

In years preceding the 1848 revolution, Bettina participated in Gisela von Arnim's literary **salon** and coauthored with her *Das Leben der Hochgräfin Gritta von Rattenzuhausbeiuns* (*The Life of High Countess Gritta von Ratsinourhouse*.) Today, scholars consider Bettina von Arnim's life and work significant not only for the development of the German fairy tale but also for the history of **feminist tales**.

Lisabeth Hock

See also German Tales

Further Reading

- Arnim, Bettina von. "The Queen's Son." 1990. *The Queen's Mirror: Fairy Tales by German Women, 1780–1900*. Edited and translated by Shawn Jarvis and Jeannine Blackwell. Lincoln: Nebraska Press University Press, 2001. 111–16.
- Arnim, Bettina, and Gisela von. *The Life of High Countess Gritta von Ratsinourhouse*. Translated by Lisa Ohm. Lincoln: Nebraska University Press, 1999.
- Blackwell, Jeannine. "German Fairy Tales: A User's Manual; Translations of Six Frames and Fragments by Romantic Women." *Fairy Tales and Feminism: New Approaches*. Edited by Donald Haase. Detroit: Wayne State University Press, 2004. 73–111.
- Morris-Keitel, Helen G. "The Audience Should Be King: Bettina Brentano-von Arnim's 'Tale of the Lucky Purse.'" *Marvels & Tales* 11 (1997): 48–60.

Arnim, Gisela von (1827–1889)

Gisela von Arnim had a deep understanding of the European fairy-tale tradition, and as an author and playwright, she often fashioned profeminist revisions of its narratives. Von Arnim's fairy-tale production spans several decades and often bridges public and private spheres, as well as adult and juvenile audiences.

In the 1840s Biedermeier salon, the *Kaffeterkreis* (The Coffee Circle), von Arnim wrote tales for a semiprivate audience. In the same period, she coauthored with her mother, Bettina von **Arnim**, the female-Robinsonade/fairy-tale novel *Das Leben der Hochgräfin Gritta von Rattenzuhausbeiuns* (*The Life of the High Countess Gritta von Ratsinourhouse*) for publication, although it was never released. A decade later, she penned private epistolary fairy tales to her nephew with a **frame narrative** reminiscent of the

Arabian Nights, and she began writing stage dramas based on **saga** material published by Jacob and Wilhelm **Grimm** or transmitted by the Romantics. "Das Licht" ("The Light," 1870) is her one published children's fairy-tale play. Her works take a critical look at fairy-tale paradigms and offer different models for socialization and **gender** relations.

Shawn C. Jarvis

See also Salon

Further Reading

- Arnim, Bettina, and Gisela von. *The Life of High Countess Gritta von Ratsinourhouse*. Translated by Lisa Ohm. Lincoln: University of Nebraska Press, 1999.
- Arnim, Gisela von. "The Rose Cloud." Translated by Shawn C. Jarvis. *Marvels & Tales* 11 (1997): 134–59.
- Jarvis, Shawn C. "Trivial Pursuit? Women Deconstructing the Grimmian Model in the *Kaffeterkreis*." *The Reception of Grimms' Fairy Tales: Essays on Responses, Reactions, and Revisions*. Edited by Donald Haase. Detroit: Wayne State University Press, 1993. 102–26.

Art

Over the centuries, fairy tales have inspired artists around the world. When fairy tales are incorporated into art forms other than literary art forms, the results are diverse and often spectacular. The art created through the lens of fairy tales ranges from explicit visual retellings of tales to more abstract, formal suggestions of them. That is, sometimes a particular fairy tale will be referred to explicitly in an artwork—its plot or characters are clearly depicted and the artwork is titled after the story. Yet often an artwork simply has what might be called a fairy-tale feel: a sense of lucid enchantment and what might be called riotous order. Much fairy-tale art comprises an imaginative response to fairy tales in general, rather than a literal representation of a particular story's main events. In this latter sense, visual art relates strongly to Max **Lüthi's** assertion that the art of fairy tales resides in their form.

While this entry provides a chronological grand tour of examples from around the world, the possible content for a survey of fairy-tale art is as limitless as the literary field of fairy tales itself. It is important to note that in many cultures, from the third century on,

