

See also Kind and the Unkind Girls, The

### Further Reading

- Ashliman, D. L. *The Name of the Helper*. 2006. <http://www.pitt.edu/~dash/type0500.html>. Accessed February 4, 2015.
- Bottigheimer, Ruth B. "Spinning and Discontent." *Grimms' Bad Girls and Bold Boys: The Moral and Social Vision of the Tales*. New Haven, CT: Yale University Press, 1987. 112–22.
- Clodd, Edward. *Tom Tit Tot: An Essay on Savage Philosophy in Folk-Tale*. London: Duckworth and Company, 1898.
- Tatar, Maria. "Spinning Tales: The Distaff Side." *The Hard Facts of the Grimms' Fairy Tales*. 2nd ed. Princeton, NJ: Princeton University Press, 2003. 106–33.
- Zipes, Jack. "Rumpelstiltskin and the Decline of Female Productivity." *Fairy Tale as Myth/Myth as Fairy Tale*. Lexington: University Press of Kentucky, 1994. 49–71.

## Splash (1984)

Directed by Ron Howard, *Splash* is a romantic comedy about a **mermaid** and a man. *Splash* was the inaugural release of Touchstone Pictures, The **Walt Disney Company's** first adult-oriented movie division, and its subject matter originally suggested Touchstone's connection with Disney. Along with Disney's animated *The Little Mermaid* (1989), *Splash* today is invoked as evidence of the corporation's ongoing investment in fairy tales, an interest first demonstrated in **Walt Disney's** early film **adaptations**. Yet *Splash* is no more than a loose adaptation of Hans Christian **Andersen's** "The Little Mermaid," notably eliminating Andersen's emphasis on the costs and consequences of the mermaid's human **transformation** to create a conventional Hollywood romance.

*Splash* begins in flashback, with a young boy's encounter with a mermaid. Twenty years later, the drowning Allen Bauer (Tom Hanks) is rescued by the same mermaid (Daryl Hannah). During their initial land encounter, in which the mermaid appears naked but with legs, the two fall in love. The mermaid then tracks Allen to New York where, because her tail appears as legs when dry, she passes as a beautiful, exotic woman who calls herself Madison.

Markedly deviating from Andersen's story, *Splash* minimizes the mermaid's decision to become human to heighten an opposites-attract romance. Madison

suffers no pain in her transformation, does not lose her voice but easily learns to speak English, and does not appear to abandon relationships with other merpeople. Instead, most of the film's comic moments and romantic tensions derive from either Madison's otherness, in repeated attempts to hide her tail and conform to the human world, or Allen's ignorance of her **identity**. Without a human past or even an identity discrete from Allen, Madison adapts to Allen's world rather than he to hers. Allen believes Madison is simply a foreigner who is sexually eager, naïve, emotionally vulnerable, and compliant to his desires. As such, Madison is Allen's perfect woman and one who helps him overcome his ambivalence about **marriage**. When he proposes, she reluctantly accepts, even though to do so would make permanent her transformation. Madison's eventual capture for scientific study causes Allen to question whether he loves her for herself, a common romantic complication. In the final, significant deviation from Andersen's story, one that adheres to mainstream film conventions, Allen overcomes his doubts, rescues Madison, and abandons the human world to join her underwater and live happily ever after.

Interestingly, Howard deleted a key scene that would have established more firmly *Splash's* relationship to Andersen's "The Little Mermaid." That scene, in which an older mermaid warns Madison about loving a human, was deleted from the theatrical release; a clip exists on the DVD of *Splash*.

D. K. Peterson

See also Film and Video

### Further Reading

- White, Susan. "Split Skins: Female Agency and Bodily Mutilation in *The Little Mermaid*." *Film Theory Goes to the Movies*. Edited by Jim Collins, Hilary Radner, and Ava Preacher Collins. New York: Routledge, 1993. 182–95.

## Stahl, Caroline (1776–1837)

A German writer who presaged the **Grimms'** vision of the fairy tale as a social and moral primer, Caroline Stahl published a dozen highly popular children's books. Her *Fabeln, Märchen und Erzählungen für Kinder* (*Fables, Fairy Tales, and Stories for Children*,

1818) presented tales, poems, and morality plays about the rewards of honesty, selflessness, and good behavior (see **Punishment and Reward**). Writing for upper-class children, she enjoined them to avoid envy, tattling, vanity, careless play, and arrogance toward the lower classes.

The Grimms took a special interest in this collection and deemed eight tales clearly from the **oral tradition**. Citing her collection as one of their sources for a number of their tales, including “Rumpelstiltskin” and “**Hansel and Gretel**,” Wilhelm Grimm included Stahl’s “Der undankbare Zwerg” (“The Ungrateful Dwarf”) as “Schneeweißchen und Rosenrot” (“**Snow White** and Rose Red”) in the third edition of the *Kinder- und Hausmärchen* (*Children’s and Household Tales*) and in the 1850 Small Edition of that work, which contained a selection of tales especially for children. “Snow White and Rose Red” became one of the most beloved Grimm tales.

In 1823, Stahl published *Mährchen für Kinder* (*Fairy Tales for Children*). She was also a frequent contributor to prominent literary journals, including the *Morgenblatt* (*Morning Paper*), *Abendzeitung* (*Evening Newspaper*), *Deutsches Unterhaltungsblatt* (*German Entertainment Paper*), and *Gesellschafter* (*Companion*).

Shawn C. Jarvis

**See also** German Tales

### Further Reading

Stahl, Caroline. “The Godmothers.” *The Queen’s Mirror: Fairy Tales by German Women 1780–1900*. Edited and translated by Shawn C. Jarvis and Jeannine Blackwell. Lincoln: University of Nebraska Press, 2001. 133–38.

Stahl, Caroline. “The Wicked Sisters and the Good One: A Fairy Tale.” Translated by Shawn C. Jarvis. *Marvels & Tales* 14 (2000): 159–64.

### Stamps

Although modern e-mail communication has reduced the fascination with stamps depicting various colorful subjects, postal services around the world continue to produce commemorative stamps of various types. Serious stamp collectors, and the general public alike, have long delighted in such special stamps, notably

those that depict well-known **motifs** from fairy tales and folktales. While these stamps might be aesthetically pleasing and at the same time recall traditional tales, the postal offices are well aware of the pecuniary value of selling sets of such folkloric stamps. There is no doubt that money is to be made by the commercial exploitation of fairy tales or folktales, be that in the form of little figurines, puppets, T-shirts, posters, or those small but enjoyable stamps.

Especially well-known fairy-tale motifs have repeatedly been illustrated on stamps, with folktales being depicted much less frequently. However, the “Pied Piper of Hamelin” with children following the piper appeared on a German stamp in 1977. While the fairy tales of Jacob and Wilhelm **Grimm** have been used on stamps by many national postal services, it should be noted that motifs from Charles **Perrault**’s and Aleksandr **Afnas’ev**’s French and Russian fairy-tale collections or from the *Arabian Nights* also appear. Since the major motifs of national variants of a specific fairy tale might include considerable differences (e.g., there is no glass slipper or a pumpkin coach in the German variant of “**Cinderella**”), the stamps from varying countries will have their differences. Also, since folktales are not as internationally known as fairy tales, there will be some stamps that are not easily decipherable for cultural outsiders.

Quite understandably, it has been the German postal service that has been especially committed to issuing fairy-tale stamps. In 1959 (Wilhelm Grimm had died in 1859), one could purchase a stamp depicting the Brothers Grimm, and this was followed during the 1960s by a series of four stamps each illustrating the major motifs of individual fairy tales. Included were “**Little Red Riding Hood**,” “**Hansel and Gretel**,” “**Snow White**,” “The Coin Girl,” “The Wolf and the Seven Young Kids,” “Cinderella,” “**Sleeping Beauty**,” “**Mother Holle**,” and “The **Frog King**.” But these stamps had their special price, for in addition to their normal value of ten to fifty cents, one had to pay between five and twenty-five cents extra to help needy children. This was clearly an innovative and worthwhile attempt to raise money for a good cause. The idea caught on, for in 1985 (Jacob Grimm was born in 1785), the Swiss postal service followed suit with similar stamps, once again using such popular fairy