

“When I read Hoffmann’s tales alongside Frank’s drawings, ...they return me to that rapt state that is neither belief nor disbelief but swings between the two, a pendulous interior movement. It crosses and connects them—doubt and certainty, fear and hope, terror and wonder, all coiling together... What is possible? What is true?”—Karen Russell, author of Swamplandia

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The Wounded Storyteller

The Traumatic Tales of E. T. A. Hoffmann

Illustrated by Natalie Frank and Translated by Jack Zipes

E. T. A. Hoffmann was a pioneer of Gothic horror and one of the greatest German Romantic authors of fantasy. His innovative stories explore madness, genius, doppelgängers, artificial intelligence, and the boundaries between realities and dreams. Readers may think they don’t know Hoffmann, but they will find his influence everywhere—in fiction, film, ballet, opera, theatre—even in their own thoughts and dreams. From Edgar Allan Poe to Neil Gaiman, Stephen King to Jordan Peele, from the Nutcracker ballet to Octavia Butler to Ursula K. Le Guin, echoes of Hoffmann permeate our cultural world.

In *The Wounded Storyteller: The Traumatic Tales of E.T.A. Hoffmann*, to be published May 30, acclaimed artist Natalie Frank and leading fairy-tale scholar Jack Zipes have joined forces to create a lavishly illustrated volume of five of Hoffmann’s most influential tales. The stories are *The Golden Pot*, *The Sandman*, *The Mystifying Child*, *The Mines of Falun*, and *The Nutcracker and the Mouse King*—the marvelous and terrifying origin story for the beloved ballet.

In his introduction, Jack Zipes sheds light on how Hoffmann’s lifetime of personal traumas shaped his writing. Hoffman’s deep concern about the treatment of children and their marginalization resonates throughout the stories. Child protagonists must defend themselves against adults who would dismiss their experiences, crush their imaginations, or try to control them. Hoffman presents art and creativity as a life and death matter, a salvation in the face of a brutal, unpredictable world. Through Zipes’s crystalline translation, readers will come to know Hoffman’s celebration of imagination and his faith in young people to control their own stories.

Natalie Frank, whose artwork inspired by Grimm’s fairy tales has been widely praised, gives us layered, wondrous scenes of transformation, courage, love, desire, and betrayal, with a focus on strong and self-aware female characters. Her richly rendered gouache and chalk pastel full-page drawings and marginalia reveal Hoffmann’s worlds. Reaching beyond illustration, these stunning images are works of interpretation, pulling readers deep into Hoffmann’s uncanny and utterly original realm.

In a fascinating foreword, *Swamplandia* author Karen Russell notes that Hoffmann’s “visions were so powerful, they spread across every continent and discipline, and continue to circulate among us.” She calls Hoffmann “one of the great-grandfathers of my imagination, and probably yours, too.”

For more information about *The Wounded Storyteller*, for excerpts, or for interviews with Natalie Frank or Jack Zipes, please contact Elizabeth.pelton@yale.edu.



The Wounded Storyteller: The Traumatic Tales of E. T. A. Hoffmann
Illustrated by Natalie Frank and Translated by Jack Zipes
Foreword by Karen Russell
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Praise for The Wounded Storyteller

“Frank and Zipes have met the challenge of taking on Hoffman with fierce energy, investing these timeless tales with a new relevance and contemporary sensibility.”

—**Claire Gilman, *The Drawing Center***

“There is something that feels musical to me about Natalie Frank’s drawings, the way a single breath can soar up to hold a piercing note and then plummet to an underworld octave. Her thrilling instinct for alchemy, spontaneity, and subversion at work in collaboration with Hoffmann, her hands guided by his sorcerous prose in a kind of public séance to which we are invited.”

—**Karen Russell, author of *Swamplandia***

“Frank’s extraordinary artwork frames Zipes’s translations of Hoffmann’s stories on each page, offering readers an experience in which the visual images and verbal texts are in constant conversation, commenting on and enriching each other.”

—**Donald Haase, author of *Folktales and Fairy Tales: Traditions and Texts from Around the World***

Praise for Natalie Frank and Jack Zipes’s Previous Collaborations

Tales of the Brothers Grimm

With shades of both Paul McCarthy and Jenny Saville, Frank’s work explores the stories’ psychological and sexual meanings and continued relevance.”

—**Mark Guiducci, *Vogue***

“Frank’s paintings always tend to have a narrative feel to them anyway—the experience akin to reading some kind of meticulous and elegant horror comic book, with the panels stacked on top of each other, Bacon’s popes meet Guernica—but here every page dances with color and emotion.”

—**Dan Duray, *ARTnews***

“An impressive tome with marvelous attention to detail.... This book has all of the makings and quality to become a collector’s item for people who enjoy books that are beautifully printed and filled with commanding illustrations.”

—**Richard Rivera, *New York Journal of Books***

“Ravishing.”

—**Ariella Budick, *Financial Times***

“The numinous, jarring color and attention to gleefully monstrous details is masterful. Certainly no other artist of her generation has done as much with pastel. Drawing is central to her work, and with that comes the possibility of inventiveness.”

—**John Yau, *Hyperallergic***

The Island of Happiness: Tales of Madame d’Aulnoy

“In giving us back the women heroines and images and lives that were once the heart and soul of the oldest stories, Natalie Frank is giving back to female readers the right to honor and tell our own stories.”

—**Gloria Steinem**

“*The Island of Happiness* is gorgeous, edgy, enchanting, perverse, and fabulous, just to name a few of its qualities. It’s unlike any other book I’ve read, or seen, which is not something one says lightly, or often. I intend to keep my copy forever.”

—**Michael Cunningham, author of *The Hours***

“Madame d’Aulnoy’s 17th-century French fairy tales are interpreted by the feminist visual artist Natalie Frank in surreal, contemporary images.”

—**Tammy Tarnq, *New York Times***

“The new illustrations by Natalie Frank are another triumph of this collection and they heighten the potential for d’Aulnoy’s radical stances. Frank’s women are larger than life; they’re clearly defined in a realist style while surrounded by surreal splashes of color and figures that blend into one another.”

—**Megan Otto, *Chicago Review of Books***

“What I wouldn’t give to have been a guest at the Parisian salon of the protofeminist, literary adventurer Madame d’Aulnoy. The next best thing to such an invitation is this delightful book, filled with d’Aulnoy’s lost princes, femmes fatales, fearful ogres, and magical beasts. Jack Zipes’s fluid translations, interspersed with Natalie Frank’s lushly colored, monstrously sensual illustrations conjure an astonishing world of literary and imagistic invention.”

—**Leslie Camhi, journalist, author, and translator**

About the Authors of *The Wounded Storyteller*

E. T. A. Hoffmann was a German Romantic author of fantasy and horror, as well as a lawyer, composer, music critic, and artist. **Jack Zipes** is professor emeritus of German and comparative literature at the University of Minnesota and an esteemed scholar of fairy tales. **Natalie Frank** is an acclaimed artist known for her previous books of fairy tales, including *Tales of the Brothers Grimm*. **Karen Russell** is an American fiction writer whose work includes the story collections *Orange World* and *Vampires in the Lemon Grove* and the novel *Swamplandia!*