 1912: 360, Dorson 1999a: 166). The formation of the British Folk Lore Society in 1878, with 'savage' folklorists in key positions marked the triumph of ethnology over comparative mythology (cf. Dorson 1999a: Chapter VI). In his book *Custom and Myth*,

⁵ Müller contended that the presence of coarse and grotesque features in Greek, Roman, Hindu and Teutonic mythology was due to what he termed a 'disease of language', arising from polyonymy, synonymy and rapid oblivion. In ancient times, people used many words to denote one thing (polyonymy), and also used one word to denote many things (synonymy). As a result, the meanings of several words were forgotten over perhaps three generations (rapid oblivion). Müller's theory became known as 'solar theory' because he contended that the names of deities and characters in myths had originally been used to signify the sun, moon, stars and the heavenly bodies. For example, he explained the myth of Cronus swallowing his children as originating in an ancient reference to night swallowing day. The fairy tale of the Frog Prince (*Der Froschkönig* in the *KHM*) was explained as arising from the fact that 'frog' was an ancient name for the sun.

published earlier in 1884, Lang had outlined a new scientific folklore method, which consisted in comparing Aryan peasant tales with the tales of contemporary 'primitive' peoples. In this way, the earliest stages of human culture could be reconstructed by studying 'survivals' of relics of savage culture (cf. Lang 1974).

In the final section of his essay, Lang reinforces the central point of his theory, i.e. that *Märchen* have their origin in savage ideas, by presenting a table of analogous ideas represented by barbarous elements in Aryan Household Tales and in savage tales collected from Zulus, Hottentots, Eskimos and other nineteenth-century 'savages'. He illustrates similarities between Aryan and 'savage' tales with regard to nine 'savage ideas'. For example, the fifth idea, '*Cannibals are a constant danger*' finds expression in plots in which a 'Hero or Heroine flees home to avoid being eaten' in both savage and European tales (Lang 1884: lviii).

His discussion of cannibalism is relevant in relation to the translation of *KHM* 53, as the intended cannibalism of the stepmother is one of the main 'coarse' or 'savage' ideas in the tale. Lang's references to cannibalism explain and justify for readers of the translation the appearance of such a 'monstrous' incident. He points out that cannibalism and other 'savage' elements, such as kinship with animals, belief in magic and 'abominable cruelty' are to be found 'on almost every page of Grimm' (Lang 1884: lxx). These elements are portrayed as being of vital interest to folklorists.

Like Hunt, Lang describes the *KHM* as a reliable source for anthropological folklorists who want to apply his method of folklore and study the 'survivals' present in European peasant tales. He states:

We must set apart scientific and exact collections from merely literary collections in which the traditional element is dressed up for the sake of amusement. Grimms' collection of Household Tales or *Märchen* is among the earliest of those which were made for scientific purposes.

(Lang 1884: xv)

7.3 Translation analysis

7.3.1 *Little Snow-white* (1878)

Seago (1998: 295) states that, in the case of Hunt's translation of *Dornröschen*, there are only 'very few differences' between the 1878 and 1884 versions. Most of the deviations in 1884 from the 1878 text are 'revisions of a too-literal translation' (1998: 29). There are similarly few differences between the two versions of *Little Snow-white*, though there are a number of significant differences with regard to the treatment of taboo content. In a small number of places, Hunt (1884) 'improves' upon the style of the 1878 version by rendering it more idiomatic ('I will no longer have her before me' is modified to 'I will no longer have her in my sight'), and, in two places less childlike ('growing big' is modified to 'growing up' and 'eaten you up' to 'devoured you'). However, in some places Hunt corrects the 1878 version and moves the translation closer to the ST. For example 'porridge' is corrected to 'vegetables' ('Gemüschchen'), 'the huntsman hearkened' to 'the huntsman obeyed' ('der Jäger gehorchte') and 'copper' to 'ore' ('Erz'). The analysis below is based on the 1884 version of Hunt's translation. Differences between the 1878 and 1884 versions are signalled where necessary.

7.3.2 Length

Hunt's translation is 259 words longer than the ST, i.e., 3,108 words, compared to 2,849. The 1878 version is slightly shorter (3,060).

Additions

Hunt explicitates and specifies the ST to a lesser degree than any other translator in the study. She explicitates the ST with the apparent purpose of clarifying it in four places. For example, in the first sentence, the TT states that the first queen is 'looking out of the window at the snow' ('nach dem Schnee aufblickte'), and the hunter brings the stepmother a boar's heart as 'proof that the child was dead' ('Wahrzeichen'). This last is in the 1884 version only. She also explicitates the links between a number of paratactic clauses (see 7.3.4). She specifies two pronouns and one noun only, i.e. 'the Queen' ('diese', 'sie'), and 'the birds' (die Tiere) (1884 only). She adds no new information.

Omissions

Hunt omits a very small number of words, other than those discussed below. For example, she omits 'klar' in translating the simile 'schön wie der klare Tag' as 'as

beautiful as the day', and, in 1884 she does not specify that the 'fire' over which the iron shoes are heated at the end of the tale is a coal fire ('Kohlenfeuer').

7.3.3 Taboo content

Cannibalism

Hunt retains the two references to the queen's cannibalistic intentions in 1884. However, the queen in her translation demands the child's heart rather than her lungs and liver. This results in a softening of the gory details of the cannibalism. Firstly, it is less distasteful to an English audience to conceive of eating an animal's heart rather than its lungs, which are not a traditional English dish. Secondly, Hunt reduces the number of innards from two to one. Finally, the word 'heart' has romantic associations that detract somewhat from the horrific nature of the deed.⁶ In 1878, she omits the cannibalism entirely, and the queen demands the heart as proof of her death only.

Other gory elements

As in the ST, the hunter in Hunt's translation draws his knife and intends to 'pierce' ('durchbohren') the child's heart and, when he abandons her instead, believes that she will be 'devoured' by 'wild beasts'. Hunt modifies the reference to his slitting of the boar's throat. In her translation, it is stated instead that he 'stabbed it', which may be due to a comprehension error. Hunt is the first English translator to describe the killing of the animal so graphically. Earlier translators had either omitted the reference (Taylor/Jardine (1823), anon. (1843), Paull [1871-74]), or used the more neutral 'killed' (anon. (1853), Davis (1855), Mulock (1863), Crane (1882)). The majority of translators after Hunt used 'killed'. Lang (ed.) (1890) and Walser (1977) have 'shot', Mrs. Lucas (1900) has 'pierced', Manheim (1977) has 'thrust his knife into', and Luke (1982) has 'slaughtered'. Hunt's 'stabbed' is retained in James Stern's revision (1944) and is used also by Alderson (1978) and Zipes (1987a). I have not seen any English translation of the tale that includes a literal translation of this element.

⁶ Stern's revised version of *Little Snow-white* (1944) replaces 'heart' with 'lung and liver'. This is his most substantive revision to Hunt's text.

Death-related references

<i>KHM</i>	<i>GHT</i>
töten (2), umbringen (2)	kill/ed (4)
zugrunde richten (1)	get rid of (1)
tot (8)	dead (9)
sterben (3)	die/d (3)
‘sah noch frisch aus wie ein lebender Mensch’	‘still looked as if she were living’
‘verweste nicht’	‘did not change’

There is an additional ‘dead’ in Hunt’s translation due to her explicitation of ‘Wahrzeichen’ as ‘a proof that the child was dead’ (in 1884 only). While she does not reduce the number of occurrences of ‘töten’, ‘umbringen’ or ‘tot’, she softens the violent nature of the queen’s intention in ‘zugrunde richten’ to ‘get rid of’ and refrains from referring directly to the state of the heroine’s ‘corpse’. She omits the word ‘frisch’ and avoids mention of rotting by stating euphemistically that the heroine ‘did not change’.

Christian references

Hunt softens the profane exclamations of the dwarfs and the heroine to ‘Oh heavens! oh, heavens!’ and ‘Oh, heavens!’ respectively (1884). While she does not hesitate to name God, the Devil and religious figures as characters in the tales in *GHT*, she omits or softens almost all profane exclamations (‘heavens!’, ‘oh, heaven!’, ‘oh, heavens!’, ‘ah, heavens!’ and ‘oh, goodness!’ are used frequently), with a very few exceptions. While the heroine’s utterance of ‘Ach Gott, wo bin ich?’ has been softened in *Little Snow-white*, an identical utterance by the heroine of *The Three Snake Leaves* (*KHM* 16, *Die drei Schlangenblätter*), is translated as ‘Ah God, where am I?’ (Hunt 1884: 71). In the 1878 translation for children, Hunt softens the profane exclamations to a greater degree by avoiding any religious connotations whatsoever: the dwarfs exclaim ‘Oh, my goodness! Oh, my goodness!’, while the heroine cries simply ‘Oh’. *Little Snow-white* includes the reference to the heroine praying but the name of God is not mentioned (‘said a prayer’).

Hunt retains the resurrection analogy. Her translation states unequivocally that the heroine is dead after eating a piece of poisoned apple: ‘the poor child was dead, and remained dead’. In the revival episode, the phrase ‘und war wieder lebendig’ is translated

as 'was once more alive'. In the lace episode, 'und ward wieder lebendig' is translated literally as 'came to life again'.

Sexual elements

Hunt does not bypass or soften the elements with 'sexual' undertones in the ST.

Consumption of alcohol

As in the ST, the heroine in Hunt's translation drinks wine.

7.3.4 Repetition

Lexical repetition

In 1884, Hunt retains all of the instances of isolated lexical repetition in the ST, with one exception:

KHM: ...und machte da einen *giftigen giftigen* Apfel.

GHT: ...she made a very poisonous apple.

In the 1878 translation, she translates 'so angst, so angst' as 'so wretched', which is modified to 'so wretched, so utterly wretched' in 1884.

Recurring simile

As in the ST, the simile used to describe the heroine's beauty is repeated in almost identical format. Hunt translates literally in each case and does not use lexical variation.

Repeated colour references

The adjectives 'white', 'red' and 'black' are repeated throughout the TT. Hunt does not omit any colour references and uses a variant ('dark') on one occasion only: 'We cannot bury her in the dark earth'.

Leitmotif

Hunt does not omit any of the instances of the lemma *schön* in the ST, but employs lexical variation:

<i>KHM</i>	<i>GHT</i>
<i>schön</i> - (38)	fair/fairer/fairest (19)
	beautiful (10)
	pretty (5)
	beauty (2)
	lovely (1)
	fine (1)
	Total: 38

‘Fair/er/est’ is used almost exclusively in rhymes (‘beautiful’ is used once in the mirror’s second reply).

The number seven

Hunt retains all 26 references to the number seven.

Repetition of episodes

The three temptation episodes are as repetitive as in the ST. Hunt uses similar vocabulary and expressions in each. For example, she retains the structural repetition in the disguised queen’s dialogue in the lace and comb episodes: ‘Come, I will lace you properly for once’/ ‘Now I will comb you properly for once’. She uses the structure ‘hardly had she...than’ (‘kaum hatte sie/es...als’) in the comb and apple episodes.

Formulae

Hunt uses the formulaic opening ‘Once upon a time...’. The questions posed by the dwarfs on their return to the cottage are repetitive, as Hunt formulates each question using the present perfect continuous (‘*Who has been...ing?*’). However, they are not as repetitive as in the ST due to Hunt’s omission of the diminutive in each of the questions. She repeats the formula ‘she went over the seven mountains to the seven dwarfs’ in all three temptation episodes.

Rhyme

As in the ST, the queen’s question is repeated in identical format seven times in Hunt’s translation. The mirror’s replies, however, are more varied than those in the ST.

While the third, fourth and fifth replies are identical, the first reply varies slightly from the sixth, and the second reply is no longer almost identical to the seventh. The first and last lines of the rhymes are also less repetitive. The mirror's rhymed replies in the 1884 version differ from those in the 1878 version of the translation. In 1878, 'a thousand times fairer than thee' is used in the final lines of the second, third, fourth, fifth and seventh replies. In 1884, the final lines are more varied: 'But more beautiful still is Snow-white, as I ween' (2), 'And none is so fair as she' (3,4,5), 'But the young Queen is fairer by far as I trow' (7). There is no obvious reason for these modifications, although the 1884 rhymes have fewer words and Hunt may have considered them an improvement as regards rhythm.

7.3.5 Syntax

Sentence length

Hunt retains almost all of the ST sentence boundaries. There are seven exceptions. On three occasions, she divides ST sentences in two. She does so on three occasions only in 1878. In four instances, she combines two ST sentences to form one TT sentence.

Parataxis

Hunt retains parataxis in half of the instances in which it occurs outside the dialogue in the ST, for example:

- KHM:** Als es ganz dunkel geworden war, kamen die Herren von dem Häuslein, das waren die sieben Zwerge, die in den Bergen nach Erz hackten und gruben.
- GHT:** When it was quite dark the owners of the cottage came back; they were seven dwarfs who dug and delved in the mountains for ore.

She avoids the remaining occurrences of parataxis, in all but two cases by adding 'and' or 'for' to join clauses. In one case, she avoids parataxis by dividing a sentence in two, and, in one instance, replaces two paratactic main clauses with a main clause and a subordinate clause. There is an additional occurrence of parataxis outside the dialogue in the 1878 version. Hunt retains six of the seven instance of parataxis occurring within the dialogue in both versions.

7.3.6 Spoken-language features

Spoken-language signals in the dialogue

Hunt converts dialogue into reported speech on one occasion: the dwarfs' 'Wie heißt du?' is translated as 'asked her what her name was'. The dialogue in her TT is less informal than that in the ST, as there are no contracted verb forms. She omits one other dialogue marker, i.e. 'ja' ('laß *ja* niemand herein').

Hunt employs archaic verb forms ('art', 'ween' and 'trow') and the archaic 'thou' in the rhymes. These result in a more elevated, poetic register, contributed to also by the use of 'fair/er/est' and Hunt's omission of the diminutive used in the queen's question in the ST. Morgan (1938: 183) comments that the use of archaic forms of address is 'unfortunate', and Sutton states that this feature 'disturbs the modern reader' (1996: 274). He remarks in relation to one particular passage in Hunt's translation of *KHM* 47 that 'her use of 'thou' and 'thee' ... sounds distinctly biblical in a very unbiblical setting'. Hunt introduces 'ween' and 'trow' in the 1884 version of her translation. In 1878, she uses 'thee' in each of the rhymed replies.

Spoken-language signals in initial sentence position

Hunt increases the number of spoken language signals in initial sentence position:

<i>KHM</i>	<i>GHT</i>
Da (20)	And (19)
Und (12)	Then (17)
Nun (3)	But (12)
Dann (3)	So (1)
Aber (2)	
Total: 40	Total: 49

She omits such signals in four instances only and adds a further eleven. The 1878 version has an additional 'So' in initial sentence position, while 'And' is used 17 times rather than 19.

7.3.7 Tone

7.3.7.1 Moral tone

Value adjectives

The TT value adjectives attributed to the villainess are not as extreme or varied as those in the ST:

<i>KHM</i>	<i>GHT</i>
böse (2)	wicked (6)
boshaft- (2)	
gottlos- (2)	
grausig- (1)	dreadful (1)

‘Wicked’ is not as strong a condemnation of the queen as the three adjectives used in the ST, while ‘dreadful’ as a description of the look she gives the dead heroine in the apple episode does not refer directly to her nasty character, as does ‘grausig’. Hunt slightly alters the value adjectives attributed to the heroine:

<i>KHM</i>	<i>GHT</i>
arm- (3)	poor (3)
lieb- (2)	dear (1), poor (1)
unschuldig- (1)	innocent (1)

The additional ‘poor’ portrays the heroine as being more deserving of readers’ pity.

Moralistic statement

Hunt translates literally the ST’s moralistic statement:

KHM: Da hatte ihr neidisches Herz Ruhe, so gut ein neidisches Herz Ruhe haben kann.

GHT: Then her envious heart had rest, so far as an envious heart can have rest.

Punishment and ending

Hunt retains the queen’s punishment in 1884. However, the 1878 version ends abruptly with the statement: ‘And after this she did not live long’, which is inserted after the description of the queen’s shock at seeing the heroine:

7.3.7.2 Diminutives

While the diminutive element of the heroine’s name is retained in the title of the TT and she is named ‘Little Snow-white’ in the opening paragraph, the diminutive is omitted from her name in most of the text. The second time she is referred to, it is as ‘Snow-white’, and she tells the dwarfs ‘My name is Snow-white’. There are ten further

occurrences of 'Little/little Snow-white' in the TT. In three of these cases, the diminutive is used as an adjective to describe the heroine rather than as an element of her name

Hunt omits 16 diminutive forms occurring in the passage describing the interior of the dwarfs' cottage and the dwarfs' return home the first night that the heroine stays with them:

<i>KHM</i>	<i>GHT</i>
-lein (15)	little (12)
-chen (13)	cottage (3)
klein (3)	
Total: 31	Total: 15

With one exception ('little daughter' ('Töchterlein')), she omits the diminutives occurring elsewhere in the ST: 'Looking-glass' ('Spieglein'), 'young boar' ('Frischling'), 'dwelling' ('Häuslein'), 'dwarfs' ('Zwerglein'), 'girl' ('Mädchen'), 'piece' ('Stückchen'), 'dove' ('Täubchen'). Hunt omits more diminutives than any other translator in the study.

7.3.7.3 Emotions The villainess

Hunt does not avoid any of the references to the queen's emotional state:

<i>KHM</i>	<i>GHT</i>
➤ Neid (3)	➤ envy (3)
➤ neidisches Herz (2)	➤ envious heart (2)
➤ Hochmut	➤ pride
➤ keine Ruhe (3)	➤ no rest
	no peace (2)
➤ Zorn	➤ rage
➤ so angst, so angst	➤ so wretched, so utterly wretched
➤ Angst	➤ rage
➤ Schrecken	➤ fear
➤ <i>hassen</i>	➤ hated
➤ <i>erschrecken</i> (3)	➤ shocked
	astounded
	fear

She changes the emotion referred to on one occasion only - 'Angst' is replaced by 'rage'. She dilutes the intensity of 'Schrecken' and of *erschrecken* the second and third times it occurs.

Hunt translates literally two of the three metaphors and the simile used to describe the effects of the queen's intense emotions. The queen turns 'yellow and green' with envy, her envy and pride grow 'like a weed' in her heart, and, when she receives the mirror's reply after the lace episode, the TT states that 'all her blood rushed to her heart'. She renders the remaining metaphor less vivid and more familiar: 'her heart heaved in her breast' ('kehrte sich ihr das Herz im Leibe herum'). She also dilutes the intensity of the queen's emotional response at receiving the mirror's final reply. She is so wretched that she 'knew not what to do', which does not convey the complete lack of control expressed in the ST. However, as in the ST, the queen utters a curse, she is driven by her own unrest to attend the wedding and, when she realises that the bride is none other than Snow-white, she is unable to move. Earlier in the translation, her rage at receiving the mirror's reply after the comb episode causes her to tremble and shake ('zitterte und bebte').

The heroine

The intensity of the heroine's 'Angst' is retained in 'terrified', while *erschrecken* is softened somewhat in 'frightened'. In 1878, Hunt translates 'Angst' as the less dramatic 'wretched'.

7.3.8 Influence of previous translations

Hunt's use of archaisms in *Little Snow-white* and other tales in *GHT* follows the pattern begun by Taylor and Jardine in 1823. The archaic verb form 'ween' was used by Taylor/Jardine (1823), anon. (1843) and anon. (1853) in their translations of *KHM* 53.

Crane (1882) also translated 'Lunge und Leber' as 'heart', and 'heart' was also used, in conjunction with 'tongue' by anon. (1853), and alongside 'liver' by Davis (1855). Taylor/Jardine (1823) is the only other translation of the tale other than Hunt (1878) to avoid the punishment scene.

Morgan (1938: 183) suggests that Hunt (1884) followed Davis's translation (1855) 'rather closely, but correcting and improving'. There is no textual evidence to suggest that this was so in the case of her translation of *KHM* 53. Indeed, Hunt did not rely to any significant degree on any previous translation of the tale.

7.4 Hunt's 'imprint' on *Little Snow-white*

While Sutton (1996: 274) accuses Hunt of being a 'traitor' to the 'spirit' of the *KHM*, her letters to the publisher reveal that her concern with fidelity as expressed in her preface was genuine and that her guiding principle was to 'catch the spirit' of the tales. Hunt's interpretation of what constituted the 'spirit' of the *KHM* and the best way to 'catch' this in translation differs markedly from Sutton's, as is highlighted with regard to their diverging views on the suitability of using biblical-style language in translating the tales. Alderson's criticism of her failure to achieve the 'complete naturalization' of the tales in English (1978b: 6) overlooks the fact that it was not her intention to do so.

Hunt's concern with accuracy as expressed in her preface and her letters to Bell is reflected in the fact that she explicitates and specifies the ST to a lesser degree, adds and omits fewer elements, and maintains ST sentence boundaries with greater frequency than any other translator in the study. Furthermore, although Sutton charges her with betrayal of the style of the *KHM* tales, her translation did in fact mark something of a new departure in English translations of *KHM* 53 in terms of some of the stylistic features of the Grimm genre. She retains more of the repetitive features of the ST than any other translator in the study and is the only one to retain the formulaic repetition of 'über die Bergen zu den sieben Zwergen' in the temptation episodes. She retains more instances of parataxis than any other translator in the study. Like Taylor/Jardine and Paull, she increases the number of spoken language signals in initial sentence position. Overall, she avoids 'oral' features to a lesser degree than any other translator in the study.

However, her translation (1884) is not as radical in terms of content as Alderson (1978b) suggests, or as laboriously literal as Sutton (1996) claims. While she retains references to cannibalism (its inclusion is justified by Lang's essay), most of the references to murder and death and other gruesome elements, and does not bypass the resurrection analogy, elements with 'sexual' undertones or the reference to a child drinking wine, she softens profane oaths, avoids references to the state of the heroine's 'corpse', renders the killing of the boar less bloody, and the intended cannibalism less distasteful by modifying the number and nature of the innards consumed. Furthermore, all of the taboo elements she includes had been included by previous translators and, with the exception of profane exclamations, those elements she avoids had already appeared

at least once in English translations for children, from which she is so eager to set her work apart in her preface.

While she retains more 'oral' features than earlier translators, Hunt's translation is nonetheless much less indicative of the oral medium than the ST, as she cancels repetition in the rhymes, avoids repeated use of diminutives, uses lexical variation in translating *schön*, avoids contracted verb forms, and avoids half the instances of parataxis occurring outside the dialogue in the ST, and introduces archaisms. It is difficult to explain Hunt's introduction of 'ween' and 'trow' in the 1884 version of her translation. She may have done so simply in order to improve upon the rhyme scheme, but she may also have been influenced by the 1853 translation she had in her possession, or may have wanted to heighten the sense of antiquity in a collection of tales that Lang's 'Introduction' portrayed as being of ancient origin and therefore worthy of anthropological investigation.

Hunt (1884) does not radically alter the moral tone of the ST, although the narrator's condemnation of the queen is not as strong in her translation. Her inclusion of the cruel punishment is justified by Lang's essay. Her omission of the punishment in 1878 is explained by the fact that the translation was included in a schoolbook and was considered too cruel or too moralistic by Hunt or, more likely, by Bell. The abrupt manner in which her largely close translation is cut off before the punishment scene suggests that the new ending may simply have been added by him. She retains the intensity of most of the negative emotions running through the tale. She and Glas (1944) soften the negative emotions of the ST to a lesser degree than the other translators in the study. Her omission of most of the diminutives, however, means that the tone of the TT is not as childlike as that employed in the ST.

Hunt's literalness and fidelity to the ST has been exaggerated by Morgan (1938), Alderson (1978b) and Sutton (1996) and indeed by Hunt herself in her preface, in particular with regard to taboo content and diminutives, and her introduction of archaisms. Her admission that she 'slightly softened one or two passages' is an understatement, as she softens more than two elements within this one tale. While she strove, as she claimed, to be 'exact' and did not embellish the 'substance' of the tale, she did not render it 'precisely as given by the Brothers Grimm'. This is not surprising. All

translation involves some degree of adaptation, and she could only have provided her readers with tales 'as they are in the original' by transcribing the Grimms' own words. However, her translation is closer to the ST than any previous translation when viewed *as a whole*. A much shorter list of examples of divergence between ST and TT emerges in the case of *Little Snow-white* (1884) than in the case of any previous translation.

Background information suggests some factors, other than Hunt's desire for accuracy, that are likely to have had an impact on her translation. The fact that Bell was apparently concerned about profanity explains her avoidance of profane oaths, and his concern has in turn to do with prevailing norms of acceptability. The fact that the translation was to be published in a schoolbook (1878) and then in a respected and respectable literary series (1884) provides a further explanation for Bell's concern about profanity, Hunt's softening of objectionable elements, and her use of a more literary style. Furthermore, while she valued the oral origins of the tales, her comments to Bell suggest that she ultimately viewed the tales as literature. Her softening of the references to cannibalism in 1884 is nonetheless surprising, given that this element is justified in Lang's introductory essay. A desire to have the 1884 collection taken seriously as a 'scientific' tool and an authoritative translation for adults may explain the avoidance of the 'childlike' diminutives. Her letters to Bell suggest that, while she may have initially felt that 'childish' language was appropriate, she later changed her mind and indeed her rejection of the childlike in the tales is suggested by her translation of the title of the collection. However, she avoids diminutives to the same degree in her translation for children. Hunt's experience as a novelist may have been a further factor in her use of a more literary style. Finally, she was influenced by the use of archaisms in previous translations, including the anonymous 1853 translation, which she had in her possession, and which she believed did not do justice to the Grimms.

It is very interesting that, in the case of Hunt, we can compare two translations by the same translator for two different audiences. The most substantive differences between her two translations occur on the levels of taboo content and moral tone. We can surmise that cannibalism and cruel punishment were considered by Hunt and/or Edward Bell to be unsuitable in a children's schoolbook but acceptable in a scholarly collection, while all other elements softened or omitted in both versions of her translation, were considered generally objectionable. The similarities between the two

translations with regard to all other features of the Grimm genre demonstrate that the target audience and purpose of a translation cannot explain all translation practices. It might have been expected, for instance, that there would be more explicitation, specification, repetition-cancelling and normalisation in the translation for children (cf. Ben-Ari 1992), but this is not the case. It might have been expected that diminutives would have been retained with greater frequency in a text aimed at children and that the disturbing emotions of the ST would have been softened to a greater degree in the children's book, but this is not so. It might have been expected too that Hunt (1884) would have restored all of the taboo elements omitted or softened in the 1878 translation, but this is not the case. Hunt's high regard for the Grimms and their tales seems to have played an important role in her translation of the tale for both publications. Of course, her 1878 translation may be so similar to the later version because Hunt was aware, while working on the earlier text, that it was to be recycled in a publication for scholars and therefore did not orient her translation towards children to the degree that might have been expected.

7.5 Conclusion

GHT highlights the fact that translation, particularly of large-scale projects is often collaborative, that collaboration may be informal, i.e. between friends and family members, and that the 'imprint' of more than one individual may be present in a translation.

An awareness of several elements of Margaret Hunt's background is important in understanding how she came to translate *KHM* tales and how she approached the task, i.e. her interest in folklore, her particular interest in and high regard for the Grimms and their tales, and her friendships with George Bell and Andrew Lang. Her letters to Edward Bell provide us with an insight into her attitude towards her source text and some of her priorities and concerns as a translator. They also suggest that she was quite dependent on Bell for advice and approval, and indicate some of his concerns as a publisher. Hunt's preface and Lang's essay in *GHT* are important, as they orient the translation towards a specific audience and purpose, and justify the inclusion of several objectionable elements in the collection.

The fact that Hunt's two translations, one aimed at children, the other at folklore scholars, are almost identical with regard to most features of the Grimm genre, highlights the fact that causation is multiple and that explanation of translation practices is therefore a complex task. It suggests too that the background, motivations and attitudes of a translator may be more important in shaping some aspects of a translation than the purpose and target audience.

Knowledge of Hunt's background and the translation situation in which the tale was produced, in conjunction with analysis of her preface and analysis of her translation practices enables a fuller understanding of her translation project and product, and, in a sense, allows her to reply to accusations of treachery.

CHAPTER EIGHT

Little Snow-white by Beatrice Marshall (1900)

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Little Snow-white by Beatrice Marshall (1900)

8.0 *Grimm's Fairy Tales, for Children and the Household*

Little Snow-white is one of a collection of 211 tales, entitled *Grimm's Fairy Tales, for Children and the Household. Collected by the Brothers Grimm (GFTM)*¹, first published by Ward, Lock & Co. in London in 1900. The title page announces that it is a 'complete edition' and that the tales were translated by Beatrice Marshall (1861 - 1934?). As Sutton (1996: 217) and Morgan (1938: 184) point out, not all of the tales in *GFTM* were published for the first time in 1900. Forty-eight had been published by Ward and Lock around 1862 (date suggested in the British Library Catalogue) as part of a collection entitled *Household Tales and Popular Stories*. The [1862] collection included 49 tales from Grimm, 47 of which are included in *GFTM*.² An additional tale from the [1862] collection is also included, i.e. *The Princess and the Pea*, which, as Sutton (1996: 216) has shown, is most likely to have been taken from a German translation of the Hans Andersen tale. *Little Snow-white* was one of the 163 translated tales in *GFTM* published for the first time in 1900.

Hand (1963: 531) states that *GFTM* was one of the most successful English collections of *KHM* translations. According to Morgan (1938: 184 - 188), *GFTM* was reissued by Ward and Lock in 1900 and 1920, and in 1920 the company also published a selection of 22 tales from the collection. He lists possible reissues of *GFTM* by Newnes in London in 1910 and Harper in New York in 1912. The Brüder Grimm archive in Kassel has copies of smaller selections based on *GFTM* but published without Marshall's name, dated [1923], [1930], [1955] and [1989].

Analysis of *Little Snow-white* reveals that Marshall used either the 1850 or 1857 *GA* version of *KHM* 53 as her source text. She must have had access to the 1857 *GA*

¹ *GFTP* is used to denote Mrs. Paull's *Grimm's Fairy Tales* in Chapter Four.

² Not included from [1862] are translations of *KHM* 80, *Von dem Tode des Hühnchens* and *Das Unglück*. The latter was included as no. 175 in the sixth edition *KHM* of 1850 only (cf. Crane 1917c: 125). It was replaced in the seventh edition of 1857 by a tale entitled *Der Mond*, a translation of which is included in *GFTM*.

edition of the *KHM*, as three of the tales she translated were not included in any other edition of the *KHM*, i.e. *KHM* 151*; *KHM* 175, and *KHM* 191.³ While the tales in *GFTM* number 211, it does not include translations of *KHM* 80 or *KHM* 143. The number is accounted for by the inclusion of the Hans Andersen tale and of two translations of *KHM* 150, *Die alte Bettelfrau* - one taken from the [1862] collection and one published for the first time in 1900.

GFTM has received very little critical attention. Morgan (1938: 184) awards it the symbol of the section mark (accorded also to Taylor/Jardine and Davis,) which, as he explains in his Introduction, 'says in effect: I have examined this translation and find it neither wholly good nor wholly bad' (1938: 3). In apparent contradiction of this, he adds the remark: 'Very good, not excellent' (1938: 184). Sutton includes a brief comment on *GFTM* in his chapter on *Household Tales and Popular Stories* [1862]. He agrees with Morgan's remark, but points out that the translator 'lapses occasionally into either carelessness or misapprehension' (1996: 218).

8.1 The translator

Beatrice Marshall was born in Wells in Somerset in 1861. She was the fourth of nine children born to the writer Emma Marshall (1830 - 1899) and her husband, Hugh Graham Marshall (1828 - 1899?). Census returns indicate that she was christened 'Emma Beatrice'. Her biography of her mother (Marshall 1900b)⁴ reveals that she was commonly known as 'Beatrice', or 'Bee', and she wrote and translated under that name. Beatrice Marshall's mother, Emma Marshall *née* Martin, was a prolific writer whose literary output reached over 200 titles. Most of her writing consisted of mildly didactic Christian fiction for children. Many of her tales were published by the Religious Tract Society (RTS), the Society for the Promotion of Christian Knowledge (SPCK), and the Evangelical publisher Nisbet. A number were published in one volume with tales by Mrs. Paull (see Chapter Six). She also wrote historical tales for adolescents and adults. In 1854, she married Hugh Graham Marshall, manager of and shareholder in the Exeter branch of the West of England and South Wales Bank, which failed in 1878, leaving him out of work and in debt (Marshall 1900b: 149). Beatrice writes in her biography of her mother that 'To clear him from this was now the object of my mother's unwearying

³ There are two separate but related tales numbered 151 in the 1857 *GA* of the *KHM*, the second of which is marked with an asterisk.

literary efforts' (1900b: 149). Emma's first tale had been published in 1861, and her writing now became vital in supporting her growing family. From 1878 she began publishing up to 10 books per year (Waller Hastings 1996: 208). Beatrice's biography of her mother makes it clear that she regarded her mother's career with great admiration and respect and admired her 'heroic' efforts to deal with, and protect her children from, the effects of financial difficulty (Marshall 1900b: 66).

Beatrice reports in her biography that the Marshall children were educated firstly at home by their mother, and later sent to day schools. She writes that 'one of the girls' was sent to school in Germany 'through the kindness of the daughter of a friend of my grandfather's in Norwich' (1900b: 151). We do not know if this was Beatrice herself. It seems strange that she should write 'one of the girls' if it was. However, she rarely uses the first person in the biography. She makes no specific reference to her own education. In any case, her mother would have placed importance on the education of her four daughters, as Beatrice reports that she arranged lectures for the higher education of women in Exeter and Gloucester.

One of Beatrice's brothers, Douglas (b. 1868), became a chaplain in Kitzbühel in the Tyrol in the late 1890s (Marshall 1900b: 317). Beatrice visited him there with her mother and two of her sisters in 1898, spending time in Cologne, Munich and Innsbruck *en route*. Her biography of her mother includes several happy memories of this time spent with her mother not long before the latter's death in 1899. The biography also includes one reference to Grimms' tales in her reminiscences about her happy childhood and summer holidays spent at the Marshalls' summerhouse, Hill House in Northrepps:

The Hill was an ideal spot for town children to spend their holidays, with its rambling garden and old-fashioned well and bucket – the kind that play such an important part in the fairy tales of Grimm.

(Marshall 1900b: 7)

Beatrice Marshall's career as a translator and writer extended from 1880 to 1930. The British Library Catalogue lists 24 separate titles and COPAC an additional one. Her earliest publications were four religious tales for children published by Nisbet. It is likely that Beatrice embarked on a literary career in order to help her mother support her eight siblings, and she initially followed the literary model employed by her mother. These four

⁴ *Emma Marshall. A biographical Sketch*. London: Seeley and Co.

tales are the only religious tales and the only tales for children written by Beatrice throughout her long career, while Emma continued publishing similar tales with Nisbet until her death.

Like her mother, Marshall also wrote a number of historical novels, such as *Old Blackfriars* (1901) and *The Queen's Knight Errant: a story of the days of Sir Walter Raleigh* (1905). She published two biographies of historical figures, i.e. *Sir Walter Raleigh* (1914) and *Queen Elizabeth* (1916). In addition, she edited the memoirs of Ann Lady Fanshawe, wife of Sir Richard Fanshawe, ambassador from Charles II to the courts of Portugal and Madrid, published in 1905. She contributed some short stories to the fashionable magazine *Woman* in the 1890s. In 1899, she completed two novels left unfinished by her mother.

Beatrice's first published translation was the novel *Stella* from the German by Fanny Lewald-Stahr (1811 – 1889), published in 1884. Her second was *Regina, or the Sins of the Father* (1898) from Hermann Sudermann's *Der Katzensteg*. This was the first of three novels and one play she translated from Sudermann (1857 – 1928). In 1906, she published *The Undying Past (Es war)*; in 1909 a play, *John the Baptist (Johannes)* and; in 1913, another novel, *The Song of Songs (Das Hohe Lied)*. She also translated (possibly from a German translation) the Danish novel *Elsie Lindtner* by Karin Michaelis in 1912 and a biography, *Franz Schubert and his Times (Franz Schubert und seine Zeit)*, by Carl Kobold in 1928. In an undated letter to the Authors' Syndicate (not later than 1919), she mentions a novel she translated anonymously, by Lieutenant Fritz Oswald Bilse, entitled *In a Garrison Town: The Military Novel Suppressed by the German Government*, published by John Lane in 1904. She published one translation of a French book - *The German Enigma; an inquiry among Germans as to what they think* (1914) by Georges Bourdon. She also translated several short stories by Arthur Schnitzler (1862 - 1931), as well as articles for journals, such as the *Fortnightly Review* and *Everyman*. Her last published translation, also her last publication, appears to have been *The Horrors of Cayenne. The Experiences of a German as a French bagno-convict* by C.B. Heim in 1930. *GFTM* was her third translation and her only translation aimed in part at children.

Marshall's translations from Sudermann received critical acclaim in her day. In his introduction to *The Song of Songs* (1913), John Lane remarks that her previous translations from Sudermann had been 'well received in England, America and Germany with enthusiasm alike by critics and the public' (Marshall 1913: v), and also met with the 'entire approval' of Sudermann (1913: xx). *John the Baptist* (1909) includes an advertisement for *The Undying Past* and *Regina; or, the Sins of the Fathers*, in which reviews of both translations are quoted, indicating that Marshall's translations were praised for their fluent and domesticated style. For example, the *Daily News* wrote of *The Undying Past*: 'Once again Miss Beatrice Marshall has turned her hand to a great work by Sudermann and has presented us with an English version which may read as a novel of our own language'. The *Standard* judged it to be a 'powerful and virile translation... the book does not even suggest to one that it is a story originally written in another language'. The *Athenaeum* proclaimed that 'The translation as a whole moves freely and naturally'. The *Times* wrote of *Regina* that 'it is so admirably done that as we read we forget that we are reading a translation'.

The John Lane archive at the Harry Ransom Research Center at the University of Texas at Austin contains letters from Marshall to John Lane written between 1885 and 1934. The Center also has letters from Marshall to the Authors' Syndicate dated 1895 to 1919; to Richard Garnett (1835 – 1906), dated 1900 to 1901; and Arnold Bennett (1867 – 1931), dated 1895 to 1897. While none of the letters mention *GFTM*, they are interesting with regard to Marshall's view of how translation fitted into her literary career. She enjoyed translating, but was also dependent on it as a source of income, in particular after her parents died (letter to John Lane, dated 22 October 1899). She lived in rented accommodation and was forced on several occasions to apply to the Royal Library Fund to support her work. She did small commercial translation jobs in order to make ends meet, while trying to have her own novels and short stories published. However, she regarded her translation of literary works as a worthy literary endeavour, and, on several occasions, accepted poorly paid projects because she believed that the writer deserved recognition in Britain. She admired Sudermann in particular and corresponded personally with him. However, she realised that her translations of his work had to be made acceptable to her target readers. While working on *Das Hohe Lied*, she wrote in a letter to John Lane, dated 15 June 1911, that she was 'trying to make this

translation as perfect as it is possible to be, with at the same time judiciously bowdlerizing certain offensive scenes’.

The letters reveal that Marshall spent a considerable amount of time and energy chasing up payments for work submitted, trying to negotiate better conditions for her work, attempting to secure written contracts and copyright for translations, and complaining to and about publishers regarding their ‘dishonourable conduct’ towards her and her work (letter to Lane, dated 14 October 1910). She suggested several translation projects that were ignored by publishers or given to another translator. She aspired to be a novelist, and was wholly convinced of her literary talents. However, she encountered many difficulties in having her novels published and bitterly lamented the fact that her talent was not recognised. She completed at least three novels that were never published. In a letter to Mr. Collins of the Authors’ Syndicate (19 February 1916), she describes herself as ‘an author of merit who has deserved success but not attained it’.

In 1924, Marshall, aged 63, left Britain for Europe. Her letters to John Lane in the period 1924 to 1934 reveal that she travelled first to Munich, and then Wiesbaden, lived for a time in Zagreb, then travelled to Italy and Vienna and then took up residence in Graz in Austria. Her last letter from Graz reveals that she had become an ardent supporter of Hitler and his policies. She maintained correspondence with Lane long after he had stopped publishing her material, and, in almost every letter, mentioned work that she could undertake and he could publish. The sudden end to the letters in 1934 suggests that she may have died in that year.

8.2 Paratextual material

8.2.1 Preface

The preface to *GFTM* is unsigned and the first person singular is never used. There are some clues in the preface that suggest that Marshall is herself the author. Firstly, she was a biographer, and the preface is mainly given over to biographical details of the Grimms. Secondly, many of those details are taken from an essay in German by Wilhelm Grimm’s son, Herman Grimm (1828 – 1901). Finally, the preface presents a rather romanticised view of Germany, and a nostalgic attitude towards fairy tales and childhood, which could be linked to the recent death of Marshall’s mother and her association of Germany and of Grimm’s tales with happy memories of her mother and of

her childhood (see 8.1). The preface will be therefore be treated below as being Marshall's, while acknowledging that this may not be the case.

8.2.1.1 Target audience

The opening sentence suggests that the collection is aimed at children and adult readers ('To the small people of to-day (and to the small people of yesterday, too)...'), and this is borne out by the rest of the preface. The adults addressed are those who have not forgotten that they were once 'small people', and who remember the fairy tales of their childhood with fondness and nostalgia. In the ninth paragraph, Marshall states that the Grimms' names have 'grown so dear to all of us – both for the sake of the children of today and in remembrance of our own childhood'. The ninth paragraph begins with the incorrect statement that:

The immortal Fairy Tales were written in the first instance for children, though the brothers doubtless foresaw that they would ultimately appeal to grown-ups quite as much as to the little ones.

The reference to children as 'the little ones' suggests a somewhat sentimentalised view of childhood. Marshall uses the same expression in her translation of the title *Kinderlegende* in the *KHM* as the *Legends for the Little Ones*, and in *Little Snow-white*.⁵

8.2.1.2 Purpose

GFTM is intended to fulfil a dual purpose. Firstly, the tales are intended to be enjoyed by children. The tenth paragraph states that the Grimms 'are more responsible than any others for the bright, glistening eyes and the delicious laughter of our little children'. The preface is the only one in the study not to mention or hint at a moral or didactic purpose. This is perhaps not surprising, as explicit moral lessons in children's literature had become outmoded by the end of the nineteenth century, and had indeed become 'a standing joke and an obvious target for parody' (Briggs 1995: 167 - 191).

Secondly, the tales are intended as a form of escapism for adults. In the second paragraph, Marshall states that adults, including herself, tend to 'cling tenaciously' as they grow older to 'those happy imaginings that grew up with us in the far away golden mists of our childhood'. The Grimms' tales are portrayed as offering adults a means of escapism from reality and daily routine and from the 'fever and rush of the present day'

⁵ *Kinderlegende* is the subtitle given to the last ten tales in the 1857 *GA*.

referred to in the third paragraph. Marshall returns to the theme of nostalgia for childhood in the tenth paragraph and here the wistful longing tone is more pronounced. The Grimms' tales are described as having the ability to:

...even carry us back to our own far-away days, when fairies and magic wands were the realities of life, and school-books, clean hands and faces, and all other banes of civilisation, merely trifling and casual incidents of which no self-respecting child would dream of taking much account, with all the world of Romance calling bewitchingly, to be explored.

The final paragraph of the preface is composed of one sentence aimed directly at adults: 'And then, we realise that it is not so far back after all to "once upon a time"'.

8.2.1.3 Source text **The Grimms**

Marshall is keen to distinguish between the perception, common among children and held by some adults, that the Grimms were wizards or magicians; and the factual details of their lives: 'Yet, prosaic as it is, the biographer has no option but to record...'. The biographical details provided are obviously selected from Herman Grimms' essay, 'Die Brüder Grimm und die *Kinder- und Hausmärchen*' (1897), in which he recounts his memories of his father and uncle's work on the *KHM*.

The description of the Grimms in the preface to *GFTM* conveys the impression that, on the whole, they were two harmless, eccentric, introverted old nature-lovers and bookworms. The third paragraph states that 'the Brothers Grimm were in reality two very harmless and respectable members of society' and that 'their lives were comparatively uneventful'. The fourth paragraph dwells on the Grimms' love of 'Flowers, trees, leaves, stars, pebbles, forests, water and mountains'. Jacob's frequent 'foreign jaunts' are explained as being due to 'nothing but a love of nature'. The ninth paragraph paints a picture of the 'two simple-hearted men' tending flowers in their study window-boxes and 'guarding their books with a zeal that at the same time was an actual reverence.' The author does, however, point out that the brothers were 'ardent patriots' who, through their scholarly work, devoted their lives to the service of their country (par. 7).

The Grimms' sources and editorial practices

Marshall does not place great emphasis on the authenticity of the Grimms' sources. She states in the ninth paragraph that their sources were 'various' and taken from both middle-class and 'peasant' sources. The description of the Grimms' editorial practices is remarkably similar to some more recent views (notably Ellis 1983):

And these continual gleanings they wrote and re-wrote, mollified or embellished according to their fancy, till they had at last, unconsciously erected for themselves a monument far more permanent and more world-wide in its renown than that which was unveiled to their memory in 1896.⁶

This description may have been taken from Herman Grimm's recollection of:

... wieviel sowohl auswählende als zusammenfassende und redifierende Arbeit nötig war, um diejenige Form der Märchen zu finden, in welcher die Kinder- und Hausmärchen heute zu einer Sammlung geworden sind.

(H. Grimm 1897: 238)

However, Herman does not state that the brothers edited the tales 'according to their fancy', rather he portrays their editorial practices as a process of making careful additions to incorporate different versions of the same tales. The description of the Grimms' editorial methods in *GFTM* is in sharp contrast to that put forward in Margaret Hunt's preface (1884), which states that 'They wrote down every story exactly as they heard it' (Hunt 1884: v). However, Marshall does not criticise the Grimms' rewriting of the tales, rather their practices are portrayed as a process of perfecting and refining their material.

Content of the *KHM*

The preface emphasises the magical 'fairy tale' content of the *KHM*. The opening paragraph refers to 'Gnomes', 'Pixies', 'Fays' and 'Brownies', all magical creatures familiar and appealing to English children but not part of the stock of characters in the *KHM*, and to the 'small personages, airy and good, or dark and wicked, that make up the realm of Fairyland'. Fairytale clichés are mentioned again in the tenth paragraph, i.e. 'fairies' and 'magic wands', even though these do not feature in the *KHM*.

⁶ A statue of the Grimms was erected in Hanau in Hesse (where they were born) in 1896.

8.2.1.4 Approach to translation

There is no mention of the translators' approach to translating the tales. Only one of Marshall's other translations includes a preface, i.e. *Elsie Lindtner* (1912), and the preface to that work discusses only the content of the novel.

8.2.1.5 Germany

Marshall conveys a sympathetic and romanticised view of Germany. She refers to the 'terrible struggles' that the Grimms' 'beloved Fatherland' underwent during their lifetimes (par. 7). The ninth paragraph refers to Germany as the 'great home of Romance'.

8.2.2 Advertisement

An advertisement at the back of the *GFTM* lists the '3/6 Reward and Presentation Series', of which it is part. Given the title of the series, it can be assumed that *GFTM* was intended for use in schools as a prize for good behaviour or academic achievement. The series included other classics of world children's literature, such as *Hans Andersen's Fairy Tales*, *Robinson Crusoe*, and *Swiss Family Robinson*. *GFTM* is listed as 'The Only Complete Edition' of Grimms' tales and as 'Carefully translated from the original by Beatrice Marshall'.

8.3 Translation analysis

8.3.1 Length

Marshall's translation is 149 words longer than the ST, i.e., 2,998 words, compared to 2,849.

Additions

Marshall explicitates the ST in a small number of places. For example, in six places, she adds adverbs implied in the ST, as in: 'the child wept and *said beseechingly*' ('sprach'), 'He [the prince] *spoke so earnestly*' ('so sprach'). In a number of places, she clarifies the ST, as in her translation of 'Wahrzeichen' as 'proof *that she is dead*', and 'die junge Königin' as 'the young queen *who outshone her in beauty*', which explicitates the queen's motive for attending the wedding (to see her new rival). She also avoids parataxis outside the dialogue by making the link between clauses more explicit (See 8.3.4).

Marshall's translation is more specific than the ST in several places, in particular regarding pronouns, nouns and time references. She replaces pronouns with nouns in thirteen places. For example '*Es* war eine schöne Frau' is translated as '*His second wife* was a beautiful woman', and '*Das* können wir nicht in die schwarze Erde versenken' as 'We cannot put *anything so fair* in the black earth'. In five cases, she specifies nouns. For example, 'Strauch' is translated and domesticated as 'furze-bush', and 'die Tiere' as is translated as 'the birds'. In twelve places, she specifies time references. For example, 'Bald darauf' is translated as '*Very* soon afterwards', and 'Und wie das Kind geboren war' is translated as 'But *almost directly* the child was born'. Marshall specifies the first and second occurrences of the recurring simile also (see 8.3.3).

Marshall adds new details in four places. Where the ST describes Sneewittchen running through thorns, the TT has Snow-white run through '*thorns and brambles*', which also domesticates the tale somewhat. While the queen in the ST stains only her face in the lace episode, in the TT she stains '*her face and hands*', which may be intended as an improvement on the logic of the ST. In the same episode, the heroine peeps '*from behind the window-curtains*' ('aus dem Fenster'). As the queen consults her mirror before the wedding, the TT states that she was dressed '*in her beautiful new wedding garments and jewels*' ('mit schönen Kleidern').

Omissions

There are a very small number of omissions in Marshall's translation other than those discussed below. She omits a small number of words, such as the word 'klar' in her translation of 'schön wie der klare Tag' as 'as beautiful as the morning'. In a small number of places, she omits larger chunks of sentences. For example, in the comb episode, she does not mention the fact that the queen and the heroine agree on the sale of the comb before the queen combs her hair with it ('Als sie des Kaufs einig waren...').

8.3.2. Taboo content Cannibalism

Marshall retains the references to cannibalism. She translates 'Lunge und Leber' literally, and these are mentioned four times, as in the ST.

Other gory elements

The hunter draws his 'spear' and intends to 'pierce' the child's heart with it. He then imagines that 'wild beasts will eat her'. However, the graphic and gory reference to his slitting of the boar's throat is neutralised as 'killed'.

Death-related references

<i>KHM</i>	<i>GFTM</i>
töten (2), umbringen (2)	kill/ed (4), put an end to (1)
zugrunde richten (1)	omitted
tot (8)	dead (8)
sterben (3)	die/d (3)
Sarg (7)	coffin (8)
'sah noch frisch aus wie ein lebender Mensch'	'she still looked fresh and alive'
'verweste nicht'	'did not alter'

Marshall softens one occurrence of 'umbringen' to 'put an end to her'. The additional 'killed' is a translation of *abstechen* (the hunter's slitting of the boar's throat). The ST's 'zugrunde richten' is omitted. In the comb episode, one instance of 'tot' is softened to 'senseless', while an additional 'dead' is used in the explication of 'Wahrzeichen' as 'proof that she is dead'. When the dwarfs return home in the apple episode, the first description of the heroine as 'tot' is softened slightly to 'quite dead'. Marshall uses 'fresh' to describe the heroine's 'corpse', but omits the reference to rotting.

Christian references

Marshall softens the profane exclamations uttered by the dwarfs and the heroine to 'Oh, by Jove! by Jove!' and 'Ah, dear' respectively. While she does not modify *KHM* tales in which God, the Trinity, Satan, St. Peter, the apostles and other 'religious' figures appear as characters and are treated in a blasphemous manner, she softens profane exclamations in most of the tales she translated. In *Little Snow-white*, she retains the reference to the heroine praying but does not use the name of God: 'said her prayers' ('befahl sich Gott').

The resurrection analogy in the revival episode is slightly weakened. While the TT states unequivocally that the heroine is dead after the apple episode ('was dead and remained dead'), and that she then sits up 'quite alive' after the jolting of the coffin, it

does not state that she is alive *again* or alive *once more* ('und war *wieder* lebendig'). In the lace episode, Marshall avoids any analogy with resurrection by translating 'und ward wieder lebendig' as 'and was restored to consciousness'.

Sexual elements

Marshall retains the two references to birth in the opening paragraph, but side-steps sexual undertones in the dwarfs' treatment of the heroine's body after the apple episode. While they unlace her, they do not wash her in water and wine. Instead, the TT narrator states that they 'sprinkled her with water, poured some down her throat'. This avoids the implication that they removed her clothing to wash her and also rationalises the ST, as there is no logical reason for the dwarfs' washing her with wine.

Alcohol

Marshall avoids the mention of the heroine drinking wine in the dwarfs' cottage. Her TT states merely that she 'drank a little out of each goblet', without specifying the liquid consumed.

8.3.3 Repetition

Lexical repetition

Marshall retains lexical repetition, with two exceptions:

KHM: ...und machte da einen *giftigen giftigen* Apfel...

GFTM: ...an apple that was deadly poison...

KHM: ...und ward ihr *so angst, so angst*,...

GFTM: ...and was so annoyed and overwhelmed with anxiety...

Recurring simile

As in the ST, the simile used to describe the heroine's beauty is repeated four times throughout Marshall's translation. She translates the simile literally on the third and fourth occasions, but the first and second are less repetitive, as she specifies the parts of the heroine's body to which the colours refer. On the first, she specifies that black refers to her hair, a specification made in the second and fourth occurrences of the ST simile only. On the second, she specifies that the colours white and red refer to her 'complexion'.

Repeated colour adjectives

Marshall retains almost all of the ST's repetition of colour adjectives. The adjective 'white' is used in the title and the heroine's name and is repeated throughout the translation. It is used to describe the snow in the opening scene, in the four repetitions of the simile, in the 'pure white cloth' on the table and the 'white counterpanes' ('schneeweiße Laken') in the dwarfs' cottage. Marshall does not mention the colour in the first description of the apple the queen has made, but later refers to 'the white part' that she eats.

The adjective 'red' is used to describe the blood in the first paragraph, in the four repetitions of the simile, to describe the part of the apple that is poisoned, the heroine's cheeks and in the 'red-hot' shoes at the end of the tale. The variant 'rosy' is used to describe the cheek of the apple and the poisonous half.

The adjective 'black' is used to describe the first queen's 'embroidery frame' in the opening scene, in the four repetitions of the simile, and in the 'black earth' into which the dwarfs' decide not to place the heroine's body.

Leitmotif

Marshall employs lexical variation in translating the lemma *schön*:

<i>KHM</i>	<i>GFTM</i>
<i>schön</i> - (38)	fair/fairer/fairest (21)
	beautiful (6)
	beauty (3)
	pretty (6)
	lovely/lovelier (2)
	Total: 38

She uses 'fair/er/est' in all of the rhymes.

The number seven

There are 18 occurrences of 'seven/th' in the TT, compared to 26 of 'sieben/te' in the ST.

Repetition of episodes

The three 'temptation' episodes are repetitive in Marshall's translation, but less so than in the ST, as she uses more varied vocabulary and expressions, for example: 'stained

her face and hands’/ ‘painted her face’ (‘färbte ...sich das Gesicht’) in the lace and apple episodes and ‘hardly had the comb touched her hair than...’ and ‘One bite and...’ (‘Aber kaum hatte sie...als’/ ‘Kaum aber hatte es...als’) in the comb and apple episodes.

Formulae

Marshall does not use the standard fairy tale opening formula. Her translation begins: ‘Once, ...’. The series of questions posed by the dwarfs is less repetitive in the TT, as four of the questions are formulated using the present perfect continuous (‘Who has been sitting...’) and four using the present perfect (‘Who has eaten...?’). In addition, she omits the diminutive suffixes used in each of the questions in the ST. She avoids the formulaic in her translation of ‘über die sieben Berge zu den sieben Zwergen’:

Lace episode:	...she walked over the mountains to the abode of the seven dwarfs.
Comb episode:	...went over the mountains and knocked at the door of the dwarfs’ cottage.
Apple episode:	...She walked over the mountains and came to the dwelling of the seven dwarfs.

Rhyme

As in the ST, the queen’s rhymed question is repeated in identical form seven times, the first reply is identical to the sixth and the third, fourth and fifth replies are identical. However, the second reply is no longer almost identical to the seventh. The TT rhymes are also less symmetrical, as the first and final lines of the rhymed replies are less repetitive than those in the ST. However, in the TT, the third, fourth, fifth and seventh replies each use the same ‘here/there’ half-rhyme and are therefore repetitive in a different way to those in the ST.

8.3.4 Syntax

Sentence length

While Marshall retains most of the ST sentence boundaries, she divides ST sentences in 17 cases, for example:

KHM:	Und als sie sich endlich etwas ausgedacht hatte, färbte sie sich das Gesicht und kleidete sich wie eine Krämerin und war ganz unkenntlich.
GFTM:	At last she thought out a <u>plan</u> . <u>She</u> stained her face and hands and dressed herself up like an old pedlar woman, so that it was impossible to recognise her.

Parataxis

Marshall avoids all of the parataxis occurring in the ST outside the dialogue, in most cases by dividing sentences in two, for example:

- KHM:** Als es ganz dunkel geworden war, kamen die Herren von dem Häuslein, das waren die sieben Zwerge, die in den Bergen nach Erz hackten und gruben.
- GFTM:** When it was quite dark the masters of the little house came home. They were seven dwarfs who went into the mountains to dig for metal.

Elsewhere, she introduces 'and' to join two clauses, introduces a subordinate clause, or alters punctuation. On two occasions she adds parataxis outside the dialogue where it is not present in the ST.

She retains four of the seven instances of parataxis occurring within the dialogue, where it does not break with English stylistic norms. In the other three instances, she avoids parataxis in the dialogue using the same strategies she uses to avoid the same feature outside the dialogue. She adds one instance of parataxis in the dialogue where it does not occur in the ST.

8.3.5 Spoken-language features

Spoken-language signals in the dialogue

Marshall translates all of the ST dialogue as TT dialogue. She adds dialogue in one part of the TT. The ST description of the dwarfs' actions of having a glass coffin made, placing the heroine in the coffin, placing it on the mountain and keeping guard by it, is transformed into direct speech in which the dwarfs' setting out what they plan to do. The TT dialogue is authentic and informal, as Marshall uses several contracted verb forms ('

Who'll', 'musn't', 'mayn't', 'It's', 'wouldn't'), retains exclamations and most of the other dialogue markers, and adds several of her own, i.e. 'Here', 'look', 'surely', 'Ah!', 'Come now' and 'Ha, ha!'. She does not use archaisms.

As in the ST, contracted verb forms occur in three places outside the dialogue in Marshall's translation: 'at last Snow-white couldn't breathe', 'she didn't know what to do', and 'she wouldn't go to the wedding at all'.

Spoken-language signals in initial sentence position

Fewer sentences begin with spoken-language signals in Marshall's translation than in the ST:

<i>KHM</i>	<i>GFTM</i>
Da (20)	And (10)
Und (12)	Then (9)
Nun (3)	But (6)
Dann (3)	Now (2)
Aber (2)	So (2)
Total: 40	Total: 29

She uses 'And' with greatest frequency, which is the most typically 'oral' signal of the five she employs.

8.3.6 Tone

8.3.6.1 Moral tone

Value adjectives

Marshall reduces the number of value adjectives applied to the villainess and softens the extreme nature of the adjectives applied in the ST:

<i>KHM</i>	<i>GFTM</i>
böse (2)	wicked (1)
	naughty (1)
boshafft- (2)	wicked (1)
gottlos- (2)	wicked (1)
	ungodly (1)
grausig- (1)	cruel (1)

She translates one occurrence of 'böse', one of 'gottlos', and one of 'boshafft' as 'wicked', omits one occurrence of 'boshafft', and softens the second occurrence of 'böse' to 'naughty'. This last is a significant softening. While the adjective originally signified 'morally bad' or 'wicked', it has, since the seventeenth century, been usually used as a mild reproach applied to a disobedient child or pet (cf. *Oxford English Dictionary*, 1989, Room 1986: 187). The softening occurs at the end of the text, almost immediately before the villainess is punished, and it therefore could be regarded as lessening the moralistic impact of the ending. On the other hand, it could also be regarded as a means of pointing the moral more directly at young readers, by associating the queen's wickedness with the kind of bad behaviour of which they themselves may sometimes be guilty. Marshall is the only translator in the corpus to provide a literal translation of 'gottlos'.

Marshall reduces the number of value adjectives applied to the heroine, by translating ‘arm’ on one occasion as ‘little’.

Moralistic statement

Marshall retains the moralistic statement on the queen’s heart: ‘Then the queen’s heart was pacified, so far as a jealous heart can be pacified.’

Punishment and ending

The punishment of the villainess is retained.

8.3.6.2 Diminutives

Marshall retains the diminutive element in the title of the tale. At the beginning of the TT, it is explained that the heroine is ‘nicknamed’ Little Snow-white. This rationalises and familiarises the tale somewhat, as it serves to explain the unusual nature of the heroine’s name. The diminutive element is retained in her name a further two times towards the beginning of the TT, after which it is dropped for most of the rest of the text and indeed the heroine tells the dwarfs: ‘My name is Snow-white’. On four occasions, ‘little’ is used as an adjective to describe the heroine.

Marshall omits 19 of the 31 diminutive forms used in the passage describing the interior of the dwarfs’ cottage, and adds one:

<i>KHM</i>	<i>GFTM</i>
-lein (15)	little (9)
-chen (13)	wee (1)
klein (3)	tiny (1)
	small (1)
	<i>Added:</i> morsel (1)
Total: 31	Total: 13

However, she does not avoid diminutives so systematically in the rest of her translation. She avoids diminutives in her translation of ‘Mädchen’ as ‘child’ on one occasion, of ‘Zwerglein’ as ‘dwarfs’ on two occasions, of ‘Frischling’ as ‘fawn’ and of ‘Täubchen’ as ‘pigeon’. She retains the diminutive element in her translation of ‘Töchterlein’ as ‘little daughter’, ‘Mädchen’ as ‘little girl’ on one occasion, ‘Zwerglein’ as ‘little dwarfs’ on two occasions, ‘Häuschen’ as ‘little house’, ‘Stückchen’ as the double diminutive ‘smallest morsel’, and ‘Spieglein, Spieglein’ as ‘Little glass, little glass’ in each of the

repetitions of the queen's rhymed question. Furthermore, she adds diminutives in 'little heart' ('Herz'), 'little one' ('armes Kind'), and in 'seven little men' ('Zwergen'), which appears in the mirror's third, fourth and fifth replies.

6.3.4.3 Emotions

The villainess

Marshall modifies the emotions referred to on several occasions, as the following table illustrates:

<i>KHM</i>	<i>GFTM</i>
➤ Neid (3)	➤ envy (1)
	➤ jealous (2)
➤ neidisches Herz (2)	➤ jealous heart (2)
➤ Hochmut	omitted
➤ keine Ruhe (3)	➤ could not rest
	tormented
	seized with a terrible curiosity
➤ Zorn	➤ wrath
➤ so angst, so angst	➤ so annoyed and overwhelmed with anxiety
➤ Angst	➤ surprise
➤ Schrecken	➤ terror
➤ hassen	➤ hated
➤ erschrecken (3)	➤ grew furious

She omits one of the emotions mentioned in the ST ('Hochmut'). Where erschrecken occurs in the ST, Marshall refers not to the queen's feelings of shock and fear, but to her feelings of anger. 'Angst' is modified and softened to 'surprise'. 'So annoyed' similarly represents a modification and softening of the ST's 'so angst, so angst', but Marshall then adds 'overwhelmed by anxiety'. The queen's inner turmoil, expressed in 'keinen Ruhe', is modified on one occasion to mere 'curiosity'. However, despite these modifications, the queen in Marshall's translation experiences a range of intense emotions, i.e. 'wrath', 'fury', 'terror', 'hate', and is 'tormented' by these feelings.

Marshall translates literally the idiom 'gelb und grün vor Neid' ('yellow and green with envy') and the simile 'wuchsen wie ein Unkraut in ihrem Herzen' ('grew up like a weed in her breast'). However, she softens the two remaining metaphors used to describe the physical effects of her emotions. The metaphor 'kehrte sich ihr das Herz im Leibe herum' is rendered more familiar and less dramatic in 'her heart hardened'.

Similarly, 'lief ihr alles Blut zum Herzen' is translated as 'all the blood rushed out of her face and she was pale'. While 'zitterte und bebte vor Zorn' is softened to 'simply shook with wrath', Marshall compensates by adding elsewhere in the text that she 'trembled with anger'. When the queen receives the mirror's final reply, she utters a curse and when she recognises Snow-white at the wedding, she is 'rooted to the spot'. However, 'that she didn't know what to do' dilutes the intensity of the ST's 'daß sie sich nicht zu lassen wußte', and the TT does not convey the impression that the queen is driven by her emotions to attend the wedding.

The heroine

Marshall translates 'Angst' as 'fear', and softens *erschrecken* to 'alarmed'.

8.3.7 Influence of previous translations

Little Snow-white does not show evidence of being a reworking of any earlier translation or of having been influenced to a significant degree by any other translation. However, two features of Marshall's translation may have been influenced by or taken from Lucy Crane's translation, first published in 1882. Firstly, in both translations, the first queen's embroidery frame rather than the window frame is made of ebony. Secondly, Crane and Marshall both use 'seven little men' in the mirror's third, fourth and fifth rhymed replies. 'Seven little men' is used also in the third, fourth and fifth replies in *Snowdrop*, the translation of *KHM* 53 included in Andrew Lang's *The Red Fairy Book* (1890):

Lucy Crane (1882)

Queen, thou art of beauty rare,
But Snow-white living in the glen,
With the seven little men,
Is a thousand times more fair.

Andrew Lang (ed.) 1890

My lady queen, you are fair, 'tis true,
But Snowdrop is fairer far than you,
Snowdrop, who dwells *with the seven little men*,
Is as fair as you, as fair again.

GFTM (1900)

Dear queen, you may be the fairest here,
But Snow-white over the mountains,
With the seven little men,
Is a thousand times fairer there.

The phrase was later used by Gág (1937) and Glas (1944) (see Chapter Nine). Lang's *Snowdrop* (1890), like Marshall's translation, also mentions brambles ('bramble bushes').

Another translation of *KHM* 53, entitled *Snowdrop*, appeared in the same year as Marshall's, in a selection of tales translated from the *KHM* by Mrs. Edgar Lucas. The only substantive similarities between Lucas's and Marshall's translations are the references in both texts to 'brambles' and the translation of 'Frischling' as 'fawn'. Davis (1855) and Paull [1871 – 74] also have 'fawn'.

Like most previous translators, Marshall uses 'fair/er/est' when translating the *schön* in the rhymes. However, she is one of only two translators in the corpus (the other being Davis) not to employ archaisms. She and Mulock are the only two English translators to use a diminutive in the queen's recurring rhymed question. She is the first English translator to use contracted verb forms in both the dialogue and the body of the translation.

8.4. Marshall's imprint on *Little Snow-white*

While the ST is 'carefully translated', as the advertisement in *GFTM* proclaims, in that there are no major omissions, additions or modifications, Marshall gears her translation towards her target audience and purpose, and avoids many 'oral' features. If Marshall is the author of the preface, then her view of the Grimms' editing process as consisting of rewriting the tales 'according to their fancy' is significant in this regard, as it suggests no feeling of obligation, such as that expressed in Hunt's preface (1884), to remain faithful to German oral tradition.

Marshall explicates, specifies, clarifies, and, to a degree, domesticates, familiarises and rationalises the ST. In fact, she explicates and specifies the ST to a greater degree than any other translation in the study with the exception of Paull [1871 – 74]. She normalises syntax by reducing the number of long sentences and she and Glas (1944) do so with greater frequency than any other translator in the study. She normalises punctuation by avoiding parataxis outside the dialogue. She cancels many instances of repetition, in particular in her translation of the lemma *schön*, and avoids repeated diminutives within a short passage. These features of her translation may be part of an attempt to orient the translation towards children.

She also reduces the number of elements that could be considered unsuitable for children. She retains the references to cannibalism and innards, most of the other gory elements, most of the death-related references and references to birth, but eschews

profanity, mention of rotting and of throat-slitting, avoids the sexual undertones of the dwarfs' ritualistic washing of the heroine, and omits the reference to a child consuming alcohol. There is also less emphasis on negative emotions, and fewer graphic metaphors to describe those emotions in her TT than in the ST. As a result, her translation is easier to follow, richer in vocabulary and written in a 'better' style, and less disturbing.

These modifications are in keeping with the translation's purpose of amusing children and serving as an ideal school prize. Marshall's softening of objectionable elements also has to do with her own belief that 'bowdlerizing' of 'offensive' elements was sometimes necessary when translating for an English audience, and that a translation could be 'perfect' even when softened. The portrayal of the Grimms as 'harmless and respectable' and the sentimental view of childhood expressed in the preface to *GFTM* may also be of significance.

It is worth noting that Marshall is the only translator of the tale into English to omit the reference to alcohol. Alcohol is a recognised taboo in children's literature and in translations for children is often omitted or replaced by non-alcoholic beverages (cf. Shavit 1986: 29). It is therefore surprising that Marshall's translation is one of only two marked translations *KHM* 53 that I have seen to avoid mention of a child drinking wine, the other being Carter (1982), who has her drink 'broth'. Gåg (1937) makes this element more acceptable by specifying that it is 'sweet wine'. Adaptations of the tale for children, such as 'Ladybird' books, meanwhile, tend to avoid the reference.

Marshall slightly softens the moralistic tone of the ST. While the narrator's moralistic statement and the cruel punishment of the queen are retained, the value adjectives applied to the queen are less extreme. This may be linked to the fact that Marshall's translation was intended to amuse and delight, rather than to instruct, which in turn is related to the changing norms of children's literature.

The tone of her translation is less childlike than the ST, as she omits many diminutive forms. However, there are more diminutives in her translation than in any other translation in the study except Paull [1871 – 74]. This may be related to the sentimental attitude betrayed in the preface towards 'the little ones' for whom Marshall's translation is intended, while Paull's tendency to add diminutives is linked to an attempt to engage readers' sympathies for the heroine.

The dialogue in her translation reflects the authentic flavour and informal register of the ST dialogue to a considerably greater degree than previous translations, as she retains most instances of parataxis in the dialogue, uses contracted verb forms and spoken language markers, and, unlike most previous translators, does not introduce archaisms. This may be related to a desire to domesticate the text but also suggests a relaxation of the norms of 'good' writing in English. Contracted verb forms occur with greater frequency in the twentieth-century marked translations of *KHM* 53 I have seen than in those published in the nineteenth century.

Marshall's translation is more 'literary' as a whole than the ST, due to her reduction of repetition and of spoken-language signals in head sentence position, her reduction in the number of childlike diminutives and avoidance of parataxis outside the dialogue. This is perhaps linked to Marshall's previous experience as a writer and as a translator of adult novels, and to the fact that she was later praised for her fluent style of translating.

6.5 Conclusion

In this instance, bio-bibliographical research suggests reasons why Beatrice Marshall embarked on a literary career, why she became a professional translator, and why she came to translate *KHM* tales. It is most likely that she worked on *GFTM* in order to pay rent and bills and fund other literary pursuits. It provides some insight into her experience as a translator when she translated the tales, her later reputation as a translator, and her views on how to deal with 'offensive' elements in a text. It presents some interesting insights into how she viewed and experienced the translation profession in the early twentieth century. It also provides some information that allows us to tentatively attribute the preface in *GFTM* to her.

The preface highlights some of the difficulties involved in relying on such texts for an insight into the translator's point of view. In this instance, there are no comments on her approach to translating the tales. However, the preface nonetheless provides a clear picture of the purpose and target audience of the translation, and suggests a particular attitude to the Grimms and to children. It is, however, difficult to identify Marshall's imprint on her translation without a clearer picture of her approach to translating the tales, and without being able to attribute the preface to her with certainty.

It seems ironic that Marshall, the only individual in the study who translated for a living, is the most silent regarding translation practices. Marshall's 'invisibility' in the paratext of *GFTM* and of her other translations is no doubt partly due to the fact that her publishers did not treat her with much respect, at least according to herself. It can also perhaps be linked to the fact that Marshall worked from contract to contract, from one text to another, probably without much time for methodological reflection (cf. Venuti 1992: 1). However, her silence is likely to have more to do with the prevailing idea that good translations were ones that read like originals, and in which the translator was in no way visible (cf. Venuti 1995). Not referring to her translation practices was one way for Marshall to achieve an illusion of invisibility. Venuti (1992: 1) states that 'translators are among the agents of their own shadowy existence'. This holds true in the case of Beatrice Marshall, the lone professional translator in the study, whose imprint on her translation remains the most elusive.

CHAPTER NINE

Snow-White and the Seven Dwarfs by Norbert Glas
(1944)

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9.0 *Snow-White Put Right*

Snow-White Put Right (SWPR) was published in Stroud, Gloucester at Easter 1944. It was the first in a series of seven booklets, each containing a single tale from the *KHM*, translated by Norbert Glas (1897 - 1986).¹ Each of the booklets is divided into three sections: introduction, translation, and commentary. *SWPR* and *The Handless Maiden* (1944), the first two in the series, were published by Education and Science Conferences, Stroud, which changed its name to Education and Science Publications before the other booklets were published. According to Norbert Glas's son, Mr. Michael Glas of Stroud, the tales were republished several times in the UK (personal communication), although I have found no record of them. The seven tales were published in facsimile in two volumes as *Once Upon a Fairy Tale* by St. George Publications in the US in 1976, which was reissued by Rudolf Steiner College Publications in California in 1995. Analysis of Glas's translation of *KHM* 53 reveals that he used the 1850 or 1857 *GA* edition of that tale. To the best of my knowledge, his translations have not been commented on previously.

7.0 The translator

Norbert Glas was born in Vienna, the only child of Isidor Glas (b. 1855), a Jewish bookkeeper and his wife Irma, *née* Schönberger (b. 1869). He studied medicine at the University of Vienna from 1916, and qualified as a doctor in 1921. When he was 22, Glas heard the Austrian philosopher Rudolf Steiner (1861 – 1925) lecture in Vienna. This event marked a turning point in his life. He soon became, and remained for the rest of his life, a committed and active anthroposophist.

¹ *The Handless Maiden. Grimm's Story Interpreted* (KHM 31) was published in the summer of the same year. It was followed by *Snow-White and Rose-Red. The Meaning and Exact Rendering of Grimm's Fairy Tale* (KHM 161) in 1945; *Cinderella. The Meaning and Exact Rendering of Grimm's Fairy Tale* (KHM 21) in 1946; *Red Riding Hood – Little Red Cap* (KHM 26) in 1947; *Mary's Child. Meaning and Exact Rendering of Grimm's Fairy Tale* (KHM 3) in 1949; and *Sleeping Beauty (Briar Rose). The Meaning and Exact Rendering of Grimm's Fairy Tale* (KHM 50) in 1950.

Anthroposophy is the name Steiner gave to his Christian and occultist theosophy, which he classified as a 'Spiritual Science' (*Geisteswissenschaft*). The word is formed from the Greek 'anthropos' (humanity) and 'sophia' (wisdom). Steiner regarded anthroposophy as a path towards wisdom, leading the spiritual in humanity to the spiritual in the universe. According to his teachings, humanity possesses the inherent (but normally dormant) spiritual wisdom to transform itself and the world. Central to anthroposophy are the views that human beings descend to earth from a spiritual world, and that each human spirit evolves and fulfils its destiny through multiple earth lives. Human beings exist on four levels: the physical body (*physischer Leib*), the etheric body (*Lebensleib/Ätherleib*, which maintains the structure of the physical body), the astral body/ soul body (*astralischer Leib/ Astralleib*), and the spirit/ Ego/ I (*das Ich*). The physical body is the lowest form and the Ego the highest spiritual form, unique to humans and which helps the three lower forms to evolve. Steiner believed that humanity's most important task was to develop its astral body, which is currently in an intermediary and imperfect stage. When the astral body has been fully spiritualised, humanity will move on to transform its etheric and physical forms, until finally all individuals will become fully conscious and spiritualised beings (cf. Steiner 1929: 4 – 6, Steiner 1979b: 39 - 59).

Steiner developed Anthroposophy in the first ten years of the twentieth century. He founded an Anthroposophical Society in Germany in 1913 and an international General Anthroposophical Society at Dornach near Basle in Switzerland in 1923. In 1917, he began to apply anthroposophical principles to science, medicine, education, farming and the arts. He held special courses for interested parties active in each of these areas at the Goetheanum in Dornach, which he had established as a school of Spiritual Science in 1913. The first courses for doctors and pharmacists were held between 1920 and 1924. Norbert Glas attended Steiner's first anthroposophical medical courses, and became a personal friend of Steiner and Ita Wegman (1876 - 1943), the first director of the Medical Section at the Goetheanum (cf. von Polzer 1988: 264). He soon became part of the 'inner circle' of doctors who carried out the intimate tasks of the Medical Section (Goetheanum 1986: 8). When the Anthroposophical Society in Austria was founded in 1923, Glas was chosen as the youngest member of its six-person Council.

Between 1928 and 1938, Glas directed an anthroposophical clinic in Gnadenwald near Innsbruck. As it was the only Austrian institution then working closely with

Steiner's Medical Section, the clinic became 'a lively meeting ground for people active in the Movement' (Goetheanum 1986: 8). An obituary published by the *Goetheanum* states that Glas was forced to leave Austria because of the *Anschluss* with NAZI Germany: 'Durch den Anschluß an das damalige Deutschland wurde diese bedeutende Arbeit unmöglich' (Hiebel 1986: 83). Similarly, the obituary in the Anthroposophical Society in Great Britain's *News Sheet for Members* states that 'political developments compelled him to leave the country' (Anthroposophical Society 1986: 19). According to Michael Glas, his father left Austria because 'anthroposophical medical and educational work was no longer accepted' (personal communication). In Germany, the Anthroposophical Society had been dissolved in 1935 on Himmler's orders. Glas would have been forced to leave Austria after the *Anschluss* (12 March 1938), not only because of his anthroposophist convictions, but also because he was of Jewish origin. Since 25 July 1938, Jewish doctors had been prohibited from running practices in the *Reich* (cf. Kröner 1998: 784).

According to the Jewish Refugee Committee, Glas arrived with his first wife and family in England in November 1938. He was one of between approximately 3,000 Austrian refugee doctors taken in by Britain between 1933 and 1945 (cf. Kröner 1988: 86). Through his involvement in the international Anthroposophical Movement, he had made many English contacts, and was readily accepted there by his anthroposophical colleagues (Michael Glas). Like other refugee doctors at the time, he had to re-train as a doctor for several years before he could work as such in Britain (cf. Carsten 1984). In 1939, he took a break from his training in London and visited Gloucestershire. When Britain declared war on Germany on 4 August, he decided not to return to London. In September 1939, he became school doctor at Wynstones Rudolf Steiner School in Whaddon in Gloucestershire. He retained that post, while also running a private practice until shortly before his death in his ninetieth year.

Wynstones is one of over 700 Rudolf Steiner Schools or Waldorf Schools currently operating worldwide. These schools apply Steiner's educational theories, and follow the curriculum he designed for the school he opened on 7 September 1919 for the children of the workers at the Waldorf Astoria cigarette factory in Stuttgart. According to Steiner, humans develop in seven-year cycles. In order to help the individual child to develop as a whole being, education must be made to suit these cycles. In Steiner

schools, the cultivation of the child's imagination is as important as academic achievement, particularly in the first two cycles of life.

During his early years at Wynstones, Glas organised a number of conferences ('Education and Science Conferences') on themes of general cultural interest, and invited prominent speakers from Britain and Europe to Stroud. At the same time, he and some anthroposophical friends decided to publish their work under the name 'Education and Science Conferences', later 'Education and Science Publications' (Michael Glas). *SWPR* was their first publication.

Glas's strong anthroposophical convictions and his high regard for Rudolf Steiner are evident in his writings, including his commentaries to the seven *KHM* tales he translated. Most of his work (dating from c. 1935) consists of studies of how the human body can reveal the subtleties of the individual human spirit, how the human spirit develops through various life-phases, and biographical studies of prominent historical or literary figures, with a strong emphasis on karma and destiny. According to Michael Glas, his father had always had an interest in Grimms' tales and wanted them to be re-told correctly. He also felt that fairy tales could be interpreted from an anthroposophical perspective, and wanted the English public to know about this. His booklets were aimed at the general public. They sold well among anthroposophists and 'so-so' among general readers (Michael Glas).

As a practitioner of anthroposophical medicine, Glas believed that 'In illness, as in all other things in life, everything which has a material expression has its spiritual background' (Glas 1951: 8). He was convinced that the spheres of medicine and education should be brought closer together and indeed closer to other spheres in life in order to remedy the 'chaos' in the modern human soul (Glas 1945: [i]). Teachers and doctors needed to work in harmony to prevent the child from developing certain human illnesses, both physical and mental, which resulted from an unsuitable early education. For example, if abstract thinking was forced on children at too early an age, they could suffer from a hardening of the organs (Glas 1953: 131) or develop schizophrenia or criminal behaviour in adolescence or in later life (Glas 1953: 135). One reason why Glas regarded the education received by children in Steiner Schools as 'marvellous' (Glas

1945b: 50) was that fairy tales, which stimulate the imagination, are the main staple of education in such schools between the ages of three and seven.

9.1.1 The translator and the text

Glas found Grimms' tales particularly suitable for young children. In *Adolescence and Diseases of Puberty*, he writes: 'The lovely pictures in Grimms' fairy tales...give sufficient food for the imagination' (Glas 1945: 16). In *Early Childhood*, he reminds readers that 'Rudolf Steiner laid much stress on the fact that the fairy tales told by the Brothers Grimm...are the best that we can give to our children' (1953: 142). Interestingly, in a footnote to this, he recommends the revised version of Margaret Hunt's translation, but also lists his own seven booklets. He gives a special mention to *KHM 53* in *Adolescence and Diseases of Puberty* and in *Early Childhood*. In the former, he writes, for example, that: 'The small child lives completely in the pictures of Snow White and is spiritually fed' (1945: 16). In the latter, he devotes a section to describing the merits of the tale for three-year-olds, highlighting, for example, its vivid pictures and repetition (1953: 143).

Glas is the first translator in the study who translated the ST from his mother tongue into a second language. He therefore provides an interesting contrast to the earlier translators. According to Michael Glas, his father learned English in Vienna, where 'every educated person at the time learned English'. He also had the opportunity to speak the language with the many English people who visited his clinic in Gnadenwald. Glas published books in both German and English, but his seven booklets of *KHM* tales are his only published translations. As a refugee writer, he would have felt the need to switch languages in order to find an English readership and also to disseminate his anthroposophical ideas, and he may initially have felt more 'at home' translating from German than writing in English. We do not know how fluent he was in English when he translated the text. Although he had been living in England for over six years, it is likely that he experienced difficulty with English while working on *SWPR*, in particular as it was his first publication in the language. He was still having problems writing in English the following year, as he wrote in his introduction to *Adolescence and Diseases of Puberty* that 'The author is indebted to many English friends for their help in overcoming the difficulties of language' (Glas 1945: [i]). According to Michael Glas, his

father translated the tales himself, but he always had any English manuscript checked by several people.

9.2 Paratextual material

9.2.1 Introduction

The unsigned introduction is presumably by Glas, as ‘the author’ thanks three women for their help in translating the tale (see 9.2.1.6). The introduction reveals his strong anthroposophical convictions and his admiration for the work of Steiner, ‘the great modern philosopher’ (par. 3). The function of the preface is to explain the importance of fairy tales from an anthroposophical perspective and to justify the need for such a publication.

9.2.1.1. Target audience

The introduction and commentary are intended for adults. Glas is eager to point out, as he is in the introductions to the other booklets in the series, that his interpretation is not to be given to children, and that adults should not explain or interpret tales for children while they are telling the tales. If adults understand and believe in the wisdom of the tale, then ‘the child will believe in the beautiful pictures and events in his (*sic.*) own way’ (par. 5).

Glas’s translation of the tale is aimed at children. Interestingly, though, it is most likely that they are not intended to be *read*, either by children or to children by adults. Although Glas does not explicitly state this in his introduction, he uses ‘tell’ throughout to imply that children should be told fairy tales rather than reading them or having them read aloud. In *Early Childhood*, he writes that the tale ‘should never be read from the book; but always told...if possible in the same words’ (1953: 143). Interestingly, memorisation and recitation play an important part in the curriculum at Steiner schools, and teachers often ‘summon forth’ for their pupils tales and poems that they have memorised (cf. Ruenzel 1995). This is related to the importance Rudolf Steiner places on rhythm and cycles in human development. Glas’s translation therefore seems to be intended as a text for adults (he mentions nurses and mothers) to read and try to memorise before passing on to children (par. 5). In his foreword to the 1976 facsimile collection of his booklets, Glas mentions ‘parents and teachers’ as the target readers of the translations, and that he hopes they will be inspired ‘to tell the stories to the children’

(Glas 1976:9). According to Michael Glas, his father did not mind if the tales were read or told, as long as the story was not tampered with (personal communication).

9.2.1.2 Purpose

In the introduction to the 1976 facsimile edition of his seven translations, Glas explains his reason for translating the seven tales as follows:

It was Walt Disney's film "Snow White and the Seven Dwarfs" that conquered the world which gave me the strong urge to write about the real meaning of Fairy Tales. For the film destroyed in innumerable children and adults the spiritual content of these beautiful Fairy Tales that the Brothers Grimm had collected with deep understanding over many years.

(Glas 1976:9)

Most of his introduction to *SWPR* is devoted to a discussion, based on Steiner's teachings, of the importance of fairy tales for children and for human soul development. Glas states that fairy tales provide a vital connection between humanity and the spiritual world. He believed that fairy tales could provide humans with the spiritual wisdom they need in order to understand their past and to work towards their future.

According to Glas (and Steiner), fairy tales provide ideal spiritual nourishment for the child's soul (cf. Steiner 1979a: 33). As Edgar Taylor (1821: 146) likens fairy tales to 'food' for the imagination, so Glas likens them to food for the soul. The nourishment they provide is used to build up the child's soul forces, in order that they may remain strong throughout life. This is particularly important in the first seven years of life, the first life-phase, during which children are still close to the spiritual world and understand the dream-like pictures of fairy tales. Glas describes fairy tales as being as vital to the development of the soul as milk is to the development of the body: 'Just as the milk of the mother is the most adequate food for the baby, so the true fairy tale is the best nourishment for the child's soul during the first seven years of life' (par. 1). A child brought up on fairy tales 'will have a great strength in his (*sic.*) soul for his whole life, just as the child fed by his mother's milk, will more easily be able to build up his body, than one fed on dried cow's milk' (par. 5). Glas's nourishment analogy, which is typical of anthropological interpretations of fairy tales (cf. Eymann 1952, Meyer 1981), has its origin in Steiner's lectures on fairy tales in Berlin in 1908 and 1913 (cf. Steiner 1979a, 1995).

9.2.1.3 Source text

According to Glas (and Steiner), children can only receive wisdom and spiritual nourishment from fairy tales if the story told to them is a 'true' and 'unspoiled' fairy tale (par. 1) (cf. Steiner 1979a: 56). The story must be authentic and the telling must be accurate and faithful to the true version. An authentic fairy tale is one 'which contains the full power of [the] old wisdom' (par. 3). 'Snow-White' is a perfect example of such a tale, and is 'one of the most beautiful fairy tales ever given' (par. 4). He praises the Grimms for their telling of the tale: 'Every word, as the Brothers Grimm gave it, speaks of their great understanding for the spiritual content of the story' (par. 4).

9.2.1.4 Approach to translation

According to Glas, a true fairy tale must be told correctly, as the wisdom is in the words of the tale: 'In such a story often every word is of importance and an alteration can spoil whole significance' (par. 3). Because the Grimm version remains true to the ancient wisdom of the tale, adults should tell the tale to children 'in the way the Brothers Grimm did it' (par. 5). The importance Glas attaches to fidelity to the words of true and authentic fairy tales like 'Snow-White' leads him to a criticism of recent 'editions' of the tale. He sharply criticises their softening and sweetening of the 'ugly' or 'strong' elements (par. 4). He condemns any tampering with the Grimms' tale, which is portrayed as perfect, sacred and untouchable:

...in recent years many different editions have been printed, nearly all of them with the most disturbing alterations of the original. The attempt is made to soften down what seems ugly or too strong in the story. This is just as great a crime as it would be to give a Mantega Madonna a sweeter smile than she has in the original picture.

Glas's comments in each of his prefaces and commentaries to the other six tales in the series confirm an extreme source-oriented approach. For example, in his preface to *The Handless Maiden*, he writes:

Great care has *again* been taken in the translation, that the English should remain faithful, word for word, to the original text. Only then is justice really done to the fairy tale.

(Glas 1944b: 3, my italics)

9.2.1.5 Germany

Glas and Mulock (1863) are the only translators in the study not to refer to Germany in their prefaces. This is not so significant in the case of Mulock, whose collection is compiled from various sources. Glas's failure to mention Germany is perhaps not surprising, given the date of publication of the booklet and the strength of anti-German sentiment in Britain at that time.

The first two lines of his preface suggest that Glas was hopeful for an end to the War and looking towards a time when humanity could begin building a more spiritually enlightened future. He stresses the necessity of understanding the past (the war, the decline in Anglo-German relations?): 'A real understanding of the past leads to a right idea of the future', and is eager for humanity to take positive action to move forward when the time comes: 'it is our task to develop the right future' (par. 1).

9.2.1.6 Acknowledgements

At the end of his Introduction, Glas thanks three women, Mrs. H. Lissau, Miss O. Whicher and Miss G.H. Sargeant, 'for their help in translation' (Glas 1944a: 4). He does not specify their exact role in the process or whether they helped him to translate the tale only or also the introduction and commentary. Given Michael Glas's comments on how his father wrote in English (see 9.1), it seems likely that they were involved in checking and revising Glas's work. Glas also thanks Miss O. Whicher for her help in translating *The Handless Maiden* (1944). He apparently produced the other five booklets unassisted.

9.2.2 Commentary

Glas's commentary on the tale constitutes the greater part of the booklet. Here, he goes through the full text of the tale in segments, providing an anthroposophical interpretation of the meanings of the events, symbols and motifs in each particular section. The tale is interpreted as being symbolic of the birth of the Ego or the individual consciousness in the soul of the child in its first life-phase and also of the higher development of the human soul on earth. Snow-White represents 'the newly-formed soul of the human being of the future' (Glas 1944a: 12 - 13), which has been purified through the necessary tests of the three parts of her soul - thinking, feeling and willing (in the three temptation episodes). However, she 'can only awaken out of her paralysed condition if her

sorely tried soul receives into itself a still greater power, the spiritual power of her own individuality' (Glas 1944a: 22), i.e. her Ego, represented by the prince.

The commentary highlights the importance of both the content of the tale and the words in which it is told. Certain elements of style and content are assigned significance. For example, the simile 'red as blood' is interpreted as a variation on the Rose Cross, a symbol of the purified human soul (Glas 1944: 12). The simile 'as fair as the clear day' is interpreted as an indication of the heightened state of consciousness in future humanity (Glas 1944: 14). The words used to describe the villainess's reaction to her mirror's final reply show how she loses her own will power and is driven to her downfall by the 'iron power of her destiny' (Glas 1944a: 24). Glas's concentration on details of expression and content in his commentary explains his insistence on fidelity in his introduction.

His commentary also serves to justify the 'ugly' or 'strong' elements in the tale, such as the references to cannibalism and innards. The cannibalism is interpreted as a symbol of the queen's desire to win for herself the 'powers which are being prepared in the soul of the child'. Glas explains that her desire for the innards is not surprising, given that such 'bloody rites' were common among ancient peoples and that certain organs, such as the liver, play a special part in various legends (Glas 1944a: 15). He describes the villainess's punishment as 'a wonderful dramatic climax to the story' (Glas 1944a: 24).

9.3 Translation analysis

9.3.1 Wanda Gág's *Snow White and the Seven Dwarfs* (1937)

Approximately 40% of the text of Glas's translation is identical to a previous translation of *KHM* 53, entitled *Snow White and the Seven Dwarfs Freely Translated and Illustrated by Wanda Gág*, first published in 1937 in single-tale storybook format by Coward Mc-Cann, New York.

Gág (1893 - 1946), an American children's writer and illustrator, also translated selections of *KHM* tales entitled *Tales from Grimm* (1936), *Three Gay Tales from Grimm* (1943), and *More Tales from Grimm* (1947). She described all of her translations from the *KHM* as 'freely translated'. She states in the 'Introduction' to *Tales from Grimm* that 'only a free translation could convey the true flavour of the originals' (Gág 1936: 8). She explains that she did not, however, 'carelessly make free with' (Gág 1936: 11) the source texts, but rather adapted them in line with the Grimms' own approach.

She felt obliged to simplify the tales 'in order that a four-to-twelve age group might be assured of getting the full value of the stories' (1936: 10). She states that her simplification consisted in eliminating confusing passages, adding repetition, and replacing condensed narrative with dialogue (1936: 10). She also addresses the matter of 'goriness' (1936: 11). She explains that a certain amount of such material is presented without too much bowdlerizing, and in a playful manner, without too much realism, so that 'sanguinary passages' are 'rendered harmless, without depriving them of their salt and vigour' (1936: 11).

In *Snow White and the Seven Dwarfs*, Gág simplifies and clarifies the style of the ST. She also alters the tone of the tale. In several places, her translation assumes a sweetened, precious, or reassuring tone, due to her use of cute descriptions, her softening of potentially disturbing elements, and addition of comments addressed to young readers. She elaborates on the text in many places and greatly expands passages and episodes.

Glas relies on Gág's text mainly for its phrasing, idiomatic expressions, dialogue and descriptive passages. The rhymes in *SWPR* are all copied verbatim from her text. The title of Glas's translation, *Snow-White and the Seven Dwarfs* is also taken from Gág (though in Gág's translation the heroine's name is never hyphenated). The inclusion of 'the seven dwarfs' in the title of her translation is likely to have been influenced by Disney's animated version of the tale, released in 1937 (re-released 1944), and in which Disney wanted to highlight the comic effect of the dwarfs, while downplaying the darker elements of the tale (cf. Schickel 1986: 216).²

The two translations are very different texts, with different tones, and often deviate radically from one another in terms of content. While Gág's tendency to soften, sweeten, simplify and expand on the source text has been transferred in a number of places to Glas's text, he omits most of her additions, restores most of her omissions, and avoids most of her attempts to soften the ST. Even within one sentence, he often uses her wording at the beginning, and returns to the ST at the end, or vice versa. He relies most

² Before the Disney film, no English translations and only two English adaptations I have seen include the dwarfs in the title. After 1937, most adaptations and almost half the number of new translations I have seen include the dwarfs in the title. In some cases, the titles of older translations were modified when republished to include the dwarfs.

heavily on her translation in dealing with the portion of the ST up to the episode in which the heroine is abandoned by the hunter, and again in the three ‘temptation’ episodes. He almost entirely abandons her translation after the apple episode. It is in this final section that she departs most radically from the ST. There are two signs in this section of Gas’s translation that suggest it is not by a native English-speaker, i.e., his translation of the pronoun ‘das’ (referring to Snow-white’s body) as ‘that’, of the phrase ‘suchten, ob sie was Giftiges fanden’ as ‘searched for some-thing poisonous’, and of the ‘Fest’ (the wedding celebration) as ‘Festival’.

Overall, Glas follows Gág’s text where it remains close to the source text. Where her translation is freer with the ST style or, in particular, content, Glas abandons her text and translates directly from the ST. He departs from her translation in most instances in which she sweetens or softens the text, which is not surprising, given that he regarded such practices as ‘a crime’ (Glas 1944a: 4). His other translations in the series of booklets do not appear to have not been influenced to such a degree by any earlier translations. The differences between the two translations will be pointed out in the course of the analysis of Glas’s translation below.

9.3.2 Length

Glas’s translation is approximately 124 words longer than the ST, i.e. 2,973 words, compared to 2,849.

Additions

Almost all of Glas’s additions to the ST are taken from Gág and result in the explicitation, specification and clarification of the ST. However, it must be pointed out that Glas rejects the vast majority of Gág’s additions.

In eight instances, he specifies nouns, for example his translation of ‘Fenster’ in the first sentence as ‘*castle* window’ and of ‘Königssohn’ as ‘*young* prince’ the first time it occurs. In the mirror’s final reply to the queen, he follows Gág in translating ‘die junge Königin’ as ‘Snow-white’, and this alters the ST plot. In the ST, the queen attends the wedding in order to see the young queen, and is then so shocked at seeing the heroine that she is unable to move, and this condition facilitates her punishment. In Gág’s translation, the queen knows that it is her stepdaughter’s wedding and yet ‘she couldn’t stay away’. In *SWPR*, because Glas imports the rhymes from Gág, the queen knows

before she attends the wedding that her old rival is alive once more, but his translation is inconsistent, as the final paragraph is translated literally from the ST and states that ‘she recognized Snow-White’.

Glas, following Gág, replaces pronouns with nouns on ten occasions. For example, he translates ‘Es war eine schöne Frau’ as ‘His new wife, *who was now Queen*, was very beautiful’ and ‘in ihrem Herzen’ as ‘in the heart of the queen’. On ten occasions, he follows her translation in making time references more specific, as in his translation of ‘wurde immer schöner’ as ‘becoming more beautiful *each year*’ and his specification that the prince comes to the forest ‘One day’ (‘Da’). In two instances, he incorporates into his translation short phrases or sentences Gág has inserted, which explicitate the ST and appear to have been added to improve the ‘flow’ of the ST narrative:

- | | |
|--------------|---|
| KHM: | Da war sie zufrieden, denn sie wußte, daß der Spiegel die Wahrheit sagte. Sneewittchen aber wuchs heran... |
| SWPR: | With this the Queen was well content for she knew that the mirror always spoke the truth. <i>The years flowed on</i> , and Snow-White grew up... |
| KHM: | Und der Neid und Hochmut wuchsen wie ein Unkraut in ihrem Herzen immer höher, daß sie Tag und Nacht keine Ruhe mehr hatte. Da rief sie einen Jäger... |
| SWPR: | These envious feelings grew like weeds in the heart of the Queen until she had no peace by day or by night. <i>At last she could bear it no longer</i> . She sent for a huntsman... |

He also specifies the first occurrence of the recurring simile (see 9.3.4).

On one occasion only, Glas follows Gág in providing additional information about characters, i.e. the detail that the heroine’s mother is ‘a *young Queen*’ (‘eine Königin’).

Omissions

There are a small number of minor omissions of ST elements of content in *SWPR*, and most of these occur also in Gág’s translation. For example, when the heroine is first described as growing more beautiful, the ST states that she is at seven years of age more beautiful than her stepmother: ‘schöner als die Königin selbst’. After the queen has issued her orders to the hunter, the ST states ‘Der Jäger gehorchte...’, which is omitted in both translations. Both translators omit the reference to tongs (‘Zangen’) in the punishment scene. In addition to the omissions that follow Gág’s translation, Glas also omits the prince’s promise to the dwarfs to honour the heroine’s body.

9.3.3 Taboo content

Cannibalism

The cannibalism of the ST is retained and is mentioned twice in *SWPR*. As in the ST, the queen orders the huntsman to bring her the child's 'lungs and liver' and these are mentioned four times. Gág refers to cannibalism once and mentions a boar's 'heart' once only.

Other gory elements

As in the ST, there is a reference in *SWPR* to the huntsman's weapon ('dagger'), with which he intends to 'pierce' the child's heart and to his conviction that she will be 'devoured' by wild animals. However, like most previous translators, Glas translates *abstechen* as the less specific, and less graphic, 'killed'. Gág omits or softens these elements. She does not mention the hunter's weapon or his intention, she has him hope that the wild beasts 'may have mercy on' the heroine, and she does not state that he kills the boar or slits its throat.

Death-related references

Glas provides a literal translation of most of the ST references to death, and his treatment of this feature of the ST highlights the differences between his and Gág's translation with regard to taboo content:

<i>KHM</i>	<i>Gág</i>	<i>SWPR</i>
töten (2), umbringen (2)	omitted	kill (5)
tot (8)	omitted	dead (7)
sterben (3)	died (1)	died (3)
'das zugrunde richten soll'	'that will be the end of you'	'that will be the end of you'
Sarg (7)	casket (8)	coffin (7)
'es sah noch so frisch aus'	'...so fresh...'	'she looked as fresh...'
'verweste nicht'	omitted	'did not putrify'

There are, however, two significant modifications of the ST with regard to Glas's translation of 'tot'. The first of these is taken from Gág. After the comb episode, Snow-White is described as 'lying there on the floor' ('wie *tot* auf der Erde'). Secondly, in the apple episode, she is described in *SWPR* as falling to the ground '*as though she were dead*' ('*tot* zur Erde fiel'). However, Glas's text later gives a literal translation of the ST in stating that, after the apple episode, the heroine 'was dead and remained dead'. He

follows Gág in softening 'zugrunde richten' to 'put an end to'. He provides a literal translation of all other references.

Christian references

As in the ST, the dwarfs and the heroine in *SWPR* use profane exclamations to express their astonishment, i.e. 'Gracious God' (the dwarfs) and 'Dear God' (Snow-White). Glas also retains the reference in the ST to the heroine praying and gives a close translation of the ST in 'commended herself to God' ('befahl sich Gott'). The resurrection analogy is also retained. Glas states that the heroine is 'dead and remained dead', and she is later described as rising from the dead as follows: 'She opened her eyes, lifted the lid from the coffin, sat up and was alive again'. Similarly, the TT narrator states that she 'gradually came to life' in the lace episode. Gág, in contrast, avoids most of the Christian references in the ST. She omits the profane exclamations and the reference to prayer and weakens the resurrection analogy. Her translation does not state that the heroine is dead after taking a bite of the apple, and she avoids the phrase 'und war wieder lebendig', using instead 'sat up, *and looked about her in astonishment*'. In the lace episode, she has 'all was well once more'. Glas does not avoid Christian references in any of the other tales in his series.

Sexual elements

Glas uses 'birth' and 'born' in the opening paragraph. He does not modify the dwarfs' treatment of the heroine's body after the apple episode: 'they loosened her bodice' and 'washed her with water and wine'. Gág uses 'born' twice, but specifies that the dwarfs wash Snow White's 'face' only.

Consumption of alcohol

Glas retains the reference to the seven-year-old heroine drinking wine. Gág renders this less objectionable by specifying that it is 'sweet wine'.

9.3.4 Repetition

Lexical repetition

Glas avoids the ST lexical repetition, with the exception of that used in the queen's recurring rhymed question:

KHM:	<i>Spieglein, Spieglein, an der Wand</i>
SWPR:	<i>Mirror, mirror, on the wall</i>

Glas also takes 'wept and wept' from Gág as a translation of 'beweinten'. Gág introduces lexical repetition many times in her translation, for example 'leaves and leaves and leaves', 'in a deep deep sleep', 'high high hills', 'long long beards'.

Recurring simile

The recurring simile is repeated in almost identical form four times in Glas's TT. The four occurrences of the simile are much less repetitive in Gág's translation.

Colour references

The adjective 'white' is repeated throughout *SWPR* in the heroine's name. It is omitted once in the description of the snow in the opening scene. It is repeated in each of the four repetitions of the simile, in the table 'covered in white' and the 'snowy-white coverlets' in the dwarfs' cottage, and in the 'beautifully white' apple. Gág uses 'fair' and 'white' twice each in the repetition of the simile. She describes the coverlets as 'pure and white as plum blossoms' and the apple as 'waxy white'.

In *SWPR*, 'red' is used in describing the blood in the opening scene, in the 'red-hot shoes, and in three of the four repetitions of the simile. The variant 'rosy' is used three times: in the 'rosy cheeks' of the apple and the heroine, and the 'rosy half' of the apple she eats. In addition, 'rosy-red as the blood', a pretty description taken from Gág, is used in the first occurrence of the simile. Gág uses 'red', 'rosy' and 'rosy-red' in the other three repetitions of the simile.

The adjective 'black' occurs in *SWPR* in the four repetitions of the simile, and in the 'black earth', but is omitted in the description of the window frame in the opening scene. Gág mentions black in three of the four similes but makes no mention of black earth and does not specify that the window frame is black.

Leitmotif

Glas omits one occurrence of the lemma *schön*, while Gág omits four. Both use lexical variation:

<i>KHM</i>	<i>Gág</i>	<i>SWPR</i>
<i>schön-</i> (38)	fair- (22)	fair- (22)
	beautiful (6)	beautiful (9)
	beauty (2)	beauty (2)
	fine (2)	fine (2)
	luscious-looking (1)	pretty (1)
		beautifully (1)
	Total: 33	Total: 37

‘Fair/est’ occurs most frequently in Glas’s translation, as it is used in the recurring rhymes (taken from Gág).

The number seven

The number seven is given slightly greater prominence in *SWPR* than in the ST, as the seven dwarfs are mentioned in the title, and there are 27 instances of ‘seven/th’ in Glas, compared to 26 of ‘sieben/te’ in the ST. Gág mentions the number no less than 36 times in her translation.

Repetition of episodes

The three ‘temptation’ episodes are repetitive but less so than in the ST. For example, the structurally repetitive ‘*Nun will ich dich einmal ordentlich schnüren/ auch kämen*’ (in the lace and comb episodes) is not transferred to *SWPR* and the phrase mentioning the seven mountains and dwarfs is not repeated formulaically. Glas adds one instance of repetition in the episodes: ‘Snow-white peeped out of the window’ (taken from Gág) appears in each of the three episodes in Glas, whereas the ST has ‘Sneewittchen guckte zum Fenster heraus’, ‘Sneewittchen schaute zum Fenster heraus’ and ‘Sneewittchen streckte den Kopf zum Fenster heraus’. Gág similarly does not transfer all of the ST repetition to her translation. However, she introduces other instances of repetition in the episodes, and indeed expands other episodes and renders them more repetitive than in the ST.

Formulae

Glas and Gág use the fairy tale opening formula 'Once upon a time'. The series of questions posed by the dwarfs are repetitive in Glas's text, as he formulates each using the present perfect continuous (e.g. 'Who *has been sitting*...'). However, he omits all of the diminutive suffixes used in each of the questions in the ST. The questions are taken from Gág. The formulaic 'über die sieben Berge zu den sieben Zwergen' is rendered less formulaic in Glas's translation. Following Gág, he has 'she made her way over the seven hills to the seven dwarfs' in the apple episode, and 'she crossed the seven hills to the home of the seven dwarfs' in the comb and apple episodes. Gág, however, introduces a number of formulaic phrases in her translation, such as 'just as the sun was sinking behind the seventh hill' (used in the temptation episodes).

Rhyme

Glas's rhymes are copied verbatim from Gág. As in the ST, the queen's rhymed question is repeated seven times, the first reply is identical to the sixth, and the third, fourth and fifth replies are identical. However, while the second and seventh replies are almost identical in the ST, this is not the case in the two translations. The mirror's rhymed replies are also less structurally symmetrical than those in the ST, as the first and final lines of the rhymes are less repetitive.

9.3.5 Syntax

Sentence length

Glas divides ST sentences in 17 places, for example:

- KHM:** Als sie Sneewittchen wie tot auf der Erde liegen sahen, hatten sie gleich die Stiefmutter in Verdacht, suchten nach und fanden den giftigen Kamm, und kaum hatten sie ihn herausgezogen, so kam Sneewittchen wieder zu sich und erzählte, was vorgegangen war.
(One ST sentence)
- SWPR:** Fortunately it was nearly evening, and when the seven dwarfs came home they saw Snow-White lying there on the floor, and at once thought of the stepmother. They searched and found the poisonous comb. At the very moment that they pulled it out, Snow-White came to her senses and told the seven dwarfs what had happened.
(Three TT sentences)

Gág also avoids long sentences, but Glas does not adhere to her sentence boundaries.

Parataxis

Glas avoids all instances of ST parataxis occurring outside the dialogue. In almost all cases, he does so by dividing sentences in two. However, he follows Gág where she avoids parataxis by modifying the ST punctuation or lexis, as in the following examples:

KHM: Sie hatte einen wunderbaren Spiegel, wenn sie vor den trat und sich darin beschaute...

SWPR: She had a mirror, a magic one, *and* when she looked in it, she would say...

KHM: Als es ganz dunkel geworden war, kamen die Herren von dem Häuslein, das waren die sieben Zwerge, die in den Bergen nach Erz hackten und gruben.

SWPR: When it had become quite dark the masters of the little hut came home – they were seven little dwarfs who dug and hacked in search of ore.

He retains parataxis in the dialogue once only. Gág does so twice.

9.3.6 Spoken-language features

Spoken-language signals in the dialogue

Glas translates the ST dialogue as TT dialogue, with the exception of part of the queen's instructions to the huntsman, which he converts to indirect speech. Almost all of the dialogue in *SWPR* is taken from Gág. Most of it is simple, informal and idiomatic. He omits the signal 'ja' but in another part of the translation he adds the exclamation 'Oh yes, with all my heart' ('Ja, von Herzen gern'). The dialogue in his translation includes many more contracted verb forms than the ST dialogue, for example: 'Who's been sitting in my chair?', 'But now *I'll* think of something...', 'Someone's been lying on my bed...', 'I *can't* live...'. As in the ST, there is one contracted verb form outside the dialogue in Glas's translation: '...stood in fear and horror and *couldn't* move' (taken from Gág). The two exceptions to this idiomatic, informal dialogue in Glas's translation are the beginning of Snow-White's mother's internal dialogue, where he uses the somewhat stilted '*Would that* I had' (used also by anon. 1843 and Hunt 1884), and the prince's '*Pray*, give her to me', where Glas does not follow Gág.

The rhymes in *SWPR*, taken from Gág are more 'poetic' than those in the ST. Like most previous translations of the tale, they include the archaic 'thou art'. They also use the poetic expressions 'neath a wedding bell' and 'dwells within the wooded glen'.

Spoken-language signals in initial sentence position

Such signals are less a feature of Glas's translation than of the ST. He omits several spoken-language signals occurring in initial sentence position in the ST, while adding signals elsewhere in his text. The table shows that he did not follow Gág in this regard:

<i>KHM</i>	<i>Gág</i>	<i>SWPR</i>
Da (20)	And (13)	Then (10)
Und (12)	But (11)	But (10)
Nun (3)	So (4)	And (7)
Dann (3)	Now (4)	So (2)
Aber (2)	Then (3)	Now (1)
Total: 40	35	30

9.3.7 Tone

9.3.7.1 Moral tone

Value adjectives

Glas follows Gág in translating almost all of the ST value adjectives as 'wicked'. However, he avoids her additions and restores her omissions:

<i>KHM</i>	<i>Gág</i>	<i>SWPR</i>
böse (2)	wicked (2)	wicked (2)
boshaft- (2)	wicked (2)	wicked (2)
gottlos- (2)	wicked (2)	wicked (2)
grausig- (1)	omitted	horrible (1)
	<i>Added:</i> wicked (3)	

His use of 'wicked' and 'horrible' reduces the strength of the moral condemnation of the queen and portrays her as less evil a character than that described in the ST. Three of the additional value adjectives applied to the heroine in Gág's translation are transferred to Glas's text:

<i>KHM</i>	<i>Gág</i>	<i>SWPR</i>
arm- (3)	poor (3)	poor (3)
lieb- (2)	dear (2)	dear (2)
unschuldig- (1)	innocent (1)	innocent (1)
	<i>Added:</i>	<i>Added:</i>
	poor (1)	
	dear (2)	
	innocent (2)	innocent (2)
	trusting (1)	trusting (1)
	sweet (1)	

As a result, the heroine is portrayed as more appealing and more deserving of sympathy in his translation.

Moralistic statement

Glas retains the moralistic statement on envious hearts. He does not follow Gág, who renders the statement more moralistic:

KHM: Da hatte ihr neidisches Herz Ruhe, so gut ein neidisches Herz Ruhe haben kann.

Gág: Now there was peace at last in the heart of the Queen - that is, as much peace as can ever be found in a heart full of envy and hate.

SWPR: Then her envious heart was quiet, as far as an envious heart may be.

Punishment and ending

As in the ST, the queen in *SWPR* is punished for her behaviour. Unlike Gág, Glas does not heighten the moralistic tone of the description of this episode. When the red-hot shoes are introduced, Gág adds the moralistic explanation 'in which she had to dance out *her wicked life*'. Glas's translation, like the ST, ends with the punishment and death of the villainess. Gág, however, adds a happy ending, similar to that in Taylor/Jardine (1823), which alters the whole tone of the conclusion to the ST: 'But as to all the rest - the Prince and his Princess Snow White and the seven little dwarfs - they all lived happily ever after'.

9.3.7.2 Diminutives

In the passage describing the interior of the dwarfs' cottage and their return from work, there are 11 diminutive forms in Glas's translation, compared to 31 in the ST, and 25 in Gág:

<i>KHM</i>	<i>Gág</i>	<i>SWPR</i>
-lein (15)	little (8)	little (10)
- chen (13)	tiny (1)	
klein- (3)	<i>Added:</i> little (14)	<i>Added:</i> little (1)
	tiny (1)	
	coverlet (1)	
Total: 31	25	11

Glas avoids the two recurring diminutive forms used in the ST also, i.e. the diminutive element of the heroine's name and 'Spieglein' ('mirror'). He translates 'Mädchen' as 'child' and 'Snow-White', and avoids 'Stückchen' in 'she ate of it'. However, he retains the diminutive element in 'little daughter' ('Töchterlein'), 'little house' ('Häuschen'),

'little dove' ('Täubchen') and twice in 'little dwarfs', and introduces diminutives not present in the ST by copying Gág's translation of 'Zwergen' as 'little men' in the mirror's third, fourth and fifth replies. He omits the many other diminutives added by Gág, such as 'little Princess', 'little housekeeper', 'little guest', 'little rabbit'.

9.3.7.3 Emotions

The villainess

Glas retains most of the intense negative emotions experienced by the queen:

<i>KHM</i>	<i>Gág</i>	<i>SWPR</i>
➤ Neid (3)	➤ envy	➤ envy
	envious	envious
	jealous	jealous
➤ neidisches Herz (2)	➤ heart full of envy and hate (1)	➤ envious heart (2)
➤ Hochmut	omitted	omitted
➤ keine Ruhe (3)	➤ no peace (1)	➤ no peace
	no rest (1)	no rest (2)
➤ Zorn	➤ rage and disappointment	➤ rage
➤ so angst, so angst	omitted	➤ so terrified
➤ Angst	omitted	➤ fear
➤ Schrecken	omitted	➤ horror
➤ hassen	➤ hated	➤ hated
➤ erschrecken (3)	➤ alarmed (1)	➤ alarmed (1)
	fury (2)	frightened (1)
		horror (1)

However, he omits 'Hochmut' (as does Gág) and, like most other translators of the tale into English, he has difficulty in finding an equally intense emotion in the English language when translating 'angst/Angst' ('fear', 'terrified') and *erschrecken* ('alarmed' and 'frightened'). Gág is freer in her translation of negative emotions and softens this feature of the ST to a greater degree.

Glas translates literally the vivid metaphors used to describe the queen's reactions to her mirror's replies: 'she turned green and yellow with envy' (also in Gág), 'her heart turned within her' ('upside down within her' in Gág) and 'all the blood rushed to her heart' (omitted in Gág). The simile used to describe the queen's growing jealousy is retained by both translators, with a modulation from singular to plural: 'grew like weeds'. He retains the references to her cursing at the mirror's final reply and her inability to move when she recognises the heroine at the wedding celebration, and

introduces the detail that the queen's horror causes her to 'shriek' ('sprach'). In Gág's translation, the queen does not shriek or curse, and her feelings of fear and horror on entering the feast are not described. However, she adds the metaphors of the queen turning 'green with fury' and 'purple with rage'. Glas softens the physical effects of the villainess's emotions in two cases only, i.e.:

KHM:	<i>zitterte und bebte</i> sie vor Zorn.
Gág:	<i>trembled</i> with rage and disappointment
SWPR:	<i>trembled</i> with rage
KHM:	und ward ihr so angst, so angst, <i>daß sie sich nicht zu lasssen wußte</i>
Gág:	omitted
SWPR:	and was so terrified <i>that she did not know what to do</i>

The heroine

Glas translates *erschrecken* and 'Angst' as 'frightened', which is arguably less intense. Gág omits 'Angst' and translates *erschrecken* as 'frightened'.

9.3.8 Influence of other previous translations

Glas does not appear to have been influenced by any earlier translation other than Gág's. Gág's translation, copied by Glas, of 'bei den Zwergen' in the mirror's third, fourth and fifth replies as 'with the seven little men', was used also by Lucy Crane (1882), Andrew Lang (ed.) (1890) and Beatrice Marshall (1900). The archaic 'thou art' in the rhymes was used by the majority of English translators since Taylor/Jardine (1823). Gág appears to have consulted and followed Mrs. Paull's translation in a number of places. For example, Paull and Gág both have 'Do you think you could be our little housekeeper?' ('Willst du unsern Haushalt versehen?'), both describe the poisoned apple as having the power to make everyone's 'mouth water to look at it', and the prince in both translations tells the dwarfs: 'I know not why, but my heart is drawn toward this beautiful child (Paull) /Princess (Gág)'. The added phrase 'At last she could bear it no longer' (to describe the effect on the queen of the mirror's second reply) in Gág and Glas, is used also in Davis (1855).

Glas is more literal than earlier translators into English in terms of content, including taboo content. He is one of a small minority of translators of the tale into English to include a literal translation of *verwesen*. Almost all previous translators had either omitted the word, or stated that the heroine's body did not change, or that she

‘always looked the same’ (Lang (ed.) 1890). Beeson (1915) has ‘not dead’ and Gág has ‘did not move or open her eyes’. Weedon (1898) comes closer in ‘her form did not wither’. The only previous translators to render the word literally are anon. (1843): ‘without decaying’, and Paull [1871 - 74], whose text refers twice to ‘signs of decay’. Glas’s ‘putrify’ is the most graphic. This element of the ST continued to be avoided in most translations published in England after Glas. Three of the seven marked translations I have seen (Rogers 1975, Carter 1982, Bell 1985) omit it entirely, while Walser (1977) uses ‘looked always the same’ and Alderson (1978) has ‘unchanging’. Heins (1977) has ‘decay’ and Luke (1982) uses the incongruous ‘didn’t go bad’. Adaptations and retellings of the tale up to the present day continue to omit this element. Even Carol Ann Duffy’s adaptation (1999), which aims at providing non-sanitised versions of *KHM* tales, does so.

Glas is also more literal than previous translators in his handling of the profane exclamations. His is the first English translation to include the word ‘God’ in the exclamations of the dwarfs and the heroine. Previous translators had softened the profanity of the exclamations by using ‘Heavens!’/ ‘oh heaven(s)!’/ ‘Good heavens!’/ ‘Bless us!’ or omitted the religious reference and retained only the exclamation ‘Oh!’ or ‘Ei! Ei!’ (Gág). Some replaced the exclamation with a non-religious one, such as ‘Goodness gracious!’ and some omitted the exclamation in its entirety. Glas’s translation of the profane exclamations in the tale is the most literal of all the translations of the tale I have consulted, up to and including the most recent new translation into English, i.e. Zipes (1987a). The only other translator of *KHM* 53 into English to use ‘God’ is Peter Carter (1982). He translates the dwarfs’ exclamations as ‘My God, my God’, but omits the heroine’s exclamation entirely. Zipes (1987a) and Alderson (1978) both use ‘my Lord’ (Zipes twice and Alderson once), while all other translators since Glas have used one of the strategies employed by the earlier translators. All adaptations and retellings of the tale up to 1999 (Duffy) omit or soften this element. Glas is also the first translator in the corpus to mention ‘God’ when referring to the heroine’s prayers. His translation is one of only four marked translations I have seen to include this reference.³

³ The other three to do so are Wehnert (1853), Davidson (1906) and Magoun and Krappe’s translation published in the US (1960).

The reference in Margaret Hunt's preface (1884) to the 'daring familiarity' with which religious figures are treated in the *KHM* underlines the fact that profanity was not only considered taboo in books for children, but even in scholarly works in nineteenth-century England (cf. Perrin 1970, Thomas 1969, and Chapman 1994 on the censorship and self-censorship of profanity in nineteenth-century English literature). Perrin (1970) regards the tendency of nineteenth-century editors to bowdlerise as being primarily due to the 'cult of sensibility' which arose in England early in the century, as well as being linked to the huge growth in the reading public and the rise of Evangelical religion. The avoidance of profane exclamation in more recent English translations of *KHM* 53 published in the UK and the US up until the late 1980s has more to do with notions of what is acceptable in children's literature, rather than religious sensitivities in society as a whole.

Dollerup (1999:250) does not attribute the tendency of Danish translators of *KHM* tales (1816 - 1986) to any desire to render the translations acceptable, but rather to an awareness that Christian references in such tales would sound like 'strident and hollow sermonising' in Danish. In the case of *KHM* 53, this could apply to the reference to prayer and to the value adjective 'gottlos', but not to the profane exclamations or resurrection analogy, which are more profane and blasphemous than religious or moralistic.

9.4 Glas's 'imprint' on *Snow-White and the Seven Dwarfs*

Analysis of Glas's translation shows that, while he strove to provide a close translation, he was also concerned with producing a well-written, idiomatic English text. A comparison of his translation with Gág's shows that he used her translation mainly for idiomatic expressions and dialogue and for a translation of the rhymes, which, according to one later English translator, Anthea Bell (1985: 143), are 'very tricky to translate'. Because of his reliance on Gág, the dialogue in his translation is more idiomatic and more authentically 'oral' than the dialogue in any other translation in the present study. Indeed, there is almost nothing in the translation to suggest that the translator was not a native speaker of English.

Glas's concern with fidelity to the ST, as expressed in his 'Introduction', is reflected most clearly in his retention of almost all of the taboo and disturbing elements

of content that earlier translators had omitted or softened. His translation of profanity is particularly noteworthy, given the trends in English translations up to the present day. His translation and that by Margaret Hunt (1878/1884) reflect the disturbing emotional dimension of the ST to a greater degree than any other translation in the present study. His desire to produce a close translation is reflected also in his treatment of the recurring features of simile, colours and repetition of the number seven.

Glas's retention of a greater number of 'objectionable' elements than earlier translators has to do with his desire to remain true to the spiritual wisdom of the tale. Because he published the translation himself, he was not censored by an editor or publisher. It may also have to do with the fact that, because he had been living in England for six years only, he did not, unlike previous translators, approach the German text with a set of target-culture notions of acceptability.

His translation underscores the difficulty of putting a 'word for word' principle of translation into practice. Despite his insistence on the importance of every word of the ST, he follows Gág, who advocated a 'free' approach, in explicating and specifying elements of the ST and in omitting a small number of elements. While he rejects most of her attempts at softening and sweetening the tale, he slightly softens the disturbing elements of the tale by modifying two occurrences of 'tot' (following Gág), and softening the reference to throat-slitting. These modifications are surprising and the available information does not suggest explanations for them.

Glas also omits several features of oral narrative present in the ST, i.e. spoken-language signals in initial sentence position, parataxis and repetition. His avoidance of diminutives and lexical repetition, and his use of archaisms in the rhymes alter the childlike tone of the ST. This further confirms his desire to be faithful to the content of the tale, rather than the style. His avoidance of repetition and parataxis is in part due to his use of Gág's text and may also, like the other stylistic modifications, have to do with a desire to produce a well-written English text. His division of ST sentences with greater frequency than other translators in the study with the exception of Marshall (1900) (who does so to an equal degree) may be related to the fact that he intended the text to be memorised and told to children.

Glas's criticism of the freedom with which previous English translators treated *KHM* 53 is a criticism of their treatment of the objectionable elements of the tale. His translation restores most of those elements, but he does not treat the style of the Grimms' tale with the same degree of reverence. It is interesting to compare Glas's translation with Hunt's (1884), who also strove to produce a literal translation. While Glas is more literal with regard to problematic content, Hunt attempts to reproduce more of the stylistic features of the Grimm genre, such as repetition, spoken-language signals in initial sentence position, and parataxis. However, Glas's translation mirrors more closely the idiomatic, informal nature of the dialogue and retains more diminutive forms.

9.5 Conclusion

Glas is an interesting example of a translator in control of the entire translation process, from its initial conception to publication. His decision to re-translate *KHM* 53 is explained by the fact that he was a committed anthroposophist who wanted to spread the philosophy of Rudolf Steiner through his own writings and who believed that children needed 'true' fairy tales in order to develop spiritually. His decision was also determined by his personal situation within the broader historical context of World War II and his need to switch language in order to find a new readership for his work in England. His decision to translate a German tale into English and provide an interpretation of that tale, rather than write an 'original' work in English may also have had to do with his difficulties with writing in a second language. His choice of *KHM* 53 over any other *KHM* tale or other German fairy tale was partly a matter of personal preference, but the re-release of the Disney version of *Snow White and the Seven Dwarfs* in England in 1944 was also an important factor.

Glas's heavy reliance on Gág is explained by the fact that he was not a native English-speaker and that this was his first publication in English. It is also linked to the fact that he wanted his translation to be told rather than read to children. It was therefore important that the text be easy to 'speak' and sound idiomatic and natural to English children's ears. Finally, he may have decided to use Gág's translation as a basis for his own corrections, as it is an example of the kind of softened and sweetened translations that he wanted to 'put right'. He clearly checked her translation against the German source text and corrected her work on the basis of the ST or abandoned her work entirely where she had translated very freely. In this case, a re-translation of a text

produced a version that is closer to the ST than any previous translation with regard to content, but not stylistic features.

This chapter suggests that a translator-centred investigation of even little-known translations such as Glas's can provide important insights into the reasons why and ways in which people retranslate texts.

CONCLUSIONS

CONCLUSIONS

The aims of this study were to explore the backgrounds, motivations and translation practices of the translators of seven English translations of *Sneewittchen*, and to identify the 'imprint' of the translators on the texts by highlighting the uniqueness of each translation and suggesting explanations for translation practices based on background information on the translators and statements in their prefaces.

The study shows that bibliographical research is a difficult but worthwhile endeavour. Such research can help to explain a translator's approach to translating a text and even specific translation practices. The study confirms the importance of researching the elements of translators' backgrounds that have been highlighted by Berman (1995), Pym (1998), Foz (1998) and Bassnett (1997b) (see 0.2.3). In the case of Norbert Glas, for example, awareness his nationality and first language helps to explain why he relied so heavily on a previous translation. In the case of Matilda Davis (1855), for example, awareness of her profession as an educator of young ladies helps to explain her stylistic polishing of the ST, her softening of certain elements, and her explicitation of the moral. In the case of Mrs. Paull [1871 - 74], knowledge of her preferred literary model as a children's writer proved key in understanding many of her translation practices, even though no other biographical information could be located. In the case of Beatrice Marshall (1900), her previous experience of translating adult novels may be one reason for her movement of the ST away from the oral pole. In the cases of Edgar Taylor (1823), Dinah Mulock (1863), Margaret Hunt (1878/1884), and Beatrice Marshall (1900), comments in personal letters help to explain their approach to translating the text and/or specific translation practices. In the case of Glas (1944), comments on the ST in his other publications help to elucidate his attitude towards the ST and his approach to translating it. Comments by translators in published and, in particular unpublished sources clearly allow us to give translators a 'voice' (cf. Pym 1998: 29) in translation history.

Furthermore, the present study identifies a number of additional elements of translators' backgrounds that can be of importance. A translator's religious, spiritual or moral convictions can help to explain specific translation practices, as in the case of Glas's

retention of most of the 'ugly' elements of *KHM* 53 because of his anthroposophical beliefs. The study shows too that a translator's personal interest in the source text can help to explain his/her overall approach and that different translators may have different personal reasons for employing a similar approach. For example, Hunt strove to produce a literal translation in part because of her interest in folklore, her high regard for the Grimms and their work, and her belief that they deserved a faithful English translation. Glas, meanwhile, wanted to provide readers with a literal translation because of his belief that spiritual wisdom resided in the words of 'true' fairy tales. If a translation is for children, then the translator's attitude towards children and his/her views on the educational role of children's literature, as expressed in the preface to the translation or in his/her other works, may be of vital importance, as in the cases of Taylor/Jardine, Mulock and Paull, who had different views on how fairy tales could best be used to impart morals, and whose translations differ radically with regard to their treatment of the moral tone of the ST.

As well as assisting in the explanation of translation practices, bio-bibliographical research serves to highlight the diversity of backgrounds from which translators emerge, the multiplicity of reasons that lead individuals to become translators, and the range of reasons different individuals may have for translating the same text. The study clearly demonstrates that the beliefs, ideas, interests, abilities and circumstances of individuals and broader contextual factors may converge to cause a translation to be produced. For example, Glas's translation is the product of his spiritual convictions, his personal circumstances as an Austrian refugee in England during World War II, and his reaction to the release of Disney's animated version of the tale. Taylor/Jardine's translation, meanwhile, is the product of the translators' antiquarian interests, their radical views on children's literature and their personal interest in Germany, which are in turn linked to broader contextual factors, i.e. growing industrialisation and the ensuing erosion of rural traditions, the influence of the Romantic Movement on English literature, the development of children's literature, and the growing fascination with Germany in England in the early nineteenth century.

The study illustrates that translators may themselves be the editors of their work, as in the case of Mulock and Hunt, or even the publishers, as in the case of Glas. The study

indicates also that the purpose a translation is intended to fulfil is not always imposed by the publisher, but may originate at least in part with the translator/s, as in the cases of Taylor/Jardine and Paull. The exact nature of the intervention of the editor or publisher (if not the translator) is impossible to ascertain in the translations in this study. However, Mulock's and Hunt's letters to their publishers provide an insight into the relationship between translator and publisher and the amount of control each had as to how the translation was to be published. Mulock appears to have had more or less free reign over the project, while Hunt was more dependent on her publisher for guidance.

Biographical research on the translators in the study illustrates also the frequently collaborative nature of translation. It suggests that members of a translator's circle of family and friends may have an input into the translation, as in the case of Hunt's daughters and her friend and neighbour, Andrew Lang. A translation is therefore likely to bear the imprints of a number of individuals. It is part of the task of the translation historian to attempt to identify all of the individuals who played a significant role in shaping a translation, but the identification of all of the 'fingerprints' on a translation is an impossible task.

The study demonstrates that analysis of translators' prefaces, like bio-bibliographical research, can give past translators a 'voice'. Indeed, prefaces may be the only locatable documents in which translators refer to their translation, as in the cases of Davis, Paull and Marshall. The prefaces in the present study are as varied as the translators' backgrounds. However, they all provide important information about the situations in which the translations were produced. All specify the target audience, and all but Paull's preface are explicit regarding the purpose for which they are intended. All suggest a certain attitude on the part of the translator/s towards the source text and target audience, and all but Mulock's and Glas's suggest a particular attitude towards the country of origin of the *KHM*. Each of these factors may be of significance in seeking to explain translation practices. In most cases, the target audience and purpose of the translation suggest tenable explanations for several translation practices, but they cannot explain everything. The case of Glas's translation, intended to be told to children, but containing more taboo content than the other translations in the study due to Glas's theosophical beliefs, and the case of Margaret Hunt's

translation, used in a schoolbook (1878) and later published with only two substantive modifications as part of a complete translation of the *KHM* for scholars (1884), highlights the importance of taking into account the background, motivations and attitudes of translators, as these may be as or more important than the specific translation *Skopos* in helping to explain some of their translation practices.

All of the prefaces, with the exception of Marshall's, refer to or at least hint at the translators' approaches to translating the source texts. Some are vague on this point (Davis, Paull), and some understate the degree to which the translators modified their source texts (Taylor/Jardine) or overstate their fidelity (Hunt, Glas). However, the study indicates that vague or misleading comments can be clarified to a large degree by background information on translators, and comments by the translators in prefaces to other translations. In most instances, the comments on translation in the prefaces do not explain specific features of translations, but rather provide an insight into the translators' approaches and principles. While the prefaces present problems if they cannot be attributed with certainty to the translator/s, as in the cases of Paull and Marshall, but even in such instances they provide important information about situational factors, such as target audience and purpose.

Other paratextual material may also be useful in explaining translation practices. For example, it may justify for readers the inclusion of certain objectionable elements in the translation (as in Lang's essay and Glas's commentary), provide an insight into how the translator/s approached specific features of the ST (Taylor/Jardine's notes), or supply additional information on the target audience and purpose of the translation (the advertisements in Mulock's and Marshall's translations).

Analysis of the seven translations shows that, while certain tendencies are to be observed in most of the texts, each is unique and each bears the imprint of the translator/s, though some more obviously than others. All of the translators with the exception of Hunt add new details. In some cases, individual additions can be explained, as in the case of Paull, who dwells on the contents of the disguised queen's basket, in order to highlight the ways in which one's vanity can be flattered and lead one astray. Only Taylor and Jardine make large-scale omissions. The translation 'universals' of explication, specification,

repetition-cancelling, and normalisation are evident in each of the translations, but to varying degrees. There is considerable variation in particular with regard to the degree to which the translators explicitate and specify the ST, with Hunt doing so to a lesser degree and Paull doing so to a greater degree than the other translators. All of the translators reduce the frequency with which diminutive forms are used, and in most cases this seems to be linked to a desire to reduce repetition. However, in the case of Hunt, it appears to have more to do with a rejection of the childlike tone of the ST, as she omits more diminutives than other translators, but retains more repetition overall. The translations vary considerably with regard to the retention of ST sentence boundaries, though all tend to avoid parataxis. There are also significant differences between the translations with regard to the use of spoken-language signals in initial sentence position. All but Marshall and Glas reduce the number of spoken-language signals in the dialogue, and all but these two avoid all or most of the contracted verb forms in the ST. All but Davis and Marshall employ archaisms. While it is impossible to generalise on the basis of the small translation output of each translator examined here, the present study nonetheless suggests that even 'universal' translation practices depend to a degree on the identity of the translator.

The translators' cancelling of repetition, avoidance of diminutives, reduction in the number of spoken language signals, and normalisation of punctuation result in each case in the movement of the ST from the oral towards the literary pole. The mixed oral/literary mode of the Grimm 'genre' is not transferred to any of the English translations, as all of the translators apparently sought to improve on the style of their ST and make it conform to the norms of 'good' English style. The study suggests some of the reasons why this is so. Taylor/Jardine, for example, were primarily interested in the plot rather than the style of the ST, and they admired the literary style of the Neapolitan tales in the *Pentamerone*. Davis, meanwhile, may have been eager to polish the style of the tales because of her feelings of superiority towards 'peasant' tradition and a desire to show young readers the 'brilliancy of thought' evident in Teutonic tales, and/or because of a desire to appear to be a well-educated and intelligent role model for her pupils. Hunt, on the other hand, wanted her translation to be taken seriously by scholars and, like Mulock, may have been influenced by her experience of aiming to produce well-written novels. Marshall may have been influenced by her previous translation experience, i.e. translating adult novels, and is also

likely to have been motivated by a desire, as a professional translator dependent on contracts, to produce a fluent and well-written translation. Glas, meanwhile, relied on a previous translation that is less 'oral' than the ST because of his personal situation and difficulties with the English language.

All of the translators soften and sanitise taboo content. However, different translators soften different elements. The only element to be avoided consistently is the reference to throat-slitting. Profane exclamations and the reference to rotting are avoided by most translators, while the softening of other elements seems to depend at least in part on the individual translators' perceptions of what is objectionable or acceptable. The softening of different elements in different translations is not explained purely by changing norms, as some of the translations are published within ten years of each other (Davis 1855, Mulock 1863, Paull [1871 – 74], Hunt 1878). All of the translators soften the disturbing emotional tone of the ST, but each does so to a different degree and, in some instance, the prefaces and background information suggest explanations. For example, Taylor/Jardine soften to a greater degree than other translators, which is linked to their desire to provide 'mild food' for children's imaginations, while Paull softens to a lesser degree than other translators, which is linked to a desire to highlight for young readers the negative effects of envy.

There are obvious differences between the translations with regard to their moral tone. Taylor/Jardine make the moral less explicit, Davis explicitates it, Paull moulds the tale around the moral, and Marshall, Hunt and Glas slightly soften the moral tone by softening the value adjectives applied to the queen. The tone of Mulock's translation is closest to the ST. In the cases of Taylor/Jardine, Paull and Mulock, the differences are explained by the translators' different views on the role of fairy tales in the moral education of young readers.

Mulock's treatment of the moral tone of the ST serves as an example of how a translator's 'imprint' is always present in a translation, even if it is not immediately obvious. In the translations in this study, the intervention of translators in their texts were most obvious where translators employed very 'free' translation strategies, as in the addition of archaisms (all except Davis and Marshall) or the radical modification of the moral tone (Taylor/Jardine, Paull). However, a closer translation of features of a ST may

equally reflect the input of a particular translator, as in the cases of Mulock's treatment of the moral tone, Hunt's treatment of many features of style, and Glas's treatment of taboo content. This study suggests that the imprint of translators is present at all levels of a translation and shows that researching translators' backgrounds, analysing their prefaces and systematically analysing their translations can help to identify it. The imprint of individual translators becomes clearer also when compared to other translations of the same text.

However, the study highlights the difficulties involved in attempting to account for the translation practices of past translators. While each translation is unique, not all of the differences between the translations and their source text or between the translations can be explained in terms of the translators' backgrounds and statements in their prefaces. A translator-centred approach cannot of course explain everything, as a translation is shaped by a myriad of factors, and, furthermore, not all features of a text lend themselves to neat explanations.

Nevertheless it must also be pointed out that, even if direct links cannot be established between a translator's backgrounds, prefaces and translation practices, the approach used in this study nonetheless provides important insights into the history of translators, their statements on their work and their practices.

The study provides some insights also into the phenomenon of retranslation. In this case, retranslations of the ST did not become progressively more literal or complete, as might have been expected (cf. Berman 1990). For example, while Taylor/Jardine soften a greater number of taboo elements than later translators, and Glas retains a greater number than earlier translators, no increasing tendency to include such elements is to be observed in the translations published between 1823 and 1944. The degree to which translators employ a literal approach depends on a number of factors, including, as this study shows, their backgrounds, motivations and the translation *Skopos*. It is worth noting that the three translators who sought to correct or improve upon earlier translations (Mulock, Hunt, Glas) did translate the ST more literally *as a whole* than the other translators. However, there is no progression from Mulock's translation to Glas's - the three were literal with regard to different aspects of the ST; and some of the other translators in the study were more literal

than these three in their translation of some aspects. Dollerup's claim that 'translational traditions move towards a better integrated message in the target language system' (1999: 236) does not apply to the translations in the present study. While the first translation is a radically shortened version of the ST, it nonetheless constitutes a perfectly integrated message.

Pym's statement that retranslation arises from a variety of causes (1998: 83) holds true in the case of retranslations of *KHM* tales into English in the period 1823 to 1944. The very large numbers of retranslations in the period (see Appendix I for a list of marked translations) cannot be explained simply in terms of changing norms and fashions, as there are few large temporal gaps between translations, and some translations continued to be republished and remain popular while new translations were being produced. It seems that, as in the case of Danish translations (Dollerup 1999), the reasons for the frequent retranslation of *KHM* tales into English were usually commercial - after 1823, there appears to have been an almost constant demand for new selections of tales, or retranslations of the same tales with new illustrations. However, Hunt's translation of the complete *KHM* collection in 1884 is explained by the growth of interest in folklore in England in the late nineteenth century and the establishment of the British Folk Lore Society in 1878, which resulted in a new potential readership for *KHM* translations, and Glas's decision to retranslate *KHM* 53 is explained largely by his personal beliefs and circumstances.

The study shows that most of the translators were influenced, either consciously or unconsciously, by previous translations, in particular with regard to the translation of the rhymes and the use of archaisms. However, large-scale borrowing, as in the case of Glas and Gág, was the exception rather than the rule.

The present study could provide a basis for future research in a number of different ways. The translator-centred approach used in the individual chapters could be tested by applying it to one or more translations of different source texts. It would be interesting, for example, to apply the approach to translations of *KHM* 53 into other languages, to translations of other *KHM* tales, or to translations of other folk or fairy tales, such as the French fairy tales of Perrault or Madame D'Aulnoy, Andersen's Danish tales, or Oscar Wilde's literary fairy tales. The translation analysis model used here could be improved and

refined by applying it to translations into several languages of other *Zaubermärchen* or tales belonging to other sub-genres in the Grimms' collection. The analysis model also highlights many individual features of the Grimm 'genre' that could be examined across several translations. The corpus used in the present study could be extended to include more recent English translations of *KHM* 53 or translations of other *KHM* tales by the same translators. A computer-assisted study of several or all *KHM* translations by one or more of the translators would allow for the identification of patterns in translation practices and for the formulation of less tentative explanations on the basis of a much larger sample of translators' work.¹ Biographical research could be continued on the translators whose backgrounds remain shadowy, i.e. Jardine and Davis. Finally, the study has highlighted the fact that very large numbers of unexplored translations of *KHM* tales into many languages are readily available for small or large-scale translation history projects within or across languages.

The present study confirms the hypothesis that translators are 'active efficient causes' in the history of translation (Pym 1998: 149). It therefore shows above all that research in translation history would profit from a greater focus on translators. Indeed, translators could unite the two 'realms' of the textual and contextual in research in translation history. The present study unites translators and texts and draws in some broader contextual information. In a study on a larger scale, a focus on translators could be placed at the centre of the approach and provide the vital link between the detailed analysis of translations and the study of the contexts in which they translated. Finally, the study shows that a translator-centred approach allows us to move beyond the question of 'how well?' or 'how badly' and to begin to answer the historically more important and the more complex question of 'why'. It takes us beyond the prescriptive confines of text-based approaches, such as those by Alderson (1978, 1993) and Sutton (1996), and thereby allows us to view translators, not as the villains, villainesses, heroes or heroines in the history of translation, but, rather, as the storytellers, whose texts reflect the time, place and specific situation in which they were produced, but also bear the unique imprint of their creators.

¹ The *KHM* is already available in electronic format from the *Institut für Deutsche Sprache* (IDS) in Mannheim and can be accessed and searched online: www.ids-mannheim.de.

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Appendix I

**Chronological list of marked English *KHM*
translations (first published in England)**

Appendix I

Chronological list of marked English *KHM* translations (first published in England)

The following list comprises collections and anthologies of English translations from the *KHM* and English translations of *KHM* 53 in single-tale format, which were originally published in England and are marked as translations in their title or paratextual material. The list has been compiled after consulting the collections in the British Library; the Brüder Grimm archive in Kassel; the library of Trinity College, Dublin; and the archives of the Department of Folklore in University College, Dublin. Collections and anthologies that include a translation of *KHM* 53 are marked with an asterisk.

a) Collections and anthologies including new translations and/or substantially revised translations¹

- 1823* anon. [i.e. Edgar Taylor and David Jardine (transls.)], *German Popular Stories. Translated from the Kinder-und Hausmärchen* (sic.). Collected by M.M. Grimm. From Oral Tradition. London: C. Baldwin.
- 1826 anon. [i.e. Edgar Taylor (transl.)], *German Popular Stories. Translated from the Kinder- und Hausmärchen. Collected by M.M. Grimm. From Oral Tradition* (vol.2). London: James Robins & Co. Dublin: Joseph Robins & Co.
- 1834 Thoms, W.J. (ed. and transl.), *Lays and Legends of Various Nations. Illustrative of their Traditions, Popular Literature, Manners Customs and Superstitions. Lays and Legends of Germany* (2 vols.). London: George Cowie.
- 1839* anon. [i.e. Edgar Taylor (and David Jardine?) (transls.)], *Gammer Grethel, or German Popular Stories and Fairy Tales. From the collection of M.M. Grimm and other sources; with illustrative notes*. London: John Green.
- 1846 Taylor, J.E. (transl.), *The Fairy Ring. A Collection of Tales and Traditions. Translated from the German of Jacob and Wilhelm Grimm by John Edward Taylor, with twelve illustrations by Richard Doyle*. London: John Murray.
- 1847 Taylor, J.E. (transl.), *The Fairy Ring. A Collection of Tales and Traditions. Translated from the German of Jacob and Wilhelm Grimm by John Edward Taylor, with twelve illustrations by Richard Doyle*. London: John Murray.

(Revised edition of the 1846 collection, with seven additional tales)

- 1853* anon., *Household Stories collected by the Brothers Grimm. Newly Translated with 240 illustrations by E.H. Wehnert* (2 vols.). London: Addey & Co.
- (Revised edition published in 1857 by David Bogue, London).
- 1855* Davis, M.L. (transl.), *Home Stories. Collected by the Brothers Grimm Newly Translated by Matilda Louisa Davis*. London and New York: Routledge.
- [1861] anon., *Grimms' Goblins. Translated from the German. Fairy Books for Boys and Girls*. London: George Vickers.
- [1862] anon. *Household Tales and Popular Stories. Selected and translated from the writings of the Brothers Grimm, W. Hauff &c. With numerous illustrations by Bertall*. London: Ward & Lock.
- 1863* Mulock, D.M.M., *The Fairy Book. The Best Popular Fairy Stories. Selected and Rendered Anew by the Author of 'John Halifax, Gentleman'*. London: Macmillan.
- [1871-74]* Paull, Mrs. H.H.B. (transl.), *Grimm's Fairy Tales. Specially adapted and arranged for young people. A New Translation. With illustrations by W.J. Weigand*. London and New York: Frederick Warne and Co.
- 1878* Hunt, M. (and others?) (transl.), *Grimm's Tales. Selected and translated for use in schools*. London: George Bell and Sons.
- (Part of the *Bell's Reading Books* series, intended for use in schools and parochial libraries. Morgan (1938: 182) attributes the translations to Matilda Davis, but at least some are by Margaret Hunt (see Chapter Seven), including the translations of *KHM* 50 (see Seago 1998) and *KHM* 53).
- 1882* Crane, L. (transl.), *Household Stories from the Collection of the Brothers Grimm. Translated by Lucy Crane and done into Pictures by Walter Crane*. London: Macmillan & Co.
- 1884* Hunt, M. (transl.), *Grimm's Household Tales. With the Author's Notes. Translated from the German and edited by Margaret Hunt. With an Introduction by Andrew Lang* (2 vols.). London: George Bell and Sons.
- 1889a Gardiner, A. (ed.), *Fairy Tales collected by the Brothers Grimm. Translated by Alfonso Gardiner. With Illustrations by Bertall and others*. Manchester and London: John Heywood.
- 1889b Lang, A. (ed.), *The Blue Fairy Book. With Numerous illustrations by H.J. Ford and G.P. Jacomb Hood*. London: Longmans, Green and Co.

- 1890* Lang, A. (ed.), *The Red Fairy Book. With Numerous illustrations by H.J. Ford and Lancelot Speed*. London: Longmans, Green and Co.
- [1893]* Paull, Mrs. H.B. and Wheatley, Mr. L.A. (transl.), *Grimms' Fairy Tales and Household Stories* (vol. 1), *Grimms' Wonder Tales* (vol. 2). Translated by Mrs. H.B. Paull and Mr. L.A. Wheatley. London and New York: Warne.
- (Includes revised versions of Paull's translations from [1871 - 74])
- 1894 Lang, A. (ed.) *The Yellow Fairy Book. Illustrated by Henry G. Ford*. London and New York: Longmans, Green and Co.
- 1898* Weedon, L.L. (transl.), *Grimm's Fairy Tales. Translated by L.L. Weedon. With Ten Colour Plates by Ada Dennis and numerous illustrations by E. Stuart Hardy and others*. London: Ernest Nister.
- 1900a* Lucas, Mrs. E. (transl.), *Fairy Tales of the Brothers Grimm. A new translation by Mrs. Edgar Lucas. With illustrations by Arthur Rackham*. London: Freemantle & Co.
- 1900b* Marshall, B. (transl.), *Grimm's Fairy Tales, for Children and the Household. Collected by the Brothers Grimm. Complete Edition. Illustrated. Translated by Beatrice Marshall*. London, New York and Melbourne: Ward, Lock and Co.
- 1901* Edwardes, M. (ed. and transl.), *Grimm's Fairy Tales. Edited and partly translated anew by Marian Edwardes. Illustrated by R. Anning Bell*. London: J.M. Dent & Co., New York: E.P. Dutton & Co.
- (Includes 34 tales from *Gammer Grethel* (1839), plus 15 tales newly translated)
- 1906* Davidson, N.J. (transl.), *Grimm's Fairy Tales. A new translation by N.J. Davidson. Illustrated by Ambrose Dudley*. London: James Nisbet & Co.
- 1915* Beeson, E. (transl.), *Grimm's Fairy Tales. A new translation by Ernest Beeson. Pictured by George Soper*. London: Headley Brothers.
- 1949 Quarrie, E. (transl.), *Grimm's Folk Tales. Translated by Eleanor Quarrie. With etchings by George Cruikshank*. London: The Folio Society.
- 1956 Michaelis-Jena, R. and Ratcliff, A. (transl. and eds.), *Grimms' Other Tales. A New Selection by Wilhelm Hansen. Translated and edited by Ruth Michaelis-Jena and Arthur Ratcliff. Illustrated with ten wood-engravings by Gwenda Morgan*. London: Golden Cockerel.

- 1970 Bastian, H. (transl.), *Six Fairy Tales from the Brothers Grimm. Translated by Heiner Bastian. With original etchings by David Hockney.* London: Petersburg Press in association with the Kasmin Gallery.
- 1978* Alderson, B. (transl.), *The Brothers Grimm Popular Folk Tales. Newly translated by Brian Alderson. Illustrated by Michael Foreman.* London: Victor Gollancz Limited.
- (referred to in thesis as Alderson (1978a))
- 1979* Bell, A. and Rogers, A., *Favourite Tales from Grimm. Translated by Anthea Bell and Anne Rogers. Illustrated by Svend Otto S.* London: Pelham.
- (An international co-print published also by Gyldendal in Denmark in 1979 with the same illustrations and Danish translations by Anine Rud, see Dollerup 1999: 131)
- 1982a* Carter, P. (transl.), *Grimm's Fairy Tales. Translated by Peter Carter. Illustrated by Peter Richardson.* Oxford: Oxford University Press.
- 1982b* Luke, D. (transl.), *Jacob and Wilhelm Grimm. Selected Tales. Translated with an introduction and notes by David Luke. Scots translations by Gilbert McKay. Irish translations by Philip Schofield.* London: Penguin Books.
- 1983 Bell, A. and Rogers, A. (transl.), *More Favourite Tales from Grimm. Translated by Anthea Bell and Anne Rogers. Illustrated by Svend Otto S.* London: Pelham.
- (An international co-print, published also by Gyldendal in Denmark in 1979 with Danish translations by Anine Rud, see Dollerup 1999: 138)

b) Translations of *KHM* 53 published in single-tale format

- 1944 Glas, N. (transl.), *Snow-White Put Right. The True Value of a Fairy Tale.* Stroud: Education and Science Conferences.
- 1975 Rogers, A. (transl.), *Snow White and the Seven Dwarfs. Translated by Anne Rogers. Illustrated by Svend Otto S.* London: Pelham Books.
- (An international co-print, published with Danish translations in Denmark by Gyldendalske Boghandel in 1975, see Dollerup 1999: 125)
- 1977a Heins, P. (transl.), *Snow White by the Brothers Grimm. Freely translated from the German by Paul Heins. With illustrations by Trina Schart Hyman.* Great Britain: World's Work Ltd.

- 1977b Walser, D. (transl.), *Snow White from the Brothers Grimm. Translated from the original German by David Walser. With pictures by Jan Pieńkowski*. London: Heinemann in association with Gallery Five Ltd.
- 1985 Bell, A. (transl.), 1985. *Snow White and the Seven Dwarfs. Translated by Anthea Bell. Illustrated by Chihiro Iwasaki*. UK, US: Neugebauer Press. Original Japanese edition published in 1984 by Kodansha Ltd., Tokyo.
- (referred to in thesis as Bell (1985a))

¹ The following collections and anthologies are not marked as translations but include tales that are clearly translated from the *KHM* or versions of earlier translations corrected on the basis of *KHM* tales:

- 1828 Cunningham, G. (ed.), *Foreign Tales and Traditions. Chiefly Selected from the Fugitive Literature of Germany* (2 vols.). Glasgow: Blackie, Fullarton & Co. Edinburgh: A. Fullarton & Co.
- 1843 anon., *Popular Tales and Legends* (vol. 1), *Legends and Traditionary Stories* (vol. 2). London: James Burns.
- [1845] anon., *Household Tales and Traditions of England. Germany, France, Scotland etc.etc.* London: James Burns.

(Includes seven of the eight *KHM* tales in 1843 (vol. 1) and all seventeen *KHM* tales in 1843 (vol. 2) plus seven additional tales)

Appendix II

Source texts and translations

Sneewittchen (1819)

Es war einmal mitten im Winter, und die Schneeflocken fielen wie Federn vom Himmel herab, da saß eine Königin an einem Fenster, das einen Rahmen von schwarzem Ebenholz hatte, und nähte. Und wie sie so nähte und nach dem Schnee aufblickte, stach sie sich mit der Nadel in den Finger, und es fielen drei Tropfen Blut in den Schnee. Und weil das Rote im weißen Schnee so schön aussah, dachte sie bei sich: »Hätt ich ein Kind so weiß wie Schnee, so rot wie Blut und so schwarz wie der Rahmen.« Bald darauf bekam sie ein Töchterlein, das war so weiß wie Schnee, so rot wie Blut und so schwarzhaarig wie Ebenholz und ward darum das Sneewittchen (Schneeweißchen) genannt. Und wie das Kind geboren war, starb die Königin.

Über ein Jahr nahm sich der König eine andere Gemahlin, sie war eine schöne Frau, aber stolz auf ihre Schönheit, und konnte nicht leiden, daß sie von jemand darin sollte übertroffen werden. Sie hatte einen wunderbaren Spiegel, wenn sie vor den trat und sich darin beschaute, sprach sie:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«

so antwortete er:

»Ihr, Frau Königin, seid die Schönste im Land.«

Da war sie zufrieden, denn sie wußte, daß der Spiegel die Wahrheit sagte.

Sneewittchen aber wuchs heran und wurde immer schöner, und als es sieben Jahr alt war, war es so schön, wie der klare Tag und schöner als die Königin selbst. Wie diese nun ihren Spiegel wieder fragte:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«,

antwortete er:

»Frau Königin, Ihr seid die Schönste hier,
aber Sneewittchen ist tausendmal schöner als Ihr.«

Als die Königin das hörte, erschrak sie und ward blaß vor Zorn und Neid. Von Stund an, wenn sie Sneewittchen erblickte, kehrte sich ihr das Herz im Leibe herum, so haßte sie das Mädchen. Und der Neid und Hochmut wuchsen und wurden so groß in ihr, daß sie ihr Tag und Nacht keine Ruh mehr ließen. Da rief sie einen Jäger und sprach: »führ das Kind hinaus in den wilden Wald, ich will's nicht mehr vor meinen Augen sehen. Dort sollst du's töten und mir Lunge und Leber zum Wahrzeichen mitbringen.« Der Jäger gehorchte und führte Sneewittchen hinaus, als er nun den Hirschfänger gezogen hatte und ihm sein unschuldiges Herz durchstoßen wollte, fing es an zu weinen und sprach: »Ach, lieber Jäger, schenkt mir mein Leben; ich will in den Wald laufen und nimmermehr wieder heim

kommen.« Und weil es so schön war, hatte der Jäger Mitleiden und sprach: »So lauf hin, du armes Kind.« »Die wilden Tiere werden dich bald gefressen haben«, dachte er, und doch war's ihm, als wär ein Stein von seinem Herzen gewälzt, weil er es nicht zu töten brauchte. Und weil gerade ein junger Frischling dahergesprungen kam, stach er ihn ab, nahm Lunge und Leber heraus und brachte sie als Wahrzeichen der Königin mit. Die ließ sie in ihrer Gier gleich in Salz kochen, aß sie auf und meinte, sie hätte Sneewittchens Lunge und Leber gegessen.

Nun war das arme Sneewittchen in dem großen Wald mutterselig allein und ward ihm so angst, daß es alle Blättchen an den Bäumen ansah und nicht wußte, wie es sich helfen und retten sollte. Da fing es an zu laufen und lief über die spitzen Steine und durch die Dornen, und die wilden Tiere sprangen an ihm vorbei, aber sie taten ihm nichts. Es lief, so lang nur die Füße noch fort konnten, bis es bald Abend werden wollte, da sah es ein kleines Häuschen und ging hinein sich zu ruhen. In dem Häuschen war alles klein, aber so zierlich und reinlich, daß es nicht zu sagen ist. Da stand ein weiß gedecktes Tischlein mit sieben kleinen Tellern, jedes Tellerlein mit seinem Löfflein, ferner sieben Messerlein und Gäblein, und sieben Becherlein. An der Wand waren sieben Bettlein neben einander aufgestellt und schneeweiße Laken darüber. Sneewittchen, weil es so hungrig und durstig war, aß von jedem Tellerlein ein wenig Gemüs und Brot und trank aus jedem Becherlein einen Tropfen Wein; denn es wollte nicht einem allein alles wegnehmen. Hernach, weil es so müde war, legte es sich in ein Bettchen, aber keins paßte für es, das eine war zu lang das andere zu kurz, bis endlich das siebente recht war; und darin blieb es liegen, befahl sich Gott und schlief ein.

Als es nun ganz dunkel geworden war, kamen die Herrn von dem Häuslein, das waren sieben Zwerge, die in den Bergen nach Erz hackten und gruben. Sie zündeten ihre sieben Lichtlein an, und wie es nun hell im Häuslein ward, sahen sie, daß jemand darin gewesen, denn es stand nicht so alles in der Ordnung, wie sie es verlassen hatten. Der erste sprach: »Wer hat auf meinem Stühlchen gegessen?« Der zweite: »Wer hat von meinem Tellerchen gegessen?« Der dritte: »Wer hat von meinem Brötchen genommen?« Der vierte: »Wer hat von meinem Gemüsch geessen?« Der fünfte: »Wer hat mit meinem Gäbelchen gestochen?« Der sechste: »Wer hat mit meinem Messerchen geschnitten?« Der siebente: »Wer hat aus meinem Becherlein getrunken?« Dann sah sich der erste um und sah, daß auf seinem Bett eine kleine Dälle war, da sprach er: »Wer hat in mein Bettchen getreten?« Die andern kamen gelaufen und riefen: »Ei, in meinem hat auch jemand gelegen.« Der siebente aber, als er in sein Bett sah, erblickte er Sneewittchen, das lag darin und schlief. Nun rief er die andern, die kamen herbeigelaufen und schrien vor Verwunderung, holten ihre sieben Lichtlein und beleuchteten das Sneewittchen. »Ei, du mein Gott! ei, du mein Gott!« riefen sie, »was ist das Kind schön!«, und hatten so große Freude, daß sie es nicht aufweckten, sondern im Bettlein fortschlafen ließen. Der siebente Zwerg aber schlief bei seinen Gesellen, bei jedem eine Stunde, da war die Nacht herum.

Als es Morgen war, erwachte Sneewittchen, und wie es die sieben Zwerge sah, erschrak es. Sie waren aber freundlich und fragten: »Wie heißt du?« »Ich heiße Sneewittchen«, antwortete es. »Wie bist du in unser Haus gekommen?« sprachen weiter die Zwerge. Da erzählte es ihnen, wie es seine Stiefmutter hätte wollen umbringen, der Jäger ihm aber das Leben geschenkt, und da wär es gelaufen den ganzen Tag bis es endlich ihr

Häuslein gefunden. Die Zwerge sprachen: »Willst du unsern Haushalt versehen: kochen, betten, waschen, nähen und stricken, und willst du alles ordentlich und reinlich halten, so kannst du bei uns bleiben, und es soll dir an nichts fehlen.« Das versprach ihnen Sneewittchen. Da hielt es ihnen Haus, morgens gingen sie in die Berge und suchten Erz und Gold, abends kamen sie nach Haus und da mußte ihr Essen bereit sein. Den Tag über war das Mädchen allein, da warnten es die guten Zwerglein und sprachen: »Hüt dich vor deiner Stiefmutter, die wird bald wissen, daß du hier bist; und laß niemand herein.«

Die Königin aber, nachdem sie Sneewittchens Lunge und Leber glaubte gegessen zu haben, dachte nicht anders, als wieder die Erste und Allerschönste zu sein, und trat vor ihren Spiegel und sprach:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«

Da antwortete der Spiegel:

»Frau Königin, Ihr seid die Schönste hier,
aber Sneewittchen über den Bergen
bei den sieben Zwergen
ist noch tausendmal schöner als Ihr.«

Da erschrak sie, denn sie wußte, daß der Spiegel keine Unwahrheit sprach, und merkte, daß der Jäger sie betrogen und Sneewittchen noch am Leben war. Und da sie hörte, daß es über den sieben Bergen bei den sieben Zwergen war, sann sie aufs neue, wie sie es umbringen wollte, denn solange sie nicht die Schönste war im ganzen Land, ließ ihr der Neid keine Ruhe. Und als sie lange nachgedacht hatte, färbte sie sich das Gesicht und kleidete sich wie eine alte Krämerin und war ganz unkenntlich. In dieser Gestalt ging sie über die sieben Berge hinaus zu dem Zwerghaus, klopfte an die Türe und rief: »gute Ware feil! feil!« Sneewittchen guckte zum Fester heraus und rief: »Guten Tag, liebe Frau, was habt Ihr denn zu verkaufen?« »Gute Ware, schöne Ware«, antwortete sie, »Schnürriemen von allen Farben«, dabei holte sie einen buntigen von Seide hervor und zeigte ihm. »Die gute Frau kann ich hereinlassen«, dachte Sneewittchen, »die meints redlich!« riegelte die Türe auf und kaufte sich den bunten Schnürriemen. »Wart, Kind«, sprach die Alte, »wie bist du geschnürt! komm, ich will dich einmal ordentlich schnüren.« Sneewittchen dachte an nichts böses, stellte sich vor sie und ließ sich mit dem neuen Schnürriemen schnüren; aber die Alte schnürte mit schnellen Fingern und schnürte so fest, daß dem Sneewittchen der Atem verging und es für tot hinfiel. »Nun ist's aus mit deiner Schönheit«, sprach das böse Weib und ging fort.

Nicht lange darauf, zur Abendzeit, kamen die sieben Zwerge nach Haus, aber wie erschranken sie, als sie ihr liebes Sneewittchen auf der Erde liegen fanden; daß sich nicht regte und nicht bewegte, als wär es tot! Sie hoben es in die Höhe, da sahen sie, daß es zu fest geschnürt war und schnitten den Schnürriemen entzwei: da fing es an ein wenig zu atmen und ward nach und nach wieder lebendig. Als die Zwerge von ihm hörten, was geschehen war, sprachen sie: »Die alte Krämerfrau war niemand als die Königin; hüt dich und laß keinen Menschen herein, wenn wir nicht bei dir sind.«

Das böse Weib aber, als es nach Haus gekommen war, ging vor den Spiegel und fragte:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«

Da antwortete er:

»Frau Königin, Ihr seid die Schönste hier,
aber Sneewittchen über den Bergen
bei den sieben Zwergen
ist noch tausendmal schöner als Ihr.«

Weil sie das hörte, lief ihr das Blut all zum Herzen, so erschrak sie, dann sie sah, daß Sneewittchen doch wieder lebendig geworden war. Nun sann sie aufs neue, was sie anfangen wollte, um es zu töten, und machte einen giftigen Kamm. Dann verkleidete sie sich und nahm wieder die Gestalt einer armen Frau, aber einer ganz anderen, an. So ging sie hinaus über die sieben Berge zum Zwergenhaus, klopfte an die Türe und rief: »Gute Ware feil! feil!« Sneewittchen schaute heraus und sprach: »ich darf niemand hereinlassen.« Die Alte aber rief: »sieh einmal die schönen Kämmen«, zog den giftigen heraus und zeigte ihn. Der gefiel dem Kind so gut, daß es sich betören ließ und die Tür öffnete. Als sie den Kamm gekauft hatte, sprach die Alte: »Nun will ich dich auch kämmen.« Sneewittchen dachte an nichts böses, aber die Alte steckte ihm den Kamm in die Haare, alsbald wirkte das Gift darin so heftig, daß es tot niederfiel. »Nun wirst du liegen bleiben«, sprach sie und ging fort. Zum Glück aber war es bald Abend, wo die sieben Zwerglein nach Haus kamen. Als sie Sneewittchen wie tot auf der Erde liegen sahen, dachten sie gleich, die böse Stiefmutter hätte es wieder umbringen wollen, suchten und fanden den giftigen Kamm; und wie sie ihn herausgezogen, kam es wieder zu sich und erzählte, was vorgegangen war. Da warnten sie es noch einmal, auf seiner Hut zu sein und niemand die Türe zu öffnen.

Die Königin aber stellte sich daheim vor den Spiegel und sprach:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«

Da antwortete er, wie vorher:

»Frau Königin, Ihr seid die Schönste hier,
aber Sneewittchen über den Bergen
bei den sieben Zwergen
ist noch tausendmal schöner als Ihr.«

Bei diesen Worten zitterte und bebte sie vor Zorn und sprach: »so soll das Sneewittchen noch sterben und wenn es mein eignes Leben kostet.« Darauf ging sie in eine ganz verborgene einsame Kammer, wo niemand hinkam, und machte da einen giftigen, giftigen Apfel. Äußerlich sah er schön aus mit roten Backen, daß jeder, der ihn erblickte, eine Lust danach bekam, aber wer ein Stückchen davon aß, der mußte sterben. Als der Apfel fertig

war, färbte sie sich das Gesicht und verkleidete sich in eine Bauersfrau, und so ging sie über die sieben Berge zu dem Zwergenhaus und klopfte an. Sneewittchen streckte den Kopf zum Fenster heraus und sprach: »ich darf keinen Menschen einlassen, die Zwerge haben mir's verboten.« »Nun wenn du nicht willst, antwortete die Bäurin, so ist's auch gut; meine Äpfel will ich schon loswerden. Da, einen will ich dir schenken.« »Nein, sprach Sneewittchen, ich darf nichts annehmen.« »Ei, du fürchtest dich wohl vor Gift; da, den roten Backen beiß du ab, ich will den weißen essen.« Der Apfel war aber so künstlich gemacht, daß der rote Backen nur vergiftet war. Sneewittchen lüsterte den schönen Apfel an, und als es sah, daß die Bäurin davon aß, so konnte es nicht länger widerstehen, streckte die Hand hinaus und ließ ihn sich geben. Kaum aber hatte es einen Bissen davon im Mund, so fiel es tot zur Erde nieder. Da sprach die Königin: »diesmal wird dich niemand erwecken«, ging heim und fragte den Spiegel:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«,

Da antwortete der Spiegel endlich:

»Ihr, Frau Königin, seid die Schönste im Land.«

und ihr neidisches Herz hatte Ruhe, so gut es Ruhe haben konnte.

Die Zwerglein, wie sie abends nach Haus kamen, fanden sie das Sneewittchen auf der Erde liegen, und regte sich kein Atem mehr und es war tot. Sie hoben es auf, suchten, ob sie was giftiges fänden, schnürten es auf, kämmten ihm die Haare, wuschen es mit Wasser und Wein, aber es half alles nichts, das liebe Kind war tot und blieb tot. Sie legten es darauf in eine Bahre und setzten sich alle siebene daran und beweinten es und weinten drei Tage lang. Da wollten sie es begraben, aber es sah noch so frisch aus wie ein lebender Mensch und hatte noch seine schönen roten Backen und sie sprachen: »das können wir nicht in die schwarze Erde versenken«. Sie ließen einen Sarg von Glas machen, daß man es recht sehen konnte, legten es hinein und schrieben mit goldenen Buchstaben seinen Namen darauf, und daß es eine Königstochter wäre. Dann setzten sie den Sarg hinaus auf den Berg, und einer von ihnen blieb immer dabei und bewachte ihn. Und die Tiere kamen auch und beweinten das Sneewittchen, erst eine Eule, dann ein Rabe, zuletzt ein Täubchen.

Nun lag Sneewittchen lange, lange Zeit in dem Sarg und verweste nicht, sondern sah noch aus als wenn es lebte und da schlief, denn es war noch so weiß als Schnee, so rot als Blut und so schwarzhaarig wie Ebenholz. Es geschah aber, daß ein Königssohn in den Wald geriet und zu dem Zwergenhaus kam, da zu übernachten. Der sah auf dem Berg den Sarg und Sneewittchen darin und las, was mit goldenen Buchstaben darauf geschrieben war. Da sprach er zu den Zwergen: »laßt mir den Sarg, ich will euch geben, was ihr dafür haben wollt.« Aber die Zwerge antworteten: »Wir geben ihn nicht um alles Gold in der Welt«. Da sprach er: »so schenkt mir ihn, denn ich kann nicht leben, ohne Sneewittchen zu sehen, ich will es ehren und hochhalten wie mein Liebstes.« Wie er so sprach, empfanden die guten Zwerglein Mitleiden mit ihm und gaben ihm den Sarg. Der Königssohn ließ ihn nun von seinen Dienern auf den Schultern forttragen. Da geschah es, daß sie über einen Strauch stolperten, und von dem Schüttern fuhr der giftige Apfelgrütz, den das

Sneewittchen abgebissen hatte, aus dem Hals und es ward wieder lebendig und richtete sich auf. Da sprach es: »ach Gott! wo bin ich?« rief es. Aber der Königssohn sagte voll Freude: »Du bist bei mir«, und erzählte, was sich zugetragen hatte, und sprach: »Ich habe dich lieber als alles auf der Welt; komm mit mir in meines Vaters Schloß, du sollst meine Gemahlin werden.« Da war ihm Sneewittchen gut und ging mit ihm, und zu ihrer Hochzeit ward alles mit großer Pracht und Herrlichkeit angeordnet.

Zu dem Fest wurde aber auch Sneewittchens gottlose Stiefmutter eingeladen. Wie sie sich nun mit schönen Kleidern angetan hatte, trat sie vor den Spiegel und sprach:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«,

Da antwortete der Spiegel:

»Frau Königin, Ihr seid die Schönste hier,
aber die junge Königin ist tausendmal schöner als Ihr.«

Wie das böse Weib das hörte, erschrak sie und ward ihr so angst, so angst, daß sie es nicht sagen konnte. Sie wollte gar nicht auf die Hochzeit kommen und doch trieb sie der Neid, daß sie die junge Königin sehen wollte. Und wie sie hineintrat, sah sie, daß es niemand anders, als Sneewittchen war und vor Schrecken konnte sie sich nicht regen. Aber es standen schon eiserne Pantoffeln über Kohlenfeuer, und wie sie glühten, wurden sie hineingebracht und sie mußte die feuerroten Schuhe anziehen und darin tanzen, daß ihr die Füße jämmerlich verbrannt wurden, und ihr durfte sie nicht aufhören, als bis sie sich zu tot getanzt hatte.

Sneewittchen (1850/57)

Es war einmal mitten im Winter, und die Schneeflocken fielen wie Federn vom Himmel herab, da saß eine Königin an einem Fenster, das einen Rahmen von schwarzem Ebenholz hatte, und nähte. Und wie sie so nähte und nach dem Schnee aufblickte, stach sie sich mit der Nadel in den Finger, und es fielen drei Tropfen Blut in den Schnee. Und weil das Rote im weißen Schnee so schön aussah, dachte sie bei sich: »Hätt ich ein Kind so weiß wie Schnee, so rot wie Blut und so schwarz wie das Holz an dem Rahmen.« Bald darauf bekam sie ein Töchterlein, das war so weiß wie Schnee, so rot wie Blut und so schwarzhaarig wie Ebenholz und ward darum das Sneewittchen (Schneeweißchen) genannt. Und wie das Kind geboren war, starb die Königin.

Über ein Jahr nahm sich der König eine andere Gemahlin. Es war eine schöne Frau, aber sie war stolz und übermütig und konnte nicht leiden, daß sie an Schönheit von jemand sollte übertroffen werden. Sie hatte einen wunderbaren Spiegel, wenn sie vor den trat und sich darin beschaute, sprach sie:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«

so antwortete der Spiegel:

»Frau Königin, Ihr seid die Schönste im Land.«

Da war sie zufrieden, denn sie wußte, daß der Spiegel die Wahrheit sagte.

Sneewittchen aber wuchs heran und wurde immer schöner, und als es sieben Jahr alt war, war es so schön wie der klare Tag und schöner als die Königin selbst. Als diese einmal ihren Spiegel fragte:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«,

so antwortete er:

»Frau Königin, Ihr seid die Schönste hier,
aber Sneewittchen ist tausendmal schöner als Ihr.«

Da erschrak die Königin und ward gelb und grün vor Neid. Von Stund an, wenn sie Sneewittchen erblickte, kehrte sich ihr das Herz im Leibe herum, so haßte sie das Mädchen. Und der Neid und Hochmut wuchsen wie ein Unkraut in ihrem Herzen immer höher, daß sie Tag und Nacht keine Ruhe mehr hatte. Da rief sie einen Jäger und sprach: »Bring das Kind hinaus in den Wald, ich will's nicht mehr vor meinen Augen sehen. Du sollst es töten und mir Lunge und Leber zum Wahrzeichen mitbringen.« Der Jäger gehorchte und führte es hinaus, und als er den Hirschfänger gezogen hatte und Sneewittchens unschuldiges Herz durchbohren wollte, fing es an zu weinen und sprach: »Ach, lieber Jäger, laß mir mein Leben; ich will in den wilden Wald laufen und nimmermehr wieder heimkommen.« Und weil es so schön war, hatte der Jäger Mitleiden und sprach: »So lauf hin, du armes Kind.« »Die wilden Tiere werden dich bald gefressen haben«, dachte er, und doch war's ihm, als wär ein Stein von seinem Herzen gewälzt, weil er es nicht zu töten brauchte. Und als gerade ein junger Frischling dahergesprungen

kam, stach er ihn ab, nahm Lunge und Leber heraus und brachte sie als Wahrzeichen der Königin mit. Der Koch mußte sie in Salz kochen, und das boshafte Weib aß sie auf und meinte, sie hätte Sneewittchens Lunge und Leber gegessen.

Nun war das arme Kind in dem großen Wald mutterselig allein, und ward ihm so angst, daß es alle Blätter an den Bäumen ansah und nicht wußte, wie es sich helfen sollte. Da fing es an zu laufen und lief über die spitzen Steine und durch die Dornen, und die wilden Tiere sprangen an ihm vorbei, aber sie taten ihm nichts. Es lief, solange nur die Füße noch fort konnten, bis es bald Abend werden wollte, da sah es ein kleines Häuschen und ging hinein, sich zu ruhen. In dem Häuschen war alles klein, aber so zierlich und reinlich, daß es nicht zu sagen ist. Da stand ein weiß gedecktes Tischlein mit sieben kleinen Tellern, jedes Tellerlein mit seinem Löfflein, ferner sieben Messerlein und Gäblein, und sieben Becherlein. An der Wand waren sieben Bettlein nebeneinander aufgestellt und schneeweiße Laken darübergedeckt. Sneewittchen, weil es so hungrig und durstig war, aß von jedem Tellerlein ein wenig Gemüs und Brot und trank aus jedem Becherlein einen Tropfen Wein; denn es wollte nicht einem allein alles wegnehmen. Hernach, weil es so müde war, legte es sich in ein Bettchen, aber keins paßte; das eine war zu lang, das andere zu kurz, bis endlich das siebente recht war; und darin blieb es liegen, befahl sich Gott und schlief ein.

Als es ganz dunkel geworden war, kamen die Herren von dem Häuslein, das waren die sieben Zwerge, die in den Bergen nach Erz hackten und gruben. Sie zündeten ihre sieben Lichtlein an, und wie es nun hell im Häuslein ward, sahen sie, daß jemand darin gewesen war, denn es stand nicht alles so in der Ordnung, wie sie es verlassen hatten. Der erste sprach: »Wer hat auf meinem Stühlchen gesessen?« Der zweite: »Wer hat von meinem Tellerchen gegessen?« Der dritte: »Wer hat von meinem Brötchen genommen?« Der vierte: »Wer hat von meinem Gemüschchen gegessen?« Der fünfte: »Wer hat mit meinem Gäbelchen gestochen?« Der sechste: »Wer hat mit meinem Messerchen geschnitten?« Der siebente: »Wer hat aus meinem Becherlein getrunken?« Dann sah sich der erste um und sah, daß auf seinem Bett eine kleine Dälle war, da sprach er: »Wer hat in mein Bettchen getreten?« Die andern kamen gelaufen und riefen: »In meinem hat auch jemand gelegen.« Der siebente aber, als er in sein Bett sah, erblickte Sneewittchen, das lag darin und schlief. Nun rief er die andern, die kamen herbeigelaufen und schrien vor Verwunderung, holten ihre sieben Lichtlein und beleuchteten Sneewittchen. »Ei, du mein Gott! ei, du mein Gott!« riefen sie, »was ist das Kind so schön!«, und hatten so große Freude, daß sie es nicht aufweckten, sondern im Bettlein fortschlafen ließen. Der siebente Zwerg aber schlief bei seinen Gesellen, bei jedem eine Stunde, da war die Nacht herum.

Als es Morgen war, erwachte Sneewittchen, und wie es die sieben Zwerge sah, erschrak es. Sie waren aber freundlich und fragten: »Wie heißt du?« »Ich heiße Sneewittchen«, antwortete es. »Wie bist du in unser Haus gekommen?« sprachen weiter die Zwerge. Da erzählte es ihnen, daß seine Stiefmutter es hätte wollen umbringen lassen, der Jäger hätte ihm aber das Leben geschenkt, und da war es gelaufen den ganzen Tag, bis es endlich ihr Häuslein gefunden hätte. Die Zwerge sprachen: »Willst du unsern Haushalt versehen, kochen, betten, waschen, nähen und stricken, und willst du alles ordentlich und reinlich halten, so kannst du bei uns bleiben, und es soll dir an nichts fehlen.« »Ja«, sagte Sneewittchen, »von Herzen gern«, und blieb bei ihnen. Es hielt ihnen das Haus in Ordnung; morgens gingen sie in die Berge und suchten Erz und Gold, abends kamen sie wieder, und da mußte ihr Essen bereit sein. Den Tag über war das Mädchen allein, da warnten es die guten Zwerglein und sprachen: »Hüte dich vor

deiner Stiefmutter, die wird bald wissen, daß du hier bist; laß ja niemand herein.«

Die Königin aber, nachdem sie Sneewittchens Lunge und Leber glaubte gegessen zu haben, dachte nicht anders, als sie wäre wieder die Erste und Allerschönste, trat vor ihren Spiegel und sprach:

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Da antwortete der Spiegel:

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aber Sneewittchen über den Bergen
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ist noch tausendmal schöner als Ihr.«

Da erschrak sie, denn sie wußte, daß der Spiegel keine Unwahrheit sprach, und merkte, daß der Jäger sie betrogen hatte und Sneewittchen noch am Leben war. Und da sann und sann sie aufs neue, wie sie es umbringen wollte; denn solange sie nicht die Schönste war im ganzen Land, ließ ihr der Neid keine Ruhe. Und als sie sich endlich etwas ausgedacht hatte, färbte sie sich das Gesicht und kleidete sich wie eine alte Krämerin und war ganz unkenntlich. In dieser Gestalt ging sie über die sieben Berge zu den sieben Zwergen, klopfte an die Türe und rief: »Schöne Ware feil! feil!« Sneewittchen guckte zum Fester heraus und rief: »Guten Tag, liebe Frau, was habt Ihr zu verkaufen?« »Gute Ware, schöne Ware«, antwortete sie, »Schnürriemen von allen Farben«, und holte einen hervor, der aus bunter Seide geflochten war. »Die ehrliche Frau kann ich hereinlassen«, dachte Sneewittchen, riegelte die Türe auf und kaufte sich den hübschen Schnürriemen. »Kind«, sprach die Alte, »wie du aussiehst! komm, ich will dich einmal ordentlich schnüren.« Sneewittchen hatte kein Arg, stellte sich vor sie und ließ sich mit dem neuen Schnürriemen schnüren; aber die Alte schnürte geschwind und schnürte so fest, daß dem Sneewittchen der Atem verging und es für tot hinfiel. »Nun bist du die Schönste gewesen«, sprach sie und eilte hinaus.

Nicht lange darauf, zur Abendzeit, kamen die sieben Zwerge nach Haus, aber wie erschrakten sie, als sie ihr liebes Sneewittchen auf der Erde liegen sahen; und es regte und bewegte sich nicht, als wäre es tot. Sie hoben es in die Höhe, und weil sie sahen, daß es zu fest geschnürt war, schnitten sie den Schnürriemen entzwei; da fing es an ein wenig zu atmen und ward nach und nach wieder lebendig. Als die Zwerge hörten, was geschehen war, sprachen sie: »Die alte Krämerfrau war niemand als die gottlose Königin; hüte dich und laß keinen Menschen herein, wenn wir nicht bei dir sind.«

Das böse Weib aber, als es nach Haus gekommen war, ging vor den Spiegel und fragte:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«

Da antwortete er wie sonst:

»Frau Königin, Ihr seid die Schönste hier,
aber Sneewittchen über den Bergen
bei den sieben Zwergen
ist noch tausendmal schöner als Ihr.«

Als sie das hörte, lief ihr alles Blut zum Herzen, so erschrak sie, dann sie sah wohl, daß Sneewittchen wieder lebendig geworden war. »Nun aber«, sprach sie, »will ich etwas aussinnen, das dich zugrunde richten soll«, und mit Hexenkünsten, die sie verstand, machte sie einen giftigen Kamm. Dann verkleidete sie sich und nahm die Gestalt eines an dem alten Weibes an. So ging sie hin über die sieben Berge zu den sieben Zwergen, klopfte an die Türe und rief: »Gute Ware feil! feil!« Sneewittchen schaute heraus und sprach: »Geht nur weiter, ich darf niemand hereinlassen.« »Das Ansehen wird dir doch erlaubt sein«, sprach die Alte, zog den giftigen Kamm heraus und hielt ihn in die Höhe. Da gefiel er dem Kinde so gut, daß es sich betören ließ und die Türe öffnete. Als sie des Kaufs einig waren, sprach die Alte: »Nun will ich dich einmal ordentlich kämmen.« Das arme Sneewittchen dachte an nichts und ließ die Alte gewähren, aber kaum hatte sie den Kamm in die Haare gesteckt, als das Gift darin wirkte und das Mädchen ohne Besinnung niederfiel. »Du Ausbund von Schönheit«, sprach das boshafte Weib, »jetzt ist's um dich geschehen«, und ging fort. Zum Glück aber war es bald Abend, wo die sieben Zwerglein nach Hause kamen. Als sie Sneewittchen wie tot auf der Erde liegen sahen, hatten sie gleich die Stiefmutter in Verdacht, suchten nach und fanden den giftigen Kamm, und kaum hatten sie ihn herausgezogen, so kam Sneewittchen wieder zu sich und erzählte, was vorgegangen war. Da wamten sie es noch einmal, auf seiner Hut zu sein und niemand die Türe zu öffnen.

Die Königin stellte sich daheim vor den Spiegel und sprach:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«

Da antwortete er wie vorher:

»Frau Königin, Ihr seid die Schönste hier,
aber Sneewittchen über den Bergen
bei den sieben Zwergen
ist noch tausendmal schöner als Ihr.«

Als sie den Spiegel so reden hörte, zitterte und bebte sie vor Zorn. »Sneewittchen soll sterben«, rief sie, »und wenn es mein eignes Leben kostet.« Darauf ging sie in eine ganz verborgene einsame Kammer, wo niemand hinkam, und machte da einen giftigen, giftigen Apfel. Äußerlich sah er schön aus, weiß mit roten Backen, daß jeder, der ihn erblickte, Lust danach bekam, aber wer ein Stückchen davon aß, der mußte sterben. Als der Apfel fertig war, färbte sie sich das Gesicht und verkleidete sich in eine Bauersfrau, und so ging sie über die sieben Berge zu den sieben Zwergen. Sie klopfte an, Sneewittchen streckte den Kopf zum Fenster heraus und sprach: »Ich darf keinen

Menschen einlassen, die sieben Zwerge haben mir's verboten.« »Mir auch recht«, antwortete die Bäurin, »meine Äpfel will ich schon loswerden. Da, einen will ich dir schenken.« »Nein«, sprach Sneewittchen, »ich darf nichts annehmen.« »Fürchtest du dich vor Gift?« sprach die Alte, »siehst du, da schneide ich den Apfel in zwei Teile; den roten Backen iß du, den weißen will ich essen.« Der Apfel war aber so künstlich gemacht, daß der rote Backen allein vergiftet war. Sneewittchen lüsterte den schönen Apfel an, und als es sah, daß die Bäurin davon aß, so konnte es nicht länger widerstehen, streckte die Hand hinaus und nahm die giftige Hälfte. Kaum aber hatte es einen Bissen davon im Mund, so fiel es tot zur Erde nieder. Da betrachtete es die Königin mit grausigen Blicken und lachte überlaut und sprach: »Weiß wie Schnee, rot wie Blut, schwarz wie Ebenholz! diesmal können dich die Zwerge nicht wieder erwecken.« Und als sie daheim den Spiegel befragte:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«

so antwortete er endlich:

»Frau Königin, Ihr seid die Schönste hier,
aber Sneewittchen über den Bergen
bei den sieben Zwergen
ist noch tausendmal schöner als Ihr.«

Da hatte ihr neidisches Herz Ruhe, so gut ein neidisches Herz Ruhe haben kann.

Die Zwerglein, wie sie abends nach Haus kamen, fanden Sneewittchen auf der Erde liegen, und es ging kein Atem mehr aus seinem Mund, und es war tot. Sie hoben es auf, suchten, ob sie was Giftiges fänden, schnürten es auf, kämmt ihm die Haare, wuschen es mit Wasser und Wein, aber es half alles nichts; das liebe Kind war tot und blieb tot. Sie legten es auf eine Bahre und setzten sich alle sieben daran und beweinten es und weinten drei Tage lang. Da wollten sie es begraben, aber es sah noch so frisch aus wie ein lebender Mensch und hatte noch seine schönen roten Backen. Sie sprachen: »Das können wir nicht in die schwarze Erde versenken«, und ließen einen durchsichtigen Sarg von Glas machen, daß man es von allen Seiten sehen konnte, legten es hinein und schrieben mit goldenen Buchstaben seinen Namen darauf, und daß es eine Königstochter wäre. Dann setzten sie den Sarg hinaus auf den Berg, und einer von ihnen blieb immer dabei und bewachte ihn. Und die Tiere kamen auch und beweinten Sneewittchen, erst eine Eule, dann ein Rabe, zuletzt ein Täubchen.

Nun lag Sneewittchen lange, lange Zeit in dem Sarg und verweste nicht, sondern sah aus, als wenn es schlief, denn es war noch so weiß als Schnee, so rot als Blut und so schwarzhaarig wie Ebenholz. Es geschah aber, daß ein Königssohn in den Wald geriet und zu dem Zwergenhaus kam, da zu übernachten. Er sah auf dem Berg den Sarg und das schöne Sneewittchen darin und las, was mit goldenen Buchstaben darauf geschrieben war. Da sprach er zu den Zwergen: »Laßt mir den Sarg, ich will euch geben, was ihr dafür haben wollt.« Aber die Zwerge antworteten: »Wir geben ihn nicht um alles Gold in der Welt.« Da sprach er: »So schenkt mir ihn, denn ich kann nicht leben, ohne Sneewittchen zu sehen, ich will es ehren und hochachten wie mein Liebstes.« Wie er so

sprach, empfanden die guten Zwerglein Mitleiden mit ihm und gaben ihm den Sarg. Der Königssohn ließ ihn nun von seinen Dienern auf den Schultern forttragen. Da geschah es, daß sie über einen Strauch stolperten, und von dem Schüttern fuhr der giftige Apfelgrütz, den Sneewittchen abgebissen hatte, aus dem Hals. Und nicht lange, so öffnete es die Augen, hob den Deckel vom Sarg in die Höhe und richtete sich auf und war wieder lebendig. »Ach Gott, wo bin ich?« rief es. Der Königssohn sagte voll Freude: »Du bist bei mir«, und erzählte, was sich zugetragen hatte, und sprach: »Ich habe dich lieber als alles auf der Welt; komm mit mir in meines Vaters Schloß, du sollst meine Gemahlin werden.« Da war ihm Sneewittchen gut und ging mit ihm, und ihre Hochzeit ward mit großer Pracht und Herrlichkeit angeordnet.

Zu dem Fest wurde aber auch Sneewittchens gottlose Stiefmutter eingeladen. Wie sie sich nun mit schönen Kleidern angetan hatte, trat sie vor den Spiegel und sprach:

»Spieglein, Spieglein an der Wand,
wer ist die Schönste im ganzen Land?«

Der Spiegel antwortete:

»Frau Königin, Ihr seid die Schönste hier,
aber die junge Königin ist tausendmal schöner als Ihr.«

Da stieß das böse Weib einen Fluch aus, und ward ihr so angst, so angst, daß sie sich nicht zu lassen wußte. Sie wollte zuerst gar nicht auf die Hochzeit kommen; doch ließ es ihr keine Ruhe, sie mußte fort und die junge Königin sehen. Und wie sie hineintrat, erkannte sie Sneewittchen, und vor Angst und Schrecken stand sie da und konnte sich nicht regen. Aber es waren schon eiserne Pantoffeln über Kohlenfeuer gestellt und wurden mit Zangen hereingetragen und vor sie hingestellt. Da mußte sie in die rotglühenden Schuhe treten und so lange tanzen, bis sie tot zur Erde fiel.

Snow-drop (1823)

It was in the middle of winter, when the broad flakes of snow were falling around, that a certain queen sat working at a window, the frame of which was made of fine black ebony; and as she was looking out upon the snow, she pricked her finger, and three drops of blood fell upon it. Then she gazed thoughtfully upon the red drops which sprinkled the white snow, and said, "Would that my little daughter may be as white as that snow, as red as the blood, and as black as the ebony window-frame." And so the little girl grew up: her skin was as white as snow, her cheeks as rosy as the blood, and her hair as black as ebony; and she was called Snow-drop.

But this queen died: and the king soon married another wife, who was very beautiful, but so proud that she could not bear to think that any one could surpass her. She had a magical looking-glass, to which she used to go and gaze upon herself in it, and say,

"Tell me, glass, tell me true!
Of all the ladies in the land,
Who is the fairest? tell me who?"

And the glass answered,

"Thou, queen, art fairest in the land."

But Snow-drop grew more and more beautiful; and when she was seven years old, she was as bright as the day, and fairer than the queen herself. Then the glass one day answered the queen, when she went to consult it as usual,

"Thou, queen, may'st fair and beauteous be,
But Snow-drop is lovelier far than thee!"

When she heard this, she turned pale with rage and envy; and called to one of her servants and said, "Take Snow-drop away into the wide wood, that I may never see her more." Then the servant led her away but his heart melted when she begged him to spare her life, and he said, "I will not hurt thee, thou pretty child." So he left her by herself; and though he thought it most likely that the wild beasts would tear her in pieces, he felt as if a great weight were taken off his heart when he had made up his mind not to kill her, but leave her to her fate.

Then poor Snow-drop wandered along through the wood in great fear; and the wild beasts roared about her, but none did her any harm. In the evening she came to a little cottage, and went in there to rest herself, for her little feet would carry her no further. Every thing was spruce and neat in the cottage: on the table was spread a white cloth, and there were seven little plates with seven little loaves, and seven little glasses with wine in them; and knives and forks laid in order; and by the wall stood seven, little beds. Then, as she was very hungry, she picked a little piece off each loaf, and drank a very little wine out of each glass; and after that she thought she would lie down and rest. So she tried all the little beds; and

one was too long, and another was too short, till at last the seventh suited her; and there she laid herself down, and went to sleep.

Presently in came the masters of the cottage; who were seven little dwarfs that lived among the mountains, and dug and searched about for gold. They lighted up their seven lamps, and saw directly that all was not right. The first said, "Who has been sitting on my stool?" The second, "Who has been eating off my plate?" The third, "Who has been picking my bread?" The fourth, "Who has been meddling with my spoon?" The fifth, "Who has been handling my fork?" The sixth, "Who has been cutting with my knife?" The seventh, "Who has been drinking my wine?" Then the first looked round and said, "Who has been lying on my bed?" And the rest came running to him, and every one cried out that somebody had been upon his bed. But the seventh saw Snow-drop, and called all his brethren to come and see her; and they cried out with wonder and astonishment, and brought their lamps to look at her, and said, "Good heavens! what a lovely child she is!" And they were delighted to see her and took care not to wake her; and the seventh dwarf slept an hour with each of the other dwarfs in turn, till the night was gone.

In the morning, Snow-drop told them all her story; and they pitied her, and said if she would keep all things in order, and cook and wash, and knit and spin for them, she might stay where she was, and they would take good care of her. Then they went out all day long to their work, seeking for gold and silver in the mountains; and Snow-drop remained at home: and they warned her, and said, "The queen will soon find out where you are, so take care and let no one in."

But the queen, now that she thought Snow-drop was dead, believed that she was certainly the handsomest lady in the land; and she went to her glass and said,

"Tell me, glass, tell me true!
Of all the ladies in the land,
Who is fairest? tell me who?"

And the glass answered,

"Thou, queen, art the fairest in all this land;
But over the hills, in the greenwood shade,
Where the seven dwarfs their dwelling have made,
There Snow-drop is hiding her head, and she
Is lovelier far, O queen! than thee."

Then the queen was very much alarmed; for she knew that the glass always spoke the truth, and was sure that the servant had betrayed her. And she could not bear to think that any one lived who was more beautiful than she was; so she disguised herself as an old pedlar, and went her way over the hills to the place where the dwarfs dwelt. Then she knocked at the door, and cried "Fine wares to sell!" Snow-drop looked out at the window, and said "Good-day, good-woman; what have you to sell?" "Good wares, fine wares," said she, "laces and bobbins of all colours." "I

will let the old lady in; she seems to be a very good sort of body," thought Snow-drop; so she ran down, and unbolted the door. "Bless me!" said the old woman, "how badly your stays are laced! Let me lace them up with one of my nice new laces." Snow-drop did not dream of any mischief; so she stood up before the old woman; but she set to work so nimbly, and pulled the lace so tight, that Snow-drop lost her breath, and fell down as if she were dead. "There's an end of all thy beauty," said the spiteful queen, and went away home.

In the evening the seven dwarfs returned; and I need not say how grieved they were to see their faithful Snow-drop stretched upon the ground motionless, as if she were quite dead. However, they lifted her up, and when they found what was the matter, they cut the lace; and in a little time she began to breathe, and soon came to life again. Then they said, "The old woman was the queen herself, take care another time, and let no one in when we are away."

When the queen got home, she went straight to her glass, and spoke to it as usual; but to her great surprise it still said,

"Thou, queen, art the fairest in all this land;
But over the hills, in the greenwood shade,
Where the seven dwarfs their dwelling have made,
There Snow-drop, is hiding her head; and she
Is lovelier far, O queen! than thee."

Then the blood ran cold in her heart with spite and malice to see that Snow-drop still lived; and she dressed herself up again in a disguise, but very different from the one she wore before, and took with her a poisoned comb. When she reached the dwarfs' cottage, she knocked at the door, and cried "Fine wares to sell!" But Snow-drop said, "I dare not let any one in." Then the queen said, "Only look at my beautiful comb?"; and gave her the poisoned one. And it looked so pretty that she took it up and put it into her hair to try it; but the moment it touched her head the poison was so powerful that she fell down senseless. "There you may lie," said the queen, and went her way. But by good luck the dwarfs returned very early that evening, and when they saw Snow-drop lying on the ground, they thought what had happened, and soon found the poisoned comb. And when they took it away, she recovered, and told them all that had passed; and they warned her once more not to open the door to any one.

Meantime the queen went home to her glass, and trembled with rage when she received exactly the same answer as before; and she said, "Snow-drop shall die, if it costs me my life." So she went secretly into a chamber, and prepared a poisoned apple: the outside looked very rosy and tempting, but whoever tasted it was sure to die. Then she dressed herself up as a peasant's wife, and travelled over the hills to the dwarfs' cottage, and knocked at the door; but Snow-drop put her head out of the window and said, "I dare not let any one in, for the dwarfs have told me not." "Do as you please," said the old woman, "but at any rate take this pretty apple; I will make you a present of it." "No," said Snow-drop, "I dare not take it." "You silly girl!" answered the other, "what are you afraid of? do you think it is poisoned? Come! do you eat one part, and I will eat the other." Now

the apple was so prepared that one side was good, though the other side was poisoned. Then Snow-drop was very much tempted to taste, for the apple looked exceedingly nice; and when she saw the old woman eat, she could refrain no longer. But she had scarcely put the piece into her mouth, when she fell down dead upon the ground. "This time nothing will save thee," said the queen; and she went home to her glass, and at last it said

"Thou, queen, art the fairest of all the fair."

And then her envious heart was glad, and as happy as such a heart could be.

When evening came, and the dwarfs returned home, they found Snow-drop lying on the ground: no breath passed her lips, and they were afraid that she was quite dead. They lifted her up, and combed her hair, and washed her face with wine and water; but all was in vain, for the little girl seemed quite dead. So they laid her down upon a bier, and all seven watched and bewailed her three whole days; and then they proposed to bury her: but her cheeks were still rosy, and her face looked just as it did while she was alive; so they said, "We will never bury her in the cold ground." And they made a coffin of glass, so that they might still look at her, and wrote her name upon it, in golden letters, and that she was a king's daughter. And the coffin was placed upon the hill, and one of the dwarfs always sat by it and watched. And the birds of the air came too, and bemoaned Snow-drop: first of all came an owl, and then a raven, but at last came a dove.

And thus Snow-drop lay for a long long time, and still only looked as though she were asleep; for she was even now as white as snow, and as red as blood, and as black as ebony. At last a prince came and called at the dwarfs' house; and he saw Snow-drop, and read what was written in golden letters. Then he offered the dwarfs money, and earnestly prayed them to let him take her away, but they said, "We will not part with her for all the gold in the world." At last however they had pity on him, and gave him the coffin: but the moment he lifted it up to carry it home with him, the piece of apple fell from between her lips, and Snow-drop awoke, and said "Where am I?" And the prince answered, "Thou art safe with me." Then he told her all that had happened, and said, "I love you better than all the world: come with me to my father's palace, and you shall be my wife." And Snow-drop consented, and went home with the prince; and everything was prepared with great pomp and splendour for their wedding.

To the feast was invited, among the rest, Snow-drop's old enemy the queen; and as she was dressing herself in fine rich clothes, she looked in the glass, and said,

"Tell me, glass, tell me true!
Of all the ladies in the land,
Who is fairest? tell me who?"

And the glass answered,

“Thou, lady, art loveliest *here*, I ween;
But lovelier far is the new-made queen.”

When she heard this, she started with rage; but her envy and curiosity were so great, that she could not help setting out to see the bride. And when she arrived, and saw that it was no other than Snow-drop, who, as she thought, had been dead a long while, she choked with passion, and fell ill and died; but Snow-drop and the prince lived and reigned happily over that land many many years.

Little Snow-white (1855)

Once, in the middle of winter, when the flakes of snow were falling down like feathers, a queen sat working by a window, which had an ebony frame. While sewing, and looking every moment at the falling snow, she pricked her finger, and three drops of blood fell on it. She thought the red colour looked so pretty on the white snow, that she exclaimed, "Ah! if I had only a dear little child, as white as snow, as red as blood, and as black as ebony." Very soon after this she really had a little daughter, who was as white as snow, for she was fair, as red as blood, for her cheeks were so rosy, and as black as ebony, for her hair and eyes were black, and she was called little Snow-white; but when the child born the queen died.

After a year the king took another consort. She was a handsome woman, but very proud and ambitious, and could not endure that any one should exceed her in beauty. She had a magical glass in which she regarded herself, and when she stood before it and said -

"Mirror, tell me, can you see
Any that may compare with me?"

The glass replied -

"Beautiful queen, you are the loveliest in the land!"

Snow-white, however, grew up more beautiful every day, and when she was seven years old was more lovely than the queen herself. One day, when the latter stood before her glass and asked -

"Mirror, tell me, can you see
Any that may compare with me?"

The glass replied -

"You were the handsomest queen of old,
But Snow-white is lovelier, a thousandfold!"

This frightened the queen, and she turned pale with envy, and henceforward, every time she encountered Snow-white she felt her heart turn against her, so that she hated her more and more, for envy and pride grew like weeds in her mind, and she had no peace day or night. At last she could bear it no longer, but calling a huntsman, she said to him, "Take that child into the wood, let me not behold her more; you must kill her, and, as a sign that I am obeyed, bring me her heart and liver." The man did as he was ordered, conveyed the child into the wood, and had drawn his hunting-knife to kill her, when poor Snow-white began to weep, and entreated most pathetically that he would spare her life. "Good huntsman," said she, "grant me my life, I will live henceforth in the wild wood, and never return home." The huntsman's heart was touched, and he said, "Go, poor child," for he thought to himself, the wild beasts will have devoured her ere long, and he felt much relieved that he had resolved not to kill her himself. A young fawn springing by, he killed it, and carried its heart and liver to the queen, who caused it to be salted and then cooked,

imagining, while eating it, that it was little Snow-white's liver and heart.

The poor child was now entirely alone in the wood, and soon became so frightened that she was quite bewildered. She ran over sharp stones, and through thorn bushes, and wild animals rushed past her, but they did her no harm. She ran as far as her legs would carry her, and when evening came on she saw a small house, which she entered in order to rest herself. In this house everything was small, but so pretty and clean that it can hardly be described. There stood a little table, covered with a white cloth, and upon it seven little plates, each plate having its little spoon, fork, and little drinking cup. Against the wall were seven little beds, placed near each-other, with snow-white curtains. Poor Snow-white was so hungry and thirsty, that she first ate a small portion of bread and vegetable from each plate, and then drank from each cup a sip of wine, because she did not like to empty one plate and one cup altogether and then was so tired that she laid herself in one of the little beds, but she tried them all before she found one she quite liked - one was too short, another too long. However, the seventh suited her exactly, and she covered herself up, said her prayers, and fell asleep.

When it was quite dark the masters of the pretty little house came home. They were seven dwarfs, who dug and sought in the mountains for copper. They lighted their seven little candles, and it now being very light in the little house, they discovered that somebody had been there, things not being in the state in which they had left them. The first said, "Who has been sitting upon my chair?" the second, "Who has been eating out of my plate?" the third, "Who has been eating my bread?" the fourth, "Who has been eating my vegetables?" the fifth, "Who has been drinking out of my cup?" the sixth, "Who has been cutting with my knife?" and the seventh, "Who has been eating with my fork?" The first now looked around, and saw a little hollow in his bed, so he said, "Who has been lying on my bed?" the others came also to examine, and every one said, "Who has been lying on my bed?" but the seventh discovered little Snow-white in his, for she was lying there. So he called the others and they all came running with their candles. "Oh!" exclaimed all, "what a beautiful child!" They were delighted at the sight, and would not allow her to be awakened, but let her remain all night where she was. The seventh dwarf was obliged to sleep with his comrades, one hour with each, and so the night passed away.

When it was morning, Snow-white awoke, and was much alarmed upon seeing the seven dwarfs. However they were very kind, and said, "Child, what is your name?" My name is Snow-white," answered she. "How came you in our house?" continued the dwarfs. She related how her stepmother designed to have her killed but the huntsman had spared her life, and how she had afterwards walked the whole day, until she reached the cottage. The dwarfs said, in reply, "Will you attend to our housekeeping for us? cook, make beds, wash, sew, and knit? If you like to do all this for us, and keep everything in order for us, you may remain, and shall want for nothing." "With all my heart," replied the child, and staid accordingly, keeping all in excellent order. The dwarfs went every morning to the mountains, to find copper and gold, and came home in the evening, when they expected their supper ready. The maiden was all day long alone, so the kind dwarfs warned her, saying, "Beware of the stepmother! she will shortly discover that you are here, so let nobody in."

The queen, after eating as she supposed Snow-white's liver and heart, thought she must now again be the most beautiful, and, advancing to her glass, asked -

“Mirror, tell me, can you see
Any that may compare with me?”

The looking-glass replied -

“Oh, queen, your face is fair!
But you cannot compare
With her they call Snow-white; a child
Who lives with the dwarfs, across the mountains wild.”

This astonished her, for the glass, she was well aware, did not deceive; so she concluded that the huntsman had deceived her, and that Snow-white still lived. She thought, and thought anew, how she should destroy her, for so long as she was not the loveliest in the land, her envy left her no rest. Having at length decided upon a plan, she coloured her complexion, and dressed herself like an old woman having wares to sell, and was not to be recognized. In this mode she went over the seven mountains to the place where the seven dwarfs dwelt, knocked at the door, and cried, “Beautiful things, cheap!” Snow-white peeped through the window, and said, “Good-day, good woman; what have you to sell?” “Laces, of all kinds and colours,” said she, displaying one made of variegated silk. “I may surely let the honest woman enter,” thought Snow-white; so she unbolted the door, and bought the beautiful lace for her boddice. “Child,” said the woman “how ill-dressed you look! come, for once, I will lace your boddice as it ought to be done.” Snow-white, having no suspicion, stood before her, and allowed her to do it for her; but the pretended old woman laced so quickly and tightly that the child lost her breath, and fell to the ground as if dead. “Are you the fairest now, I wonder?” said the wicked woman, hastening home.

Not long afterwards, it being evening, the seven dwarfs came home; but how were they horrified to see their dear little Snow-white lying on the ground, motionless, and breathless, as if dead. They raised her, and observing that her boddice was too tightly laced, they cut the fatal lace that had caused the mischief, upon which she began to breathe, and at length gradually revived. When the dwarfs heard what had taken place, they said, “The old woman was no other than the wicked queen: take care of yourself, and let nobody enter, when we are not at home.” But the bad woman, in the mean time, had returned to the palace, and approaching the looking-glass, addressed to it the favourite inquiry -

“Mirror, tell me, can you see
Any that may compare with me?”

to which, as before, the glass replied to the queen -

“Ah, queen, your face is fair
But you cannot compare
With her they call Snow-white; a child
Who dwells with the dwarfs, across the mountains wild.”

When she heard these words, her blood ran cold, for she thought she had effectually disposed of the child. "It must be done, however," said she; "and this time I will spare no pains." Accordingly she, by magic art, prepared a comb of the most destructive quality, and disguising herself, took the form of another old woman. She crossed the seven hills, and coming to the house, knocked at the door, crying, "Buy my pretty wares, cheap!" Snow-white looked out, and said, "Go on; I may not let anybody in." "You may, however, look," said the woman, holding up the poisoned comb for her inspection, which pleased the child so well, that she allowed herself to be persuaded, and the door was opened. When the purchase was made, the old woman said, "Let me comb your hair nicely for you," and poor Snow-white, thinking no harm, permitted her to do so: but scarcely had the comb touched the hair, than the poison took effect, and the maiden fell senseless to the ground. "You miracle of beauty!" said the wicked woman, scornfully, "your reign is over," and hastened away. Fortunately, evening was at hand, and the seven dwarfs were soon at home: directly they saw Snow-white lying on the ground, their suspicions fell upon the stepmother; they examined her carefully, and discovering the poisoned comb, drew it from her hair. Scarcely had they done so, than the maiden revived, and related all that had happened to her. Again they warned her against her stepmother, and showed her the consequence of neglecting to follow their advice, which she promised to observe for the future. Directly the queen reached home, she hastened to reap, as she thought, the fruit of her success; and addressing the glass, said, -

"Mirror, tell me, can you see
Any that can compare with me?"

The reply was the same as before, -

"Oh, queen, your face is fair!
But you cannot compare
With her they call Snow-white; a child
Who lives with the dwarfs, across the mountains wild."

Her rage at receiving this answer passed all bounds "If it costs me my own life, Snow-white shall die," said she, at length. Then shutting herself up in a secret chamber, she composed of all kinds of poisonous charms an apple, fair to look at, but death to swallow. It was so beautiful, that every one who saw it, must desire to eat; but the first morsel would prove fatal. When this was done, she took the habit of a peasant, and crossing the seven hills, came to the dwarfs' house. She knocked, and Snow-white put her head out of the window, saying, "I may not admit anybody, the seven dwarfs have forbidden me." "Very well," returned the woman; - "I shall soon get rid of my apples somewhere else. There, I will give one to you." "Thank you," said Snow-white; "I may not take it." "Are you afraid of poison?" said the peasant; "see, I will cut the apple in half, and give you the rosy part; the other I will eat myself." The apple was so artfully made, that the red alone was poisonous; and Snow-white was so caught by its beautiful appearance, that seeing the peasant eat a portion, she thought there could be no harm in it, stretched forth her hand, and took it from the woman. The instant, however, that a morsel reached her mouth, she fell dead to the ground. The queen stood for a moment contemplating the success of her stratagem; then saying, "White as snow, red as blood, black as ebony! this time; the dwarfs can do nothing for you," she departed. Her first act was to go to the glass, and she said, -

“Mirror, tell me, can you see
Any that may compare with me?”

The answer was -

“Oh, queen, you are the loveliest in the land.”

Now, for the first time her wicked heart felt peace, that is to say, as much as such a wicked heart could.

The little dwarfs returned home the same evening, and found Snow-white lying on the ground, incapable of breathing and dead. They raised her, tried all possible means to discover the cause of her death, combed her hair, unlaced her bodice, washed her with wine and water, in short, although satisfied that in some way the stepmother was the cause of the disaster, they could not discover how, and the dear child was dead, and remained so. They laid her upon a bier, and all seven sat around, bewailing her for three days. They then thought of burying her, but she looked so fresh and like a living creature, and her cheeks were so red, that they said, “We cannot commit her to the earth.” So they had a transparent coffin made of glass, placed her within, and caused her name to be written outside, and that she was a king’s daughter. The coffin was kept upon the mountain, and one of the dwarfs was always by, to watch it. The animals also came to lament for Snow-white; first an owl, then a raven, and afterwards a pigeon.

Snow-white had now laid for some considerable time in the coffin on the mountain, yet she only looked as if she were sleeping, for she was still as white as snow, as red as blood, and as black as ebony. It happened that a king’s son lost his way in the wood, and came to the dwarfs’ house to pass the night; he had seen the coffin on the mountain, with lovely Snow-white lying in it, and had read the golden letters thereon. He therefore said to the dwarfs, “Let me have the coffin; I will give you whatever you like to ask for it.” The dwarfs, however, replied that they would not part with it for all the gold in the world. “Give it to me, then,” said the prince, “for I cannot live without seeing Snow-white, I will value and honour her above all I hold dear.” When he spoke thus, the good little dwarfs felt pity for him, and gave him the coffin; and the prince ordered his servants immediately to raise it on their shoulders, and bear it away. In doing this, it happened that they stumbled over a branch lying on the ground, and the jerk caused the poisonous morsels of apple, which Snow-white had taken into her mouth, to return from her throat, for they had not been swallowed. Not long after, she opened her eyes, raised the lid of the coffin, sat up, and was much surprised when she found herself moving on some men’s shoulders, “Where am I?” she exclaimed. “With me!” said the prince; and he began to relate to her all that had happened, adding, “I love you more than anything else in the world; come to my father’s palace, and you shall be my bride.” Snow-white consented, accompanied him thither, and the marriage took place with much pomp.

Snow-white’s wicked stepmother was, however, invited to the wedding, and having put on the splendid robe she had had made for the occasion, she stood before the glass and said, -

“Mirror, tell me, can you see
Any that can compare with me?”

The glass replied immediately, -

“Till now you were the fairest queen,
But now a lovelier may be seen!”

The wicked queen uttered a terrible imprecation against her rival, and was much disturbed at the intelligence conveyed by her faithful glass. At first, she determined not to go to the marriage; but she had no rest, and felt compelled to go in order to see the young queen. Upon entering, she saw Snow-white, and fear and astonishment deprived her of the power of stirring from the spot, for she was the last person she expected to see. In the mean time, her punishment had been prepared: iron slippers were made red-hot in a furnace, and when ready were taken out with tongs and placed before the queen. She was then compelled to put her feet into them, and dance until she fell dead, and all present felt so much detestation of her wickedness, that there were none to pity her.

Little Snowdrop (1863)

Once upon a time, in the middle of winter, when the flakes of snow fell like feathers from the sky, a queen sat at a window set in an ebony frame, and sewed. While she was sewing and watching the snow fall, she pricked her finger with her needle, and three drops of blood dropped on the snow. And because the crimson looked so beautiful on the white snow, she thought, "Oh that I had a child as white as snow, as red as blood, and as black as the wood of this ebony frame!" Soon afterwards she had a little daughter, who was as white as snow, as red as blood, and had hair as black as ebony. And when the child was born, the queen died.

After a year had gone by, the king took another wife. She was a handsome lady, but proud and haughty, and could not endure that any one should surpass her in beauty. She had a wonderful mirror, and whenever she walked up to it, and looked at herself in it, she said:

"Little glass upon the wall,
Who is fairest among us all?"

Then the mirror replied:

"Lady queen, so grand and tall,
Thou art the fairest of them all."

And she was satisfied, for she knew the mirror always told the truth. But Snowdrop grew ever taller and fairer, and at seven years old was beautiful as the day, and more beautiful than the queen herself. So once, when the queen asked of her mirror:

"Little glass upon the wall,
Who is fairest among us all?"

it answered:

"Lady queen, you are grand and tall,
But Snowdrop is fairest of you all."

Then the queen was startled, and turned yellow and green with envy. From that hour she so hated Snowdrop, that she burned with secret wrath whenever she saw the maiden. Pride and envy grew apace like weeds in her heart, till she had no rest day or night. So she called a huntsman and said, "Take the child out in the forest, for I will endure her no longer in my sight. Kill her, and bring me her lungs and liver as tokens that you have done it."

The huntsman obeyed, and led the child away; but when he had drawn his hunting-knife, and was about to pierce Snowdrop's innocent heart, she began to weep, and said, "Ah! dear huntsman, spare my life, and I will run deep into the wild forest, and never more come home."

The huntsman took pity on her, because she looked so lovely, and said, "Run away then, poor child!" "The wild beasts will soon make an end of thee," he thought; but it

seemed as if a stone had been rolled from his heart, because he had avoided taking her life; and as a little bear came by just then, he killed it, took out its liver and lungs, and carried them as tokens to the queen. She made the cook dress them with salt, and then the wicked woman ate them, and thought she had eaten Snowdrop's lungs and liver. The poor child was now all alone in the great forest, and she felt frightened as she looked at all the leafy trees, and knew not what to do. So she began to run, and ran over the sharp stones, and through the thorns; and the wild beasts passed close to her, but did her no harm. She ran as long as her feet could carry her, and when evening closed in, she saw a little house, and went into it to rest herself. Everything in the house was very small, but I cannot tell you how pretty and clean it was.

There stood a little table, covered with a white table-cloth, on which were seven little plates (each little plate with its own little spoon) - also seven little knives and forks, and seven little cups. Round the walls stood seven little beds close together, with sheets as white as snow. Snowdrop being so hungry and thirsty, ate a little of the vegetables and bread on each plate, and drank a drop of wine from every cup, for she did not like to empty one entirely.

Then, being very tired, she laid herself down in one of the beds, but could not make herself comfortable, for one was too long, and another too short. The seventh, luckily, was just right; so there she stayed, said her prayers, and fell asleep.

When it was grown quite dark, home came the masters of the house, seven dwarfs, who delved and mined for iron among the mountains. They lighted their seven candles, and as soon as there was a light in the kitchen, they saw that some one had been there, for it was not quite so orderly as they had left it.

The first said, "Who has been sitting on my stool?"

The second, "Who has eaten off my plate?"

The third, "Who has taken part of my loaf?"

The fourth, "Who has touched my vegetables?"

The fifth, "Who has used my fork?"

The sixth, "Who has cut with my knife?"

The seventh, "Who has drunk out of my little cup?"

Then the first dwarf looked about, and saw that there was a slight hollow in his bed, so he asked, "Who has been lying in my little bed?"

The others came running, and each called out, "Someone has also been lying in my bed."

But the seventh, when he looked in his bed, saw Snowdrop there, fast asleep. He called the others, who flocked round with cries of surprise, fetched their seven candles, and cast the light on Snowdrop.

"Oh, heaven!" they cried, "what a lovely child!" and were so pleased that they would not wake her, but let her sleep on in the little bed. The seventh dwarf slept with all his companions in turn, an hour with each, and so they spent the night. When it was morning, Snowdrop woke up, and was frightened when she saw the seven dwarfs. They were very friendly, however, and inquired her name.

"Snowdrop," answered she.

"How have you found your way to our house?" further asked the dwarfs.

So she told them how her stepmother had tried to kill her, how the huntsman had spared her life, and how she had run the whole day through, till at last she had found their little house.

Then the dwarfs said, "If thou wilt keep our house, cook, make the beds, wash, sew and knit, and make all neat and clean, thou canst stay with us, and shalt want for nothing."

"I will, right willingly," said Snowdrop. So she dwelt with them, and kept their house in order. Every morning they went out among the mountains, to seek iron and gold, and came home ready for supper in the evening.

The maiden being left alone all day long, the good dwarfs warned her, saying, "Beware of thy wicked stepmother, who will soon find out that thou art here; take care that thou lettest nobody in."

The queen, however, after having, as she thought, eaten Snowdrop's lungs and liver, had no doubt that she was again the first and fairest woman in the world; so she walked up to her mirror, and said:

"Little glass upon the wall,
Who is fairest among us all?"

The mirror replied:

"Lady queen, so grand and tall,
Here, you are fairest of them all;
But over the hills, with the seven dwarfs old,
Lives Snowdrop, fairer a hundredfold."

She trembled, knowing the mirror never told a falsehood; she felt sure that the huntsman had deceived her, and that Snowdrop was still alive. She pondered once more, late and early, early and late, how best to kill Snowdrop; for envy gave her no rest, day or night, while she herself was not the fairest lady in the land. When she had planned what to do, she painted her face, dressed herself like an old pedlar-woman, and altered her appearance so much, that no one could have known her. In this disguise she went over the seven hills, to where the seven dwarfs dwelt, knocked at the door, and cried, "Good wares, cheap! very cheap!"

Snowdrop looked out of the window and cried, "Good-morning, good woman: what have you to sell?"

"Good wares, smart wares," answered the queen "bodice laces of all colours"; and drew out one which was woven of coloured silk.

"I may surely let this honest dame in!" thought Snowdrop; so she unfastened the door, and bought for herself the pretty lace. "Child," said the old woman, "what a figure thou art! Let me lace thee for once properly." Snowdrop feared no harm, so stepped in front of her, and allowed her bodice to be fastened up with the new lace.

But the old woman laced so quick and laced so tight, that Snowdrop's breath was stopped, and she fell down as if dead. "Now I am fairest at last," said the old woman to herself, and sped away.

The seven dwarfs came home soon after, at eventide, but how alarmed were they to find their poor Snowdrop lifeless on the ground! They lifted her up, and, seeing that she was laced too tightly, cut the lace of her bodice; she began to breathe faintly, and slowly returned to life. When the dwarfs heard what had happened, they said, "The old pedlar-woman was none other than the wicked queen. Be careful of thyself, and open the door to no one if we are not at home."

The cruel stepmother walked up to her mirror when she reached home, and said:

"Little glass upon the wall,
Who is fairest among us all?"

To which it answered, as usual:

"Lady queen, so grand and tall,
Here, you are fairest of them all;
But over the hills, with the seven dwarfs old,
Lives Snowdrop, fairer a hundredfold."

When she heard this, she was so alarmed that all the blood rushed to her heart, for she saw plainly that Snowdrop was still alive.

"This time," said she, "I will think of some means that shall destroy her utterly"; and with the help of witchcraft, in which she was skilful, she made a poisoned comb. Then she changed her dress and took the shape of another old woman.

Again she crossed the seven hills to the home of the seven dwarfs, knocked at the door, and cried, "Good wares, very cheap!"

Snowdrop looked out and said, "Go away - I dare let no one in."

"You may surely be allowed to look!" answered the old woman, and she drew out the poisoned comb and held it up. The girl was so pleased with it that she let herself be cajoled, and opened the door.

When the bargain was struck, the dame said, "Now let me dress your hair properly for once." Poor Snowdrop took no heed, and let the old woman begin; but the comb had scarcely touched her hair before the poison worked, and she fell down senseless.

"Paragon of beauty!" said the wicked woman, "all is over with thee now," and went away.

Luckily, it was near evening, and the seven dwarfs soon came home. When they found Snowdrop lifeless on the ground, they at once distrusted her stepmother. They

searched, and found the poisoned comb; and as soon as they had drawn it out, Snowdrop came to herself, and told them what had happened. Again they warned her to be careful, and open the door to no one.

The queen placed herself before the mirror at home and said:

“Little glass upon the wall,
Who is fairest among us all?”

But it again answered:

“Lady queen, so grand and tall,
Here, you are fairest of them all;
But over the hills, with the seven dwarfs old,
Lives Snowdrop, fairer a thousandfold.”

When she heard the mirror speak thus, she quivered with rage. “Snowdrop shall die,” she cried, “if it costs my own life!” Then she went to a secret and lonely chamber, where no one ever disturbed her, and compounded an apple of deadly poison. Ripe and rosy-cheeked, it was so beautiful to look upon, that all who saw it longed for it; but it brought death to any who should eat it. When the apple was ready, she painted her face, disguised herself as a peasant-woman, and journeyed over the seven hills to where the seven dwarfs dwelt. At the sound of the knock, Snowdrop put her head out of the window, and said, “I cannot open the door to anybody, for the seven dwarfs have forbidden me to do so.”

“Very well,” replied the peasant-woman; “I only want to be rid of my apples. Here, I will give you one of them!”

“No!” said Snowdrop, “I dare not take it.”

“Art thou afraid of being poisoned?” asked the old woman. “Look here; I will cut the apple in two, and you shall eat the rosy side, and I the white.”

Now the fruit was so cunningly made, that only the rosy side was poisoned. Snowdrop longed for the pretty apple; and when she saw the peasant-woman eating it, she could resist no longer, but stretched out her hand and took the poisoned half. She had scarcely tasted it, when she fell lifeless to the ground.

The queen, laughing loudly, watched her with a barbarous look, and cried, “O thou who art white as snow, red as blood, and black as ebony, the seven dwarfs cannot awaken thee this time!”

And when she asked the mirror at home:

“Little glass upon the wall,
Who is fairest among us all?”

the mirror at last replied:

“Lady queen, so grand and tall,
You are the fairest of them all.”

So her envious heart had as much repose as an envious heart can ever know.

When the dwarfs came home in the evening, they found Snowdrop lying breathless and motionless on the ground. They lifted her up, searched whether she had anything poisonous about her, unlaced her, combed her hair, washed her with water and with wine; but all was useless, for they could not bring the darling back to life. They laid her on a bier, and all the seven placed themselves round it, and mourned for her three long days. Then they would have buried her, but that she still looked so fresh and life-like, and had such lovely rosy cheeks. “We cannot lower her into the dark earth,” said they; and caused a transparent coffin of glass to be made, so that she could be seen on all sides, and laid her in it, writing her name outside in letters of gold, which told that she was the daughter of a king. Then they placed the coffin on the mountain above, and one of them always stayed by it and guarded it. But there was little need to guard it, for even the wild animals came and mourned for Snowdrop: the birds likewise - first an owl, and then a raven, and afterwards a dove.

Long long years did Snowdrop lie in her coffin unchanged, looking as though asleep, for she was still white as snow, red as blood, and her hair was black as ebony. At last the son of a king chanced to wander into the forest, and came to the dwarfs’ house for a night’s shelter. He saw the coffin on the mountain with the beautiful Snowdrop in it, and read what was written there in letters of gold. Then he said to the dwarfs, “Let me have the coffin! I will give you whatever you like to ask for it.”

But the dwarfs answered, “We would not part with it for all the gold in the world.”

He said again, “Yet give it me; for I cannot live without seeing Snowdrop, and though she is dead, I will prize and honour her as my beloved.”

Then the good dwarfs took pity on him, and gave him the coffin. The prince had it borne away by his servants. They happened to stumble over a bush, and the shock forced the bit of poisoned apple which Snowdrop had tasted out of her throat. Immediately she opened her eyes, raised the coffin-lid, and sat up alive once more. “Oh, heaven!” cried she, “where am I?”

The prince answered joyfully, “Thou art with me,” and told her what had happened, saying, “I love thee more dearly than anything else in the world. Come with me to my father’s castle, and be my wife.”

Snowdrop, well pleased, went with him, and they were married with much state and grandeur.

The wicked stepmother was invited to the feast. Richly dressed, she stood before the mirror, and asked of it:

“Little glass upon the wall,
Who is fairest among us all?”

The mirror answered:

“Lady queen, so grand and tall,
Here, you are fairest among them all;
But the young queen over the mountains old,
Is fairer than you a thousandfold.”

The evil-hearted woman uttered a curse, and could scarcely endure her anguish. She first resolved not to attend the wedding, but curiosity would not allow her to rest. She determined to travel, and see who that young queen could be, who was the most beautiful in all the world. When she came, and found that it was Snowdrop alive again, she stood petrified with terror and despair. Then two iron shoes, heated burning hot, were drawn out of the fire with a pair of tongs, and laid before her feet. She was forced to put them on, and to go and dance at Snowdrop's wedding - dancing, dancing on these red-hot shoes till she fell down dead.

The Magic Mirror [1871 – 74]

One day in the middle of winter, when the snow-flakes fell from the sky like feathers, a queen sat at a window netting. Her netting-needle was of black ebony, and as she worked, and the snow glittered, she pricked her finger, and three drops of blood fell into the snow. The red spots looked so beautiful in the white snow, that the queen thought to herself,

“Oh, if I only had a little child, I should like it to be as fair as snow, as rosy as the red blood, and with hair and eyes as black as ebony.

Very soon after this the queen had a little daughter who was very fair, had rosy cheeks, and hair as black as ebony; and they gave her the name of Snow-white. But at the birth of the little child, the queen died.

When Snow-white was a year old the king took another wife. She was very handsome, but so proud and vain that she could not endure that any one should surpass her in beauty. She possessed a wonderful mirror, and when she stood before it to look at herself she would say -

“Mirror, mirror on the wall,
Am I most beautiful of all?”

Then the mirror would reply –

“Young queen, thou art so wondrous fair,
None can with thee at all compare.”

Then she would go away quite contented, for she knew that the magic mirror could only speak the truth.

Years went by, and as Snow-white grew up, she became day after day more beautiful, till she reached the age of seven years, and then people began to talk about her, and say that she would be more lovely even than the queen herself. So the proud woman went to her magic looking-glass and asked –

“Mirror, mirror on the wall,
Am I most beautiful of all?”

But the mirror answered –

“Queen, thou art lovely still to see,
But Snow-white will be
A thousand times more beautiful than thee.”

Then the queen was terrified, and turned green and yellow with jealousy. If she had caught sight of Snow-white at that moment, she would have been ready to tear her heart out of her body, she hated the maiden so fiercely.

And this jealousy and envy grew every day in her heart stronger and stronger, like

a disease, till she had no rest day or night.

At last she sent for a hunter, who lived near a forest, and said to him, "Hunter, I want to get rid of that child. Take her out into the wood, and if you bring me some proofs that she is dead, I will reward you handsomely. Never let her appear before my eyes again."

So the hunter enticed the child into the wood; but when he took out his hunting-knife to thrust into Snow-white's innocent heart, she fell on her knees and wept, and said, "Ah, dear hunter, leave me my life, I will run away into the wild wood, and never, never come home any more." She looked so innocent and beautiful as she knelt, that the hunter's heart was moved with compassion: "Run away, then, thou poor child," he cried, "I cannot harm thee." Snow-white thanked him so sweetly, and was out of sight in a few moments.

"She will be devoured by wild beasts," he said to himself. But the thought that he had not killed her, was as if a stone weight had been lifted from his heart.

To satisfy the queen he took part of the inside of a young fawn, which the wicked woman thought was poor little Snow-white, and was overjoyed to think she was dead.

But the poor little motherless child, when she found herself alone in the wood, and saw nothing but trees and leaves, was dreadfully frightened and knew not what to do. At last she began to run over the sharp stones and through the thorns, and though the wild beasts sprang out before her, they did her no harm. She ran on as long as she could, till her little feet became quite sore; and towards evening she saw, to her great joy, a pretty little house. So she went up to it, and found the door open, and no one at home.

It was a tiny little house, but everything in it was so clean and neat and elegant, that it is beyond description. In the middle of the room stood a small table, covered with a snow-white table-cloth, ready for supper. On it were arranged seven little plates, seven little spoons, seven little knives and forks, and seven mugs. By the wall stood seven little beds, near each other, covered with white quilts.

Poor Snow-white, who was hungry and thirsty, ate a few vegetables and a little bread from each plate, and drank a little drop of wine from each cup, for she did not like to take all she wanted from one alone. After this, feeling very tired, she thought she would lie down and rest on one of the beds, but she found it difficult to choose one to suit her. One was too long, another too short; so she tried them all till she came to the seventh, and that was so comfortable that she laid herself down and was soon fast asleep.

When it was quite dark the masters of the house came home. They were seven little dwarfs, who dug and searched in the mountains for minerals. First they lighted seven little lamps, and as soon as the room was full of light they saw that some-one had been there, for everything did not stand in the order in which they had left it.

Then said the first, "Who has been sitting in my little chair?"

The second exclaimed, "Who has been eating from my little plate?"

The third cried, "Some one has taken part of my bread."

Who has been eating my vegetables?" said the fourth.

Then said the fifth, "Some one has used my fork."

The sixth cried, "And who has been cutting with my knife?";
"And some one has been drinking out of my cup," said the seventh.

Then the eldest looked at his bed, and seeing that it looked tumbled, cried out that some one had been upon it. The others came running forward, and found all their beds in the same condition. But when the seventh approached his bed, and saw Snow-white lying there fast asleep, he called the others, who came quickly, and holding their lights over their heads, cried out in wonder as they beheld the sleeping child. "Oh! what a beautiful little child!" they said to each other, and were so delighted that they would not awaken her, but left her to sleep as long as she liked in the little bed, while its owner slept with one of his companions, and so the night passed away.

In the morning, when Snow-white awoke, and saw all the dwarfs, she was terribly frightened. But they spoke kindly to her, till she lost all fear, and they asked her name.

"I am called Snow-white," she replied.
"But how came you to our house?" asked one.

Then she related to them all that had happened. How her step mother had sent her into the wood with the hunter, who had spared her life, and that, after wandering about for a whole day, she had found their house.

The dwarfs talked a little while together, and then one said, "Do you think you could be our little housekeeper, to make the beds, cook the dinner, and wash and sew and knit for us, and keep everything neat and clean and orderly? If you can, then you shall stay here with us, and nobody shall hurt you."

"Oh yes, I will try," said Snow-white. So they let her stay, and she was a clever little thing. She managed very well, and kept the house quite clean and in order. And while they were gone to the mountains to find gold, she got their supper ready, and they were very happy together.

But every morning when they left her, the kind little dwarfs warned Snow-white to be careful. While the maiden was alone they knew she was in danger, and told her not to show herself, for her stepmother would soon find out where she was, and said, -
"Whatever you do, let nobody into the house while we are gone."

After the wicked queen had proved as she thought that Snow-white was dead, she felt quite satisfied there was no one in the world now likely to become so beautiful as herself, so she stepped up to her mirror and asked -

"Mirror, mirror on the wall,
Who is most beautiful of all?"

To her vexation, the mirror replied -

"Fair queen, at home there is none like thee,
But over the mountains is Snow-white free,
With seven little dwarfs, who are strange to see;

She is a thousand times fairer than thee!"

The queen was furious when she heard this, for she knew the mirror was truthful, and that the hunter must have deceived her, and that Snow-white still lived. So she sat and pondered over these facts, thinking what would be best to do, for as long as she was not the most beautiful woman in the land, her jealousy gave her no peace. After a time, she decided what to do. First, she painted her face, and whitened her hair, then she dressed herself in old women's clothes, and was so disguised that no one could have recognised her.

Watching an opportunity, she left the castle, and took her way to the wood near the mountains, where the seven little dwarfs lived. When she reached the door, she knocked, and cried, "Beautiful goods to sell; beautiful goods to sell."

Snow-white, when she heard it, peeped through the window and said, "Good day, old lady. What have you in your basket for me to buy?"

"Everything that is pretty," she replied; "laces, and pearls, and ear-rings, and bracelets of every colour;" and she held up her basket, which was lined with glittering silk.

"I can let in this respectable old woman," thought Snow-white, "she will not harm me." So she unbolted the door, and told her to come in. Oh, how delighted Snow-white was with the pretty things; she bought several trinkets, and a beautiful silk lace for her stays, but she did not see the evil eye of the old woman, who was watching her. Presently she said, "Child, come here, I will show you how to lace your stays properly." Snow-white had no suspicion, so she placed herself before the old woman that she might lace her stays. But no sooner was the lace in the holes than she began to lace so fast and pull so tight that Snow-white could not breathe, and presently fell down at her feet as if dead.

"Now you are beautiful indeed," said the woman, and fancying she heard footsteps, rushed away as quickly as she could.

Not long after, the seven dwarfs came home, and they were terribly frightened to see dear little Snow-white lying on the ground without motion, as if she were dead. They lifted her up, and saw in a moment that her stays had been laced too tight. Quickly they cut the stay-lace in two, till Snow-white began to breathe a little, and after a time was restored to life. But when the dwarfs heard what had happened, they said – "That old market-woman was no other than your wicked stepmother. Snow-white, you must never again let any one in while we are not with you."

The wicked queen when she returned home, after, as she thought, killing Snow-white, went to her looking-glass and asked –

"Mirror, mirror on the wall,
Am I most beautiful of all?"

Then answered the mirror –

"Queen, thou art not the fairest now,

Snow-white over the mountain's brow
A thousand times fairer is than thou."

When she heard this she was so terrified that the blood rushed to her heart, for she knew that after all she had done, Snow-white was still alive. "I must think of something else," she said to herself, "to get rid of that odious child."

Now this wicked queen had some knowledge of witchcraft, and she knew how to poison a comb, so that whoever used it would fall dead. This the wicked stepmother soon got ready, and dressing herself again like an old woman, but quite different to the last, she started off to travel over the mountains to the dwarfs' cottage.

When Snow-white heard the old cry, "Goods to sell, fine goods to sell, "she looked out of window and said:

"Go away, go away, I must not let you in."

"Look at this, then," said the woman, "you shall have it for your own if you like," and she held up the bright tortoiseshell comb which she had poisoned before the child's eyes.

Poor Snow-white could not refuse such a present, so she opened the door and let the woman in, quite forgetting the advice of the dwarfs. After she had bought a few things the old woman said – "Let me try this comb in your hair, it is so fine it will make it beautifully smooth and glossy."

So Snow-white, thinking no wrong, stood before the woman to have her hair dressed, but no sooner had the comb touched the roots of her hair than the poison took effect, and the maiden fell to the ground lifeless.

"You paragon of beauty," said the wicked woman, "all has just happened as I expected," and then she went away quickly.

Fortunately evening soon arrived, and the seven dwarfs returned home. When they saw Snow-white lying dead on the ground, they knew at once that the stepmother had been there again; but on seeing the poisoned comb in her hair they pulled it out quickly, and Snow-white very soon came to herself, and related all that had passed.

Again they warned her not to let any one enter the house during their absence, and on no account to open the door, but Snow-white was not clever enough to resist her clever wicked stepmother, and she forgot to obey.

The wicked queen felt sure now that she had really killed Snow-white, so as soon as she returned home she went to her looking-glass, and enquired –

"Mirror, mirror on the wall,
Who is most beautiful of all?"

But the mirror replied –

"Queen, thou art the fairest here,
But not when Snow-white is near;

Over the mountains still is she,
Fairer a thousand times than thee."

As the looking-glass thus replied, the queen trembled and quaked with rage. "Snow-white shall die," cried she "if it costs me my own life."

Then she went into a lonely forbidden chamber where no one was allowed to come, and poisoned a beautiful apple. Outwardly, it looked ripe and tempting, of a pale green with rosy cheeks, so that it made everyone's mouth water to look at it, but whoever ate even a small piece must die.

As soon as this apple was ready, the wicked queen painted her face, disguised her hair, dressed herself as a farmer's wife, and went again over the mountains to the dwarfs' cottage.

When she knocked at the door, Snow-white stretched her head out of the window and said ; "I dare not let any one in, the seven dwarfs have forbidden me."

"But I am all right," said the farmer's wife. "Stay, I will show you my apples. Are they not beautiful? let me make you a present of one."

"No, thank you," cried Snow-white, "I dare not take it."

"What!" cried the woman, "are you afraid it is poisoned? look here now, I will cut the apple in halves; you shall have the rosy-cheek side, and I will eat the other."

The apple was so cleverly made that the red side alone was poisonous. Snow-white longed so much for the beautiful fruit as she saw the farmer's wife eat one half that she could not any longer resist, but stretched out her hand from the window and took the poisoned half. But no sooner had she taken one mouthful than she fell on the ground dead.

Then the wicked queen glanced in at the window with a horrible look in her eyes, and laughed aloud as she exclaimed –

"White as snow, red as blood, and black as ebony; this time the dwarfs will not be able to awake thee."

And as soon as she arrived at home, and asked her mirror who was the most beautiful in the land, it replied–

"Fair queen, there is none in all the land
So beautiful as thee."

Then had her envious heart rest, at least such rest as a heart full of envy and malice ever can have.

The little dwarfs, when they came home in the evening, found poor Snow-white on the ground; but though they lifted her up, there were no signs of breath from her mouth, and they found she was really dead. Yet they tried in every way to restore her; they tried to extract the poison from her lips, they combed her hair, and washed it with wine and water, but all to no purpose: the dear child gave no signs of life, and at last they knew

she was dead. Then they laid her on a bier, and the seven dwarfs seated themselves round her, and wept and mourned for three days. They would have buried her then, but there was no change in her appearance; her face was as fresh, and her cheeks and lips had their usual colour. Then said one, "We cannot lay this beautiful child in the dark cold earth."

So they agreed to have a coffin made entirely of glass, transparent all over, that they might watch for any signs of decay, and they wrote in letters of gold her name on the lid, and that she was the daughter of a king. The coffin was placed on the side of the mountain, and each of them watched it by turns, so that it was never left alone. And the birds of the air came near and mourned for Snow-white; first the owl, then the raven, and at last the dove. Snow-white lay for a long, long time in the glass coffin, but showed not the least signs of decay. It seemed as if she slept; for her skin was snow white, her cheeks rosy red, and her hair black as ebony.

It happened one day that the son of a king, while riding in the forest, came by chance upon the dwarf's house and asked for a night's lodging. As he left the next morning he saw the coffin on the mountain side, with beautiful Snow-white lying in it, and read what was written upon the lid in letters of gold.

Then he said to the dwarfs, "Let me have this coffin and I will give you for it whatever you ask."

But the elder dwarf answered, "We would not give it thee for all the gold in the world."

But the prince answered, "Let me have it as a gift, then. I know not why, but my heart is drawn towards this beautiful child, and I feel I cannot live without her. If you will let me have her, she shall be treated with the greatest honour and respect as one dearly beloved."

As he thus spoke the good little dwarfs were full of sympathy for him, and gave him the coffin. Then the prince called his servants, and the coffin was placed on their shoulders, and they carried it away, followed by the king's son, who watched it carefully. Now it happened that one of them made a false step and stumbled. This shook the coffin, and caused the poisoned piece of apple which Snow-white had bitten to roll out of her mouth. A little while after she suddenly opened her eyes, lifted up the coffin-lid, raised herself, and was again alive.

"Oh! where am I?" she cried.

Full of joy, the king's son approached her, and said, "Dear Snow-white, you are safe, you are with me."

Then he related to her all that had happened, and what the little dwarfs had told him about her, and said at last, "I love you better than all in the world besides, dear little Snow-white, and you must come with me to my father's castle and be my wife."

Then was Snow-white taken out of the coffin and placed in a carriage to travel with the prince, and the king was so pleased with his son's choice that the marriage was soon after celebrated with great pomp and magnificence.

Now it happened that the stepmother of Snow-white was invited, among other

guests, to the wedding feast. Before she left her house she stood in all her rich dress before the magic mirror to admire her own appearance, but she could not help saying –

“Mirror, mirror on the wall,
Am I most beautiful of all?”

Then to her surprise the mirror replied –

“Fair Queen, thou art the fairest here,
But at the palace now,
The bride will prove a thousand times
More beautiful than thou.”

Then the wicked woman uttered a curse, and was so dreadfully alarmed that she knew not what to do. At first she declared she would not go to this wedding at all, but she felt it impossible to rest till she had seen the bride, so she determined to go. But what was her astonishment and vexation when she recognised in the young bride Snow-white herself, now grown a charming young woman, and richly dressed in royal robes? Her rage and terror were so great that she stood still and could not move for some minutes. At last she went into the ball-room, but the slippers she wore were to her as iron bands full of coals of fire, in which she was obliged to dance. And so in the red, glowing shoes she continued to dance till she fell dead on the floor, a sad example of envy and jealousy.

Little Snow-white (1884)

Once upon a time in the middle of winter, when the flakes of snow were falling like feathers from the sky, a queen sat at a window sewing, and the frame of the window was made of black ebony. And whilst she was sewing and looking out of the window at the snow, she pricked her finger with the needle, and three drops of blood fell upon the snow. And the red looked pretty upon the white snow, and she thought to herself, "Would that I had a child as white as snow, as red as blood, and as black as the wood of the window-frame."

Soon after that she had a little daughter, who was as white as snow, and as red as blood, and her hair was as black as ebony: and she was therefore called Little Snow-white. And when the child was born, the Queen died.

After a year had passed the King took to himself another wife. She was a beautiful woman, but proud and haughty, and she could not bear that any one else should surpass her in beauty. She had a wonderful looking-glass, and when she stood in front of it and looked at herself in it, and said -

"Looking-glass, Looking-glass, on the wall,
Who in this land is the fairest of all?"

the looking-glass answered -

"Thou, O Queen, art the fairest of all!"

Then she was satisfied, for she knew that the looking-glass spoke the truth.

But Snow-white was growing up, and grew more and more beautiful; and when she was seven years old was as beautiful as the day, and more beautiful than the Queen herself. And once when the Queen asked her looking-glass -

"Looking-glass, Looking-glass, on the wall,
Who in this land is the fairest of all?"

it answered -

"Thou art fairer than all who are here, Lady Queen.
But more beautiful still is Snow-white, as I ween."

Then the Queen was shocked, and turned yellow green with envy. From that hour, whenever she looked at Snow-white, her heart heaved in her breast, she hated the girl so much.

And envy and pride grew higher and higher in her heart like a weed, so that she had no peace day or night. She called a huntsman, and said, "Take the child away into the forest; I will no longer have her in my sight. Kill her, and bring me back her heart as a token." The huntsman obeyed, and took her away; but when he had drawn his knife, and was about to pierce Snow-white innocent heart, she began to weep, and said, "Ah, dear huntsman, leave me my life! I will run away into the wild forest, and never come home

again.”

And as she was so beautiful the huntsman had pity on her and said, “Run away, then, you poor child.” “The wild beasts will soon have devoured you,” thought he and yet it seemed as if a stone had been rolled from his heart since it was no longer needful for him to kill her. And as a young boar just then came running by he stabbed it, and cut out its heart and took it to the Queen as a proof that the child was dead. The cook had to salt this, and the wicked Queen ate it, and thought she had eaten the heart of Snow-white.

But now the poor child was all alone in the great forest and so terrified that she looked at every leaf of every tree, and did not know what to do. Then she began to run, and ran over sharp stones and through thorns, and the wild beasts ran past her, but did her no harm.

She ran as long as her feet would go until it was almost evening; then she saw a little cottage and went into it to rest herself. Everything in the cottage was small but neater and cleaner than can be told. There was a table on which was a white cover, and seven little plates and on each plate a little spoon; moreover, there were seven little knives and forks, and seven little mugs. Against the wall stood seven little beds side by side, and covered with snow-white counterpanes.

Little Snow-white was so hungry and thirsty that she ate some vegetables and bread from each plate and drank a drop of wine out of each mug, for she did not wish to take all from one only. Then, as she was so tired, she laid herself down on one of the little beds, but none of them suited her; one was too long, another too short, but at last she found that the seventh one was right, and so she remained in it, said a prayer and went to sleep.

When it was quite dark the owners of the cottage came back; they were seven dwarfs who dug and delved in the mountains for ore. They lit their seven candles, and as it was now light within the cottage they saw that some one had been there, for everything was not in the same order in which they had left it.

The first said, “Who has been sitting on my chair?”

The second, “Who has been eating off my plate?”

The third, “Who has been taking some of my bread?”

The fourth, “Who has been eating my vegetables?”

The fifth, “Who has been using my fork?”

The sixth, “Who has been cutting with my knife?”

The seventh, “Who has been drinking out of my mug?”

Then the first looked round and saw that there was a little hole on his bed, and he said, “Who has been getting into my bed?” The others came up and each called out, “Somebody has been lying in my bed too.” But the seventh when he looked at his bed saw little Snow-white, who was lying asleep therein. And he called the others, who came running up, and they cried out with astonishment, and brought their seven little candles and let the light fall on little Snow-white. “Oh, heavens! oh, heavens!” cried they, “what a lovely child!” and they were so glad that they did not wake her up, but let her sleep on in the bed. And the seventh dwarf slept with his companions, one hour with each, and so got through the night.

When it was morning little Snow-white awoke, and was frightened when she saw the seven dwarfs. But they were friendly and asked her what her name was. "My name is Snow-white," she answered. "How have you come to our house?" said the dwarfs. Then she told them that her step-mother had wished to have her killed, but that the huntsman had spared her life, and that she had run for the whole day, until at last she had found their dwelling. The dwarfs said, "If you will take care of our house, cook, make the beds, wash, sew, and knit, and if you will keep everything neat and clean, you can stay with us and you shall want for nothing." "Yes," said Snow-white, "with all my heart," and she stayed with them. She kept the house in order for them; in the mornings they went to the mountains and looked for copper and gold, in the evenings they came back, and then their supper had to be ready. The girl was alone the whole day, so the good dwarfs warned her and said, "Beware of your step-mother, she will soon know that you are here, be sure to let no one come in."

But the Queen, believing that she had eaten Snow-white's heart, could not but think that she was again the first and most beautiful of all; and she went to her looking-glass and said –

"Looking-glass, Looking-glass, on the wall,
Who in this land is the fairest of all?"

and the glass answered –

"Oh, Queen, thou art fairest of all I see,
But over the hills, where the seven dwarfs dwell,
Snow-white is still alive and well,
And none is so fair as she."

Then she was astounded, for she knew that the looking-glass never spoke falsely, and she knew that the huntsman had betrayed her, and that little Snow-white was still alive.

And so she thought and thought again how she might kill her, for so long as she was not the fairest in the whole land, envy let her have no rest. And when she had at last thought of something to do, she painted her face, and dressed herself like an old pedler-woman, and no one could have known her. In this disguise she went over seven mountains to the seven dwarfs, and knocked at the door and cried, "Pretty things to sell, very cheap, very cheap." Little Snow-white looked out of the window and called out, "Good-day, my good woman, what have you to sell?" "Good things, pretty things," she answered; "stay-laces of all colours," and she pulled out one which was woven of bright-coloured silk. "I may let the worthy old woman in," thought Snow-white, and she unbolted the door and bought the pretty laces. "Child," said the old woman, "what a fright you look; come, I will lace you properly for once." Snow-white had no suspicion, but stood before her, and let herself be laced with the new laces. But the old woman laced so quickly and laced so tightly that Snow-white lost her breath and fell down as if dead. "Now I am the most beautiful," said the Queen to herself, and ran away.

Not long afterwards, in the evening, the seven dwarfs came home, but how shocked they were when they saw their dear little Snow-white lying on the ground, and that she neither stirred nor moved, and seemed to be dead. They lifted her up, and, as

they saw that she was laced too tightly, they cut the laces; then she began to breathe a little, and after a while came to life again. When the dwarfs heard what had happened they said, "The old pedler-woman was no one else than the wicked Queen; take care and let no one come in when we are not with you."

But the wicked woman when she had reached home went in front of the glass and asked –

"Looking-glass, Looking-glass, on the wall,
Who in this land is the fairest of all?"

and it answered as before –

"Oh, Queen, thou art fairest of all I see,
But over the hills, where the seven dwarfs dwell,
Snow-white is still alive and well,
And none is so fair as she."

When she heard that, all her blood rushed to her heart with fear, for she saw plainly that little Snow-white was again alive. "But now," she said, "I will think of something that shall put an end to you," and by the help of witchcraft, which she understood, she made a poisonous comb. Then she disguised herself and took the shape of another old woman. So she went over the seven mountains to the seven dwarfs, knocked at the door, and cried, "Good things to sell, cheap, cheap!" Little Snow-white looked out and said, "Go away; I cannot let any one come in." "I suppose you can look," said the old woman, and pulled the poisonous comb out and held it up. It pleased the girl so well that she let herself be beguiled, and opened the door. When they had made a bargain the old woman said, "Now I will comb you properly for once". Poor little Snow-white had no suspicion, and let the old woman do as she pleased, but hardly had she put the comb in her hair than the poison in it took effect, and the girl fell down senseless. "You paragon of beauty," said the wicked woman, "you are done for now," and she went away.

But fortunately it was almost evening, when the seven dwarfs came home. When they saw Snow-white lying as if dead upon the ground they at once suspected the step-mother, and they looked and found the poisoned comb. Scarcely had they taken it out when Snow-white came to herself, and told them what had happened. Then they warned her once more to be upon her guard and to open the door to no one.

The Queen, at home, went in front of the glass; and said –

"Looking-glass, Looking-glass, on the wall,
Who in this land is the fairest of all?"

then it answered as before –

"Oh, Queen, thou art fairest of all I see,
But over the hills, where the seven dwarfs dwell,
Snow-white is still alive and well,
And none is so fair as she."

When she heard the glass speak thus she trembled and shook with rage. "Snow-white shall die," she cried, "even if it costs me my life!"

Thereupon she went into a quite secret, lonely room, where no one ever came, and there she made a very poisonous apple. Outside it looked pretty, white with a red cheek, so that every one who saw it longed for it; but whoever ate a piece of it must surely die.

When the apple was ready she painted her face, and dressed herself up as a country-woman, and so she went over the seven mountains to the seven dwarfs. She knocked at the door. Snow-white put her head out of the window and said, "I cannot let any one in; the seven dwarfs have forbidden me." "It is all the same to me," answered the woman, "I shall soon get rid of my apples. There, I will give you one."

"No," said Snow-white, "I dare not take anything." "Are you afraid of poison?" said the old woman; "look, I will cut the apple in two pieces; you eat the red cheek, and I will eat the white." The apple was so cunningly made that only the red cheek was poisoned. Snow-white longed for the fine apple, and when she saw that the woman ate part of it she could resist no longer, and stretched out her hand and took the poisonous half. But hardly had she a bit of it in her mouth than she fell down dead. Then the Queen looked at her with a dreadful look, and laughed aloud and said, "White as snow, red as blood, black as ebony-wood ! this time the dwarfs cannot wake you up again."

And when she asked of the Looking-glass at home –

"Looking-glass, Looking-glass, on the wall,
Who in this land is the fairest of all?"

it answered at last –

"Oh, Queen, in this land thou art fairest of all."

Then her envious heart had rest, so far as an envious heart can have rest.

The dwarfs, when they came home in the evening, found Snow-white lying upon the ground; she breathed no longer and was dead. They lifted her up, looked to see whether they could find anything poisonous, unlaced her, combed her hair, washed her with water and wine, but it was all of no use; the poor child was dead, and remained dead. They laid her upon a bier, and all seven of them sat round it and wept for her, and wept three days long. Then they were going to bury her, but she still looked as if she were living, and still had her pretty red cheeks. They said, "We could not bury her in the dark ground," and they had a transparent coffin of glass made, so that she could be seen from all sides, and they laid her in it, and wrote her name upon it in golden letters, and that she was a king's daughter. Then they put the coffin out upon the mountain, and one of them always stayed by it and watched it. And birds came too, and wept for Snow-white first an owl, then a raven, and last a dove.

And now Snow-white lay a long, long time in the coffin, and she did not change, but looked as if she were asleep for she was as white as snow, as red as blood, and her hair was as black as ebony.

It happened, however, that a king's son came into the forest, and went to the dwarfs' house to spend the night. He saw the coffin on the mountain, and the beautiful Snow-white within it, and read what was written upon it in golden letters. Then he said to the dwarfs, "Let me have the coffin, I will give you whatever you want for it." But the dwarfs answered, "We will not part with it for all the gold in the world." Then he said, "Let me have it as a gift, for I cannot live without seeing Snow-white. I will honour and prize her as my dearest possession." As he spoke in this way the good dwarfs took pity upon him, and gave him the coffin.

And now the King's son had it carried away by his servants on their shoulders. And it happened that they stumbled over a tree-stump, and with the shock the poisonous piece of apple which Snow-white had bitten off came out of her throat. And before long she opened her eyes, lifted up the lid of the coffin, sat up, and was once more alive. "Oh, heavens, where am I?" she cried. The King's son, full of joy, said, "You are with me," and told her what had happened, and said, "I love you more than everything in the world come with me to my father's palace, you shall be my wife."

And Snow-white was willing, and went with him, and their wedding was held with great show and splendour. But Snow-white's wicked step-mother was also bidden to the feast. When she had arrayed herself in beautiful clothes she went before the Looking-glass, and said—

"Looking-glass, Looking-glass, on the wall,
Who in this land is the fairest of all?"

the glass answered —

"Oh, Queen, of all here the fairest art thou,
But the young Queen is fairer by far as I trow."

Then the wicked woman uttered a curse, and was so wretched, so utterly wretched, that she knew not what to do. At first she would not go to the wedding at all, but she had no peace, and must go to see the young Queen. And when she went in she knew Snow-white; and she stood still with rage and fear, and could not stir. But iron slippers had already been put upon the fire, and they were brought in with tongs, and set before her. Then she was forced to put on the red-hot shoes, and dance until she dropped down dead.

Little Snow-white (1900)

Once in the middle of winter, when the snow-flakes were falling like feathers from the sky, a queen sat by a window working at an embroidery frame of black ebony. And as she worked and looked out at the flakes the needle pricked her finger and three drops of blood fell on the snow. And because the red blood and the white snow looked so pretty together she thought to herself, "I wish I had a child as white as snow and as red as blood, with hair as black as my ebony frame."

Very soon afterwards she had a little daughter whose complexion was as white as snow and as red as blood, and her hair as black as ebony, and she was nicknamed Little Snow-white. But almost directly the child was born the queen died.

In about a year the king married again. His second wife was a beautiful woman, but she was excessively haughty and vain, and could not bear to have her beauty surpassed. She possessed a magic mirror, and when she stood before it and looked at herself in it she used to ask –

"Little glass, little glass on the wall,
Tell me who is the fairest of all?"

And the mirror replied, "You, queen, are the fairest of all."
Then she was satisfied, for she knew the mirror spoke the truth.

But Little Snow-white grew, and every day became lovelier, and when she was seven years old she was as beautiful as the morning, and fairer far than the queen herself. One day when the latter asked her mirror the usual question –

"Little glass, little glass on the wall,
Tell me who is the fairest of all?"

The answer was –

"Here you may be the fairest, dear queen,
But Snow-white is the fairest ever seen."

At this the queen grew furious, and yellow and green with envy. From that moment whenever she looked at Snow-white her heart hardened and she hated the child. Day and night she could not rest for the jealousy which grew up like a weed in her breast. Then she summoned a huntsman and said to him, "Here, take the child out in the forest. I can bear the sight of her no longer. Kill her and bring me her liver and lungs as proof that she is dead."

The huntsman obeyed and led Snow-white away; but as he drew his spear to pierce her innocent little heart the child wept and said beseechingly –

"Oh, dear huntsman, spare my life, I will run away far into the forest and never come back." And because she was so beautiful the huntsman had pity.

"Run away then, little one," he said, and thought, "Wild beasts will eat her, so it is all the same," but, nevertheless, he felt as if a stone had fallen from his heart, he was so

relieved not to have killed her. And just then a young fawn ran by; he caught and killed it and took the liver and lungs to the queen. The cook salted and cooked them, and the wicked woman eat them and thought she had eaten Little Snow-white's lungs and liver.

Meanwhile the poor child was wandering, desolate and alone, in the wide forest, and was so full of fear that she peeped behind every leaf to see who was there. At last she set off running, and ran over sharp stones and through thorns and brambles and passed wild animals, who took no notice of her. And when she had run all day she came at evening to a tiny house and went in to rest. Inside everything was dainty and spotlessly clean. There was a wee table covered with a pure white cloth and set with seven small plates; each plate had its little spoon and knife and fork beside it, and there were seven little goblets. Seven little beds stood against the wall with white counterpanes. Snow-white, as she was so hungry and thirsty, eat a morsel of bread and meat from each plate and drank a little out of each goblet. For she did not wish to take all away from one. Afterwards, as she was so very tired, she lay down on one of the little beds. She tried them all, for some were too short and others too long, but when she came to the seventh it was exactly right. There she stayed; said her prayers and fell asleep.

When it was quite dark the masters of the little house came home. They were seven dwarfs who went into the mountains to dig for metal. They lit their seven little candles, and now that there was light in the house they saw that some one had been there and things were not in order as they had left them in. The first dwarf said, "Who has been sitting in my little armchair?" the second, "Who has been eating off my little plate?" the third, "Who has crumbled my roll?" the fourth, "Who has eaten some of my vegetables?" the fifth, "Who has dirtied my fork?" the sixth, "Who has been eating with my knife?" the seventh, "Who has been drinking out of my goblet?"

Then the first looked round and discovered a dent in his bed. "Some one has been lying on my bed," he exclaimed; and then all the others came and cried, "And some one has been lying in mine." But the seventh dwarf, when he came to his bed beheld little Snow-white peacefully asleep in it. He called the others and they collected round the sleeper, holding their candles over her to see her better and making exclamations in admiration of her beauty. "Oh, by Jove! by Jove! How lovely she is!" they cried. And in their delight they decided not to wake her, but to let her sleep on where she was. The seventh dwarf had to share each of his comrade's beds in turn and changed every hour till morning came.

At dawn Snow-white woke up, and felt alarmed when she saw the dwarfs. But they were kind and friendly and asked, "What is your name?"

"My name is Snow-white," she answered.

"And how did you come here?" they inquired further.

Snow-white related how her step-mother had ordered her to be killed and the huntsman had let her go, and how she had run the whole day till she came to their little house.

Then the dwarfs said, "If you will keep house for us, cook the dinner, make the beds, and do all the washing, sewing, and mending, and keep everything clean and in beautiful order, you may stay with us, and you shall want for nothing."

"I will do all you tell me with all my heart," said Snow-white; and so she

stayed with them and kept their house while they were away in the mountains looking for gold and copper. Every evening they came home and she served up their dinner. But because the little girl was left alone all day the wise little dwarfs said to her, "Beware of your step-mother. She will probably soon find but you are here. So let no one in."

The queen, after she had devoured what she believed to be Snow-white's liver and lungs, thought that now of course she was again the most beautiful on earth and went to her mirror with the question –

"Little glass, little glass on the wall,
Tell me who is the fairest of all?"

The mirror answered –

"Dear queen, you may be the fairest here,
But Snow-white over the mountains,
With the seven little men,
Is a thousand times fairer there."

The queen trembled with anger, for she knew the mirror told the truth and saw that the huntsman had deceived her and Snow-white was still alive. Now she began to ponder and ponder how she could put an end to her, for so long as she was not the most beautiful on earth jealousy tormented her. At last she thought out a plan. She stained her face and hands and dressed herself up like an old pedlar woman, so that it was impossible to recognise her. In this disguise she walked over the mountains to the abode of the seven dwarfs, knocked at the door and called out, "Who'll buy my cheap goods? Very cheap."

Snow-white peeped from behind the window-curtains and said, "Good-day, my clear woman, what have you got to sell?"

"All sorts of pretty things and good things," she answered "Coloured stay-laces, look," and she held one out made of bright floss silk.

"I may let in this honest woman, surely," thought Snow-white, so she unbolted the door and bought a pair of the pretty stay-laces.

"Child," said the pedlar-woman, "how innocent you look! Come here and let me lace you properly."

Snow-white, unsuspecting, stood to be laced up with the new silk laces. The woman laced quickly and so tight that at last Snow-white couldn't breathe and fell down as if she were dead. "Now you are the fairest no longer," said the woman and hurried away.

That evening when the dwarfs came home they were alarmed to find their dear little Snow-white lying on the ground, not moving or speaking, as if she were dead. They lifted her up and saw that she was too tightly laced. They cut the lace in two and she began to breathe again and then by degrees was restored to consciousness. When the dwarfs heard what had happened they said, "The old pedlar-woman was no other than the wicked queen in disguise; be on your guard in future and let no one in while we are out."

The wicked queen directly she got home went to her mirror and asked -

“Little glass, little glass on the wall,
Tell me who is the fairest of all?”

The glass answered as before -

“Dear queen, you may be fairest here,
But Snow-white over the mountains,
With the seven little men,
Is a thousand times fairer there.”

As she heard this all the blood rushed out of her face and she was pale with fury, for she knew Snow-white was still alive. “Never mind,” she said, “I will think of a better plan this time.” And as she understood witchcraft she made a poisonous comb. Then she dressed herself like another old woman, went over the mountains and knocked at the door of the dwarfs’ house.

“Who’ll buy my goods? cheap goods,” she called.

Snow-white looked out, but said, “Go away, I mustn’t let any one in.”

“Ah! but you shall see this pretty thing,” said the old woman, holding the poisonous comb up to the window.

The child admired it so much that she let herself be talked into buying it, and opened the door.

“Come now,” said the woman, “let me comb your hair properly.” Poor little Snow-white suspected nothing and allowed the old woman to do as she wished, but hardly had the comb touched her hair than the poison began to act and the girl fell to the ground unconscious.

“You bundle of beauty,” muttered the woman. “It’s all up with you now,” and she took herself off.

Fortunately it was nearly evening and the hour when the seven dwarfs returned home. When they found little Snow-white lying senseless on the floor they at once suspected the step-mother had been again. Then they caught sight of the poisonous comb, and directly they took it out of her hair Snow-white came to herself and related what had happened. Her friends warned her once more never to open the door to any one in their absence.

The queen had reached home and stood before her mirror. She asked -

“Little glass, little glass on the wall,
Tell me who is the fairest of all?”

The glass answered as before -

“Dear queen, you may be fairest here,
But Snow-white over the mountains,
With the seven little men,
Is a thousand times fairer there.”

And as the mirror said this the queen simply shook with wrath. “Snow-white shall

die," she cried, "even if it costs me my own life." Thereupon she went and shut herself up in an out-of-the-way attic, where no one ever came, and manufactured an apple that was deadly poison. Outwardly it looked so beautiful and tempting with its rosy cheek that every one who saw it must long to taste it, but whoever put the smallest morsel in his mouth was bound to die. When the apple was ready she painted her face and got herself up to look like a farmer's wife. She walked over the mountains and came to the dwelling of the seven dwarfs. She knocked and Snow-white stretched her head out of the window to shout –

"I mayn't let any one in; the seven dwarfs have forbidden it."

"Never mind," said the farmer's wife, "I want to get rid of my apples. Look, I will make you a present of this one."

"No, thank you," said Snow-white, "I mustn't take it."

"Are you afraid of poison?" said the woman. "See, I will cut it in halves; you shall have the red side and I will eat the white."

The apple was so skillfully made that only the rosy half was poisoned. Snow-white longed to taste the pretty apple, and when she saw the farmer's wife eating it, she could not resist the temptation any longer, but held out her hand and took the poisoned half. One bite and she fell dead to the ground. Then the queen contemplated her with cruel eyes, and laughing very loud, said –

"White as snow, red as blood, black as ebony! Ha, ha! This time the dwarfs won't wake you." At home she went and stood before the mirror, and when she asked –

"Little glass, little glass on the wall,
Tell me who is fairest of all?"

The mirror answered at last –

"You, queen, are the fairest of all."

Then the queen's jealous heart was pacified, so far as a jealous heart can be pacified.

The dwarfs on coming home that evening found their Snow-white on the floor not breathing and quite dead. They lifted her up, looked everywhere for traces of poison, unlaced her, combed her hair, sprinkled her with water, poured some down her throat, but all in vain – the beloved child was dead and remained dead. They laid her on a bier and all seven crouched round it and wept, and they mourned thus for three days. Then they wanted to bury her, but she still looked fresh and alive, and still had her pretty red cheeks. So they consulted and said to each other, "We cannot put anything so fair in the black earth; let us make a coffin of transparent glass, so that she can be seen from every side, and we will inscribe in letters of gold on the lid her name and that she was a king's daughter. Then we will place the coffin on the mountain, and one of us will always stay by it and guard it." And they did this, and the birds came to weep for Snow-white; first an owl; then a raven; and lastly a pigeon.

For a long, long time Snow-white lay in the coffin and did not alter. She only appeared to be asleep and was still as white as snow, as red as blood, and as black-haired as ebony.

Then it happened a prince came into the wood and put up for the night in the dwarfs'

house. He saw the coffin on the mountain and the beautiful Snow-white lying in it, and read the inscription in letters of gold. He said to the dwarfs, "Let me have the coffin and I will give you for it any sum you like to name."

But the dwarfs answered, "We wouldn't part with it for all the gold in the world."

"Then give it to me for nothing," said the prince, "I cannot live without looking at Snow-white. I promise you I will honour and treasure her as my dearest on earth." He spoke so earnestly that the good little dwarfs took compassion on him and made him a present of the glass coffin. The prince had it carried away on the shoulders of his servants.

Now it happened that they stumbled over a furze-bush, and in so doing shook the poisoned piece of apple Snow-white had bitten out of her throat. A minute afterwards she opened her eyes, raised the lid of the coffin, sat up quite alive and exclaimed, "All, dear, where am I?"

The prince, full of joy, answered, "You are with me," and related how the dwarfs had given him the coffin. "I love you," he went on, "better than anything in the world. Come to my father's castle and you shall be my wife"

Snow-white was willing to go with him, and their marriage was celebrated with great pomp and rejoicing.

Snow-white's ungodly step-mother was invited to the wedding, too, and when she was dressed ready in her beautiful new wedding garments and jewels went to her mirror and said –

"Little glass, little glass on the wall,
Tell me who is fairest of all?"

The mirror answered –

"Dear queen, you are the fairest here,
But a thousand times fairer is the young queen over there."

At this the naughty woman uttered a curse, and was so annoyed and overwhelmed with anxiety that she didn't know what to do. At first she said she wouldn't go to the wedding at all, then she was seized with a terrible curiosity to see the young queen who outshone her in beauty. So she went, and the moment she entered the castle recognised Snow-white. She stood rooted to the spot with surprise and terror, and a pair of iron slippers that had been heated for her over a furnace were brought in on pincers. In these red-hot shoes she was compelled to dance till she fell down dead.

Snow-White and the Seven Dwarfs (1944)

Once upon a time, in the middle of winter, snow-flakes were falling like feathers from the sky. At a castle window, framed in ebony, sat a young Queen sewing. As she was stitching, gazing now and then at the snowflakes, she pricked her finger, and three drops of blood fell down upon the snow. Because the red colour looked so beautiful there on the snow she thought to herself "Would that I had a child as white as snow, as rosy-red as blood, and with hair as ebony black as the window frame!" Soon afterwards a baby girl was born to her - as white as snow, as red as blood, and with hair as black as ebony, and she was called Snow-White. At the birth of the child the Queen died.

After a year had passed, the King married a second time. His new wife, who was now Queen, was very beautiful, but haughty, proud and vain - indeed her only wish in life was to be the fairest in the land. She had a mirror, a magic one, and when she looked in it she would say:

"Mirror, Mirror, on the wall,
Who is the fairest one of all?"

and the mirror would reply:

"O Queen, thou art the fairest in the land."

With this the Queen was well content for she knew that the mirror always spoke the truth.

The years flowed on, and Snow-White grew up - becoming more beautiful each year. When she was seven years old she was fair as the day, and there came a time when the Queen stood in front of the mirror and said:

"Mirror, Mirror, on the wall,
Who is the fairest one of all?"

and this time the mirror answered:

"Queen thou art of beauty rare
But Snow White with ebony hair
Is still a thousand times more fair."

This so alarmed the Queen that she turned green and yellow with envy, and whenever she saw Snow-White, her heart turned within her - so much she hated the innocent child. These envious feelings grew like weeds in the heart of the Queen until she had no peace by day or by night. At last she could bear it no longer. She sent for a huntsman and told him to take the child into the woods, so that she might never see her again. "Kill her and bring her lungs and liver as a token," she added, "so that I may be sure you have obeyed me." So the huntsman led Snow White away, but when he had drawn his dagger and was going to pierce Snow-White's innocent heart she burst into tears and pleaded: "O dear hunter, let me live! I will run into the wild wood and never come home again." And because she was so beautiful the huntsman took pity on her and

said, "Well, run away then, poor child." – "The beasts will soon have devoured you," he thought, but he felt a weight lifted from his heart since now he was not forced to kill her. And just then a young boar came roaring by, he killed it, taking out the lungs and liver. These he brought as a token to the Queen. The cook had to boil them with salt and the wicked woman ate them, and thought she had eaten Snow-White's lungs and liver.

Now the poor child was quite alone in the great wood, and was so frightened, that she looked at all the leaves on the trees and did not know what to do. She began to run over jagged stones and through thorny thickets. Many wild animals sprang by, but they did not hurt her.

She ran as long as her feet would carry her until dusk. Then she saw a little hut and entered to rest herself. Everything in the little house was small, but as clean and charming as could be. There was a table covered in white, and on it were seven little plates, seven little knives, forks and spoons, and seven little goblets. By the wall were seven little beds, side by side, with snowy white coverlets. As Snow-White was hungry and thirsty, she took from each little plate a bit of vegetable and a bite of bread, and from each little goblet a sip of wine, for she did not want to take all away from one. Afterwards, because she had become so tired she tried the little beds, but none suited her. One was too long, the other too short, but at last the seventh was right and in it she stayed, commended herself to God and fell asleep. When it had become quite dark the masters of the little hut came home - they were seven little dwarfs who dug and hacked in search of ore. They lit their seven lanterns and saw by their light that someone had been there, for things were not quite the same as they had left them. Said the first: "Who's been sitting in my chair?" The second: "Who's been eating from my plate?" The third: "Who's been nibbling at my bread?" The fourth: "Who's been tasting my vegetables?" The fifth: "Who's been eating with my fork?" The sixth: "Who's been cutting with my knife?" The seventh: "Who's been drinking from my goblet?" Then the first dwarf turned around, and saw a hollow in his bed and said, "Someone has been lying on my bed." The others came running and cried: "Someone's been lying on mine, too." But the seventh, when he looked into his bed saw Snow-White lying in it asleep. He called for the others, who came running up and exclaiming in wonderment. They held up their lights which shone on Snow-White. "Gracious God," they cried, "how beautiful is this child!" And so delighted were they, that they did not waken her, but let her sleep on.

The seventh dwarf, however, slept with his comrades, one hour with each in turn until the night was over. In the morning Snow-White awoke and when she saw the seven dwarfs she was frightened. But they were friendly and asked: "What is your name?" "They call me Snow-White," she answered. "And how did you find your way to our home?" the dwarfs went on. So she told them that her stepmother wanted her to be killed, but the huntsman had let her live and that she had been wandering about the whole day till at last she had found their little house. The dwarfs said: "Would you like to be our housekeeper - cook and knit and sew for us, make up our beds and wash our clothes? If you will keep everything tidy and clean, you can stay with us, and you will want for nothing in the world." "Oh yes, with all my heart!" said Snow-White and stayed, and kept house for them. In the mornings they went off to the hills to dig for ore and gold, and in the evenings, when they returned, their supper had to be all ready. During the day Snow-White was alone. Then the good little dwarfs would warn her and say: "Beware of your stepmother; she will soon know that you are here. Do not let anyone into the house."

But the Queen, when she thought she had eaten Snow-White's lungs and liver, felt assured that she was once more the first and most beautiful in the land, stood in front of the mirror and said:

"Mirror, Mirror on the wall,
Who's the fairest one of all?"

and the mirror replied:

"Thou art very fair, O Queen,
But the fairest ever seen,
Dwells within the wooded glen,
With the seven little men."

The Queen was frightened, for she knew that the mirror never told a lie. She realised that the huntsman had deceived her, and that Snow-White was still alive. Day and night she sat and pondered how to kill her; for as long as she was not the fairest in the land her jealous heart gave her no rest. And when at last she had thought out a plan, she dyed her face and dressed herself to look like a pedlar woman, quite unrecognisable. So disguised, she made her way over the seven hills to the seven dwarfs. She knocked at the door and cried, "Fine wares, for sale! For sale!" Snow-White peeped out of the window and said: "Good-day, my dear woman, what have you for sale?" "Good things! Fine wares!" she replied. "Laces of all colours," and she held one up, made of gaily-coloured silk. "The honest woman may come in" Snow-White thought, and unlocked the door and bought the pretty laces. "Child," said the old Woman, "what a sight you are! Come. let me fix you up with your new laces." Snow-White, who suspected nothing, stood up to have the new laces put into her bodice, but the woman worked quickly and laced her up so tightly that Snow-White lost her breath and sank to the floor as dead. "Now you *have been* the fairest in the land!" she cried and hurried away. Soon afterwards, in the evening, the seven dwarfs came home, but how shocked were they when they saw their dear Snow-White lying as dead on the floor. They lifted her up, and when they saw how tightly she was laced, they hurriedly cut the cords in two. At that moment Snow-White started to breathe again, opened her eyes, and gradually came to life. When the dwarfs heard what had happened they said: "The old pedlar woman was nobody but the wicked Queen. Beware, and let no one into the house while we are away."

But when the wicked woman reached home, she went to her mirror and asked:

"Mirror, Mirror, on the wall,
Who is the fairest one of all?"

and it answered as before:

"Thou art very fair, O Queen,
But the fairest ever seen,
Dwells within the wooded glen,
With the seven little men."

When she heard that, all the blood rushed to her heart from horror, for she saw very well that Snow-White had come to life again. "But now I'll think of something that will be the end of you!" she shrieked. And with the help of witchcraft, which she understood, she fashioned a poisonous comb. Then, disguising herself as a different old woman, she crossed the seven hills to the home of the seven dwarfs, knocked at the door and cried "Fine wares for sale! For sale!" Snow-White peeped out of the window and said, "You may as well go on your way, I am not allowed to let anyone in. "Surely there can be no harm in looking at my wares," the old woman said, taking out from her pocket the poisonous comb and holding it up. Snow-White was so fascinated by it that she allowed herself to be persuaded, and opened the door. When she had bought the comb the old woman said, "Now I will comb your hair properly." Poor Snow-White, innocent and trusting, let the old woman have her way, but no sooner had she thrust the comb into her hair, than the poison began to work, and Snow-White sank to the floor unconscious. "You paragon of beauty!" said the wicked woman, "that will do for you," and went away. Fortunately it was nearly evening, and when the seven dwarfs came home they saw Snow-White lying there on the floor, and at once thought of the stepmother. They searched and found the poisonous comb. At the very moment that they pulled it out, Snow-White came to her senses and told the seven dwarfs what had happened. They warned her once more to be on her guard and not to open the door to anybody.

The wicked woman, when she arrived home, stood in front of her mirror and said:

"Mirror, Mirror, on the wall,
Who is the fairest one of all?"

and the mirror answered as before:

"Thou art very fair, O Queen,
But the fairest ever seen,
Dwells within the wooded glen,
With the seven little men."

When she heard this she trembled with rage. "Snow-White shall die," she cried, "even if it costs me my own life." And away she went to a lonely and secret chamber where no one came, and there she fashioned a poisonous apple. Outwardly it was beautifully white, with rosy cheeks so that it made one's mouth water to look at it. But whoever ate of it would surely die. When the Queen had finished this apple, she dyed her face and disguised herself as a peasant woman, then she crossed the seven hills to the home of the seven dwarfs. She knocked at the door. Snow-White peeped out of the window and said, "I am not allowed to let anyone in, the seven dwarfs have forbidden it." "As you please," said the peasant woman, "I only want to get rid of my apples. Here I'll give you one for nothing." "No," said Snow-White, "I'm not allowed to take anything." "What are you afraid of? Poison, perhaps," asked the woman. "See, I'll cut the apple in two. You shall eat the rosy half, I'll eat the white." But the apple was made so artfully, that the red half alone was poisoned. Snow-White's mouth was fairly watering for the beautiful apple, and when she saw the woman take a bite she could not resist any longer. She stretched out her hand and took the poisonous half. But as soon as she had a piece in her mouth she fell as though she were dead. Then the Queen looked at

her with a horrible expression and laughing loudly said: "White as snow, red as blood, and black as ebony – now the dwarfs will not be able to revive you!" When she got home she asked her mirror:

"Mirror, Mirror, on the wall,
Who is the fairest one of all?"

and at last it answered:

"O Queen, thou art the fairest in the land!"

Then her envious heart was quiet, as far as an envious heart may be.

The dwarfs, when they came from work in the evening, found Snow-White lying on the floor with no breath coming from her lips, for she was dead. They took her up, searched for some-thing poisonous, loosened her bodice, combed her hair, and washed her with water and wine, but nothing helped: the dear child was dead and remained dead. They laid her on a bier and all seven sat down beside it and wept and wept for three whole days. Then they were going to bury her, but she looked as fresh as a living being and still had her pretty rosy cheeks, so they said: "We cannot sink that into the black earth," and had a transparent coffin of glass made so that she could be seen from every side. They put her in it and wrote her name in golden letters on it and that she was a princess. Then they placed the coffin out on the mountain and one of them always sat by it and watched by it. Animals, too, came and mourned for Snow-White, first an owl, then a raven, and last of all a little dove.

Thus Snow-White lay in the coffin for a long time and did not putrify, but looked as if she slept. For she was still as white as snow, as red as blood, and as black as ebony. One day it happened that a young prince came into the wood to the dwarfs' house to stay for the night. He saw the coffin on the mountain side and beautiful Snow-White in it, and read what was written in golden letters. Then he said to the dwarfs: "I beg you to let me take this coffin and I will give you whatever you ask for." But the dwarfs answered: "We would not give it up for all the gold in the world." At this the Prince said: "Pray, give her to me, for I can't live without seeing Snow-White." When they heard this, the kind little dwarfs took pity on the Prince and made him a present of the coffin.

The Prince made his servants carry it away on their shoulders. It happened that they stumbled over a shrub and the jolt shook the poisonous apple-core that Snow-White had eaten, out of her throat. She opened her eyes, lifted the lid from the coffin, sat up and was alive again. "Dear God, where am I?" she cried. The Prince said joyfully: "You are with me," and told her what had happened and said: "I love you more than anything in the world; come with me to my Father's castle and become my wife." Snow-White liked him and went with him and their wedding was prepared with much pomp and splendour.

But Snow-White's step-mother was also invited to the festival. When she had dressed herself in beautiful clothes she stood in front of her mirror and said:

"Mirror, Mirror, on the wall,
Who is the fairest one of all?"

and the mirror answered:

"Thou art very fair, O Queen,
But the fairest ever seen,
Is Snow-White, alive and well,
Standing 'neath a wedding bell."

Then the wicked woman uttered a curse, and was so terrified that she did not know what to do. At first she would not go to the wedding at all: but she had no rest, and had to go and see the young Queen.

And as she entered she recognized Snow-White and stood in fear and horror and couldn't move. But a pair of iron shoes had been put over a coal-fire, and they were brought in and put in front of her. She had to step into red hot shoes and dance till she fell dead to the ground.

Appendix III

Prefaces

PREFACE.

THE Translators were first induced to compile this little work by the eager relish with which a few of the tales were received by the young friends to whom they were narrated. In this feeling the Translators, however, do not hesitate to avow their own participation. Popular fictions and traditions are somewhat gone out of fashion ; yet most will own them to be associated with the brightest recollections of their youth. They are, like the Christmas Pantomimes, ostensibly brought forth to tickle the palate of the young, but often received with as keen an appetite by those of graver years.

There is, at least, a debt of gratitude due to these ancient friends and comforters. To follow the words of the author from whom the motto in the title-page is selected, "They have been the revivers of drowzy age at midnight ; old and young have with such tales chimed mattins till the cock

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crew in the morning; batchelors and maides have compassed the Christmas fire-block till the curfew bell rang candle out; the old shepheard and the young plow-boy after their daye's labor, have carold out the same to make them merrie with; and who but they have made long nightes seem short, and heavy toyles easie?"

But the amusement of the hour was not the translators' only object. The rich collection from which the following tales are selected, is very interesting in a literary point of view, as affording a new proof of the wide and early diffusion of these gay creations of the imagination, apparently flowing from some great and mysterious fountain head, whence Calmuck, Russian, Celt, Scandinavian, and German, in their various ramifications, have imbibed their earliest lessons of moral instruction.

The popular tales of England have been too much neglected. They are nearly discarded from the libraries of childhood. Philosophy is made the companion of the nursery: we have lisping chemists and leading-string mathematicians: this is the age of reason, not of imagination; and the loveliest dreams of fairy innocence are considered as vain and frivolous. Much might be urged against this rigid and philosophic (or rather unphilosophic) exclusion of works of fancy and fiction.



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PREFACE.

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Our imagination is surely as susceptible of improvement by exercise, as our judgement or our memory; and so long as such fictions only are presented to the young mind as do not interfere with the important department of moral education, a beneficial effect must be produced by the pleasurable employment of a faculty in which so much of our happiness in every period of life consists.

It is, however, probably owing merely to accidental causes that some countries have carefully preserved their ancient stores of fiction, while here they have been suffered to pass to oblivion or corruption, notwithstanding the patriotic example of a few such names as Hearne, Spelman, and Le Neve, who did not disdain to turn towards them the light of their carefully trimmed lamp, scanty and ill-furnished as it often was. A very interesting and ingenious article in the *Quarterly Review*, (No. xli.) to which the Translators readily acknowledge their particular obligations, recently attracted attention to the subject, and has shown how wide a field is open, interesting to the antiquarian as well as to the reader who only seeks amusement.

The collection from which the following Tales are taken is one of great extent, obtained for the

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most part from the mouths of German peasants by the indefatigable exertions of John and William Grimm, brothers in kindred and taste.—The result of their labours ought to be peculiarly interesting to English readers, inasmuch as many of their national tales are proved to be of the highest Northern antiquity, and common to the parallel classes of society in countries whose populations have been long and widely disjoined. Strange to say, “Jack, commonly called the Giant-killer, and Thomas Thumb,” as the reviewer observes, “landed in England from the very same hulls and war ships which conveyed Hengist and Horsa, and Ebba the Saxon.” Who would have expected that Whittington and his Cat, whose identity and London citizenship appeared so certain;—Tom Thumb, whose parentage Hearne had traced, and whose monumental honours were the boast of Lincoln;—or the Giant-destroyer of Tylney, whose bones were supposed to moulder in his native village in Norfolk, should be equally renowned among the humblest inhabitants of Munster and Paderborn? A careful comparison would probably establish many other coincidences. The sports and songs of children, to which MM. Grimm have directed considerable attention, often excite surprise at their striking resemblance to the usages of our

own country. We wish, with Leucadio Doblado, speaking of Spanish popular sports, "that antiquarians were a more jovial and volatile race, and that some one would trace up these amusements to their common source," if such a thing were possible, or at any rate would point out their affinities. A remarkable coincidence occurs in the German song to the Lady-bird or "Marien-würmchen." The second verse alone has been preserved in England; but it is singular that the burthen of the song should have been so long preserved in countries whose inhabitants have been so completely separated. The whole song, which is to be found in *Wunderhorn*, i. 235, may be thus translated:

Lady-bird! Lady-bird! pretty one! stay!
 Come sit on my finger, so happy and gay;
 With me shall no mischief betide thee;
 No harm would I do thee, no foeman is near,
 I only would gaze on thy beauties so dear,
 Those beautiful winglets beside thee.

Lady-bird! Lady-bird! fly away home!
 Thy house is a-fire, thy children will roam;
 List! list! to their cry and bewailing:
 The pitiless spider is weaving their doom,
 Then, Lady-bird! Lady-bird! fly away home!
 Hark! hark! to thy children's bewailing.

Fly back again, back again, Lady-bird dear !
Thy neighbours will merrily welcome thee here ;
With them shall no perils attend thee :
They'll guard thee so safely from danger or care,
They'll gaze on thy beautiful winglets so fair,
And comfort, and love, and befriend thee.

The valuable notes and dissertations added by MM. Grimm to their work, have principally for their object to establish the connexion between many of these traditions and the ancient mythological fables of the Scandinavian and Teutonic nations. "In these popular stories," they are sanguine enough to believe, "is concealed the pure and primitive mythology of the Teutons, which has been considered as lost for ever ; and they are convinced, that if such researches are continued in the different districts of Germany, the traditions of this nature which are now neglected, will change into treasures of incredible worth, and assist in affording a new basis for the study of the origin of their ancient poetical fictions." On these points their illustrations, though sometimes overstrained, are often highly interesting and satisfactory. Perhaps more attention might have been directed to illustrate the singular admixture of Oriental incidents of fairy and romance, with the ruder features of Northern fable ; and particularly

to inform us how far the well-known vehicles of the lighter Southern fictions were current at an early period in Germany. It often seems difficult to account for the currency, among the peasantry on the shores of the Baltic and the forests of the Hartz, of fictions which would seem to belong to the Entertainments of the Arabians, yet involved in legends referable to the highest Teutonic origin.

But it is curious to observe that this connexion between the popular tales of remote and unconnected regions, is equally remarkable in the richest collection of traditionary narrative which any country can boast; we mean the "*Pentamerone, overo Trattenemiento de li Piccerille*," ('Fun for the Little Ones,') published by Giov. Battista Basile, very early in the 17th century, from the old stories current among the Neapolitans. It is singular that the German and the Neapolitan tales (though the latter were till lately quite unknown to foreigners, and never translated out of the Italian tongues,) bear the strongest and most minute resemblances. The French fairy tales, that have become so popular, were chiefly taken from "*The Nights (Notti piacevoli) of Straparola*," published first in 1550; but in his collection such fictions occupy no prominent and apparently only an accidental station, the bulk of the tales being of

what may be called the Classical Italian School. The *Pentamerone* was drawn from original sources, and probably compiled without any knowledge of Straparola, although the latter is precedent in date. The two works have only four pieces in common. Mr. Dunlop would add greatly to the value of his excellent work on Fiction, if he would include in his inquiries this most interesting branch of popular entertainment, to which Sir Walter Scott has already pointed in his notes to "*The Lady of the Lake*."

Among the most pleasing of the German tales are those in which animals support the leading characters. They are perhaps more venerable in their origin than the heroic and fairy tales. They are not only amusing by their playful and dramatic character, but instructive by the purity of their morality. None bear more strongly the impress of a remote Eastern original, both in their principles and their form of conveying instruction. Justice always prevails, active talent is every where successful, the amiable and generous qualities are brought forward to excite the sympathies of the reader, and in the end are constantly rewarded by triumph over lawless power. It will be observed as a peculiarity of the German fables, that they introduce even inanimate

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objects among their actors, a circumstance sometimes attended with considerable effect. Even the sun, the moon, and the winds, form part of the *dramatis personæ*.

The Translators can do little more than direct the attention of the curious reader to the source whence they have selected their materials. The nature and immediate design of the present publication exclude the introduction of some of those stories which would, in a literary point of view, be most curious. With a view to variety, they have wished rather to avoid, than to select those, the leading incidents of which are already familiar to the English reader, and have therefore often deprived themselves of the interest which comparison would afford. There were also many stories of great merit, and tending highly to the elucidation of ancient mythology, customs, and opinions, which the scrupulous fastidiousness of modern taste, especially in works likely to attract the attention of youth, warned them to pass by. If they should ever be encouraged to resume their task, they might undertake it with different and more serious objects. In those tales which they have selected they had proposed to make no alteration whatever; but in a few instances they have been compelled to depart in some degree

from their purpose. They have, however, endeavoured to notice these variations in the notes, and in most cases the alteration consists merely in the curtailment of adventures or circumstances not affecting the main plot or character of the story.

A few brief notes are added ; but the Translators trust it will always be borne in mind, that their little work makes no literary pretensions ; that its immediate design precludes the subjects most attractive as matters of research ; and that professedly critical dissertations would therefore be out of place. Their object in what they have done in this department, has been merely to direct attention to a subject little noticed, and to point, however imperfectly, at a source of interesting and amusing inquiry.

PREFATORY REMARKS.

Most persons in this country have already learnt to connect Germany with some of their enjoyments at this season, for the German or Christmas-tree has become so popular, that it promises to be a permanent source of delight among us. Our present offering is likewise of Teutonic origin, being drawn from a collection made by the Brothers GRIMM, of the traditionary tales existing in various German states, especially in the Rhine provinces. Many of these districts are yet rich in songs and old customs, which have been regularly handed down, and in some of the villages the saga or tale is the usual enjoyment reserved for holidays, which among these people are not few in number. Many of the tales, therefore, had not hitherto been committed to writing, into the cause of which we shall not now stay to inquire; but it is a remarkable fact, that the Gauls (as we learn from Julius Cæsar) were not allowed to commit their traditionary songs to writing, although they did not hesitate to employ written characters upon other occasions. Cæsar considers the prohibition to have taken its rise from the desire to create a necessity for learning and guarding these songs, which might otherwise not exist if they were entrusted to other keeping; and as we have not to learn how intimately the nationality of a people is connected with their songs, we can approve the wisdom of their rulers.

The chief portion of these stories was, therefore,

communicated to the Messrs. GRIMM by the peasantry, who were the depositaries of them, and many of the best were derived from a poor peasant woman belonging to a village near Cassel. She was upwards of fifty years of age, and gifted with singular intelligence, her powers of memory also being remarkable ; this was shown by her never varying the stories she repeated, and instantly correcting the slightest deviation or oversight, if it occurred. She was by no means indifferent to her own value as a narrator, but was always ready to exercise her talent, and often remarked that "few were so gifted as herself in this respect."

The attractive nature of tales of imagination is proved by their cherished existence among every nation. They may even be discovered among tribes and races of men we deem uncivilized, and if the brilliancy of thought is less in such instances, they are by no means deficient in a kind of poetry and pathos which inspires interest. The people of Northern Europe are distinguished for their "National Tales," the heroic spirit of which has often awakened our admiration ; but the Bosjeman of Southern Africa, and the American Indian, possesses no less his store of traditionary tale which appeals to individual and national feeling.

In presenting our young readers, therefore, with a new translation of a selection of "GRIMM'S FAIRY TALES," we feel assured, that they will welcome as an amusing and acceptable visitor, this contribution to the pleasures of their Christmas fireside.

14, CORNWALL TERRACE, REGENT'S PARK,
6th December, 1854.

PREFACE.



PREFACE is usually an excrescence on a good book, and a vain apology for a worthless one; but in the present instance a few explanatory words seem necessary.

This is meant to be the best collection attainable of that delight of all children, and of many grown people who retain the child-heart still—the old-fashioned, time-honoured classic Fairy-tale. It has been compiled from all sources—far-off and familiar; when familiar, the stories have been traced with care to their original form, which, if foreign, has been re-translated, condensed, and in any other needful way made suitable for modern British children. Perrault, Madame d'Aulnois, and Grimm have thus been laid under contribution. Where it was not possible to get at the original of a tale, its various versions have been collated, compared, and combined; and in some instances, where this still proved unsatisfactory, the whole story has been written afresh. The few real old English fairy tales, such as *Jack the Giant Killer*, *Tom Thumb*, &c. whose authorship is lost in obscurity, but whose charming Saxon simplicity of style, and intense realism of narration,

make for them an ever green immortality—these have been left intact; for no later touch would improve them. All modern stories have been excluded.

Of course, in fairy tales instruction is not expected—we find there only the rude moral of virtue rewarded and vice punished. But children will soon discover for themselves that in real life all beautiful people are not good, nor all ugly ones wicked; that every elder sister is not ungenerous, nor every stepmother cruel. The tender young heart is often reached as soon by the imagination as by the intellect: and without attempting any direct appeal to either reason or conscience, the Editor of this Collection has been especially careful that it should contain nothing which could really harm a child.

She therefore trusts that, whatever its defects, this Fairy Book will not deserve a criticism, almost the sharpest that can be given to any work—"that it would have been better if the author had taken more pains."

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PREFACE.

THE kind reception awarded to the author's translation of "Hans Andersen's Fairy Tales," and the great success of that book, induce her to hope that the following pages will be equally approved.

They contain a complete translation from the German of the Household Stories, or Fairy Tales collected by the brothers Grimm from various sources, and of many of which they were the authors.

The first volume of the tales appeared in the year 1812; a second in 1814; and others at various times since then, up to the present year. From this later and complete edition the translation has been made.

The tales are full of incident and wonderful adventure; and the hairs'-breadth escapes from danger into which the heroes and heroines fall are not always attributed to supernatural causes, but to their own tact and courage.

The tales are highly imaginative, and often full of poetry, especially in the descriptions of dark green forests, high mountains, and deep valleys. The characters introduced display a spirit of enterprise which reminds us of the warlike heroes of this ancient Fatherland, who were, in a certain measure, the founders of two of the greatest empires of Europe.

The author, in her translation, has been most careful to preserve the sense of the original text; and at the same time to render the English phraseology simple and pure both in style and tendency.

A very few of the tales have been omitted, as not exactly suited to young English readers.

The author has endeavoured to render these Fairy Tales not only a suitable companion volume to those of Hans Andersen,* but also really acceptable to households, as their title of "Household Stories" seems to imply.

* Hans Andersen's Fairy Tales. Edited by Mrs. Paull, crown 8vo., cloth. London: Frederick Warne and Co.



PREFACE.

THERE would seem to be very little need of a preface to any book possessing the great advantage of an Introduction from the pen of Mr. Andrew Lang, especially when it is a book which has always been so popular in this country that it has fully proved its right to the name originally bestowed on it.

The reader may, however, like to know something of its history as told by one of its authors in the preface to the 2nd edition, which was published in 1819. The first edition was in two volumes, the first of which appeared in 1812. The brothers Grimm were thirteen years in collecting the stories in this volume. They were all picked up little by little from the lips of people living in Hesse and Hanau, the districts best known to the authors. The second volume was finished much more quickly: it was ready in 1814. Chance favoured them, friends helped them, but their best friend of all was the wife of a cow-herd living in the village of Niedenzwehn, near Cassel, a woman of about fifty, with intelligent and agreeable but somewhat resolute features, large, bright penetrating eyes, and a perfect genius for story-telling. "Her memory," Grimm tells us, "kept a firm hold of all sagas. She herself knew that this gift was not granted to every one, and that there were many who could remember nothing connectedly. She told her stories thoughtfully, accurately, and with wonderful vividness, and evidently had a delight in doing it. First, she related them from beginning to end, and then, if required, repeated them more slowly, so that after some practice it was perfectly easy to write from her dictation."

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LONDON:

WILLIAM CLOWES AND SONS, LIMITED,
STAMFORD STREET AND CHANCERY CROSS.



This is how the Brothers Grimm did write them; much that she said was taken down by them word by word, and its fidelity is unmistakable. They bear emphatic witness to her ardent desire for accuracy. "Any one who holds that tradition is so easily falsified and carelessly preserved, that it is impossible for it to last for any length of time, ought to have heard how close she always kept to the story, and how zealous she was for its accuracy. When repeating it she never altered any part, and if she made a mistake always corrected it herself immediately."

A large proportion of the stories in these volumes comes from Hesse, which, as we are told, being a mountainous country lying far away from the great main roads, and with a population closely occupied in husbandry, is, of all German nations, that which amid all Time's changes has kept most fixedly to characteristic habits and customs.

The principle on which the Brothers Grimm worked shall be given in their own words: "Our first aim in collecting these stories has been exactness and truth. We have added nothing of our own, have embellished no incident or feature of the story, but have given its substance just as we ourselves received it. It will, of course, be understood that the mode of telling and carrying out of particular details is principally due to us, but we have striven to retain everything that we know to be characteristic, that in this respect also we might leave the collection the many-sidedness of nature. For the rest, every one engaged on a work of this kind will know that this cannot be looked on as a careless or indifferent method of collection, but that, on the contrary, a care and skill which can only be gained by time are required to distinguish the version of the story which is simpler, purer and yet more complete in itself, from the falsified one. Whenever we found that varying stories completed each other, and that no contradictory parts had to be cut out before they could be joined together, we have given them as one, but when they differed, we have given the preference to that which was the better, and have kept the other for the notes.' The authors express great regret that in so many cases they have been obliged to give the stories in High-German, which, though it has gained in clearness, has "lost in

flavour, and no longer has such a firm hold of the kernel of the thing signified." Whenever it was possible they have retained the patois of the district where they heard the story, and their two volumes contain stories in ten different dialects.

There have been several English translations of the Household Tales, and yet this is, I believe, the first which has aimed at presenting them precisely as given by the Brothers Grimm. They wrote down every story exactly as they heard it, and if some of its details chanced to be somewhat coarse, or if sacred persons were occasionally introduced with a daring familiarity, which to us seems almost to amount to profanity, they did not soften or omit these passages, for with them fidelity to tradition was a duty which admitted of no compromise—they were not providing amusement for children, but storing up material for students of folk-lore. English translators have, as is not unnatural, hitherto had children most in their minds, and have thought it well to change the devil of the German stories into a less offensive ogre or black dwarf, and so on. In this translation I have endeavoured to give the stories as they are in the German original, and though I have slightly softened one or two passages, have always respected the principle which was paramount with the brothers Grimm themselves. The notes too are now translated for the first time. I have been in some difficulty about the spelling of proper names, but have tried to adhere to that form of each name for which the authors themselves showed the most preference. They adopt several, and their spelling frequently differs from that which is commonly received, and yet they are such high authorities that it seems presumptuous to alter what they thought right.

PREFACE

To the small people of to-day (and to the small people of yesterday, too) the Brothers Grimm can never be commonplace mortals of the ordinary eating, walking, and sleeping kind ; rather, they were a couple of marvellous magicians, who lived in an enchanted palace of wondrous beauty and undreamt-of possibilities, which, in its turn, stood in the midst of an impenetrable wood, whose mysterious depths were haunted by Gnomes and Fays, Brownies and Pixies, and all the other undergrowth of small personages, airy and good, or dark and wicked, that make up the realm of Fairyland.

And the strange part of it is that the older we get the less do we desire to be disillusioned. We cling tenaciously to those happy imaginings that grew up with us in the far away golden mist of our childhood.

Yet, prosaic as it is, the biographer has no option but to record the fact that the Brothers Grimm were in reality two very harmless and respectable members of society ; their lives were comparatively uneventful, and they lived them out in that conscientious, hardworking, placid way that was possible at the beginning of the last century, but which seems an impossibility with the fever and rush of the present day. There was very little difference in the ages of the brothers ; they were born at Hanau, in Germany, Jacob on January 4, 1785, and Wilhelm on February 24, 1786. Their father died while they were still children, which straitened the family circumstances to a considerable degree. They were brave lads, however ; more especially Jacob, who promptly did his little best (he was but nine years old), to bear the responsibilities of the head of the household, the mother being bowed down with grief and care. Wilhelm was delicate, and quite

unfitted to battle with life ; and there were other children to be clothed and fed and started in the world.

Thus it happened that the two boys, whose names afterwards became landmarks in the realm of books, had to do the best they could to educate themselves, with but the smallest amount of outside assistance. Their school-days were spent in Kassel, and afterwards they studied at Marburg, where they worked especially at Jurisprudence and Science. They were singularly alike in their tastes, though physically so dissimilar. The all-absorbing interests of their lives were Nature and Books, and these remained with them to the end. Intellectually theirs was an almost unparalleled comradeship. Wilhelm married, but Jacob remained single all his life. They both continued to live beneath the same roof, however, and occupied the same study. Flowers, trees, leaves, stars, pebbles, forests, water, and mountains—all these had a never-failing attraction for them, and exercised a marked influence over their natures. They never went for a walk without bringing back some little plant, or twig, or other specimen from nature's overflowing storehouse ; the leaves would be pressed in a book with loving care, and the date and locality where gathered written neatly below.

The brothers seldom went out together ; Wilhelm could walk but slowly, and only for short distances, as he suffered from heart disease. Jacob, on the other hand, was robust and energetic, and often somewhat erratic in his movements, constantly surprising his brother's household by announcing that he was about to start for Italy, Sweden, or some other foreign jaunt.

Yet his love of travel was in reality nothing but a love of nature, which his better health enabled him to indulge to a wider degree than was possible for his brother.

Politically they felt immense sympathy with the terrible struggles which their beloved Fatherland underwent at that time. Nevertheless they held themselves strenuously aloof from any particular faction or party, their life-work being to study the people of their native land as a whole and not in sections. Yet nowhere could be found two more ardent patriots, or men more anxious to devote their lives disinterestedly to the service of their country.

Nothing could have been more congenial to them than their appointment as Librarians of the Hessian National Library, where they remained for many years. After this they went to the University of Göttingen, moving to Berlin seven years later. It

PREFACE

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as in this city that Wilhelm died, on December 16, 1859. Four years later Jacob followed his brother to the grave in the churchyard of St. Matthew's Church, Berlin.

The immortal Fairy Tales were written in the first instance for children, though the brothers doubtless foresaw that they would ultimately appeal to grown-ups quite as much as to the little ones. The sources from which they derived them are various. Wilhelm's wife, Dorothea, told him many of them, it is said; she in turn having learnt them from her mother. Wherever they went the brothers were never tired of hearing the peasant stories, old fables and legends that abound on all sides in that land which is the great home of romance. And these continual gleanings they wrote, and re-wrote, modified or embellished according to their fancy, till they had at last, all unconsciously, erected for themselves a monument far more permanent and more world-wide in renown than that which was unveiled to their memory in 1896 in their native town, Hanau. This statue, however, conveys a good impression of the two men whose names have grown so dear to all of us—both for the sake of the children of to-day and in remembrance of our own childhood. And as one looks at it one comes to think of the two simple-hearted men as their friends best knew them: Jacob tending marigolds and heliotrope, his favourite flowers, as they grew in his study window-box; Wilhelm, with equal enthusiasm, looking after his primulas; and both men lecturing and guarding their books with a zeal that at the same time was an actual reverence.

These, then, are the men who are more responsible than any others for the bright, glistening eyes and the delicious laughter of our little children, and who, with a wave of their pen, can even try us back into our own far-away days, when fairies and magic lands were the realities of life, and school-books, clean hands and faces, and all the other banes of civilisation, merely trifling and unreal incidents of which no self-respecting child would dream of taking much account, with all the world of Romance calling beckoningly, to be explored.

And then we realise that it is not so far back after all to "once upon a time!"

I

INTRODUCTION

A REAL understanding of the past leads to a right idea of the future. Every human being has enfolded within him the story of his own past, and it is our task to develop the right future. An unspoiled fairy tale very often contains parts of mankind's history with indications towards what must come in the future. The past had a different language from the present and, in order to understand the fairy tale, we must learn to understand this language. We need only go back in memory to our childhood, or we may carefully watch our children. In doing so, we realise that their language, as well as their thinking, is quite different from the adult's. In their earliest years, children live altogether in pictures in their thinking and in their speech, just as we do, as adults, when we dream. The further back we go in the evolution of mankind, the greater is the importance attached to dreams. Battles were even begun because of a dream of the king in the times of the Greeks and Romans, remedies were discovered through dreams, in sleep men received the words of the gods. In those times man lived nearer to the spiritual world, the world from which we all derive our origin. The older the child grows, the more he loses the great charm which surrounds him at the beginning of life. And yet the child longs for the world to which he is related by his past, and he understands the language of that world. Just as the milk of the mother is the most adequate food for the baby, so the true fairy tale is the best nourishment for the child's soul during the first seven years of life.

The content of the spiritual world is wisdom; this is quite obvious, for it is from this world that we receive forces to build up our organism. Nobody will doubt the great wisdom of the laws according to which the lung or the heart or the bones are formed. And from this realm, though we are not often aware of it, come the thoughts which prevail among men in a particular epoch of time.

Rudolf Steiner, the great modern philosopher, has revealed that it is possible to find a way to this invisible world from which we come. In our times it is necessary to penetrate into this region in fullest consciousness by strengthening our forces of soul. The grown-up has a long way to go to-day. But in studying the history of mankind we learn how in the past men were filled with the dreamy images of a world which now seems to be closed for many people. Man has conquered the earth and has lost

the heavens. In future he will have to win back the heavens—but with the great vigour he has gained through life on this earth. The fairy tales are full of such thoughts, though it is not easy to see them. It is only possible to recognise the hidden wisdom if we have a tale which contains the full power of this old wisdom. In such a story often every word is of importance and an alteration can spoil whole significance.

Snow-White is one of the most beautiful fairy-tales ever given. Every word, as the Brothers Grimm gave it, speaks of their great understanding for the spiritual content of the story. This is necessary, for in recent years many different editions have been printed, nearly all of them with the most disturbing alterations of the original. The attempt is often made to soften down what seems ugly or too strong in the story. This is just as great a crime as it would be to give a Mantegna Madonna a sweeter smile than she has in the original picture.

A commentary is here added to the story in so far as this is possible, a very modest contribution towards a real understanding of the fairy-tale. The reader might ask what is the good of such explanations. The answer would be a long one, but to put it shortly: Rudolf Steiner taught that the adult when giving the fairy-tale to the child, should not have the feeling that he is telling the child something fictitious, something which is not true. The adult should really be convinced of the truth of the fairy-tale, but as a modern man, can he have such conviction? Only by realising in full consciousness the deep background of the fairy tale. Then he will be able to tell the child the story of Snow-White in the way the Brothers Grimm did it. The mother or the nurse must have for themselves a deeper meaning in which they can believe, and then the child will believe in the beautiful pictures and events in his own way. A child brought up in this way will have a great strength in his soul for his whole life, just as the child fed by his mother's milk, will more easily be able to build up his body, than one fed on dried cow's milk.

The author is indebted to Mrs. H. Lissau, Miss O. Whicher and Miss G. H. Sargeant, for their help in translation.