

Mirrors, Windows, and Feminist Threshold Imagery in *Grimm* (Through *Buffy*-Tinted Glass)

Rhonda V. Wilcox

Grimm (2011–2017) and *Buffy the Vampire Slayer* (1997–2003), both fantasy television series, have very different heroes: a high school girl and a male police detective.¹ Their connections in terms of fictional content and production, however, are significant. *Buffy*, created by Joss Whedon, also included David Greenwalt in its production team; Greenwalt was already known, in part for co-creating an unusually dark and quickly canceled 1996 series called *Profit* (8–29 April 1996), starring Adrian Pasdar.² Greenwalt subsequently co-created *Angel* (1999–2004); Jim Kouf, who also worked on *Angel*, co-created *Grimm* with Greenwalt. For many reasons, *Grimm* is unquestionably a *Buffy*-plus series. The characters of *Buffy* and *Grimm* have underlying structural similarities: a monomythic hero, à la Joseph Campbell,³ with a group of helpers, à la Vladimir Propp—both including an older librarian advisor (Giles and Aunt Marie); a loyal non-magical male friend (Xander and Hank); an owner of a magic shop (Anya and Rosalee); a red-head who becomes a dark witch (Willow and Juliette); a sexy blond villain who becomes a lover and ally (Spike and Adalind);

Rhonda V. Wilcox is Professor Emeritus of Gordon State College. She has published many articles on good television and has served as lead editor for two academic journals. She is author/editor of several books, including *Investigating Veronica Mars* (McFarland), *Reading Joss Whedon* (Syracuse University Press), *Why Buffy Matters* (I.B. Tauris), and *Grimm's Trailer Full of Secrets: Character and Gender in the Television Series* (McFarland).

a quirky, short, witty guy who is bitten by a lycanthrope and has a two-letter name (Oz and Wu); and more. There is a whole essay on Monroe that compares him to Spike (Wilcox, *Grimm's Trailer Full of Secrets*, ch. 1). One could argue the case for what Jeffrey Bussolini calls “constitutive intertextuality,” a connection so thorough that the prior series helps structure the later one (96). But the connections between the series also extend into imagery. *Why Buffy Matters* discusses the importance of threshold imagery as a reflection of the development of the protagonist (Wilcox 35–45). This paper will discuss the significance of other thresholds—of windows and mirror imagery for the character of Juliette, aka Eve, who goes through a drastic change from being a woman behind glass to a witch who moves through mirrors and worlds. This set of images is just one example of the importance of visual imagery as an element of meaning in television fantasy—an element that *Buffy* the series notably helped to explore and that *Grimm* further advances. So: windows and mirrors, both made of glass.

Because *Grimm* is the less well-known series, a bit of information about the premise may be helpful. Nick Burkhardt, a Portland police detective about to turn thirty, discovers that he has entered into unexpected powers: He can see the hidden natures of seemingly ordinary people who have something like a beast within. They call themselves Wesen. He also discovers that some of these Wesen, despite their fearsome appearance, are good, while some are deadly predators whom he must battle and sometimes kill. He is a descendant of the Brothers Grimm, whose fairy tales amount to the profiling of Wesen. Wesen can make their secret selves visible to non-Wesen people when they wish, but Nick, as a Grimm, can see them even if they do not wish it, if the Wesen becomes emotional. As Nick begins to have these unsettling visions, his dying Aunt Marie explains his role

and bequeaths him a trailer full of secret books, potions, and weapons. She also tells him that he should leave the woman he loves and lives with, Juliette Silverton, a veterinary doctor, because his new life will be too dangerous. Furthermore, he cannot explain his situation without sounding insane to someone who cannot see Wesen. Thus Juliette starts the series in ignorance of the magic world, the real world.

There is much more to say about the character of Juliette; Alissa Burger and Stephanie Mix, for instance, discuss her complexity at length (20–24), and Grimm's *Trailer Full of Secrets* devotes a chapter to her (Wilcox ch. 7). This paper is meant to focus on imagery. But of course imagery can develop character, as well as theme, so a short introduction to the character of Juliette seems in order before proceeding. Clearly, an actor is one of the creators of a character, though not much scholarship addresses that aspect of TV character creation.⁴ Bitsie Tulloch, later known as Elizabeth Tulloch, was the only female regular cast member when the series began. (She was later joined by two others.) In the pilot, Nick is referred to as Romeo, and she is his Juliette—and their romance will not have a happy ending. Juliette goes through four character stages: the kind, intelligent red-head Juliette, who is long ignorant of the magic world; the powerful, angry, dark-haired witch who has become part of the magic, still called Juliette; the virtually emotionless operative with a closet full of wigs who is newly born under the name of Eve, after Juliette is killed; and the final, more fully knowledgeable, more fully autonomous person who comes to be after Eve nearly dies. The shift in hair color continues to track with the character's development: she is brown haired, and in this context, the brown hair can signify a hard-earned state of balance.⁵ She is also usually called Eve by the other characters, but sometimes called Juliette; I call her Juliette/Eve.

Juliette is shown repeatedly trapped behind glass. But she reaches the point where her image crashes the looking glass. Later still, she can cross the glass threshold into other worlds.

In *Buffy*, threshold imagery is an important supplement to the story of the developing hero. These images even reach to the point of set decoration: On the stairs in Buffy's home are pictures of arches, thresholds which are first clearly shown during the threshold-crossing episode "Innocence," in the second season (2.14), after Buffy for the first time makes love with the vampire Angel and enters into a world of pain (Wilcox *Why*, 41). There are also other visually memorable threshold images: Faith, looking through a window to future redemption in Buffy's dream in "Graduation Day Part 2" (3.22) in the third season; Willow, peering into the glare of the desert from out of her safe space with Tara in her dream in "Restless" (4.22), in the fourth season; and Buffy, at her back door, taking the sun into her face after the shock of discovering her mother's death in "The Body" (5.16), in the fifth season (Wilcox *Why*, 41 45). All are illuminated, in more than one sense. In each of these, the woman's face is flooded with light, sometimes even over-exposed. These images seem to suggest someone on the brink.

Scholars of the Gothic and scholars of fairy tales, both of whose subjects apply to *Grimm*, discuss images of windows and mirrors. Stith Thompson's *Motif-Index of Folk Literature* lists many stories of mirrors which, as Cynthia Chalupa tells us, can "serve as doorways to fantastic realms" (628), and Eugenia DeLaMotte brings up the idea of the mirror or window as a "doorway into the spiritual world" (116).⁶ The seminal Gothic scholars Sandra Gilbert and Susan Gubar, on the other hand, connect window imagery with "enclosure" (37); throughout *The Madwoman in the Attic*, they write of "images of enclosure and escape, fantasies in which maddened doubles functioned as

asocial surrogates for docile selves” (Appignanesi xvii) and I will note here that Juliette’s various character stages allow her to double herself, including the asocial surrogate who burns the place down, like *Jane Eyre*’s madwoman in the attic. (The mad Bertha Rochester burns down Edward Rochester’s and indeed, her home; Juliette burns down the home of the Grimms’ centuries of knowledge, Nick’s secret trailer.)⁷ The notable fairy tale scholar Maria Tatar also delves into this imagery; in fact, both she and Gilbert and Gubar do so in the course of discussing “Snow White,” in which the princess’s pregnant biological mother pricks her finger by a window, and after her death the powerful, wicked stepmother famously uses a mirror. Tatar says that this window depicts “an enclosure that suggests confinement and interiority. The mother remains secluded in a domestic space” (40). She adds that among other meanings, the looking glass of the witch-like stepmother works “as a symbol of self-division” (40). (It is hardly necessary to mention Lacan to recognize that interaction with a mirror relates to identity.) Of course, imagery very much depends on context. But consistently through the first part of *Grimm*, Juliette is associated with enclosure behind glass. Furthermore, these images are reinforced by a series of images of other women peering out the windows behind which they are trapped. Then, as Juliette’s nature changes, she faces herself in a broken mirror. Finally, she magically walks *through* a looking glass⁸ as a woman of power reaching “that point where the real journey begins” (Lacan 7).

The pilot of *Grimm* presents a contrasting set of images of thresholds crossed or closed. An important part of the pilot focuses on the relationship between Nick and Monroe, a Blutbad (or werewolf-like Wesen) who is also a vegetarian cello-player and a graduate of Brown University. Monroe serves as a

guide for Nick to cross the threshold into the magic world, importantly also showing Nick that Wesen can be among the best of people. Both Nick and Monroe violently cross thresholds to each other: Nick crashes through Monroe's front door, tackling him when he thinks Monroe has kidnapped a little girl; and later, balancing matters out, Monroe crashes through the window of his own home to land on Nick as Nick lurks outside (Wilcox *Grimm's* 25). Monroe then laughs and invites Nick in for a beer; Gilgamesh-and-Enkidu fashion, they are now becoming friends after a clash. This image of Monroe crashing through the window into Nick is played repeatedly in the series as a memory of the characters and a reminder for the viewers. These men break through barriers.

In contrast to this threshold-breaking relationship, Juliette in the pilot is presented gazing sadly out the upstairs window of the Victorian-style home she shares with Nick,⁹ looking down at Aunt Marie's trailer where Nick has secluded himself. He is excluding Juliette from knowledge of his new world. Indeed, in this scene, the audience sees Juliette's face only as a reflection on the inside of the glass, the inside of her domestic space (Figure 1).¹⁰



Figure 1: Juliette, behind glass, is excluded from the magical world.
(Pilot, 1.1, 23:06-23.17)

This image of Juliette is held, with different angles and degrees of close-ups, for over ten seconds – a significant span of time for a television episode. The image of Juliette behind the window is included in a preliminary draft of the script for the series pilot, so it is something Greenwalt and Kouf had planned from early on – and something they kept, though some other important elements of the script changed (*Grimm: Second Draft*). Furthermore, the image of Juliette behind the window looking out at Nick and the trailer full of secrets is reiterated in the second episode of the series, emphasizing the theme of her seclusion.¹¹ When she turns down Nick's proposal of marriage later in the first season (there is an extended ring motif suggesting the limitations of traditional marriage¹²), it is his secret-keeping, his keeping her apart, that she cites as the reason. Juliette is unwilling to be kept behind glass.

As someone who wrote a doctoral dissertation on Dickens many years ago, I found my thoughts, when I saw Juliette at the window, turning to the work of another famous Victorian: *The Lady of Shalott*, by Alfred, Lord Tennyson. Given the variety of literary references in *Grimm*'s episode-opening epigraphs (Yeats, Milton, Dickens, Shakespeare, and more), an echo of Tennyson seems not unreasonable.¹³ *The Lady of Shalott* is one of the works that Gilbert and Gubar cite in reference to enclosure (617–20). The beautiful Lady of Shalott lives on an island, in a tower, weaving her art, her web, magically prohibited from looking out into the real world, only viewing it in a mirror that reflects the world through her window (in parallel with Plato's Allegory of the Cave).¹⁴ But one day she sees Sir Lancelot: She hears him singing; then she looks directly through her window. And

Out flew the web and floated wide;
The mirror crack'd from side to side;
'The curse is come upon me,' cried
The Lady of Shalott.

(Part III, lines 114–117; Buckner p. 16)¹⁵

Scholars have often read the Lady of Shalott as a representative of the artist who should observe life while remaining aloof from it.¹⁶ However, the response of the Lady to Lancelot (especially her decision to leave her seclusion and enter the world) also clearly relates, as Carl Plasa has argued, to the role of women in Victorian terms, "the Woman Question."¹⁷ Juliette's response is developed much more slowly. It will be some time before Juliette's mirror cracks. In the interim, we see other characters connected repeatedly with mirrors: Among them are the witch (or Hexenbiest) Adalind Schade and her mother Catherine, for

whom there are direct references to “Snow White” in the episode “Love Sick” (1.17). (Theirs is a complex pattern beyond the scope of this paper.¹⁸) Also in the interim before Juliette’s mirror cracks (joining her with the witches), we see images of other women trapped behind windows – a series of women who are abused or otherwise traumatized. And we continue to see Juliette trapped behind glass: For many episodes in the second season, she is in a coma, and while most hospital scenes in *Grimm* use normal walls, the show’s producers chose to put Juliette in a hospital room with glass walls, like Snow White’s crystal coffin.¹⁹

Perhaps the very nature of the frame around a window can, depending on the shot, suggest entrapment to visual creators.²⁰ In any case, there are many such images in *Grimm*, adding to a growing pattern. Kate Ferguson Ellis connects the Gothic and its entrapment of women with the idea of domestic abuse (3, 6), and there are images in *Grimm* that echo this view in terms of domestic and sexual abuse.²¹ In the first season, when Juliette and Nick go on a weekend getaway, they encounter a woman who is the subject of domestic abuse. We first see her peering between drapes, when Nick stops to ask directions (in a proudly stereotype-busting moment). Soon we see the shadow of her husband’s figure pulling her back into darkness (“The Thing with Feathers,” 1.16). Her story takes over the episode; and perhaps it is not a surprise when, at the episode’s end, Juliette refuses Nick’s proposal of marriage.²² In a second episode of domestic abuse, Juliette’s college roommate Alicia is shown, with a bruised face, staring out her curtained window before she escapes to Juliette and Nick’s (“Red Menace,” 3.9; see also “Eyes of the Beholder,” 3.10). A variation in the pattern appears in an episode called “The Good Soldier” (3.11). Frankie Gonzales, an army specialist, was gang-

raped in Iraq by security contractors and another soldier. Now discharged and dealing with PTSD, she decides to confront her rapists. She cuts her arm in a pattern that we come to understand is the date when she was raped: 11/11, Veteran's Day, though no one in the episode ever comments on that significance aloud. The episode begins with a profile close-up of the now possibly homeless Frankie in her car, her window fogged as she breathes heavily in the long time it takes before steeling herself for the first confrontation. In the end, she gets what she has come for: a confession of guilt—at least by one of her assailants (though the story is much more complicated). In yet another episode of domestic abuse, Sarah Fisher stares out the window of her door as her drunken ex-husband threatens her ("Dyin' on a Prayer" 4.4). Each of these window scenes extends the imagery of the woman at a fearful threshold.

The wide window in the doorway of Juliette and Nick's home is put to use for many purposes in *Grimm*, some of them humorous. But it clearly also sometimes illustrates the motif of the trapped woman. In the second season, after Juliette has just begun to learn a little about magic because of her own experience in the spellbound coma and the unsettling lust she feels for the prince who woke her with a kiss, she returns home to find a giant abyss in the floor—an abyss reflecting her magical ignorance. She tries to leave and finds the door will not open; she batters frantically at the window in the door, desperate to get out ("Natural Born Wesen" 2.14). That will only happen later.

By the end of the second season, Juliette does come to truly understand the magic world, and images of her entrapment almost disappear. Near the end of the third season, Nick and Juliette take in a homeless young Grimm named Theresa Rubel—Trubel—pronounced "trouble." When Trubel

leaves the following Christmas, she lets no one know of her plans beforehand. Standing on the porch steps, she tells Nick she cannot bear to say goodbye to Juliette. A sequence of shots emphasizes the height of the gabled Victorian-style home as Juliette watches from inside and above, herself unobserved (“The Grimm Who Stole Christmas” 4.7). Once again, then, we see Juliette excluded from knowledge, looking down from inside her high window, like the Lady of Shalott.

But at this point of the story, Juliette has already begun to undergo a further change. Through a complex spell, the witch Adalind takes Nick’s powers. Part of the spell’s words are “to a *mirror’d* image it will make” (“Blond Ambition,” 3.22, 21:39–21:42, emphasis added), and Adalind makes herself the mirror, the Gothic double, of Juliette in order to sleep with Nick and disempower him, Samson-like. Adalind is coerced to do so by another prince after Nick and his friends take her baby (and that is another long story). As we see Adalind, on the phone, tell Prince Viktor that she will do anything to get her child back, there is a shot of her looking through the parted curtain of a framed window – one more trapped woman (“Nobody Knows the Trubel I’ve Seen,” 3.19). And there is an earlier, impressive scene in which Adalind, having just learned that her baby is gone, shrieks and falls to her knees in the middle of a city street, breaking every car window as her emotions blow out (“The Law of Sacrifice,” 3.18). Adalind’s power is vivid, but at this point in the story it is patriarchally – even monarchically – controlled. The power of a witch does not automatically convey autonomy. After Nick loses his powers, his friends discover that to restore him, Juliette will have to sleep with him in the shape of Adalind. And after she does so, she eventually emerges as a witch herself – powerful, yet still struggling.

In one of the most stunning twists of a series filled with stunning twists, the episode before the fourth season winter break ends with a shot of Juliette, seeing her face in the mirror transformed into that of a hag-like witch. Her scream lasts from the end of that episode (“Chupacabra,” 4.8) through the beginning of the next, which was originally broadcast over a month later (“Wesenrein,” 4.9). And in that next episode, we see another mirror image “the mirror crack’d from side to side” her identity fractures as she moves into the next stage of her existence, and viewers see the image of Juliette’s face as she gazes into a mirror that her magic has cracked (Figure 2).



Figure 2: Juliette sees her fractured identity in her broken mirror.
 (“Wesenrein,” 4.9, 10:28-10:31)

It is Maria Tatar’s “symbol of self-division” (40; cf. Chalupa 629). Nick has often walked out as a coping mechanism in moments of domestic tension, but not long after her change, Juliette walks out and leaves the domestic space behind (“Bad Luck,”

4.14). Whether, in the end, a “curse has come upon [her]” is highly debatable; I would argue not, but Juliette at first certainly feels as though it has. And soon her friends feel that, too, as Juliette becomes more and more angry, reckless, and violent—though she also becomes more overtly philosophical, commenting on the nature of power, the body, sexuality, and more (“Mishipeshu,” 4.18). In an episode called “Heartbreaker,” apparently for the beautiful but dangerous Wesen of the Week, Nick may instead see Juliette as the heartbreaker: She laughs aloud when Nick says, again, that he still loves her (4.16). She repudiates the possibility of a traditional domestic pairing.

There are many *Grimm* episodes in which a dangerous monster looks in the window from outside;²³ by the end of the fourth season, Juliette has become the scary one looking in the window (“You Don’t Know Jack,” 4.20). She brings about the death of Nick’s mother, another Grimm, and almost kills Nick, only stopped when Trubel shoots Juliette to save him. Her repudiation of domesticity seems, for a while, to have doomed her.

Juliette disappears, apparently dead, but as a powerful Hexenbiest she is brought back to life (after several months offscreen) by a group fighting against a secret Wesen revolution. Her rebirth is troubling; it involves violence that is presented as justified. At this stage, we again repeatedly see the character—now, in her third transformation, named Eve—peering through a window. But the windows are even smaller than of old; it is the window of the metal cell in which she lives, and the opening is so narrow that only her eyes show. At times, she seems to be a soldier who is little more than a weapon. It should be noted that Meisner, her commander in this army, lives in a similar underground cell, as does Trubel, who has chosen to join this army. It should also be noted that, unlike

Meisner's or Trubel's, the powerful witch Eve's cell is focused around a mirror, and indeed, when she speaks to Nick there for the first time, she faces the mirror rather than him for much of the conversation ("A Reptile Dysfunction," 5.8, 11:40-12:18). Tatar also connects mirror imagery with "self-assessment and judgment," as many of us might (40). Although Eve distances herself emotionally from her earlier treachery, she seems to be constantly and almost robotically assessing herself.²⁴

In a climactic battle near the end of the fifth season, Eve fights alongside Nick and *Grimm*'s other Scoobies and is brought to the point of death when she is wounded by shards of glass (similar to the way Adalind's mother was killed). When she is magically revived, she enters the next character stage, as Juliette/Eve. In this incarnation she accesses emotion again, yet still retains her witch powers.²⁵ "How you feeling?" Trubel asks her; and Juliette/Eve answers, "I feel a lot" ("Beginning of the End, Part 2," 5.22, 37:12-37:20). No longer merely a weapon, she makes choices outside the structure of the quasi-military organization to which she and Trubel had belonged the narrow windows through which they had looked.²⁶ She also participates in the search for knowledge that had characterized her as a veterinarian, but with an understanding of the magic around them. Temporarily sheltered in the home that Nick and Adalind now share (though she will soon find a space of her own), Juliette/Eve sees a swirling image of a demon in a mirror—the apocalyptic Zerstörer ("Blind Love" 6.7). Zerstörer next reaches through another mirror to try to grab her; he fails when she bites his arm and he bleeds, closing the mirror portal ("The Son Also Rises" 6.8). Finally, Juliette/Eve decides to cross the threshold into Zerstörer's world, to kill him before he can, as their research predicts, kill them ("Blood Magic" 6.10). And

this woman, once trapped behind her window, steps through a mirror into another world (Figure 3).



Figure 3: Through a mirror, Juliette/Eve crosses a threshold between worlds. ("Blood Magic," 6.10, 42:09-42:17)

There are many complications to this story beyond the scope of this paper, including a male character who is deeply connected with images of windows and mirrors.²⁷ But I hope I have shown that, however it came about, there is a pattern of visual imagery that supports this female character's arc. This imagery for Juliette/Eve echoes in complexity the visual imagery that helps to develop Buffy. And for those who do not know the later story's ending: While the Lady of Shalott lays herself down and dies, pure and pale, Juliette/Eve comes back through the mirror alive. "Who were you? Who are you now?" she asks of herself, holding one of her many mirrors.²⁸ At the end of this *Grimm* tale, she is free to search for the answer to that question.

Statement of Competing Interest: Although the author of this article is the editor of the journal, the article was submitted to another editor and put through double blind peer review without any involvement of the author in the review process.

Notes

¹ An early version of this paper was presented at the biennial *Slayage* Conference – *Slayage* 9, a virtual conference sponsored by the University of North Alabama, The Association for the Study of *Buffy+*, and the *Slayage* journal, 21–24 July, 2022. I wish to thank the two anonymous blind peer reviewers for their helpful advice toward revision. I am also grateful to Richard S. Albright for research advice on the Gothic. Remaining insufficiencies are my own.

² Pasdar later played a recurring role on the *Buffy+* series *Agents of S.H.I.E.L.D.* (2013–2020).

³ See, for instance, Laurel Bowman and Valerie Estelle Frankel.

⁴ See, for example, Lacey and Knox’s special issue of *Critical Studies in Television* and Rawlins and Tail’s special issue of *Journal of Film and Video* for explorations of the importance of the actor in television.

⁵ Cf. Wilcox, Grimm’s *Trailer Full of Secrets*, 148–150.

⁶ DeLaMotte quotes from Hawthorne’s *The House of Seven Gables* here.

⁷ The trailer is much more complex in its meaning than is indicated here. For example, though it now belongs to Nick, it was originally bought by two female Grimms – his mother and his aunt. The multiple meanings of the trailer are discussed throughout Wilcox, Grimm’s *Trailer Full of Secrets*.

⁸ The series does in fact allude to *Alice Through the Looking Glass* by way of *Alice in Wonderland* in the episode after Juliette goes through the mirror, when Wu says, “I suppose this is how Alice felt falling down the rabbit hole” (“Where the Wild Things Were,” 6.11, 38:13). The little blonde girl character of Diana is also dressed in Alice-like garb in this episode.

⁹ Page 11 of the draft script of the pilot specifically describes Nick and Juliette’s home as “Victorian” (*Grimm: Second Draft*), indicating the writers’ setting concept, overtly named, and correlating with the visuals.

¹⁰ Figures in this article are photographs (taken by the author) of a television screen.

¹¹ *Grimm* begins every episode with an epigraph, and the epigraph that starts Episode 2, a Goldilocks variation titled “Bears Will Be Bears,” is one of the series’ references to thresholds: “She looked in the window and then peeped through the keyhole; seeing nobody in the house, she lifted the latch.” In contrast to the Goldilocks character, Juliet has yet to lift the latch; she is still firmly in the domestic space. My thanks to one of the blind peer reviewers for suggesting the appropriateness of this epigraph as a threshold reference.

¹² On the ring motif indicating the limitations of traditional marriage, see Wilcox, *Grimm’s Trailer*, pp. 144–145, 178–179.

¹³ There are more such literary references, but those cited come in, respectively, “Bad Teeth,” 2.1; “Wesen Nacht,” 5.8; “Eve of Destruction,” 5.7; and “Good Night, Sweet Grimm,” 2.22.

¹⁴ In Plato’s *Allegory of the Cave*, people view life only second-hand, as shadows cast before them. For other comments on Plato and *The Lady of Shalott*, Plasa cites Turner, p. 62, and Chadwick, pp. 24–25, 27.

¹⁵ A less well-known instance of this poetic imagery is cited in another source that covers television: photography pioneer William Henry Fox Talbot’s 1830 narrative poem of a wizard’s isolated daughter, titled “The Magic Mirror,” excerpted in Stephen Monteiro’s *The Screen Media Reader*. In other words, Tennyson’s is certainly not a singular perspective.

¹⁶ See, e.g., Houghton and Stange, p.16n, cited in Plasa 247.

¹⁷ What side the poem comes down on is another question; Plasa argues for its ambivalence (which he sees demonstrated as a set of permeating dualities in the poem).

¹⁸ See Wilcox, *Grimm’s Trailer*, chapters 6 and 9.

¹⁹ It is true that in the pilot and second episode, Aunt Marie also gets the glass-wall treatment, which is probably purposed in part by framing choices. Early episodes with normal hospital walls include “Game Ogre” (1.8) and late ones include “The Taming of the Wu” (5.19). See also the promotional images for *Grimm*’s second season, in which Juliette is presented in a way that alludes to Snow White, including the poster labeled “*Grimm*: Once Upon a Crime: New Episodes Mondays 9 PM.”

²⁰ As I was drafting this essay, an advertisement appeared in the *London Review of Books* for an art exhibit titled “Re-Framed: The Woman in the Window” at Dulwich Picture Gallery until 4 September 2022 – an example of the interest in this type of visual image pattern.

²¹ A related image of sexual abuse comes in “Lonelyhearts” (1.4): a woman breaks through a window to escape from a man who has trapped multiple women in his basement, sexually abusing them; though she does break out, she ends up

dead at his hands. The series acknowledges that not all abused women become survivors.

²² Some viewers may recognize the actor of the abused woman, Azura Skye, who portrayed the assaulted prophet Cassandra in *Buffy*, “Help” 7.4.

²³ The frightening ones looking in include, for example, Ariel Eberhardt the Daemenfeuer (“Plumed Serpent” 1.14), the unnamed Nuckalavee (“Quill” 2.4), Sean Renard the Zauberbiest (“The Other Side” 2.8), Adalind Schade the Hexenbiest (“To Protect and Serve Man” 2.11), Trinket Lipslums the Fuchsteufelswild (“Nameless” 2.16), Khloe Sedgwick the Musai (“Kiss of the Muse” 2.20), Alicia’s Joe the Klaustreich (“Eyes of the Beholder” 3.10), Lani Tomas the Aswang (“Mommy Dearest” 3.14), etc.

²⁴ The other major feature of Eve’s cell is its open-shelving wig closet, reminding us of her new recognition of herself as a performative being. Concerned about her effect on Nick as a potential ally after she has been in effect returned from the dead, she coolly says to Meisner, “Maybe you should have changed my face.” She seems to place her face on the same level as her wigs (“A Reptile Dysfunction,” 5.8, 32:16).

²⁵ She suffers a brief loss of her powers after she is revived, but later regains them. She also suffers a loss of those powers in the series’ last two episodes, but again regains them. Her growth and perseverance seem to be rewarded.

²⁶ On the Weaponized Female, see Bennett, chapter 4; and see Wilcox, Grimm’s *Trailer*, p. 149.

²⁷ The male character with a marked connection to mirrors and windows is Sean Renard, the son of a witch (or Hexenbiest).

²⁸ “The Son Also Rises,” 6.8, 5:00–5:06. The mirror actually belongs to her friend Rosalee; it was once Rosalee’s mother’s. Appearances and contexts for this single mirror alone could use a full analysis.

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