

The Great Fairy Tale Tradition From Straparola And Basile To Brothers Grimm Jack Zipes

BEAUTIES, BEASTS AND ENCHANTMENT: CLASSIC FRENCH FAIRY TALES Edited and translated by Jack Zipes A beautiful new collection of 36 French fairy tales translated into English by renowned writer and authority on fairy tales, Jack Zipes. Cinderella, Beauty and the Beast, Sleepy Beauty, Puss In Boots, Bluebeard, and Little Red Riding Hood are some of the classic fairy tales in this amazing book. There are many stories here by Charles Perrault, the most famous author of French conte de fees. Features a new introduction by editor Jack Zipes. Includes a generous number of exquisite illustrations from fairy tale collections. This is a clothbound edition, with gold letters embossed on a blue cloth cover, and a colour flyleaf. 'Terrific... a succulent array of 17th and 18th century 'salon' fairy tales' - The New York Times Book Review 'These tales are adventurous, thrilling in a way fairy tales are meant to be... The translation from the French is modern, happily free of archaic and hyperbolic language... a fine and sophisticated collection' - New York Tribune 'Enjoyable to read... a unique collection of French regional folklore' - Library Journal 'Charming stories accompanied by attractive pen-and-ink drawings' - Chattanooga Times 'An excellent collection' - Booklist. **REVIEW FROM AMAZON:** If you love fairy tales and felt some were lacking you will love this book. With two versions of Beauty and the Beast, one covering the true details of the prince's curse and fairy politics, and several classic style french stories, it will quickly become a family favorite. **JACK ZIPES** is professor emeritus of German and comparative literature at the University of Minnesota. In addition to his scholarly work, he is an active storyteller in public schools and has worked with children's theaters in Europe and the United States. Some of Jack Zipes' major publications include *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales* (1979), *Fairy Tales and the Art of Subversion* (1983, rev. ed. 2006), *Don't Bet On the Prince: Contemporary Feminist Fairy Tales in North America and England* (1986), *The Brothers Grimm: From Enchanted Forests to the Modern World* (1988), *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter* (2000), *Speaking Out: Storytelling and Creative Drama For Children* (2004), *Hans Christian Andersen: The Misunderstood Storyteller* (2005), and *Why Fairy Tales Stick: The Evolution and Relevance of a Genre* (2006). Jack Zipes has also translated *The Complete Fairy Tales of the Brothers Grimm* (1987) and edited *The Oxford Companion to Fairy Tales* (2000), and *The Great Fairy Tale Tradition* (2001). Most recently he has translated and edited *The Folk and Fairy Tales of Giuseppe Pitre* (2008) and *Lucky Hans and Other Merz Fairy Tales* (2008) by Kurt Schwitters. Includes illustrations and a new introduction. ISBN 97818617145498. 612 pages. www.crmoon.com

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Explores classical and modern fairy tales to argue that fairy tales are a mirror of human understanding and culture.

Fairy tales are supposed to be magical, surprising, and exhilarating, an enchanting counterpoint to everyday life that nonetheless helps us understand and deal with the anxieties of that life. Today, however, fairy tales are far from marvelous—in the hands of Hollywood, they have been stripped of their power, offering little but formulaic narratives and tame surprises. If we want to rediscover the power of fairy tales—as Armando Maggi thinks we should—we need to discover a new mythic lens, a new way of approaching and understanding, and thus re-creating, the transformative potential of

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these stories. In Preserving the Spell, Maggi argues that the first step is to understand the history of the various traditions of oral and written narrative that together created the fairy tales we know today. He begins his exploration with the ur-text of European fairy tales, Giambattista Basile's The Tale of Tales, then traces its path through later Italian, French, English, and German traditions, with particular emphasis on the Grimm Brothers' adaptations of the tales, which are included in the first-ever English translation in an appendix. Carrying his story into the twentieth century, Maggi mounts a powerful argument for freeing fairy tales from their bland contemporary forms, and reinvigorating our belief that we still can find new, powerfully transformative ways of telling these stories.

Fashion in the Fairy Tale Tradition

Early Forewords, Afterwords, and Critical Words

Classical Fairy Tales and Their Tradition

Sticks and Stones

The Medieval Latin Past of Wonderful Lies

On the Nature of Fairy Tales

Once Upon a Time

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Encyclopedic in its coverage, this one-of-a-kind reference is ideal for students, scholars, and others who need reliable, up-to-date information on folk and fairy tales, past and present. • Provides encyclopedic coverage of folktales and fairy tales from around the globe • Covers not only the history of the fairy tale, but also topics of contemporary importance such as the fairy tale in manga, television, pop music, and music videos • Brings together the study of geography, culture, history, and anthropology • Revises and expands an award-winning work to now include a full volume of selected tales and texts Pedagogical models and methodologies for engaging with fairy tales in the classroom.

A Cognitive Reading

Fairy Tales Framed

Teaching Fairy Tales

The Classic Fairy Tales (Second Edition) (Norton Critical Editions)

The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter

The Cultural and Social History of a Genre

Fairy Tales for the Disillusioned

If there is one genre that has captured the imagination of people in all walks of life throughout the world, it is the fairy tale. Yet we still have great difficulty understanding how it originated, evolved, and spread--or why so many people cannot resist its appeal, no matter how it changes or what form it takes. In this book, renowned fairy-tale expert Jack Zipes presents a provocative new theory

about why fairy tales were created and retold--and why they became such an indelible and infinitely adaptable part of cultures around the world. Drawing on cognitive science, evolutionary theory, anthropology, psychology, literary theory, and other fields, Zipes presents a nuanced argument about how fairy tales originated in ancient oral cultures, how they evolved through the rise of literary culture and print, and how, in our own time, they continue to change through their adaptation in an ever-growing variety of media. In making his case, Zipes considers a wide range of fascinating examples, including fairy tales told, collected, and written by women in the nineteenth century; Catherine Breillat's film adaptation of Perrault's "Bluebeard"; and contemporary fairy-tale drawings, paintings, sculptures, and photographs that critique canonical print versions. While we may never be able to fully explain fairy tales, *The Irresistible Fairy Tale* provides a powerful theory of how and why they evolved--and why we still use them to make meaning of our lives.

The first edition of its kind, *The Great Fairy Tale Tradition* is indispensable for students of fairy tales.

This project provides an in-depth study of narratives about Bluebeard and his wives, or narratives with identifiable Bluebeard motifs, and the intertextual and extratextual personal, political, literary, and sociocultural factors that have made the tale a particularly fertile ground for an author's adaptation of the story.

Whereas Charles Dickens, for example, expresses a sympathetic identification with Bluebeard, and a discernable strain of misogyny emerges in his recreation of the tale and recurrent allusions to it, his contemporary, William Makepeace Thackeray, uses the tale as a springboard for his critique of avarice, hypocrisy, pretension, and the subjugation of women in Victorian society.

The fairy tale may be one of the most important cultural and social influences on children's lives. But until *Fairy Tales and the Art of Subversion*, little attention had been paid to the ways in which the writers and collectors of tales used traditional forms and genres in order to shape children's lives – their behavior, values, and relationship to society. As Jack Zipes convincingly shows, fairy tales have always been a powerful discourse, capable of being used to shape or destabilize attitudes and behavior within culture. For this new edition, the author has revised the work throughout and added a new introduction bringing this classic title up to date.

A Short History of Fairy Tale

Why Fairy Tales Stick

Beauty and the Beast

Fairy Tales

The Castle of Truth and Other Revolutionary Tales

The Fairy Tale and Anime

The European Fairy-tale Tradition

This text explores, in both historical and critical contexts, the evolution of folk tales and fairy tales, their influence on popular beliefs, the politics behind them and their incorporation in mass media culture today. It focuses

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particularly on socio-historical forces which have changed the function of fairy tales since the 1700s.

The first systematic approach to the parallels between fairy-tale retellings and fairy-tale theory.

Jeanne Marie Leprince de Beaumont was a French novelist and of Beauty and the Beast and Other Classic French Fairy Tales. Her first work, the moralistic novel The Triumph of Truth (Le Triomphe de la Vérité) was published in 1748. She continued her literary career by publishing many school books and collections she called "magazines" of educational and moral stories and poems for children. She was one of the first to write fairy tales for children. J., The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm with many others based on traditional fairy tale themes. A beautiful daughter dreams of meeting a handsome prince, but in order to save her father's life, she leaves home to live with a terrible, frightening beast. Though her patron is hideous, his disarming generosity slowly leads to a surprising connection. Generations of children have been fascinated by the story of the girl named Beauty, who grows to love a fearsome beast by learning to see and cherish his kindness, generosity, and intelligence.

An international team of scholars explores the historical origins, cultural dissemination and continuing literary and psychological power of fairy tales.

Fairy Godfather

Traditional Themes, Images and Symbols at Play on Screen

Enchanted Stories from the French Decadent Tradition

Fairy Tale as Myth/Myth as Fairy Tale

Fairy Tales from Before Fairy Tales

The Turnip Princess and Other Newly Discovered Fairy Tales

The Great Fairy Tale Tradition From Straparola and Basile to the Brothers Grimm : Texts, Criticism W W Norton & Company Incorporated

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Studies the meaning, structure, symbolism and multiple forms of such familiar tales as Sleeping Beauty, Rapunzel, and the Riddle Princess.

Bibliogs

This book is the first to offer a justice-focused cognitive reading of modern YA speculative fiction in its narrative and filmic forms. It links the expansion of YA speculative fiction in the 20th century with the emergence of human and civil rights movements, with the communitarian revolution in conceptualizations of justice, and with spectacular advances in cognitive sciences as applied to the examination of narrative fiction. Oziewicz argues that complex ideas such as justice are processed by the human mind as cognitive scripts; that scripts, when narrated, take the form of multiply indexable stories; and that YA speculative fiction is currently the largest conceptual testing ground in the forging of justice consciousness for the 21st century world. Drawing on recent research in the cognitive and evolutionary sciences, Oziewicz explains how poetic, retributive, restorative, environmental, social, and global types of justice have been represented in narrative fiction, from 19th century folk and fairy tales through 21st century fantasy, dystopia, and science fiction. Suggesting that the appeal of these and other nonmimetic genres is largely predicated on the dream of justice, Oziewicz theorizes new justice scripts as conceptual tools essential to help humanity survive the qualitative leap toward an environmentally conscious, culturally diversified global world. This book is an important contribution to studies of children's and YA speculative fiction, adding a new perspective to discussions about the educational as well as social potential of nonmimetic genres. It demonstrates that the justice imperative is very much alive in YA speculative fiction, creating new visions of justice relevant to contemporary challenges.

Folktales and Fairy Tales: Traditions and Texts from around the World, 2nd Edition [4 volumes]

Between Orality and Literacy

Critical and Creative Perspectives on Fairy Tales

From the Brothers Grimm to Andrew Lang

The Classic Fairy Tales

The Great Fairy Tale Tradition

Happily Ever After

In the classic rags-to-riches fairy tale a penniless heroine (or hero), with some magic help, marries a royal prince (or princess) and rises to wealth. Received opinion has long been that stories like these originated among peasants, who passed them along by word of mouth from one place to another over the course of centuries. In a bold departure from conventional fairy

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tale scholarship, Ruth B. Bottigheimer asserts that city life and a single individual played a central role in the creation and transmission of many of these familiar tales. According to her, a provincial boy, Zoan Francesco Straparola, went to Venice to seek his fortune and found it by inventing the modern fairy tale, including the long beloved Puss in Boots, and by selling its many versions to the hopeful inhabitants of that colorful and commercially bustling city. With innovative literary sleuthing, Bottigheimer has reconstructed the actual composition of Straparola's collection of tales. Grounding her work in social history of the Renaissance Venice, Bottigheimer has created a possible biography for Straparola, a man about whom hardly anything is known. This is the first book-length study of Straparola in any language.

Essays discuss the history and development of fairy tales in cultures from all over the world and throughout history, including adaptation for film, art, opera, ballet, music, and commercial use.

The four works collected in this volume reveal the fascinating preoccupations of the German Romantic movement, which revelled in the inexplicable, the uncanny and the unknown and, especially, the mysterious world of the fairy tale. Goethe's richly imaginative Fairy Tale (1795) depicts an ethereal underground realm and the marriage of a beautiful man and woman, whose union heralds a new age. In Tieck's Eckbert the Fair (1797) two outsiders seek refuge in the solitude of dark woods to conceal their incestuous passion from the world, while in Fouque's Undine (1811) a water nymph falls in love and acquires a soul, and so discovers the reality of human suffering. And Brentano's Tale of Honest Casper and Fair Annie (1817) portrays the tragedy of a young couple, destroyed by a false sense of honour and pride.

Provides alphabetically arranged entries on folk and fairy tales from around the world, including information on authors, subjects, themes, characters, and national traditions.

The Cambridge Companion to Fairy Tales

The Irresistible Fairy Tale

Tales of Bluebeard and His Wives from Late Antiquity to Postmodern Times

Fairy Tales and the Art of Subversion

The Greenwood Encyclopedia of Folktales and Fairy Tales

Justice in Young Adult Speculative Fiction

German Popular Stories

A collection of radical political fairy tales—some in English for the first time—from one of the great female practitioners of the genre Hermynia Zur Mühlen (1883–1951), one of the twentieth

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century's great political writers, was not seemingly destined for a revolutionary, unconventional literary career. Born in Vienna to an aristocratic Catholic family, Zur Mühlen married an Estonian count. But she rebelled, leaving her upper-class life to be with the Hungarian writer and Communist Stefan Klein, and supporting herself through translations and publications.

Altogether, Zur Mühlen wrote thirty novels, mysteries, and story collections, and translated around 150 works, including those of Upton Sinclair, John Galsworthy, and Edna Ferber. A wonderful new addition to the Oddly Modern Fairy Tales series, *The Castle of Truth and Other Revolutionary Tales* presents English readers with a selection of Zur Mühlen's best political fairy tales, some translated from German for the first time. In contrast to the classical tales of the Brothers Grimm and Hans Christian Andersen, Zur Mühlen's candid, forthright stories focus on social justice and the plight of the working class, with innovative plots intended to raise the political consciousness of readers young and old. For example, in "The Glasses," readers are encouraged to rip off the glasses that deceive them, while in "The Carriage Horse," horses organize a union to resist their working and living conditions. In "The Broom," a young worker learns how to sweep away injustice. With an informative introduction by Jack Zipes and period illustrations by George Grosz, John Heartfield, Heinrich Vogeler, and Karl Holtz, *The Castle of Truth and Other Revolutionary Tales* revives the legacy of a notable female artist whose literary and political work remains relevant in our own time.

In his latest book, fairy tales expert Jack Zipes explores the question of why some fairy tales "work" and others don't, why the fairy tale is uniquely capable of getting under the skin of culture and staying there. Why, in other words, fairy tales "stick." Long an advocate of the fairy tale as a serious genre with wide social and cultural ramifications, Jack Zipes here makes his strongest case for the idea of the fairy tale not just as a collection of stories for children but a profoundly important genre. *Why Fairy Tales Stick* contains two chapters on the history and theory of the genre, followed by case studies of famous tales (including *Cinderella*, *Snow White*, and *Bluebeard*), followed by a summary chapter on the problematic nature of traditional storytelling in the twenty-first century.

Over the last few decades, anime has consistently come into fruitful contact with themes, images and symbols associated with the fairy tale tradition. This critical text focuses on the ways in which fundamental principles of the fairy tale tradition are deployed, and hence come to manifest themselves narratively and cinematographically, in anime. Topics covered include modes of

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storytelling, aesthetics, as well as dramatic, ethical, psychological and social considerations. Of particular interest is the way in which allegorical commentaries on cultural and historical issues are illustrated in anime.

In the late 18th and early 19th centuries, attitudes toward history and national identity fostered a romantic rediscovery of folk and fairy tales. This is the period of the Golden Age of folk and fairy tales, when European folklorists sought to understand and redefine the present through the common tales of the past, and long neglected stories became recognized as cultural treasures. In this rich collection, distinguished expert of fairy tales Jack Zipes continues his lifelong exploration of the story-telling tradition with a focus on the Golden Age. Included are one hundred eighty-two tales--many available in English for the first time--grouped into eighteen tale types. Zipes provides an engaging general Introduction that discusses the folk and fairy tale tradition, the impact of the Brothers Grimm, and the significance of categorizing tales into various types. Short introductions to each tale type that discuss its history, characteristics, and variants provide readers with important background information. Also included are annotations, short biographies of folklorists of the period, and a substantial bibliography. Eighteen original art works by students of the art department of Anglia Ruskin University not only illustrate the eighteen tale types, but also provide delightful—and sometimes astonishing—21st-century artistic interpretations of them.

Breaking the Magic Spell

The Oxford Companion to Fairy Tales

The Evolution and Relevance of a Genre

Radical Theories of Folk and Fairy Tales

Romantic Fairy Tales

A Linguistic Analysis of Old and New Story-Telling

When Dreams Came True

Translations of the forewords and afterwords by original fairy tale authors and commentaries by their contemporaries, material that has not been widely published in English.

When did fairy tales begin? What qualifies as a fairy tale? Is a true fairy tale oral or literary? Or is a fairy tale determined not by style but by content? To answer these and other questions, Jan M. Ziolkowski not only provides a comprehensive overview of the theoretical debates about fairy tale origins but includes an extensive discussion of the relationship of the fairy tale to both the written and oral sources. Ziolkowski offers interpretations of a sampling of the tales in order to sketch the complex connections that existed in the Middle Ages

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between oral folktales and their written equivalents, the variety of uses to which the writers applied the stories, and the diverse relationships between the medieval texts and the expressions of the same tales in the "classic" fairy tale collections of the nineteenth century. In so doing, Ziolkowski explores stories that survive in both versions associated with, on the one hand, such standards of the nineteenth-century fairy tale as the Brothers Grimm, Hans Christian Andersen, and Carlo Collodi and, on the other, medieval Latin, demonstrating that the literary fairy tale owes a great debt to the Latin literature of the medieval period. Jan M. Ziolkowski is the Arthur Kingsley Porter Professor of Medieval Latin at Harvard University.

" Explores the historical rise of the literary fairy tale as genre in the late seventeenth century. In his examinations of key classical fairy tales, Zipes traces their unique metamorphoses in history with stunning discoveries that reveal their ideological relationship to domination and oppression. Tales such as Beauty and the Beast, Snow White and the Seven Dwarves, and Rumpelstiltskin have become part of our everyday culture and shapers of our identities. In this lively work, Jack Zipes explores the historical rise of the literary fairy tale as genre in the late seventeenth century and examines the ideological relationship of classic fairy tales to domination and oppression in Western society. The fairy tale received its most "mythic" articulation in America. Consequently, Zipes sees Walt Disney's Snow White as an expression of American male individualism, film and literary interpretations of L. Frank Baum's The Wizard of Oz as critiques of American myths, and Robert Bly's Iron John as a misunderstanding of folklore and traditional fairy tales. This book will change forever the way we look at the fairy tales of our youth.

Much research has been done on the social messages conveyed to children reading or listening to fairy tales. In this highly original study, the emphasis shifts from content to linguistic expression. The language and linguistic organization of a dozen versions, old and new, of the Little Red Riding Hood story are analyzed using a variety of theoretical approaches, including Critical Discourse Analysis, Conversational Analysis, Functional Grammar and Critical Stylistics, to uncover the contribution of fairy tales to the discourse of gender relations over time.

The Pentamerone: Or, the Story of Stories

Fairy Tales, Children, and the Culture Industry

An Intertextual Dialogue Between Fairy-tale Scholarship and Postmodern Retellings

Language and Gender in the Fairy Tale Tradition

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CLASSIC FRENCH FAIRY TALES

Straparola, Venice, and the Fairy Tale Tradition

The Golden Age of Folk and Fairy Tales

GERMAN POPULAR STORIES BY THE BROTHERS GRIMM A reprint of the famous Brothers Grimm book of fairy tales, German Popular Stories (a.k.a. Children's and Household Tales or Kinder- und Hausmärchen). This book, published for the centenary of the 1812 Children's and Household Tales, 'radically changed the destiny of what we today call the fairy tales of the Brothers Grimm'. The book features the 1868 book of Edgar Taylor's translations of the Brothers Grimm, the first translations of the tales into English, which included reprints of the first two editions of 1823 and 1826 of the Grimms' stories in one volume, plus the original notes by Taylor. The book is illustrated with remarkable drawings by one of the great artists of the Victorian era, George Cruikshank, with an introduction by John Ruskin. The wealth of additional material includes letters by Sir Walter Scott and the Grimms, a note on Cruikshank, extracts from Gammer Grethel, Taylor's follow-up Grimm book, and R. Meek's Introduction to the 1876 edition of Grimm's Goblins: Grimm's Household Stories. Many famous fairy tales are included here, making their first, influential appearance in English: 'The Fisherman and his Wife', 'Tom Thumb', 'The Elves and the Shoemaker', 'King Grisly-beard', 'The Juniper Tree', 'Hansel and Gretel', and 'Snow White'. Edited and introduced by renowned writer and authority on fairy tales, Jack Zipes, professor emeritus of German and comparative literature at the University of Minnesota. In addition to his scholarly work, he is an active storyteller in public schools and has worked with children's theaters in Europe and the United States. Some of Jack Zipes' major publications include *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales* (1979), *Fairy Tales and the Art of Subversion* (1983, rev. ed. 2006), *Don't Bet On the Prince: Contemporary Feminist Fairy Tales in North America and England* (1986), *The Brothers Grimm: From Enchanted Forests to the Modern World* (1988), *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter* (2000), *Speaking Out: Storytelling and Creative Drama For Children* (2004), *Hans Christian Andersen: The Misunderstood Storyteller* (2005), *Why Fairy Tales Stick: The Evolution and Relevance of a Genre* (2006), and a guide to fairy tales cinema (2011). Jack Zipes has also translated *The Complete Fairy Tales of the Brothers Grimm* (1987) and edited *The Oxford Companion to Fairy Tales* (2000), and *The Great Fairy Tale Tradition* (2001). Most recently he has translated and edited *The Folk and Fairy Tales of Giuseppe Pitre* (2008) and *Lucky Hans and Other Merz Fairy Tales* (2008) by Kurt Schwitters. Includes illustrations,

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bibliography, appendices and notes. ISBN 9781861713964. 432 pages. www.crmoon.com"

A rare discovery in the world of fairy tales—now for the first time in English Move over, Cinderella: Make way for the Turnip Princess! And for the “Cinderfellas” in these stories, which turn our understanding of gender in fairy tales on its head. With this volume, the holy trinity of fairy tales—the Brothers Grimm, Charles Perrault, and Hans Christian Andersen—becomes a quartet. In the 1850s, Franz Xaver von Schönwerth traversed the forests, lowlands, and mountains of northern Bavaria to record fairy tales, gaining the admiration of even the Brothers Grimm. Most of Schönwerth's work was lost—until a few years ago, when thirty boxes of manuscripts were uncovered in a German municipal archive. Now, for the first time, Schönwerth's lost fairy tales are available in English. Violent, dark, and full of action, and upending the relationship between damsels in distress and their dragon-slaying heroes, these more than seventy stories bring us closer than ever to the unadorned oral tradition in which fairy tales are rooted, revolutionizing our understanding of a hallowed genre. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,500 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Where did Cinderella come from? Puss in Boots? Rapunzel? The origins of fairy tales are looked at in a new way in these highly engaging pages. Conventional wisdom holds that fairy tales originated in the oral traditions of peasants and were recorded for posterity by the Brothers Grimm during the nineteenth century. Ruth B. Bottigheimer overturns this view in a lively account of the origins of these well-loved stories. Charles Perrault created Cinderella and her fairy godmother, but no countrywoman whispered this tale into Perrault's ear. Instead, his Cinderella appeared only after he had edited it from the book of often amoral tales published by Giambattista Basile in Naples. Distinguishing fairy tales from folktales and showing the influence of the medieval romance on them, Bottigheimer documents how fairy tales originated as urban writing for urban readers and listeners. Working backward from the Grimms to the earliest known sixteenth-century fairy tales of the Italian Renaissance, Bottigheimer argues for a book-based history of fairy tales. The first new approach to fairy tale history in decades, this book answers questions about where fairy tales came from and how they spread, illuminating a narrative process long veiled by

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surmise and assumption.

A newly translated collection of subversive French fairy tales by writers from the Belle Époque The wolf is tricked by Red Riding Hood into strangling her grandmother and is subsequently arrested. Sleeping Beauty and Cinderella do not live happily ever after. And the fairies are saucy, angry, and capricious. Fairy Tales for the Disillusioned collects thirty-six tales, most newly translated, by writers associated with the decadent literary movement that flourished in late nineteenth-century France. These enchanting yet troubling stories reflect the concerns and fascinations of a time of great political, social, and cultural change. Recasting well-known favorites from classic French fairy tales, as well as Arthurian legends and English and German tales, these decadent fairy tales feature perverse settings and disillusioned perspectives, underlining such themes as the decline of civilization, the degeneration of magic and the unreal, gender confusion, and the incursion of the industrial. Complete with an informative introduction, biographical notes for each author, and explanatory notes throughout, these subversive tales will entertain and startle even the most disenchanting readers.

Preserving the Spell

From Straparola and Basile to the Brothers Grimm : Texts, Criticism

What Cinderella Wore

BEAUTIES, BEASTS AND ENCHANTMENT

Traditions and Texts from around the World

A New History

Basile's "The Tale of Tales" and Its Afterlife in the Fairy-Tale Tradition

"I have used this textbook for four courses on children's literature with enrollments of over ninety students. It is without doubt the most well organized selection of literary fairy tales and critical commentaries currently available. Students love it." —Lita Barrie, California State University, Los Angeles This Norton Critical Edition includes: · Seven different tale types: "Little Red Riding Hood," "Beauty and the Beast," "Snow White," "Sleeping Beauty," "Cinderella," "Bluebeard," and "Tricksters." These groupings include multicultural versions, literary rescriptings, and introductions and annotations by Maria Tatar. · Tales by Hans Christian Andersen and Oscar Wilde. · More than fifteen critical essays exploring the various aspects of fairy tales. New to the Second Edition are interpretations by Ernst Bloch, Walter Benjamin, Max Lüthi, Lewis Hyde, Jessica Tiffin, and Hans-Jörg Uther. · A revised and updated Selected Bibliography. This book is a journey through the fairy-tale wardrobe, explaining how the mercurial nature of fashion has shaped and transformed the Western fairy-tale tradition. Many of fairy tale's most iconic images

are items of dress: the glass slippers, the red capes, the gowns shining like the sun, and the red shoes. The material cultures from which these items have been conjured reveal the histories of patronage, political intrigue, class privilege, and sexual politics behind the most famous fairy tales. The book not only reveals the sartorial truths behind Cinderella's lost slippers, but reveals the networks of female power woven into fairy tale itself.

This Oxford companion provides an authoritative reference source for fairy tales, exploring the tales themselves, both ancient and modern, the writers who wrote and reworked them and related topics such as film, art, opera and even advertising.