

Lucky Hans And Other Merz Fairy Tales Oddly Modern

This volume features a variety of essays on writing for children, ranging from studies of classic authors to an analysis of the role of pictures in children's books, to an examination of comics and theatre for the young.

GERMAN POPULAR STORIES BY THE BROTHERS

GRIMM A reprint of the famous Brothers Grimm book of fairy tales, German Popular Stories (a.k.a. Children's and Household Tales or Kinder- und Hausmärchen). This book, published for the centenary of the 1812 Children's and Household Tales, 'radically changed the destiny of what we today call the fairy tales of the Brothers Grimm'. The book features the 1868 book of Edgar Taylor's translations of the Brothers Grimm, the first translations of the tales into English, which included reprints of the first two editions of 1823 and 1826 of the Grimms' stories in one volume, plus the original notes by Taylor. The book is illustrated with remarkable drawings by one of the great artists of the Victorian era, George Cruikshank, with an introduction by John Ruskin. The wealth of additional material includes letters by Sir Walter Scott and the Grimms, a note on Cruikshank, extracts from Gammer Grethel, Taylor's follow-up Grimm book, and R. Meek's Introduction to the 1876 edition of Grimm's Goblins: Grimm's Household Stories. Many famous fairy tales are included here, making their first, influential appearance in English: 'The Fisherman and his Wife', 'Tom Thumb', 'The Elves and the Shoemaker', 'King Grisly-beard', 'The Juniper Tree', 'Hansel and Gretel', and 'Snow White'. Edited and introduced by renowned writer and authority on fairy tales, Jack Zipes, professor

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emeritus of German and comparative literature at the University of Minnesota. In addition to his scholarly work, he is an active storyteller in public schools and has worked with children's theaters in Europe and the United States. Some of Jack Zipes' major publications include *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales* (1979), *Fairy Tales and the Art of Subversion* (1983, rev. ed. 2006), *Don't Bet On the Prince: Contemporary Feminist Fairy Tales in North America and England* (1986), *The Brothers Grimm: From Enchanted Forests to the Modern World* (1988), *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter* (2000), *Speaking Out: Storytelling and Creative Drama For Children* (2004), *Hans Christian Andersen: The Misunderstood Storyteller* (2005), *Why Fairy Tales Stick: The Evolution and Relevance of a Genre* (2006), and a guide to fairy tales cinema (2011). Jack Zipes has also translated *The Complete Fairy Tales of the Brothers Grimm* (1987) and edited *The Oxford Companion to Fairy Tales* (2000), and *The Great Fairy Tale Tradition* (2001). Most recently he has translated and edited *The Folk and Fairy Tales of Giuseppe Pitre* (2008) and *Lucky Hans and Other Merz Fairy Tales* (2008) by Kurt Schwitters. Includes illustrations, bibliography, appendices and notes. ISBN 9781861713964. 432 pages. www.crmoon.com"

Encyclopedic in its coverage, this one-of-a-kind reference is ideal for students, scholars, and others who need reliable, up-to-date information on folk and fairy tales, past and present.

- Provides encyclopedic coverage of folktales and fairy tales from around the globe
- Covers not only the history of the fairy tale, but also topics of contemporary importance such as the fairy tale in manga, television, pop music, and music videos

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Brings together the study of geography, culture, history, and anthropology • Revises and expands an award-winning work to now include a full volume of selected tales and texts

A satirical look at fourteen classic fairy tales retells such stories as "Jack and the Beanstalk," "Ali Baba and the Forty Thieves," and "The Little Mermaid."

The forgotten tradition of radical publishing for children in Britain 1910-1949

Lucky Hans and Other Merz Fairy Tales

The Evolution and Relevance of a Genre

Dada and the Unmaking of the Twentieth Century

Stepping Out on a Maybe

The Writer's Voice

BEAUTIES, BEASTS AND ENCHANTMENT

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

A collection of literary fairy tales written during the Weimar Republic in Germany, intended to serve as utopian tales for raising the political consciousness of the young people of that period. Includes a scholarly introduction giving the social and cult

Nineteen classic fairy tales, retold for younger readers in the early twentieth-century, including

"Rapunzel," "Little Red Riding-Hood," "Rumpelstiltskin," and "The Sleeping Beauty."

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The fairy tale may be one of the most important cultural and social influences on children's lives. But until *Fairy Tales and the Art of Subversion*, little attention had been paid to the ways in which the writers and collectors of tales used traditional forms and genres in order to shape children's lives - their behavior, values, and relationship to society. As Jack Zipes convincingly shows, fairy tales have always been a powerful discourse, capable of being used to shape or destabilize attitudes and behavior within culture. For this new edition, the author has revised the work throughout and added a new introduction bringing this classic title up to date.

German Popular Stories

The Cloak of Dreams

Collected Utopian Tales / New and Revised Edition

Enchanted Stories from the French Decadent Tradition

Old Tales Told Again - Updated Edition

Happily Ever After

Fairy Tale as Myth/Myth as Fairy Tale

This book is a collection of traditional German fairy tales

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and fables, deliberately transformed into utopian narratives and social commentary by political activists in the Weimar Republic (1919-1933). Against a backdrop of financial and political instability, widespread homelessness, and the reformation of public institutions, numerous gifted writers such as Berta Lask, Kurt Schwitters, Hermynia zur Mühlen, Oskar Maria Graf, Bruno Schönlanke, and Joachim Ringelnatz responded to the need for hope among the common people by creating fairy tales and fables that offered a new and critical vision of social conditions. Though many of their tales deal with the grim situation of common people and their apparent helplessness, they are founded on the principle of hope. This revised edition includes over 50 illustrations by contemporary international artists who reveal how similar the Weimar conditions were to the conditions in which we presently live. In this respect, the Weimar fairy tales and fables have not lost their spirit and significance.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Kurt Schwitters was a major protagonist in the histories of modern art and literature, whose response to the contradictions of modern life rivals that of Marcel Duchamp in its importance for artists working today. His celebrated Merz pictures—collaged and assembled from the scrap materials of popular culture and the debris of the studio, such as newspaper clippings, wood, cardboard, fabric, and paint—reflect a lifelong interest in collection, fragmentation, and abstraction, techniques he also applied to language and graphic design. As the first anthology in English of the critical and theoretical writings of this

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influential artist, *Myself and My Aims* makes the case for Schwitters as one of the most creative thinkers of his generation. Including material that has never before been published, this volume presents the full range of his prolific writing on the art and attitudes of his time, joining existing translations of his children's stories, poetry, and fiction to give new readers unprecedented access to his literary imagination. With an accessible introduction by Megan R. Luke and elegant English translations by Timothy Grundy, this book will prove an exceptional resource for artists, scholars, and enthusiasts of his art.

" Explores the historical rise of the literary fairy tale as genre in the late seventeenth century. In his examinations of key classical fairy tales, Zipes traces their unique metamorphoses in history with stunning discoveries that reveal their ideological relationship to domination and oppression. Tales such as *Beauty and the Beast*, *Snow White and the Seven Dwarves*, and *Rumpelstiltskin* have become part of our everyday culture and shapers of our identities. In this lively work, Jack Zipes explores the historical rise of the literary fairy tale as genre in the late seventeenth century and examines the ideological relationship of classic fairy tales to domination and oppression in Western society. The fairy tale received its most "mythic" articulation in America. Consequently, Zipes sees Walt Disney's *Snow White* as an expression of American male individualism, film and literary interpretations of L. Frank Baum's *The Wizard of Oz* as critiques of American myths, and Robert Bly's *Iron John* as a misunderstanding of folklore and traditional fairy tales. This book will change forever the way we look at the

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fairy tales of our youth.

The Castle of Truth and Other Revolutionary Tales

Internment during the Second World War

Told Again

Smack-Bam, or The Art of Governing Men

A Genre for All Ages

Children's Culture and the Avant-Garde

From wicked queens, beautiful princesses, elves, monsters, and goblins, to giants, glass slippers, poisoned apples, magic keys, and mirrors, the characters and images of fairy tales have cast a spell over readers and audiences, both adults and children, for centuries. These fantastic stories have travelled across cultural borders, and been passed on from generation to generation, ever-changing, renewed with each re-telling. Few forms of literature have greater power to enchant us and rekindle our imagination than a fairy tale. But what is a fairy tale? Where do they come from and what do they mean? What do they try and communicate to us about morality, sexuality, and society? The range of fairy tales stretches across great distances and time; their history is entangled with folklore and myth, and their inspiration draws on ideas about nature and the supernatural, imagination and fantasy, psychoanalysis, and feminism. In this Very Short Introduction, Marina Warner digs into a rich hoard of fairy tales in all their brilliant and fantastical variations, in order to define a genre and evaluate a literary form that keeps shifting through time and history. Drawing on a glittering array of examples, from classics such as Red Riding Hood, Cinderella, and The Sleeping Beauty, the Grimm Brothers' Hansel and Gretel, and Hans Andersen's

The Little Mermaid, to modern-day realizations including Walt Disney's Snow White, Warner forms a persuasive case for fairy tale as a crucial repository of human understanding and culture. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

A collection of essays from the visionary storyteller Gianni Rodari about fairy tales and folk tales and their great advantages in teaching creative storytelling. "Rodari grasped children's need to play with life's rules by using the grammar of their own imaginations. They must be encouraged to question, challenge, destroy, mock, eliminate, generate, and reproduce their own language and meanings through stories that will enable them to narrate their own lives." --Jack Zipes "I hope this small book," writes renowned children's author Gianni Rodari, "can be useful for all those people who believe it is necessary for the imagination to have a place in education; for all those who trust in the creativity of children; and for all those who know the liberating value of the word." Full of ideas, glosses on fairytales, stories, and wide-ranging activities, including the fantastic binomial, this book changed how creative arts were taught in Italian schools. Translated into English by acclaimed children's historian Jack Zipes and illustrated for the first time ever by Matthew Forsythe, this edition of The Grammar of Fantasy is one to live with and return to for its humor, intelligence, and truly deep understanding of children. A groundbreaking

pedagogical work that is also a handbook for writers of all ages and kinds, The Grammar of Fantasy gives each of us a playful, practical path to finding our own voice through the power of storytelling. Gianni Rodari (1920-1980) grew up in Northern Italy and wrote hundreds of stories, poems, and songs for children. In 1960, he collaborated with the Education Cooperation Movement to develop exercises to encourage children's creative and critical thinking abilities. Jack Zipes is a renowned children's historian and folklorist who has written, translated, and edited dozens of books on fairytales. He is a professor at the University of Minnesota. Matthew Forsythe lives in Montreal where he draws and paints for picture books, comics, and animations. A man is changed into a flea and must bring his future parents together in order to become human again. A woman convinces a river god to cure her sick son, but the remedy has mixed consequences. A young man must choose whether to be close to his wife's soul or body. And two deaf mutes transcend their physical existence in the garden of dreams. Strange and fantastical, these fairy tales of Béla Balázs (1884-1949), Hungarian writer, film critic, and famous librettist of Bluebeard's Castle, reflect his profound interest in friendship, alienation, and Taoist philosophy. Translated and introduced by Jack Zipes, one of the world's leading authorities on fairy tales, The Cloak of Dreams brings together sixteen of Balázs's unique and haunting stories. Written in 1921, these fairy tales were originally published with twenty images drawn in the Chinese style by painter Mariette Lydis, and this new edition includes a selection of Lydis's brilliant illustrations. Together, the tales and pictures accentuate the motifs and themes that run throughout

Balázs's work: wandering protagonists, mysterious woods and mountains, solitude, and magical transformation. His fairy tales express our deepest desires and the hope that, even in the midst of tragedy, we can transcend our difficulties and forge our own destinies. Unusual, wondrous fairy tales that examine the world's cruelties and twists of fate, The Cloak of Dreams will entertain, startle, and intrigue.

After the death of her husband, Rebecca turned to God for everything. She was alone and needed God more than ever. This personal relationship with God became so intense that she experienced Him in ways she never dreamed were possible. Rebecca's journey began when she became convinced God used a man she named Adam to awaken her passion to be a married lady again. When Rebecca shared every little detail of her life with God, she felt certain God orchestrated the funniest situations to give her confidence as she traveled into unknown territory. She insisted God was being playful with her and wanted her to relax and trust that He was the one that was in control. Those times Rebecca experienced doubt, God did some remarkable things to prove He was with her. As a result she developed a boldness to do what she believed God was asking of her. God always confirmed the decisions she made were the stepping-stones leading to her destiny. She learned God was pleased by her faith that she entrusted to Him alone. God demonstrated two-way communication with Him was not only possible but was necessary in order to turn her dreams into reality. This two-way conversation brought her relationship with God to a deeper level. She knew He had prepared the way that would lead her to her future husband. Rebecca claims God is still in the match making business and is the best dating coach any

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person could ask for because Father knows best. All proceeds from the sale of this book will go to a mobile ministry that gives women who are facing unplanned pregnancies image clear ultrasounds free of charge. When women are in crisis due to an unwanted pregnancy they need to know that God loved them at “First Sight.” Hopefully with knowledge of this truth these women will now be willing to “step out on a maybe” and trust God to work out a solution that begins with them choosing life for the child within.

Love At First Sight

Fairy Tales and the Art of Subversion

Critical Essays on Play as Curriculum

Destruction Was My Beatrice

Once Upon a Time

Children Under Construction

Or, New Tales for Old

A collection of radical political fairy tales—some in English for the first time—from one of the great female practitioners of the genre Hermynia Zur Mühlen (1883–1951), one of the twentieth century’s great political writers, was not seemingly destined for a revolutionary, unconventional literary career. Born in Vienna to an aristocratic Catholic family, Zur Mühlen married an Estonian count. But she rebelled, leaving her upper-class life to be with the Hungarian writer and Communist Stefan Klein, and supporting herself through translations and publications. Altogether, Zur Mühlen wrote thirty novels, mysteries, and story collections, and translated around 150 works, including those of Upton Sinclair, John Galsworthy, and Edna Ferber. A wonderful new addition to the Oddly Modern Fairy Tales series, The

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Castle of Truth and Other Revolutionary Tales presents English readers with a selection of Zur Mühlen's best political fairy tales, some translated from German for the first time. In contrast to the classical tales of the Brothers Grimm and Hans Christian Andersen, Zur Mühlen's candid, forthright stories focus on social justice and the plight of the working class, with innovative plots intended to raise the political consciousness of readers young and old. For example, in "The Glasses," readers are encouraged to rip off the glasses that deceive them, while in "The Carriage Horse," horses organize a union to resist their working and living conditions. In "The Broom," a young worker learns how to sweep away injustice. With an informative introduction by Jack Zipes and period illustrations by George Grosz, John Heartfield, Heinrich Vogeler, and Karl Holtz, The Castle of Truth and Other Revolutionary Tales revives the legacy of a notable female artist whose literary and political work remains relevant in our own time. What makes good writing good? In his brilliant new book, Al Alvarez argues that it is the development of the voice - voice as distinct from style - that makes a writer great. A poet as well as a critic, Al Alvarez approaches his subject both as an informed observer and an insider. Here are - among others - Sylvia Plath, John Donne, Jean Rhys, Shakespeare, T. S. Eliot, Coleridge and W. B. Yeats, dissected with clarity, depth and a profound understanding of the mechanics of writing. Like the best literary criticism, The Writer's Voice makes writing come vividly alive. Written with passion and insight, it is the ideal gift for anyone who loves to read.

The internment of 'enemy aliens' during the Second

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World War was arguably the greatest stain on the Allied record of human rights on the home front. Internment during the Second World War compares and contrasts the experiences of foreign nationals unfortunate enough to be born in the 'wrong' nation when Great Britain, and later the USA, went to war. While the actions and policy of the governments of the time have been critically examined, Rachel Pistol examines the individual stories behind this traumatic experience. The vast majority of those interned in Britain were refugees who had fled religious or political persecution; in America, the majority of those detained were children. Forcibly removed from family, friends, and property, internees lived behind barbed wire for months and years. Internment initially denied these people the right to fight in the war and caused unnecessary hardships to individuals and families already suffering displacement because of Nazism or inherent societal racism. In the first comparative history of internment in Britain and the USA, memoirs, letters, and oral testimony help to put a human face on the suffering incurred during the turbulent early years of the war and serve as a reminder of what can happen to vulnerable groups during times of conflict. Internment during the Second World War also considers how these 'tragedies of democracy' have been remembered over time, and how the need for the memorialisation of former sites of internment is essential if society is not to repeat the same injustices.

In his latest book, fairy tales expert Jack Zipes explores the question of why some fairy tales "work" and others don't, why the fairy tale is uniquely capable of getting under the skin of culture and

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staying there. Why, in other words, fairy tales "stick." Long an advocate of the fairy tale as a serious genre with wide social and cultural ramifications, Jack Zipes here makes his strongest case for the idea of the fairy tale not just as a collection of stories for children but a profoundly important genre. Why Fairy Tales Stick contains two chapters on the history and theory of the genre, followed by case studies of famous tales (including Cinderella, Snow White, and Bluebeard), followed by a summary chapter on the problematic nature of traditional storytelling in the twenty-first century.

The Fourth Pig

Writings on Art and Criticism

Relentless Progress

Myself and My Aims

Japanese Tales of Lafcadio Hearn

Sticks and Stones

Fairy Tales and Fables from Weimar Days

An enchanting collection that introduces the author and activist Naomi Mitchison to a new generation of readers The Fourth Pig, originally published in 1936, is a wide-ranging collection of fairy tales, poems, and ballads that reflect the hopes and forebodings of their era but also resonate with those of today. From a retelling of "Hansel and Gretel" to the experimental title story, a dark departure from "The Three Little Pigs," this book is a testament to the talents of Naomi Mitchison (1897-1999), who was an irrepressible phenomenon—a prominent Scottish political activist as well as a prolific author. Mitchison's work,

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exemplified by the tales in this superb new edition, is stamped with her characteristic sharp wit, magical invention, and vivid political and social consciousness. Marina Warner, the celebrated scholar of myths and fairy tales and writer of fiction, provides an insightful introduction to Mitchison as a remarkable writer and personality.

*Can fairy tales subvert consumerism? Can fantasy and children's literature counter the homogenizing influence of globalization? Can storytellers retain their authenticity in the age of consumerism? These are some of the critical questions raised by Jack Zipes, the celebrated scholar of fairy tales and children's literature. In this book, Zipes argues that, despite a dangerous reconfiguration of children as consumers in the civilizing process, children's literature, fairy tales, and storytelling possess a uniquely powerful (even fantastic) capacity to resist the "relentless progress" of negative trends in culture. He also argues that these tales and stories may lose their power if they are too diluted by commercialism and merchandising. Stories have been used for centuries as a way to teach children (and adults) how to see the world, as well as their place within it. In *Relentless Progress*, Zipes looks at the surprising ways that stories have influenced people within contemporary culture and vice versa. Among the many topics explored here are the dumbing down of books for children,*

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the marketing of childhood, the changing shape of feminist fairy tales, and why American and British children aren't exposed to more non-western fairy tales. From picture books to graphic novels, from children's films to video games, from Grimm's fairy tales to the multimedia Harry Potter phenomenon, Zipes demonstrates that while children's stories have changed greatly in recent years, much about these stories have remained the same—despite their contemporary, high-tech repackaging. Relentless Progress offers remarkable insight into why classic folklore and fairy tales should remain an important part of the lives of children in today's digital culture.

Left Out presents an alternative and corrective history of writing for children in the first half of the twentieth century. Between 1910 and 1949 a number of British publishers, writers, and illustrators included children's literature in their efforts to make Britain a progressive, egalitarian, and modern society. Some came from privileged backgrounds, others from the poorest parts of the poorest cities in the land; some belonged to the metropolitan intelligentsia or bohemia, others were working-class autodidacts, but all sought to use writing for children and young people to create activists, visionaries, and leaders among the rising generation. Together they produced a significant number of both politically and aesthetically radical

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publications for children and young people. This 'radical children's literature' was designed to ignite and underpin the work of making a new Britain for a new kind of Briton. While there are many dedicated studies of children's literature and children's writers working in other periods, the years 1910-1949 have previously received little critical attention. In this study, Kimberley Reynolds shows that the accepted characterisation of inter-war children's literature as retreatist, anti-modernist, and apolitical is too sweeping and that the relationship between children's literature and modernism, left-wing politics, and progressive education has been neglected. This volume explores the mutual influences between children's literature and the avant-garde. Olson places particular focus on fin-de-siècle Paris, where the Avant-garde was not unified in thought and there was room for modernism to overlap with children's literature and culture in the Golden Age. The ideas explored by artists such as Florence Upton, Henri Rousseau, Sir William Nicholson, Paula Modersohn-Becker, and Marc Chagall had been disseminated widely in cultural productions for children; their work, in turn, influenced children's culture. These artists turned to children's culture as a "new way of seeing," allied to a contemporary interest in international artistic styles. Children's culture also has strong ties to decadence and to the grotesque, the latter of

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which became a distinctively Modernist vision. This book visits the qualities of the era that were defined as uniquely childlike, the relation of childhood to high and low art, and the relation of children's literature to fin-de-siècle artistic trends. Topics of interest include the use of non-European figures (the Golliwogg), approaches to religion and pedagogy, to oppression and motherhood, to Nature in a post-Darwinian world, and to vision in art and life. Olson's unique focus covers new ground by concentrating not simply on children's literature, but on how childhood experiences and culture figure in art.

Socialist Fairy Tales, Fables, and Allegories from Great Britain

The Grammar of Fantasy

Building Community/Changing Lives

Fairy Tale: A Very Short Introduction

Crossover Picturebooks

Painting in Paris, 1890-1915

A Short History of Fairy Tale

From wicked queens, beautiful princesses, elves, monsters, and goblins to giants, glass slippers, poisoned apples, magic keys, and mirrors, the characters and images of fairy tales have cast a spell over readers and audiences, both adults and children, for centuries. These fantastic stories have travelled across cultural borders, and been passed on from generation to generation, ever-changing, renewed with each re-telling. Few forms of literature have greater power to enchant us and rekindle our

imagination than a fairy tale. But what is a fairy tale? Where do they come from and what do they mean? What do they try and communicate to us about morality, sexuality, and society? The range of fairy tales stretches across great distances and time; their history is entangled with folklore and myth, and their inspiration draws on ideas about nature and the supernatural, imagination and fantasy, psychoanalysis, and feminism. Marina Warner has loved fairy tales over a long writing life, and she explores here a multitude of tales through the ages, their different manifestations on the page, the stage, and the screen. From the phenomenal rise of Victorian and Edwardian literature to contemporary children's stories, Warner unfolds a glittering array of examples, from classics such as Red Riding Hood, Cinderella, and The Sleeping Beauty, the Grimm Brothers' Hansel and Gretel, and Hans Andersen's The Little Mermaid, to modern-day realizations including Walt Disney's Snow White and gothic interpretations such as Pan's Labyrinth. In ten succinct chapters, Marina Warner digs into a rich hoard of fairy tales in their brilliant and fantastical variations, in order to define a genre and evaluate a literary form that keeps shifting through time and history. Her book makes a persuasive case for fairy tale as a crucial repository of human understanding and culture.

In 1916, as World War I raged around them, a group of bohemians gathered at a small nightclub in Zurich, Switzerland for a series of

bizarre performances. Three readers simultaneously recited a poem in three languages; a monocle-wearing teenager performed a spell from New Zealand; another young man flung bits of papier-mâché into the air and glued them into place where they landed. One of these artists called the sessions “both buffoonery and a requiem mass.” Soon they would be known by a more evocative name: Dada. In *Destruction Was My Beatrice*, modernist scholar Jed Rasula presents the first narrative history of the emergence, decline, and legacy of Dada, showing how this strange artistic phenomenon spread across Europe and then the world in the wake of the Great War, fundamentally reshaping modern culture in ways we’re still struggling to understand today. A newly translated collection of subversive French fairy tales by writers from the Belle Époque *The wolf is tricked by Red Riding Hood* into strangling her grandmother and is subsequently arrested. *Sleeping Beauty* and *Cinderella* do not live happily ever after. And the fairies are saucy, angry, and capricious. *Fairy Tales for the Disillusioned* collects thirty-six tales, most newly translated, by writers associated with the decadent literary movement that flourished in late nineteenth-century France. These enchanting yet troubling stories reflect the concerns and fascinations of a time of great political, social, and cultural change. Recasting well-known favorites from classic French fairy tales, as well as Arthurian legends and English and German tales, these decadent

fairy tales feature perverse settings and disillusioned perspectives, underlining such themes as the decline of civilization, the degeneration of magic and the unreal, gender confusion, and the incursion of the industrial. Complete with an informative introduction, biographical notes for each author, and explanatory notes throughout, these subversive tales will entertain and startle even the most disenchanted readers.

This edited collection explores the roles of material culture in socializing young people through their play. Authors explore notions of play from diverse cultural viewpoints, as well as the impact of technology on play, and the kinds of resistant and liberatory play children might partake in. Informed by the field of performance studies, the book considers play as performance, asking questions about embodiment at physical, relational, and ideological levels, and considering «performance» to be part of identity construction, as well as a component of enculturation into various societies. Of interest are the ways in which children try on various identities through their play, and how these identities may (re)define their attitudes, values, and beliefs. As curriculum and instruction have become open to the use of games - and children's material culture more generally - as a forum for learning, intersections have emerged between schooling and culture at large. This book broadens the scope of «learning» to investigate how these cultural artifacts are open

or closed to multiple perspectives and narratives, as well as how their use is constituted both in and out of the classroom. Creative Storytelling

The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter A Comparative Study of Great Britain and the USA

The Reconfiguration of Children's Literature, Fairy Tales, and Storytelling

Error: Glitch, Noise, and Jam in New Media Cultures

The Dragon Daughter and Other Lin Lan Fairy Tales

Writing and Translating for Children

Divided into three sections, Error brings together established critics and emerging voices to offer a significant contribution to the field of new media studies. In the first section, "Hack," contributors explore the ways in which errors, glitches, and failure provide opportunities for critical and aesthetic intervention within new media practices. In the second section, "Game," they examine how errors allow for intentional and accidental co-opting of rules and protocols toward unintended ends. The final section, "Jam," considers the role of error as both an inherent "counterstrategy" and a mode of tactical resistance within a network society. By offering a timely and novel exploration into the ways in which error and noise "slip through" in systems dominated by principles of efficiency and control, this collection provides a unique take on the ways in which information theory and new media technologies inform cultural practice.

A collection of political tales—first published in British

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workers' magazines—selected and introduced by acclaimed critic and author Michael Rosen. In the late nineteenth and early twentieth centuries, unique tales inspired by traditional literary forms appeared frequently in socialist-leaning British periodicals, such as the *Clarion*, *Labour Leader*, and *Social Democrat*. Based on familiar genres—the fairy tale, fable, allegory, parable, and moral tale—and penned by a range of lesser-known and celebrated authors, including Schalom Asch, Charles Allen Clarke, Frederick James Gould, and William Morris, these stories were meant to entertain readers of all ages—and some challenged the conventional values promoted in children's literature for the middle class. In *Workers' Tales*, acclaimed critic and author Michael Rosen brings together more than forty of the best and most enduring examples of these stories in one beautiful volume. Throughout, the tales in this collection exemplify themes and ideas related to work and the class system, sometimes in wish-fulfilling ways. In “Tom Hickathrift,” a little, poor person gets the better of a gigantic, wealthy one. In “The Man Without a Heart,” a man learns about the value of basic labor after testing out more privileged lives. And in “The Political Economist and the Flowers,” two contrasting gardeners highlight the cold heart of Darwinian competition. Rosen's informative introduction describes how such tales advocated for contemporary progressive causes and countered the dominant celebration of Britain's imperial values. The book includes archival illustrations, biographical notes about the writers, and details about the periodicals where the tales first appeared. Provocative and enlightening, *Workers' Tales* presents voices of resistance that are more relevant than ever before.

"Although the influence of the Brothers Grimm on folklore in

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virtually every country in the West has been widely studied, a similar development in the early part of twentieth-century China is virtually unknown. This book collects and translates more than 40 tales selected from the "Lin Lan" series, published in China from the late 1920s to the early 1930s. The pseudonym "Lin Lan" was created in 1924, when a group of three literary stories about the legendary Xu Wenchang (1521-1593), himself the author of many literary works still popular today, were published in a morning newspaper. The success of this first attempt encouraged the creators to publish more folk tales and fairy tales, which ultimately played a major role in the development of modern folk literature in China. The series, written and developed by a Shanghai publisher under the pen name Lin Lan, was divided into three subgenres—*minjian chuanshuo* (folk legends/tales), *minjian tonghua* (folk fairy tales), and *minjian qushi* (comic folk tales)—published in 43 volumes containing nearly one thousand tales in all. The tales were collected from oral storytellers throughout China in response to a call from the publisher, and combined elements of European fairy-tale literature with traditional Chinese narratives"--

Wry political fairy tales from a nineteenth-century politician that speak to our current times Édouard Laboulaye (1811–1883), one of nineteenth-century France's most prominent politicians and an instrumental figure in establishing the Statue of Liberty, was also a prolific writer of fairy tales. *Smack-Bam, or The Art of Governing Men* brings together sixteen of Laboulaye's most artful stories in new translations. Filled with biting social commentary and strong notions of social justice, these rediscovered tales continue to impart lessons today. Inspired by folktales from such places as

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Estonia, Germany, Iceland, and Italy, Laboulaye's deceptively entertaining stories explore the relationships between society and the ruling class. In "Briam the Fool," the hero refuses the queen's hand after he kills the king. In "Zerbino the Bumpkin," the king and prime minister are idiots, while the king's daughter runs away with a woodcutter to an enchanted island. And in the title story, "Smack-Bam, or The Art of Governing Men," a superficial prince is schooled by a middle-class woman who smacks him when he won't engage in his lessons and follows him across Europe until he falls in love with her. In these worlds, shallow aristocrats come to value liberty, women are as assertive and intelligent as men, and protagonists experience compassion as they learn of human suffering. With an introduction by leading fairy-tale scholar Jack Zipes that places Laboulaye's writing in historical context, Smack-Bam, or The Art of Governing Men presents spirited tales from the past that speak to contemporary life.

Traditions and Texts from around the World

The Pomegranates and Other Modern Italian Fairy Tales

Fairy Tales for the Disillusioned

CLASSIC FRENCH FAIRY TALES

Folktales and Fairy Tales: Traditions and Texts from around the World, 2nd Edition [4 volumes]

Left Out

Why Fairy Tales Stick

BEAUTIES, BEASTS AND ENCHANTMENT: CLASSIC FRENCH FAIRY TALES Edited and translated by Jack Zipes A beautiful new collection of 36 French fairy tales translated into English by renowned writer and authority on fairy tales, Jack Zipes. Cinderella,

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Beauty and the Beast, Sleepy Beauty, Puss In Boots, Bluebeard, and Little Red Riding Hood are some of the classic fairy tales in this amazing book. There are many stories here by Charles Perrault, the most famous author of French conte de fees. Features a new introduction by editor Jack Zipes. Includes a generous number of exquisite illustrations from fairy tale collections. This is a clothbound edition, with gold letters embossed on a blue cloth cover, and a colour flyleaf. 'Terrific... a succulent array of 17th and 18th century 'salon' fairy tales' - *The New York Times Book Review* 'These tales are adventurous, thrilling in a way fairy tales are meant to be... The translation from the French is modern, happily free of archaic and hyperbolic language... a fine and sophisticated collection' - *New York Tribune* 'Enjoyable to read... a unique collection of French regional folklore' - *Library Journal* 'Charming stories accompanied by attractive pen-and-ink drawings' - *Chattanooga Times* 'An excellent collection' - *Booklist*. **REVIEW FROM AMAZON:** If you love fairy tales and felt some were lacking you will love this book. With two versions of *Beauty and the Beast*, one covering the true details of the prince's curse and fairy politics, and

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several classic style french stories, it will quickly become a family favorite. JACK ZIPES is professor emeritus of German and comparative literature at the University of Minnesota. In addition to his scholarly work, he is an active storyteller in public schools and has worked with children's theaters in Europe and the United States. Some of Jack Zipes' major publications include Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales (1979), Fairy Tales and the Art of Subversion (1983, rev. ed. 2006), Don't Bet On the Prince: Contemporary Feminist Fairy Tales in North America and England (1986), The Brothers Grimm: From Enchanted Forests to the Modern World (1988), Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter (2000), Speaking Out: Storytelling and Creative Drama For Children (2004), Hans Christian Andersen: The Misunderstood Storyteller (2005), and Why Fairy Tales Stick: The Evolution and Relevance of a Genre (2006). Jack Zipes has also translated The Complete Fairy Tales of the Brothers Grimm (1987) and edited The Oxford Companion to Fairy Tales (2000), and The Great Fairy Tale Tradition (2001). Most recently he has translated and edited The Folk and

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Fairy Tales of Giuseppe Pitre (2008) and Lucky Hans and Other Merz Fairy Tales (2008) by Kurt Schwitters. Includes illustrations and a new introduction. ISBN 97818617145498. 612 pages. www.crmoon.com

*Kurt Schwitters revolutionized the art world in the 1920s with his Dadaist Merz collages, theater performances, and poetry. But at the same time he was also writing extraordinary fairy tales that were turning the genre upside down and inside out. Lucky Hans and Other Merz Fairy Tales is the first collection of these subversive, little-known stories in any language and the first time all but a few of them have appeared in English. Translated and introduced by Jack Zipes, one of the world's leading authorities on fairy tales, this book gathers thirty-two stories written between 1925 and Schwitters's death in 1948—including a complete English-language recreation of *The Scarecrow*, a children's book illustrated with avant-garde typography that Schwitters created with Kate Steinitz and De Stijl founder Theo van Doesburg. Lucky Hans and Other Merz Fairy Tales also includes brilliant new illustrations that evoke the 1920s, 1930s, and 1940s. Schwitters wrote these darkly humorous, satirical, and surreal tales at a time*

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when traditional German fairy tales were being co-opted by the Nazis. Filled with sharp critiques of German life during the Weimar and early Nazi eras, Schwitters's tales are rich with absurdist events and insist that not everyone--and perhaps not anyone--lives happily ever after. In *Lucky Hans*, the starving protagonist tries to catch a rabbit only to have it shed its fur like a coat and run off naked into the forest. In other tales, a sarcastic gypsy stands in for a fairy godmother and an army recruit is arrested for growing to monstrous size. *Lucky Hans and Other Merz Fairy Tales* is a delightfully strange and surprising book.

"Lafcadio Hearn (1850-1904) was one of the nineteenth century's best-known writers, his name celebrated alongside those of Mark Twain and Robert Louis Stevenson. Born in Greece and raised in Ireland, Hearn was a true prodigy and world traveler. He worked as a reporter in Cincinnati, New Orleans, and the West Indies before heading to Japan in 1890 on a commission from Harper's. There, he married a Japanese woman from a samurai family, changed his name to Koizumi Yakumo, and became a Japanese subject. An avid collector of traditional Japanese tales, legends, and myths, Hearn taught

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literature and wrote his own tales for both Japanese and Western audiences. Japanese Tales of Lafcadio Hearn brings together twenty-eight of Hearn's strangest and most entertaining stories in one elegant volume"--Back cover.

A collection of magical Italian folk and fairy tales--most in English for the first time The Pomegranates and Other Modern Italian Fairy Tales presents twenty magical stories published between 1875 and 1914, following Italy's political unification. In those decades of political and social change, folklorists collected fairy tales from many regions of the country while influential writers invented original narratives in standard Italian, drawing on traditional tales in local dialects, and translated others from France. This collection features a range of these entertaining jewels from such authors as Carlo Collodi, most celebrated for the novel Pinocchio, and Domenico Comparetti, regarded as the Italian Grimm, to Grazia Deledda, the only Italian woman to have received the Nobel Prize in Literature. With one exception, all of these tales are appearing in English for the first time. The stories in this volume are linked by themes of metamorphosis: a man turns into a lion, a dove, and an ant;

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*a handsome youth emerges from a pig's body; and three lovely women rise out of the rinds of pomegranates. There are also more introspective transformations: a self-absorbed princess learns about manners, a melancholy prince finds joy again, and a complacent young woman discovers gratitude. Cristina Mazzoni provides a comprehensive introduction that situates the tales in their cultural and historical context. The collection also includes period illustrations and biographical notes about the authors. Filled with adventures, supernatural and fantastic events, and brave and flawed protagonists, *The Pomegranates and Other Modern Italian Fairy Tales* will delight, surprise, and astonish.*

The Fairies Return

Fairy Tales, Children, and the Culture Industry

Workers' Tales

An Introduction to the Art of Inventing Stories

Political Fairy Tales of Édouard Laboulaye

Chinese Fairy Tales

This book situates the picturebook genre within the widespread international phenomenon of crossover literature, examining an international corpus of picturebooks — including artists' books, wordless picturebooks, and celebrity picturebooks — that appeal to readers of all ages. Focusing on contemporary picturebooks, Sandra

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Beckett shows that the picturebook has traditionally been seen as a children's genre, but in the eyes of many authors, illustrators, and publishers, it is a narrative form that can address any and all age groups. Innovative graphics and formats as well as the creative, often complex dialogue between text and image provide multiple levels of meaning and invite readers of all ages to consider texts that are primarily marketed as children's books. The interplay of text and image that distinguishes the picturebook from other forms of fiction and makes it a unique art form also makes it the ultimate crossover genre. Crossover picturebooks are often very complex texts that are challenging for adults as well as children. Many are characterized by difficult "adult" themes, genre blending, metafictional discourse, intertextuality, sophisticated graphics, and complex text-image interplay. Exciting experiments with new formats and techniques, as well as novel interactions with new media and technologies have made the picturebook one of the most vibrant and innovative contemporary literary genres, one that seems to know no boundaries. Crossover Picturebooks is a valuable addition to the study of a genre that is gaining increasing recognition and appreciation, and contributes significantly to the field of children's literature as a whole. Jack Zipes has reinvigorated storytelling as a successful and engaging tool for teachers and professional storytellers. Encouraging storytellers, librarians, and schoolteachers to be active in this magical process, Zipes proposes an interactive storytelling that creates and strengthens a sense of community for students, teachers and parents while extolling storytelling as animation, subversion, and self-discovery.