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207 An Interview with Jacques Barchilon: From Free French Soldier to Fairy-Tale Pioneer

Anne E. Duggan

Jacques Barchilon, the founding editor of *Marvels & Tales*, speaks with Anne E. Duggan about his work as a fairy-tale scholar as well as his experience in World War II. Barchilon's career takes us from the early stages of the field, when little research had been carried out on the important *conteurs* and *conteuses* of seventeenth- and eighteenth-century France, to the foundation of *Merveilles & contes/Marvels & Tales*.

221 The Meaning of Fairy Tale within the Evolution of Culture

Jack Zipes

Since the term *fairy tale* or *conte de fées* has become so troublesome for scholars and does not do justice in English to the “revolutionary” implications of its inventor, Mme d'Aulnoy, this article explores its historical significance in depth by discussing the role of the fairies in d'Aulnoy's works, especially in “The Isle of Happiness,” “The Ram,” and “The Green Serpent.” In the process it also demonstrates how fairies were part of a long oral and literary tradition in French culture and how d'Aulnoy's employment of fairies in her tales owes a debt to Greek and Roman myths, the opera, theatrical spectacles, debates about the role of women in French society, and French folklore. Finally, the article explores how a cultural evolutionary approach to the rise of French fairy tales may help us understand how and why the elusive term *fairy tale* has spread as a meme and become so whale-like.

244 Animal-Human Hybridity in d'Aulnoy's "Babiole" and "Prince Wild Boar"

Lewis C. Seifert

This article considers the interpretative challenge for fairy tales that is posed by animal studies, which focuses on the specificity of animals and their relation to humans. The animal-human hybridity that is central to metamorphosis tales is especially significant in this respect because it at least implicitly calls into question the autonomy that modern rationalism grants to humans. To illustrate this, the article examines Marie-Catherine d'Aulnoy's "Babiole" and "Prince Wild Boar," both of which highlight the protagonists' struggle with nonhuman animality and its resolution. Two very different messages emerge from these two tales: in "Babiole" the heroine's struggle with hybridity is resolved in favor of a hierarchical relationship where humans are distinct from animals; but in "Prince Wild Boar," d'Aulnoy's penultimate fairy tale, the *conteuse* predicates the happy ending on the persistence of the hero's hybridity.

261 Merveilles et contes chez le duc de Saint-Simon

Philippe Hourcade

What was Saint-Simon's relation to the fairy tale? It is difficult to imagine him immersed in a book of tales. However, the Saint-Simon household inherited from the duchesse de Berry such works as *Les contes des fées* by Madame d'Aulnoy, *La tyrannie des fées détruites*, by the comtesse d'Auneuil, *Histoires sublimes et allégoriques* by Madame de Murat, as well as collections of oriental tales. Although most of these works do not appear in later inventories of Saint-Simon's library, his memoirs nevertheless suggest that Saint-Simon borrowed from the literary or cultural fashion of fairies in his depictions of aristocratic society in the late seventeenth and early eighteenth centuries.

276 Le roi Herla au pays de Galles: Lectures nationalistes du voyage dans l'autre monde

Catherine Velay-Vallantin

The story of King Herla (ATU 470) is characterized by three major narrative sequences: the journey to the beyond; the opposition between the subjective perception of time and its objective reality; and, finally, the violation of the prohibition with the return of the hero. This tale underwent multiple reappropriations in France and Great Britain, particularly in Wales, from the Middle Ages to the present. Reinvested by literary or folklore movements, the tale allows for a nationalist and political reading that is all the more resilient given its formal plasticity and its dreamlike richness, which guaranteed its wide European dissemination and a remarkable resistance to the test of time.

286 George Cruikshank's Graphic and Textual Reactions to Mother Goose

Judd D. Hubert

In his *Fairy Library*, published between 1853 and 1864, George Cruikshank illustrated and rewrote "Le Petit Poucet," "Cendrillon," and "Le chat botté." Although his witty engravings remain faithful to the texts, his rewriting considerably alters them. A reformed alcoholic, he preaches temperance in "Hop O' My Thumb" and recasts the tender Cinderella as pitiless prohibitionist. He transforms all three tales to suit his moral fancies. The woodcutter becomes an alcoholic and gambling count who loses everything because of his vices, and Puss in Boots restores the wealth of the aristocratic miller, the legitimate owner of the ogre's vast estates.

298 Naming the Helper: Maternal Concerns and the Queen's Incorrect Guesses in the Grimms' "Rumpelstiltskin"

Ann Schmiesing

Attempting to guess the name of the dwarf who spun straw into gold and now claims her child, the queen in "Rumpelstiltskin" first gives the names of the three Magi, followed by three names connoting disease and deformity. This article argues that these incorrect guesses are psychologically more significant than Rumpelstiltskin's actual name, insofar as they yield insights into the queen's role in the tale as constructed in part by Wilhelm Grimm. Grimm's addition of the incorrect guesses to the tale is analyzed in the context of nineteenth-century gender roles, disease and disability, and Grimm's own experience as a father.

316 "I Spy Rumpelstiltskin": Playing Games with the Reader in *The Witch's Boy*

Maria Nikolajeva

In *The Witch's Boy* (2005), by Michael Gruber, fairy-tale intertexts are skillfully hidden, foreshadowed, and successively revealed in the text; they are fractured, deconstructed, and reassembled in a both fascinating and disturbing manner. While intertextuality is frequently regarded as enhancing the artistic qualities of a literary text, it is at the same time a means of manipulating readers toward specific interpretations. Some intertexts of *The Witch's Boy* are explicit, some hinted at, yet others demand deeper acquaintance with intertexts. With the help of various intertextual and reader-response theories, the essay explores how the novel invites readers to participate in a game of (mis)recognition and (mis)interpretation.

TEXTS & TRANSLATIONS

331 Between Straparola and Basile: Three Fairy Tales from Lorenzo Selva's *Della metamorfofi* (1582)

Suzanne Magnanini

Translated here for the first time, these three fairy tales from the friar Lorenzo Selva's prose romance *Della metamorfofi* (*The Metamorphosis*) deepen our understanding of the early development of the Italian tale tradition in the years between the publication of Straparola's (1550 and 1553) and Basile's tales (1634–1636). Unlike Straparola and Basile, Selva presents his tales as religious allegories. The magic and marvels that are typical of the fairy tale form part of his discussion of Church doctrine regarding both miraculous and demonic transformations. In this way, Selva's literary fairy tales participate in a growing debate on magic and witchcraft.

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