

ILLUSTRATIONS TO THE FOLKTALE “THE FISHERMAN AND HIS WIFE” (KHM 19, ATU 555)

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Abstract: The article is about the illustrations to the folktale “The Fisherman and His Wife” (Grimm, *Household Tales* No. 19, ATU 555) and similar tales created by Ludwig Bechstein and Alexandr Sergeevich Pushkin, the relation between text and illustration, the tradition of illustrated representation, the use in popular media, the role of the illustrator/painter representing dominant scenes/actions and mediating stereotypes. Three phases can be distinguished: the first covers the period of 1809–1840, the second 1840–1890, the third refers to the turn of the 19th century. At the beginning the relation between text and picture is not so close: the idyllic scene of the prior illustrations is replaced by introducing more realistic traits which capture crude elements of the milieu as well. In the third phase, many distinguished artists have contributed a wide variety of pictorial representations (with their vision of the folktale: often the fisherman’s wife as a negative figure with a touch of misogyny). In this context, it will be examined which idea of the fisherman’s wife the illustrations convey and juxtaposed this with the fisherman’s image. Finally, some aspects of the status and popularity of the folktale will be assessed and the ways how the illustrations have influenced its reception.

Key words: Illustrations, Jacob and Wilhelm Grimm, *Kinder- und Hausmärchen*, Ludwig Bechstein, Philipp Otto Runge, “The Fisherman and His Wife”

With regard to the history of the illustrations of the folktale about the fisherman and his wife by Runge and Grimm,¹ three phases can be distinguished. The first of these phases covers the period from 1809 to 1840 and is characterised by a single picture. The folktale about the fisherman is one of *ca.* 50 texts for which pictures are known to exist from this period. For *Kindermärchen* (1809), an edition by Albert Ludwig Grimm, the “Maler [painter] Franken” created seven patterns for copperplates (these were originally engraved by Emil Goetze; in 1817, colour was added for the second edition and the number of patterns was enlarged to twelve), one of which was intended for the folktale



Figure 1. "Maler Franken" (1809).

"Hanns Dudeldee". The recurring meeting between the fisherman and fish is tempting for a pictorial representation because it determines the plot of the folktale. Moreover, since only one picture was commissioned, there was little question as to which representation should be chosen. On the fourth copperplate (high size) a barefooted fisherman is depicted holding a trap in his hands (Fig. 1). He is looking at a tiny fish which is swimming towards him near the trap. In the background, one can make out a hilly countryside. In the middle of the right-hand side of the picture, there is a big

house with two annexes which has to be imagined as being a *Landhaus, wie jenes da drüben* ('a country house like the one over there') as described in the text on the left-hand page. The picture shows the fisherman's first meeting with the fish who will fulfil the fisherman's wish to transform his country house into *ein prächtiges Schloß mit erleuchteten Zimmern* ('a magnificent castle with illuminated rooms'). There are two obvious reasons for the illustrator situating the scene at an inland waterway: firstly, a trap is preferred as a fishing tackle in rivers and inland waterways and, secondly, the depicted countryside implies that the scene is set inland. At first glance, it appears as if the text of the folktale was not explicit about the place where the fisherman meets the fish. *De See* (dialectal for 'the sea') can refer to inland waterways as much as to the sea. In contrast, the term *Butt* is not ambiguous. This kind of flatfish whose colours range from a deep to a light brown is also known as 'plaice' or 'flounder' and is mainly found in the coastal waters of the North and Baltic Seas as well as on the coast of West Pomerania where Runge comes from. The fact that the illustrator took the liberty to locate the story at an inland waterway against the indication of the text may be explained by the fact that the readers would not expect a folktale to be closely connected to the sea when regarding the context of the other stories in the book. This is why the representation as it has been executed seems to be a fair compromise for the landlubbers among the readership.

The eight etchings which Count Franz Pocci contributed to the third edition belong to his earliest works. Likewise, the action here does not take place at open sea. In his illustration Pocci shows the fisherman Dudeldee (Fig. 2)

Figure 2. Count Franz Pocci (1839).

with a trident and a knife in his belt on the shore of a lake, framed by two stumps which still have some green shoots reaching into the air. A bird is sitting on a branch. The contours of the mountains at the opposite end of the lake form the background. It is a picturesque countryside which can be often seen in Pocci's later works. The fisherman seems to look slightly sullen at the calm surface of the lake as if he had been waiting for a long time in vain to catch a fish in his net. Pocci obviously wanted to convey the mood which exists before the fisherman and the fish meet.



Another illustration of the folktale existed already before Pocci's in a school textbook which developed as a genre of its own at that time. Thus, Heinrich Dittmar had included the folktale about the fisherman by the Grimm Brothers alongside other folktales and legends by them in his readers. He also printed it in *Der Mägdlein Lustgarten* ("The Girls' Pleasure Grounds", 1822)² – surely not without reason. The copperplate, engraved after a drawing by Friedrich Buser (1797–1833), shows a young fisherman wearing shoes and a knee-length garment held together with a belt, holding his trap in the lake; next to him is a small eel-like fish (Fig. 3). The scene seems to take place in one of the many visible bays framed by trees with lush foliage, their branches reaching into the



Figure 3. S.S. Kirchner (1822).

lake. In the background, a path can be discerned with two male figures on their way to a blurred edifice, which appears to be a castle.

Following this comparatively early illustration of the folktale about the fisherman, a second phase can be determined which covers the period from 1840 to 1900. Whereas the action was located at an inland waterway in the earlier pictures contrary to the text in the second phase, the picture and text correspond more closely. The fisherman is wearing wretched clothes. He is on the shore and high cliffs form the background. The small indefinable fish has become the flounder with its typical shape. The idyllic scenery from the first pictures has been replaced by a tableau with the fisherman on the shore or on a little promontory gazing at the approaching fish. The sea is now no longer calm and motionless but, is instead, churned up. Lightning flashes through the night and the air is filled with menace. As before, a single picture prevails but now it often takes up a whole page and is complementary to the text. Most of the time, though, the drawings – frequently pen and ink – take up only two-thirds of a page. The folktale about the fisherman cannot be found in editions with folktales by the Grimm Brothers; rather it is only found in anthologies indirectly connected to the Grimms, containing some of their folktales. Such an example is the *Kindermärchen, dem deutschen Volk entkeimt und nicht mehr ungerieimt* ('Children's Tales Originating from the German People and No Longer Lacking Rhyme' [1844], 1867) edited by Wilhelm Langewiesche (pseudonym L. Wiese), with coloured lithographies by Johann Baptist Sonderland; the folktale also appears in F. Hofmann's *Der Kinder Wundergarten* ('The Garden of Miracles for Children,' 1878), in the splendid edition *Märchen für Kinder* ('Folktales for Children,' 1886) designed by Alexander Zick (Fig. 4), and in Karl Seifart's *Wunderborn* ('The Fount of Miracles,' 1882) with a full-page illustra-

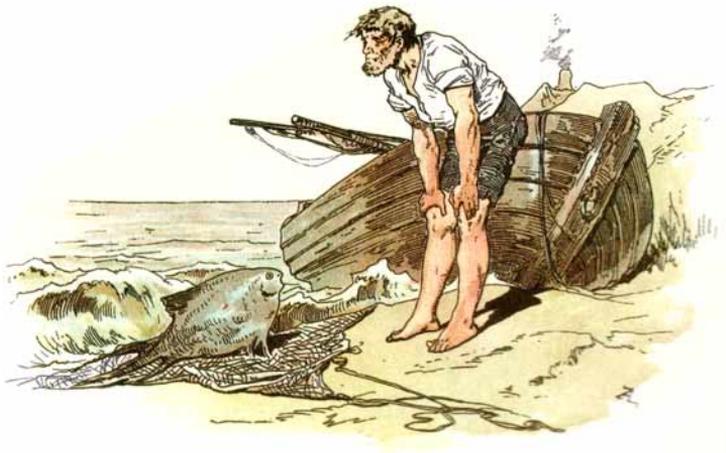


Figure 4. Alexander Zick (1886).

Figure 5. Ludwig Richter (1857).



tion after Napoleon Neureuther. In addition, there are a few illustrations which are variations on the theme, such as, for example, the illustrations in Ludwig Bechstein's *Mann und Frau im Essigkrug* ('Man and Woman in the Vinegar Jug'). The small wood-engravings are reminiscent of pen-and-ink drawings

and were executed after Ludwig Richter's illustrations for Ludwig Bechstein's *Märchenbuch* ('Book of Folktales,' 1853, Fig. 5). Subsequently, they were also used in the Grimm editions. Alexandr Sergeevich Pushkin created a folktale in verses about a fisherman and his wife after the model by the Grimms: *Skazka o rybake i rybke* ('Folktale about the Fisherman and the Little Fish,' 1833) which was published in a Russian edition in 1868. This was presumably the first picture book with the folktale about the fisherman and contains twelve chromolithographs produced by Arndt & Co. in Düsseldorf.

Again and again, the illustrators succeeded in adding new details, which bestow the pictorial representation an individual force of expression. The bare-footed young fisherman is submissive when he greets the flounder. His head leans forward and he holds his cap reverentially in his hand. This representation occurs for the first time in a partial French translation of the Grimm folktales and stems from Bertall (Vicomte Charles Albert d'Arnoux), whose fine strokes with hard contours were also appreciated in German books for children. While most of the illustrations only show the wretched hut, in the background of this illustration the fisherwoman can be seen sitting on a chamber pot. Neureuther uses the picture-in-picture technique and has artistically interwoven the episodes. The text has a subordinate significance here and has merely the function of marking the single phases of the wishes and of depicting the encounter between the fisherman and the fish (with the first line recurring again and again, "Manntje, Manntje Timpetee..."). An angel with wings is depicted in the middle of the picture and towers above the rest. It symbolizes the last of the wishes of the fisherman's wife to become like God. The sequence of pictures begins on the bottom margin of the page with the introductory scene which is the ending at the same time.

On the whole, assessing the situation of the variegated spectrum of folktales nowadays, the folktale about the fisherman is not the centre of attention. It is not represented in all kinds of media. Thus, it cannot be found in broadsheets,



Figure 6. Liebig-Sammelbild (1905).

in printed scraps, as a motif on pictures of glass in the magic lantern, in books especially intended for children and or in the design of toys. This is possibly due to the topic and to its vernacular language. Bechstein's version of a man and a woman in the vinegar jug received little attention with the exception of the appraisal of the whole volume. In school textbooks and reading book it can be found only once.³

The third phase of the adaptation of the folktale about the fisherman into pictures is determined by a wide variety of pictorial representations. It has begun at about the turn of the 19th century and lasts un-

til today. Here one can also observe that the folktale about the fisherman rarely appears in the new media (e.g., department store pictures, folktale journals, puzzles, board games *Happy Families* and picture lotto, slide series, video films, DVDs). In collections of advertisements it only occurs comparatively late (1905, 1919, 1939)⁴ (Fig. 6) and the same is true for film adaptations (first one released in 1985)⁵. Yet the folktale can be found quite often as a picture book for children,⁶ as well as in collections of folktales with pictures. In most cases, the folktale was translated into standard German (e.g., 1981, 1993). Runge is generally referred to as the author (e.g., 1984). The Grimm brothers, in spite of their prominent name, have rarely been mentioned (e.g., 1984). This may simply be due to the fact that Runge has indeed been the author of the folktale. Many distinguished artists have created pictorial representations



Figure 7. Otto Ubbelohde (1907).

Figure 8. Marcus Behmer (1920).

of the folktale about the fisherman: Otto Ubbelohde (1907, Fig. 7), Dora Polster (1911), Paul Hey (1919, 1939, Fig. 9 on next page), Ruth Koser-Michaëls (1937), Maurice Sendak (1973) and John Howe (1984). In contrast to earlier editions, the folktale has now been included in partial translations of the Grimm folktales from German into British English (1883, 1930), Spanish (1918), Danish (1920), and American English (1944, 1955). Most of the illustrations show the leitmotif-scene between the fisherman and the flounder. Bibliophile editions, containing the folktale about the fisherman as a single text or in combination with another folktale by Runge are primarily intended for adults: *Von dem Mahandel-Bohm* ('The Almond Tree'). These editions have been published since about 1920. The picture is juxtaposed with the text and occupies the same amount of space. Suffice to say, the most important works in these bibliophile editions are: the seven colour etchings by Marcus Behmer (dating from 1914 [edited 1920, facsimile 1986]) and the wood-engravings by Ernst Würtenberger (1921), Gerhard Macks (1955) and Otilie Ehlers-Kollwitz (1965, Fig. 8).



In the case where more pictures have been produced, the following scenes emerge the most frequently: (1) the fisherman's wife and the fisherman in front of the hut, (2) the fisherman and the flounder, (3) the fisherman before the empress, (4) the fisherman before the Pope, and (5) the fisherman's wife either as an empress or as Pope. Translations into standard German and abbreviated versions have a tendency to make the text appear more harmless: *der "Pißpott"* (originally vernacular and colloquial for 'chamber pot') stands for an old hut or an old pot. In addition, the demands of the woman on her husband are underplayed in these versions so that the woman does not appear equally dislikeable. The ugly traits of the woman and her domineering attitude are visualized by female and male artists alike in a way that comes close to the grotesque as is reflected in the drawings by Marcus Behmer (1920), Werner Luft (1943), Luise Neubert (1987), and Nikolaus Heidelberg (1995). The textual description of the appearance of the fisherman's wife is mirrored in the pictorial portrayal of the woman: she has a long nose, wears her hair in a knot, and has a thin and sullen face, pointed fingernails, and spidery fingers which are out of proportion with the rest of the body. The facial expression and

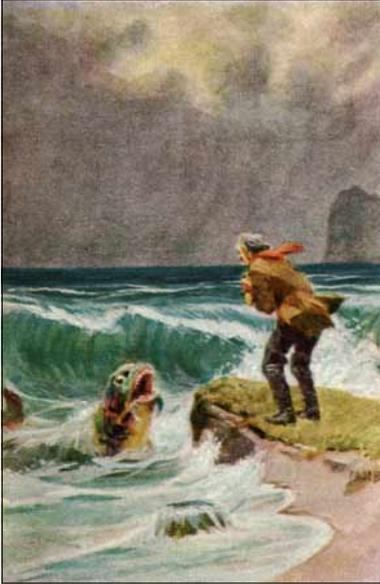


Figure 9. Paul Hey (1939).



Figure 10. John Howe (1984).

the posture of the fisherman's wife clearly suggest that she is a negative figure. With her blasphemous haughtiness she transgresses religious and social norms.

Some artists, however, have given her a more neutral appearance by representing her as a housewife or an old woman at the spinning wheel (1907/1943). The age of the couple also varies. The illustrations show a young couple just as often as a middle-aged or an elderly one. The characterization of the fisherman, in contrast, is always clear-cut. Most illustrators have rendered him helpless and lacking authority in the face of his wife's exaggerated wishes. John Howe (1984) has emphasized the inferior position of the fisherman with particular conspicuousness: The fisherman is shown with his rod in the right-hand corner of the upper half of the picture while the big flounder has already been caught in the lower half of the picture. The fisherman is squeezed between thumb and index finger of his oversized wife's doubly ringed hand and is clearly being portrayed here as her hand-puppet (Fig. 10).

Similarly, other recurring images underline the message that a discontented wife is doomed to failure if there is no one to check her unbridled desires. The imperious aspect of the figure is emphasized by showing her as empress or Pope surrounded by courtiers or cardinals in the midst of a magnificent scenery (Figs. 11–12). The scene is occasionally more stylized than one would expect when the fisherman's wife is surrounded by candles in an ascending sequence (1911, 1972). This is an old religious motif and a symbol of her supposed magnificence and holiness. The mere fact that she is so tall makes the woman stand out from the scen-

ery. The fisherman, in contrast, looks up to her fearfully and has a dejected posture, thus demonstrating that he does not feel at ease in his new surroundings.

In summary, it can be said that the folktale by Runge was rapidly incorporated into folktale collections. Was the reason for this that the folktale had nothing in common with the French fairy tales which had hitherto been models of their genre? Was it due to the successful construction of the plot? Or was the story regarded as innovative because it was presented in the vernacular and its many dialogues created the lively effect of the spoken language? Perhaps several factors indeed played a role and it cannot be decided which one prevailed.

It is apparent that the subject matter of a woman of humble background who is never satisfied and works herself into a frenzy of more and more immoderate wishes holds a fascination for the readers. The illustrators succeeded in capturing the key stages and the spirit of the story in ever-changing ways.⁷ Together with the artistic plot the pictures might have contributed to the popularity of the folktale in spite of its dialect and the fact that the protagonists are husband and wife and not children. The folktale about the fisherman and his wife is an exception indeed in that it has become popular in its vernacular version and not merely after it had been translated into standard German. Most of the folktales in the vernacular never gained widespread attention as the very limited dissemination of the story about the race between the hare and the hedgehog shows.



Figure 11. Luise Neubert (1987).



Figure 12. Barbara (1999).

ABBREVIATIONS

ATU = Uther, Hans-Jörg 2004. *The Types of International Folktales. A Classification and Bibliography, Based on the System of Antti Aarne and Stith Thompson*. Editorial staff: Sabine Dinslage, Sigrid Fähmann, Christine Goldberg, Gudrun Schwibbe. 1: Animal Tales, Tales of Magic, Religious Tales, and Realistic Tales, with an Introduction; 2: Tales of the Stupid Ogre, Anecdotes and Jokes, and Formula Tales; 3: Appendices. (FF Communications 284/285/286). Helsinki: Suomalainen Tiedeakatemia.

KHM = Brüder Grimm [Jacob and Wilhelm Grimm] 1996. *Kinder- und Hausmärchen. Nach der Großen Ausgabe von 1857, textkritisch revidiert, kommentiert und durch Register erschlossen*. 1: Märchen Nr. 1–60; 2: Märchen Nr. 61–144; 3: Märchen Nr. 145–200, Kinderlegenden 1–10; 4: Nachweise und Kommentare, Literaturverzeichnis. München: Diederichs.

ILLUSTRATIONS TO “THE FISHERMAN AND HIS WIFE” AND SIMILAR TALES, 1809–2000

A selection

Editions of the Grimm brothers and Ludwig Bechstein are incompletely documented. Generally you can assume that the folktale of the fisherman (text and illustration[s]) is found very seldom in the 19th-century anthologies.

1809 Hanns Dudeldee. In: Grimm, Albert Ludwig: *Kindermährchen. Mit Kupfern*. Heidelberg [1809].

1822 [Dithmar, Heinrich] *Der Mägdlein Lustgarten. Erster Theil. Mit neun Kupfern*. Erlangen [1822]. S.S. Kirchner/F. Buser.

1839 Hanns Dudeldee. In: Grimm, Albert Ludwig: *Kindermährchen*. Heidelberg 1839. Franz Graf von Pocci.

1844 Wiese, L. (Wilhelm Langewiesche): *Kindermärchen*. Barmen [1844] (Elberfeld 1867). Johann Baptist Sonderland.

1853 Ludwig Bechstein's *Märchenbuch*. Leipzig 1853. (2 woodcuts) Ludwig Richter. Another woodcut is integrated in the 1857 edition.

1853 *Household Stories*. Collected by the Brothers Grimm. London 1853. Edward H. Wehnert.

1855 *Contes choisis des frères Grimm*. Paris 1855. Bertall (Charles Albert Vicomte d'Arnoux).

- 1857 Mann und Frau im Essigkrug. In: Ludwig Bechstein's *Märchenbuch*. Leipzig 1857. Ludwig Richter (3 woodcuts).
- 1868 [Puschkin, A. S: *Das Märchen vom Fischer und dem Fischlein*]. Skazka o rybake i rybke, soč. na motiv' skazki A. S. Puškina. Sankt Peterburg 1868. Coloured lithographies, made by Arndt & Co, Düsseldorf, Germany.
- 1874 Hofmann, F. (ed.): *Der Kinder Wundergarten*. Leipzig 1874 (1890). Carl von Binzer.
- 1882 Seifart, K. (ed.): *Der Wunderborn*. Stuttgart 1882. Eugen Napoleon Neureuther.
- 1886 E. M. (ed.): *Märchen für Kinder*. Berlin 1886. Alexander Zick.
- 1894 Brüder Grimm: *Kinder- und Hausmärchen*. München [1894]. Hermann Vogel.
- 1903 [Brüder Grimm:] *Märchen*. Stuttgart/Berlin/Leipzig 1903 (12.–16. Tsd. 1941). Robert Weise.
- 1905 Der Fischer und seine Frau. Liebig Series No. 639 (6 chromolithographies).
- 1907 Grimm, Jacob and Wilhelm: *Kinder- und Hausmärchen* Vol. 1–3. ed. R. Riemann. Leipzig 1907–1909. Otto Ubbelohde.
- 1910 Gellert, Georg (ed.): *Im Zauberland der Märchen*. Berlin 1910. Paul Hey.
- 1911 Grimm, Jacob and Wilhelm: *Deutsche Märchen*. Ed. M. Thilo-Luyken. Ebenhausen 1911. Dora Polster.
- 1912 Grimm, Jacob and Wilhelm: *Kinder- und Hausmärchen*. Stuttgart 1912 (first 1894). Philipp Grotjohann.
- 1914 *Von dem Fischer un syner Fru*. Berlin 1914. Marcus Behmer (with etchings).
- 1918 Grimm, J. und W.: *Cuentos*. Madrid 1918.
- 1918 *Deutsche Märchen, erzählt von den Gebrüdern Grimm*. Berlin 1918. Leopold von Kalckreuth.
- 1919 Gartmann Schokolade (chromolithography).
- 1920 *Von dem Fischer un syner Fru*. Ein Märchen. Leipzig 1920. Marcus Behmer (with etchings).
- 1919 Gellert, G.: *Im Zauberland der Märchen*. Berlin 1919. Paul Hey (aquarelle).
- 1920 *Grimms eventyr*. Ed. M. Markussen. Kop./Oslo s.a. 5. Aufl. ca. 1920. Axel Mathiesen (pen-and-ink-drawing).
- 1921 *Kinder- und Hausmärchen, gesammelt durch die Brüder Grimm*. Berlin 1921. Franz Stassen (pen-and-ink-drawing).
- 1921 *Das Märchen von dem Fischer un syner Fru*. Bern 1921. Ernst Würtenberger (woodcuts).
- 1922 Brüder Grimm: *Kinder- und Hausmärchen*. Berlin 1922. Max Wulff (aquarelle).
- 1923 *Grimms Märchenschatz*. Berlin-Grunewald 1923. Gustav Tenggren (aquarelle).

- 1923 *Von dem Fischer un syne Fru*. München 1923. Richard Dreher.
- 1923 Puschkin, Alexander: *Das goldene Fischlein* [Skazka o rybake i rybke]. Der König Soltan. Das goldene Hähnchen. Deutsche Übers. von E. Walter. Berlin 1923. G[eorg] Schlicht (coloured illustrations).
- 1925 *Kinder- und Hausmärchen der Brüder Grimm*. Ed. M. Elster. Berlin 1925. Erich Schröder.
- 1928 Runge, Philipp Otto: *Von dem Machandelboom. Von dem Fischer un syner Fru. Zwei plattdeutsche Märchen*. Berlin 1928. Klaus Richter.
- 1930 *Tales from the Brothers Grimm*. London 1930. Hester Sainsbury.
- 1937 [Grimm, Jacob and Wilhelm:] *Märchen*. Leipzig 1937. Werner Luft.
- 1937 *Märchen der Brüder Grimm*. Stuttgart/Zürich 1937. Ruth Koser-Michaëls (coloured painting).
- 1939 *Deutsche Märchen*. Hamburg 1939. Paul Hey (aquarelle).
- 1941 (Grimm, Jacob und Wilhelm): *Märchen. Ein Buch der Deutschen*. Berlin 1941. Lizzie Hosäus.
- 1944 Runge, P. O.: *Die Märchen*. Wedel 1944. Felix Timmermans. (pen-and-ink-drawings).
- 1944 Grimm's Fairy Tales. Melbourne 1944. Harry G. Theaker (coloured painting).
- 1949 Puschkin, Alexander: *Die Geschichte vom Fischer und dem Fischlein. Deutsche Nachdichtung von Gerty Rath*. Bukarest 1949. Ivan Bilibin.
- 1954 Printed scrap from Germany.
- 1955 *Von dem Fischer un syner Fru. Ein Märchen*. Hamburg 1955. Gerhard Marcks (woodcuts).
- 1955 *Grimm's Fairy Tales*. New York 1955. Fritz Kredel (coloured painting).
- 1956 *Die Kinder- und Hausmärchen der Brüder Grimm*. Berlin 1956. Karl Fischer (coloured painting).
- 1956 *Grimms Märchen*. Bayreuth 1956. Gisela Werner.
- 1958 Puschkin, Alexander: *Vom Fischer und dem Fischlein*. Übertr. von Johannes von Guenther. Warszawa 1958. Zofia Fijalkowska.
- 1959 Brüder Grimm: *Vom Fischer und seiner Frau. Märchenbuchfilm 2*. Kassel 1959. Egon Tresckow.
- 1962 Brüder Grimm: *Kinder-Märchen*. Stuttgart 1962. Nikolaus Plump (coloured painting).
- 1962 *Von dem Fischer un syner Fru. Ein Märchen*. Nacherzählt. Berlin 1962. Hans-Joachim Burgert.

- 1965 *Von dem Fischer un syne(r) Fru. Ein Märchen*. Berlin 1965. Otilie Ehlers-Kollwitz (woodcuts).
- 1968 Lackbild Nr. 1212 VEB-Postkarten-Verlag (printed scrap).
- 1969 *Vom Fischer und seiner Frau. Ein Märchen der Brüder Grimm*. Bearb. von Heinrich Maria Denneborg. Zürich/Freiburg im Br. 1969. Katrin Brandt.
- 1971 *Vom Fischer und seiner Frau. Ein Märchen der Brüder Grimm*. München/Hamburg 1971. Erich Fuchs.
- 1972 *Die Kinder- und Hausmärchen der Brüder Grimm*. Berlin 1972. Werner Klemke.
- 1974 *Märchen der Brüder Grimm*. Ausgewählt von Lore Segal und Maurice Sendak. Ed. William Engvick. Zürich: Diogenes verl. 1974. Maurice Sendak.
- 1973 *Auf des Hechtes Geheiß. Russian folktale* [Graf Alexej Tolstoi]. DDR (6 stamps). Gerhard Bläser.
- 1974 *Kinder- und Hausmärchen der Brüder Grimm*. Stuttgart 1974. Heiner Rotfuchs.
- 1976 Bussi Bär No. 1. Zug 1976. Walter Neugebauer (journal for children).
- 1976 Die schönsten Märchen der Welt zum Sammeln. No. 6. Hamburg 1976 (journal for children).
- 1978 Brüder Grimm: *Von dem Fischer und seiner Frau*. Zürich/München 1978. Monika Laimgruber.
- 1980 Europa No. 289. (record cover).
- 1981 *Von dem Fischer und seiner Frau*. Nach Grimms Märchen neu erzählt von Grete Janus Hertz. Hamburg 1981. Iben Clante.
- 1983 Runge, Philipp Otto: *Von dem Fischer und seiner Frau*. Aus dem Niederländischen von Gertraud Middelhouwe. Köln 1983. John Howe.
- 1983 *Vom Fischer und seiner Frau. Märchen der Brüder Grimm*. Ein Bilderbeschäftigungsbuch. Niederwiesa 1983. Dieter Müller.
- 1984 *Grimmige Märchen*. München 1984. Heinz Langer (cartoons).
- 1984 Runge, Philipp Otto: *Von dem Fischer un syne fru. Von dem Mahandel Bohm*. Nachw. Siegfried A. Neumann. Rostock 1984 (Hamburg 1984). Horst Hüssel.
- 1984 Grimm, Jacob und Wilhelm: *Vom Fischer und seiner Frau*. Berlin 1984/Stuttgart 1984 (2. Aufl. 1985). Rainer Sacher.
- 1985 *Hänsel und Gretel. Die schönsten Märchen der Gebrüder Grimm*. Erlangen 1985. Jean Giannini.
- 1985 Michael Mathias Prechtel (aquarelle).
- 1986 *Mein großes Märchenbuch*. Rastatt 1986. Jordi Busquet.
- 1987 *Das grosse Märchenbuch. Die Schönsten Märchen aus ganz Europa*. Ed. C. Strich. Zürich 1987. Illustrator unknown.

- 1987 Luise Neubert (silhouette).
- 1987 Lipinsky, Georg: *Von dem Fischer un syner fru. Ein Märchen, überliefert von Philipp Otto Runge, wiedergegeben nach der 5. Aufl. der "Kinder- und Hausmärchen" der Brüder Grimm von 1840.* Eschbach 1987. Georg Lipinsky.
- 1989 Brüder Grimm: *Der Fischer und seine Frau.* München u.a. 1989. Alan Marks.
- 1989 *Das Märchen vom Fischer und seiner Frau.* Zollikon b. Zürich. Johannes Lebek (woodcuts).
- 1993 Runge, Philipp Otto: *Vom Fischer und seiner Frau.* Hamburg 1993. Peter Knorr.
- 1997 Papiertheater INVISUS. Von den Fischer un siene Fru. Bühnenbilder Birgit Hampel (theater from paper).
- 1997 Vom Fischer und seiner Frau. Deutschland. Ernst Kößlinger (stamp).
- 1998 Von dem Fischer un syner Fru. Niedernjesa 1998. Georg Lipinsky (postcard).
- 1999 Deutsche Apotheker Zeitung Gesundheitsministerin Fischer (cartoon).

COMMENTS

- ¹ See also Uther, Hans-Jörg 2005. Von der Vermessenheit des Wüschens. Zum Märchen "Von den Fischer un siene Fru." *Arbeitskreis Bild Druck Papier. Tagungsband Ittingen 2004.* Münster u.a.: Waxmann, pp. 48–70.
- ² [Dithmar, Heinrich 1822] *Der Mägdlein Lustgarten.* Vol. 1. Erlangen, pp. 381–391, esp. p. 381.
- ³ Tomkowiak, Ingrid. 1993. *Lesebuchgeschichten. Erzählstoffe in Schullesebüchern 1770–1920.* Berlin/New York: de Gruyter.
- ⁴ See bibliographical references above.
- ⁵ Schmitt, Christoph 1993. *Adaptationen klassischer Märchen im Kinder- und Familienfernsehen. Eine volkskundlich-filmwissenschaftliche Dokumentation und genrespezifische Analyse der in den achtziger Jahren von den westdeutschen Fernsehanstalten gesendeten Märchenadaptionen mit einer Statistik aller Ausstrahlungen seit 1954.* No. 159, Frankfurt am Main: Haag & Herchen.
- ⁶ Cf. Klotz, Aiga 1990ff. *Kinder- und Jugendliteratur in Deutschland 1840–1950.* Vols. 1–6. Stuttgart: Metzler.
- ⁷ Uther, Hans-Jörg 1993. 'Illustration'. *Enzyklopädie des Märchens. Handwörterbuch zur historischen und vergleichenden Erzählforschung.* Vol. 7. Berlin/New York: de Gruyter, col. 45–82.