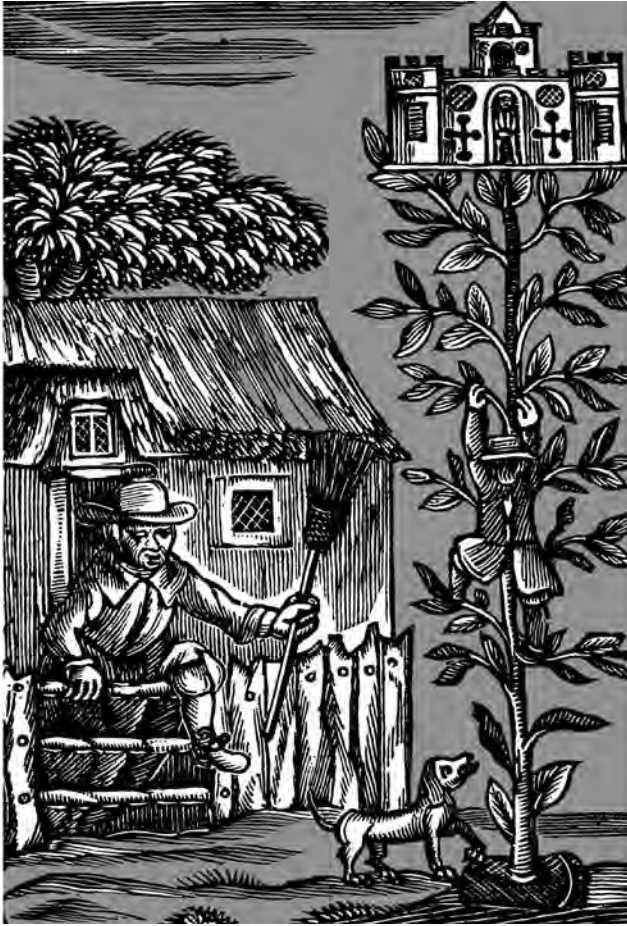


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ARTICLES

**15 Introduction: Literary Fairy Tales
and the Value of Impurity***U. C. Knoepfelmacher*

The self-conscious revisionism of the literary fairy tale is a mark of its resilience. Challenging a purism exemplified by “Frauds on the Fairies,” an essay in which Dickens imposes rigid sexual binaries on “Cendrillon,” this article explores the gender transpositions that link the experimentalism of MacDonald to Perrault, before connecting the innovative fictions of Brontë and Woolf, as well as of Alcott and Burnett, to the male and female representations of “Cinderella,” “Sleeping Beauty,” and Beaumont’s “Beauty and the Beast.” Conceived as a meditation on the vital endurance of “impure” literary forms and as a demonstration of seldom-made intertextual relations, this essay also introduces the offerings of the various contributors to this special issue.

**37 “Entertainment for Little Ones”?
Basile’s *Lo cunto de li cunti* and
the Childhood of the Literary Fairy Tale***Nancy L. Canepa*

The two principal aims of this essay are: first, to consider the place of Basile’s *Lo cunto de li cunti* in the early history of the literary fairy tale, the author’s “creation” of a new audience for a new genre, and, in particular, his position with respect to the popular culture that supplies much of his material; and second, to

analyze two tales—"Petrosinella" and "The Old Woman Who Was Skinned"—in order both to compare Basile's to later collections and to investigate the characteristics that make *Lo cunto* unique.

55 The Poetics of Enchantment (1690–1715)

Christine Jones

This article addresses the woman teller's identity in the literary fairy tales of France. The author rereads prefaces and images that scholars have used to demonstrate the woman teller's literacy to argue rather for her "frivolity," a word the women themselves use to describe their writing. The essay finds that frivolity is an aesthetic principle at the heart of the women's poetic project that marks their difference from even the Modern partisans of the great literary debate. The principle of frivolity is captured in an image that recurs in prefaces by the writers: the "modern" fairy.

75 Male Adolescence in German Fairy-Tale Novellas of the Enlightenment, Romanticism, and *Biedermeier*

Hans-Heino Ewers

To a great extent fairy tales are stories about first love, which end with the final union of the couple. They are thus automatically family stories dealing with the children's successful or unsuccessful detachment from the parents' law. Looked at from this point of view, the German fairy-tale novella and fairy-tale drama of the early nineteenth century, especially where they address young readers, favor antimodern and anti-emancipatory plots. In comparison with the splendid and successful love stories of the fairy-tale heroes of the eighteenth century, the love affairs of the nineteenth century end rather badly. At the worst the protagonists give up any wedding plans and return to their families (e.g., Hauff's "Zwerg Nase"), which mirrors to a large extent the German conservative social history of the nineteenth century.

86 "A Fairytale Is Just a Fairytale": George MacDonald and the Queering of Fairy

Roderick McGillis

This essay acknowledges George MacDonald's sense of the fairy tale as a feminine form, expressive of imaginative and nonrational modes of thought. But most of his fantasy work delivers a dual world, a world in which fantasy and reality intersect. More precisely, his world exists on the border between fantasy and reality. The essay extrapolates from this border position to meditate on gender in MacDonald's fairy tales and concludes that MacDonald envisages a world of fairy that we can suitably term "queer."

100 "Like the fragments of coloured glass in a kaleidoscope":

**Andrew Lang Mixes Up
Richard Doyle's *In Fairyland***

Jan Susina

Andrew Lang argued that fairy tales were composed of "[a] certain number of incidents" that can then be shaken "into many various combinations of incidents." This also seems to explain the folklorist's composition of *The Princess Nobody* (1884), his literary fairy tale based on Richard Doyle's previously published illustrations for *In Fairyland* (1870). Lang manipulated Doyle's illustrations to create a new pattern for

his literary fairy tale in a surprisingly postmodern fashion. While Doyle's *In Fairyland* crystalized the Victorian iconography of fairies, it also anticipates the increasing significance of the visual in the twentieth-century narratives.

120 Arthur Hughes, Walter Crane, and Maurice Sendak: The Picture as Literary Fairy Tale

George Bodmer

Illustrations, in reinterpreting and extending traditional fairy tales, act as literary fairy tales, adding more images and stories to our culture as they depart from the original source material. Victorian Arthur Hughes through his wood engravings embellished the stories of George MacDonald, as Walter Crane did to Grimm, and both influenced contemporary picture-book artist Maurice Sendak, who copied the look of wood engravings for his versions of Grimm and MacDonald. The restrictions of this improvement over the wood cut created a contrast of light and dark that these artists found appropriate to their readings of Victorian fairy tales.

138 Fairy Tale and Fantasy: From Archaic to Postmodern

Maria Nikolajeva

The essay discusses the ontological, structural, and epistemological differences between fairy tales and fantasy literature, two genres often treated together in critical works. Using contemporary theories of the fantastic, it is argued that unlike fairy tales, with their origin in archaic thought, fantasy literature is firmly anchored in twentieth-century science and philosophy, especially the postmodern concepts of uncertainty, intersubjectivity, heterotopia, and heteroglossia. The characteristic features of postmodern fantasy literature are illustrated by the works of Diana Wynne Jones, Philip Pullman, Susan Cooper, and Russell Hoban.

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