THE OCCURRENCE IN DREAMS OF MATERIAL FROM FAIRY TALES
(1913)

MÄRCHENSTOFFE IN TRÄUMEN

(*a*) GERMAN EDITIONS:

1913 *Int. Z. Psychoanal.*, **1** (2), 147–51.
1918 *S.K.S.N.*, **4**, 168–76. (1922, 2nd ed.)
1925 *G.S.*, **3**, 259–66.
1925 *Traumlehre*, 3–10.
1931 *Sexualtheorie und Traumlehre*, 308–15.
1946 *G.W.*, **10**, 2–9.

(*b*) ENGLISH TRANSLATION:

'The Occurrence in Dreams of Material from Fairy Tales'

1925 *C.P.*, **4**, 236–43. (Tr. James Strachey.)

The present translation is a slightly amended reprint of that published in 1925.

The second of the two examples reported in this paper was derived from the analysis of the case of the 'Wolf Man', who was still under treatment with Freud at the time of its publication. The whole of this part of the paper was included verbatim in the case history, which was written in 1914 but only published four years later—'From the History of an Infantile Neurosis' (1918*b*). The analysis of the dream is there carried much further (*Standard Ed.*, **17**, 29 ff.).

THE OCCURRENCE IN DREAMS OF MATERIAL FROM FAIRY TALES

IT is not surprising to find that psycho-analysis confirms our recognition of the important place which folk fairy tales have acquired in the mental life of our children. In a few people a recollection of their favourite fairy tales takes the place of memories of their own childhood; they have made the fairy tales into screen memories.

Elements and situations derived from fairy tales are also frequently to be found in dreams. In interpreting the passages in question the patient will produce the significant fairy tale as an association. In the present paper I shall give two instances of this very common occurrence. But it will not be possible to do more than hint at the relations between the fairy tales and the history of the dreamer's childhood and his neurosis, though this limitation will involve the risk of breaking links which were of the utmost importance to the analyst.

I

Here is a dream of a young married woman who had had a visit from her husband a few days before: *She was in a room that was entirely brown. A little door led to the top of a steep staircase, and up this staircase there came into the room a curious manikin—small, with white hair, a bald top to his head and a red nose. He danced round the room in front of her, carried on in the funniest way, and then went down the staircase again. He was dressed in a grey garment, through which every part of his figure was visible.* (A correction was made subsequently: *He was wearing a long black coat and grey trousers.*)

The analysis was as follows. The description of the manikin's personal appearance fitted the dreamer's father-in-law without any alteration being necessary.[1] Immediately afterwards, however, she thought of the story of 'Rumpelstiltskin',[2] who danced around in the same funny way as the man in the dream and in so doing betrayed his name to the queen; but by that he lost his

[1] Except for the detail that the manikin had his hair cut short, whereas her father-in-law wore his long.

[2] ['Rumpelstiltzchen.' Grimm, 1918, **1**, 250. (No. 55.)]

claim to the queen's first child, and in his fury tore himself in two.[1]

On the day before she had the dream she herself had been just as furious with her husband and had exclaimed: 'I could tear him in two.'

The brown room at first gave rise to difficulties. All that occurred to her was her parents' dining-room, which was panelled in that colour—in brown wood. She then told some stories of beds which were so uncomfortable for two people to sleep in. A few days before, when the subject of conversation had been beds in other countries, she had said something very *mal à propos*—quite innocently, as she maintained—and everyone in the room had roared with laughter.

The dream was now already intelligible. The brown wood room[2] was in the first place a bed, and through the connection with the dining-room it was a marriage bed.[3] She was therefore in her marriage bed. Her visitor should have been her young husband, who, after an absence of several months, had visited her to play his part in the double bed. But to begin with it was her husband's father, her father-in-law.

Behind this first interpretation we have a glimpse of deeper and purely sexual material. Here the room was the vagina. (The room was in her—this was reversed in the dream.) The little man who made grimaces and behaved so funnily was the penis. The narrow door and the steep stairs confirmed the view that the situation was a representation of intercourse. As a rule we are accustomed to find the penis symbolized by a child; but we shall find there was good reason for a father being introduced to represent the penis in this instance.

The solution of the remaining portion of the dream will entirely confirm us in this interpretation. The dreamer herself explained the transparent grey garment as a condom. We may gather that considerations of preventing conception and worries whether this visit of her husband's might not have sown the seed

[1] [This, the climax of the story, is usually suppressed or softened in English translations.]

[2] Wood, as is well known, is frequently a female or maternal symbol: e.g. *materia*, *Madeira*, etc. [Cf. *The Interpretation of Dreams* (1900*a*), *Standard Ed.*, 5, 355.]

[3] For bed and board stand for marriage. [Cf. the law-Latin phrase for a legal separation: '*separatio a mensa et toro*' ('separation from table and bed').]

of a second child were among the instigating causes of the dream.

The black coat. Coats of that kind suited her husband admirably. She wanted to persuade him always to wear them, instead of his usual clothes. Dressed in the black coat, therefore, her husband was as she liked to see him. *The black coat and the grey trousers.* At two different levels, one above the other, this had the same meaning: 'I should like you to be dressed like that. I like you like that.'

Rumpelstiltskin was connected with the contemporary thoughts underlying the dream—the day's residues—by a neat antithetic relation. In the fairy tale he comes in order to take away the queen's first child. In the dream the little man comes in the shape of a father, because he had presumably brought a second child. But Rumpelstiltskin also gave access to the deeper, infantile stratum of the dream-thoughts. The droll little fellow, whose very name is unknown, whose secret is so eagerly canvassed, who can perform such extraordinary tricks—in the fairy tale he turns straw into gold—the fury against him, or rather against his possessor, who is envied for possessing him (the girl's envy for the penis)—all of these were elements whose relation to the foundations of the patient's neurosis can, as I have said, barely be touched upon in this paper. The short-cut hair of the manikin in the dream was no doubt also connected with the subject of castration.

If we carefully observe from clear instances the way in which dreamers use fairy tales and the point at which they bring them in, we may perhaps also succeed in picking up some hints which will help in interpreting remaining obscurities in the fairy tales themselves.

II

A young man[1] told me the following dream. He had a chronological basis for his early memories in the circumstance that his parents moved from one country estate to another just before he was five years old; the dream, which he said was his earliest one, occurred while he was still upon the first estate.

'I dreamt that it was night and that I was lying in my bed. (My bed stood with its foot towards the window: in front of the window there was

[1] [The 'Wolf Man'. See Editor's Note, p. 280.]

a row of old walnut trees. I know it was winter when I had the dream, and night-time.) Suddenly the window opened of its own accord, and I was terrified to see that some white wolves were sitting on the big walnut tree in front of the window. There were six or seven of them. The wolves were quite white, and looked more like foxes or sheep-dogs, for they had big tails like foxes and they had their ears pricked like dogs when they pay attention to something. In great terror, evidently of being eaten up by the wolves, I screamed and woke up. My nurse hurried to my bed, to see what had happened to me. It took quite a long while before I was convinced that it had only been a dream; I had had such a clear and life-like picture of the window opening and the wolves sitting on the tree. At last I grew quieter, felt as though I had escaped from some danger, and went to sleep again.

'The only piece of action in the dream was the opening of the window; for the wolves sat quite still and without making any movement on the branches of the tree, to the right and left of the trunk, and looked at me. It seemed as though they had riveted their whole attention upon me.—I think this was my first anxiety-dream. I was three, four, or at most five years old at the time. From then until my eleventh or twelfth year I was always afraid of seeing something terrible in my dreams.'

He added a drawing of the tree with the wolves, which confirmed his description.[1] The analysis of the dream brought the following material to light.

He had always connected this dream with the recollection that during these years of his childhood he was most tremendously afraid of the picture of a wolf in a book of fairy tales. His elder sister, who was very much his superior, used to tease him by holding up this particular picture in front of him on some excuse or other, so that he was terrified and began to scream. In this picture the wolf was standing upright, striding out with one foot, with its claws stretched out and its ears pricked. He thought this picture must have been an illustration to the story of 'Little Red Riding-Hood'.[2]

Why were the wolves white? This made him think of the sheep, large flocks of which were kept in the neighbourhood of the estate. His father occasionally took him with him to visit these flocks, and every time this happened he felt very proud

[1] [This drawing is reproduced in *Standard Ed.*, **17**, 30.]

[2] ['Rotkäpchen.' Grimm, 1918, **1**, 125. (No. 26.)]

and blissful. Later on—according to enquiries that were made it may easily have been shortly before the time of the dream—an epidemic broke out among the sheep. His father sent for a follower of Pasteur's, who inoculated the animals, but after the inoculation even more of them died than before.

How did the wolves come to be on the tree? This reminded him of a story that he had heard his grandfather tell. He could not remember whether it was before or after the dream, but its subject is a decisive argument in favour of the former view. The story ran as follows. A tailor was sitting at work in his room, when the window opened and a wolf leapt in. The tailor hit after him with his yard—no (he corrected himself), caught him by his tail and pulled it off, so that the wolf ran away in terror. Some time later the tailor went into the forest, and suddenly saw a pack of wolves coming towards him; so he climbed up a tree to escape from them. At first the wolves were in perplexity; but the maimed one, which was among them and wanted to revenge himself on the tailor, proposed that they should climb one upon another till the last one could reach him. He himself —he was a vigorous old fellow—would be the base of the pyramid. The wolves did as he suggested, but the tailor had recognized the visitor whom he had punished, and suddenly called out as he had before: 'Catch the grey one by his tail!' The tailless wolf, terrified by the recollection, ran away, and all the others tumbled down.

In this story the tree appears, upon which the wolves were sitting in the dream. But it also contains an unmistakable allusion to the castration complex. The *old* wolf was docked of his tail by the tailor. The fox-tails of the wolves in the dream were probably compensations for this taillessness.

Why were there six or seven wolves? There seemed to be no answer to this question, until I raised a doubt whether the picture that had frightened him could be connected with the story of 'Little Red Riding-Hood'. This fairy tale only offers an opportunity for two illustrations—Little Red Riding-Hood's meeting with the wolf in the wood, and the scene in which the wolf lies in bed in the grandmother's night-cap. There must therefore be some other fairy tale behind his recollection of the picture. He soon discovered that it could only be the story of 'The Wolf and the Seven Little Goats'.[1] Here the number seven

[1] ['Der Wolf und die sieben Geisslein.' Grimm, 1918, **1**, 23. (No. 5.)]

occurs, and also the number six, for the wolf only ate up six of the little goats, while the seventh hid itself in the clock-case. The white, too, comes into this story, for the wolf had his paw made white at the baker's after the little goats had recognized him on his first visit by his grey paw. Moreover, the two fairy tales have much in common. In both there is the eating up, the cutting open of the belly, the taking out of the people who have been eaten and their replacement by heavy stones, and finally in both of them the wicked wolf perishes. Besides all this, in the story of the little goats the tree appears. The wolf lay down under a tree after his meal and snored.

I shall have, for a special reason, to deal with this dream again elsewhere, and interpret it and consider its significance in greater detail. For it is the earliest anxiety-dream that the dreamer remembered from his childhood, and its content, taken in connection with other dreams that followed it soon afterwards and with certain events in his earliest years, is of quite peculiar interest. We must confine ourselves here to the relation of the dream to the two fairy tales which have so much in common with each other, 'Little Red Riding-Hood' and 'The Wolf and the Seven Little Goats'. The effect produced by these stories was shown in the little dreamer by a regular animal phobia. This phobia was only distinguished from other similar cases by the fact that the anxiety-animal was not an object easily accessible to observation (such as a horse or a dog), but was known to him only from stories and picture-books.

I shall discuss on another occasion the explanation of these animal phobias and the significance attaching to them.[1] I will only remark in anticipation that this explanation is in complete harmony with the principal characteristic shown by the neurosis from which the present dreamer suffered later in his life. His fear of his father was the strongest motive for his falling ill, and his ambivalent attitude towards every father-surrogate was the dominating feature of his life as well as of his behaviour during the treatment.

If in my patient's case the wolf was merely a first father-surrogate, the question arises whether the hidden content in the fairy tales of the wolf that ate up the little goats and of 'Little Red Riding-Hood' may not simply be infantile fear of the

[1] [This discussion will be found in the 'Wolf Man' case history (1918*b*).]

father.[1] Moreover, my patient's father had the characteristic, shown by so many people in relation to their children, of indulging in 'affectionate abuse'; and it is possible that during the patient's earlier years his father (though he grew severe later on) may more than once, as he caressed the little boy or played with him, have threatened in fun to 'gobble him up'. One of my patients told me that her two children could never get to be fond of their grandfather, because in the course of his affectionate romping with them he used to frighten them by saying he would cut open their tummies.

[1] Compare the similarity between these two fairy tales and the myth of Kronos, which has been pointed out by Rank (1912).

18. W. Arens cites this fact in *The Man-Eating Myth*, p. 148.

19. To Marie Bonaparte, Freud wrote in 1932: "The situation with incest is just the same as with cannibalism. There are of course real grounds in modern life against slaying a man in order to devour him, but no grounds whatever against eating human flesh instead of animal flesh. Still most of us would find it quite impossible." Cited by Ernest Jones, *The Life and Work of Sigmund Freud* (New York: Basic Books, 1953–57), vol. 3, p. 454. See also Otto Fenichel, "The Dread of Being Eaten," p. 159.

20. "Vasilisa the Beautiful," in Afanasev, *Russian Fairy Tales*, pp. 439–49.

21. For a fuller discussion of such tales, see Caroline Scielzo, "An Analysis of Bâba-Yagâ in Folklore and Fairy Tales," *American Journal of Psychoanalysis* 43 (1983): 167–75.

22. "Baba Yaga," in Afanasev, *Russian Fairy Tales*, pp. 363–65.

23. Freud, *Totem and Taboo*, p. 141.

24. On Freud's repression of the mother in general, see Madelon Sprengnether, *The Spectral Mother: Freud, Feminism, and Psychoanalysis* (Ithaca: Cornell Univ. Press, 1990).

25. Melanie Klein, "Weaning," in *Love, Guilt and Reparation & Other Works, 1921–1945* (N.p.: Delacorte Press, 1975), pp. 290–305.

26. Susan Rubin Suleiman, "Writing and Motherhood," in *The (M)other Tongue*, ed. Garner, et al., pp. 352–77.

27. Masson, *The Assault on Truth*, p. 113.

28. Alice Miller makes a similar point about Oedipus in "Oedipus: The 'Guilty' Victim," in *Thou Shalt Not Be Aware: Society's Betrayal of the Child*, trans. Hildegarde Hannum and Hunter Hannum (New York: Farrar, Straus and Giroux, 1984), pp. 145–59. David C. Taylor also calls attention to the fact that the parents of Oedipus "attempted to kill, wound, expose, and limit the freedom and the inheritance of their child." See "Oedipus' Parents Were Child Abusers," *British Journal of Psychiatry* 153 (1988): 561–63.

29. Darnton, "Peasants Tell Tales," in *The Great Cat Massacre*, p. 34.

30. "Cinderello," in *Folktales of Greece*, ed. Georgios A. Megas, trans. Helen Colaclides, (Chicago: Univ. of Chicago Press, 1970), pp. 99–104.

31. "The Tabby Who Was Such a Glutton," in *Norwegian Folktales*, comp. Asbjørnsen and Moe, pp. 161–67.

32. "The Cat and the Parrot," in *World Folktales: A Scribner Resource Collection*, ed. Atelia Clarkson and Gilbert B. Cross (New York: Charles Scribner's Sons, 1980), pp. 223–25.

33. "Master Francesco Sit-Down-and-Eat," in *Italian Folktales*, comp. Calvino, pp. 604–6.

34. "The Seven Lamb Heads," in *Italian Folktales*, comp. Calvino, pp. 609–11.

35. "Baba Yaga and the Brave Youth," in Afanasev, *Russian Fairy Tales*, pp. 76–79.

36. "The Garden Witch," in *Italian Folktales*, comp. Calvino, pp. 650–53.

37. See the notes to "The Wolf and the Three Girls," in *Italian Folktales*, comp. Calvino, pp. 720–21.

38. Walter Scherf, "Family Conflicts and Emancipation in Fairy Tales," *Children's Literature* 3 (1983): 77–93. The translator did not quite succeed in producing an idiomatic version of the game, which would probably end with children shouting "me" rather than his grammatically correct "I" (which I have replaced with "me").

39. Cited in *World Folktales*, ed. Clarkson and Cross, p. 245, which also reprints the tale published in the May 1875 issue of *St. Nicholas Magazine*.

CHAPTER X

1. Since the woman in the story is mother to one child and stepmother to the other, I designate her consistently as the step/mother.

2. "The Juniper Tree" is tale number 47 in the *Nursery and Household Tales* and appears in English translation in *The Complete Fairy Tales of the Brothers Grimm*, pp. 171–79. (The verse translation is my own, otherwise I cite from Zipes's translation.) Michael Belgrader discusses tale variants in *Das Märchen von dem Machandelboom (KHM 47)* (Frankfurt a.M.: Peter D. Lang, 1980). For a full description of the tale type, see Aarne and Thompson, *The Types of the Folktale*, pp. 249–50. Arland Ussher and Carl von Metzradt refer to "The Juniper Tree" as "the greatest of all fairy tales." See *Enter These Enchanted Woods* (Dublin: Dolmen, 1957), p. 37. P. L. Travers's observations on the story appear in "Only Connect," in *Only Connect*, ed. Egoff et al., pp. 183–206. For J.R.R. Tolkien's reference to the tale, see "On Fairy-Stories," in *The Tolkien Reader* (New York: Ballantine, 1966), p. 31.

3. Heinz Rölleke notes that the tears and helplessness of many fairy-tale heroes elicit assistance in the form of benefactors or gifts. He observes that the infant's experience of feeling needy, crying, and getting help may well be the realistic model for this pattern. See "Nachwort," in Grimm and Grimm, *Kinder- und Hausmärchen*, 3:614.

4. Miller, *For Your Own Good*.

5. In an engaging analysis of Donald Duck's adventures in *Walt Disney's Comics & Stories*, James A. Freeman observes that Donald "consistently exhibits traits which any schoolboy recognizes as defining a parent." For that very reason, the constant assaults to his dignity and his perpetual failures have a special appeal for children. See "Donald Duck: How Children (Mainly Boys) Viewed Their Parents (Mainly Fathers), 1943–1960," *Children's Literature* 6 (1977): 150–64.

6. The version in the *Nursery and Household Tales* naturalizes the decapitation episode to some extent by putting a "big, sharp iron lock" on the chest, though most versions do not.

7. Both Vilma Mönckeberg and Louis L. Snyder discuss the responses of children to fairy-tale readings. See *Das Märchen und unsere Welt: Erfahrungen und Einsichten* (Düsseldorf: Diederichs, 1972), pp. 14–15, and *Roots of German Nationalism* (Bloomington: Indiana Univ. Press, 1978), p. 49. My own observations bear out their findings.

8. "Pippety Pew," in *The Well at the World's End: Folk Tales of Scotland*, retold by Norah Montgomerie and William Montgomerie (Toronto: The Bodley Head, 1956), pp. 56–59.

9. "The Rose-Tree," in *English Fairy Tales*, comp. Jacobs, pp. 13–15.

10. Carl-Heinz Mallet, for example, finds that the tale stages the biblical scene of temptation, with the mother as Eve and the boy as Adam. His interpretation does not, however, account for numerous deviant textual details. See his *Kopf ab! Gewalt im Märchen*, pp. 214–15.

11. That a connection exists between the apple offered to the boy and the one peeled by the biological mother at the start of the tale is not wholly improbable. Both apples are linked to an act of mutilation: the mother cuts her finger while peeling an apple; the son is decapitated while reaching for an apple. They function as the object of (limited) desire that sets in motion a train of events leading to death. And their colors (red/white is the conventional association with the fruit) harmonize with the "red as blood / white as snow" motif (itself strongly linked with the notion of mortality).

12. "Jacob Grimm: Sechs Märchen," in *Briefe der Brüder Grimm an Savigny*, ed. Ingeborg Schnack and Wilhelm Schoof (Berlin: Erich Schmidt, 1953), p. 430.

13. Lutz Röhrich points out that dismemberment has a dual function in fairy tales: it stands as a murderous act of violence, but also forms part of a ritual for rejuvenating the weak, ill, or aged. See "Die Grausamkeit im deutschen Märchen," pp. 176–224.

14. Cited by John A. Phillips, *Eve: The History of an Idea* (San Francisco: Harper & Row, 1984), p. 49. The association between Eve and death is a common one. St. Jerome writes, for example, that "Death came through Eve, but life has come through Mary" (cited by Julia Kristeva, "Stabat mater," in *The Female Body in Western Culture: Contemporary Perspectives*, ed. Susan Rubin Suleiman [Cambridge: Harvard Univ. Press, 1985], p. 103).

15. On the opening paragraph, see Belgrader, *Das Märchen von dem Machandelboom*, p. 330. Of the 495 tale variants examined by Belgrader, only the version in the *Nursery and Household Tales* describes the child's birth in such detail. Reinhold Steig attributes this detail to the "self-conscious artistic intentions" of its author. See his "Zur Entstehungsgeschichte der Märchen und Sagen der Brüder Grimm," *Archiv für das Studium der neueren Sprachen* 107 (1901): 277–301.

16. "The Juniper Tree" made its literary debut in Achim von Arnim's *Journal for Hermits* (*Zeitung für Einsiedler*) some four years before its appearance between the covers of the *Nursery and Household Tales*. Arnim, who had always been generous with the literary property of his friends, gave copies of the tale to the Grimms, who published it in their collection, and to Friedrich Heinrich von der Hagen, who passed it on to Johann Georg Büsching, who in turn published it in 1812 in his own collection of tales ("Von dem Mahandel Bohm," in *Volkssagen, Märchen und Legenden* [Leipzig: Reclam, 1812], pp. 245–58). On the varied fortunes of Runge's tale, see especially Steig, "Zur Entstehungsgeschichte der Märchen," pp. 277–84.

17. Dorothy Dinnerstein, *The Mermaid and the Minotaur: Sexual Arrangements and the Human Malaise* (New York: Harper & Row, 1976), pp. 106–14.

18. Sigmund Freud, *The Future of an Illusion*, vol. 21 in the *Standard Edition*, pp. 15–16.

19. Aarne/Thompson, *The Types of the Folktale*, pp. 249–50.

20. On this point, see Tatar, *The Hard Facts of the Grimms' Fairy Tales*, pp. 179–92.

21. Eugen Weber, "Fairies and Hard Facts: The Reality of Folktales," *Journal of the History of Ideas* 42 (1981): 93–113. For a compelling analysis of the traumatic effect on a child of a mother's death in childbirth, see Carol A. Mossmann, "Targeting the Unspeakable: Stendhal and Figures of Pregnancy," *Nineteenth-Century French Studies* 16 (1988): 257–69.

22. It is important to note here that many versions of "The Juniper Tree" cast a girl in the role of victim—the boy consequently becomes her savior. Belgrader finds that the roles are almost equally distributed between males and females (p. 320), but my own statistical sample reveals a preponderance of male heroes. Belgrader does not cite a single version in which the murderous parent is a father, though Jacques Geninasca asserts the existence of such a variant (without citing it). See his "Conte Populaire et identité du cannibalisme," in *Nouvelle Revue de Psychanalyse* 6 (1972): 220.

23. Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution* (New York: Norton, 1976), p. 166. Louis Adrian Montrose observes, in the context of *A Midsummer Night's Dream*, that "in order to be freed and enfranchised from the prison of the womb, the male child must *kill* his mother: 'She, being mortal, of that boy did die.'" See his "'Shaping Fantasies': Figurations of Gender and Power in Elizabethan Culture," in *Representing the English Renaissance*, ed. Stephen Greenblatt (Berkeley and Los Angeles: Univ. of California Press, 1988), pp. 31–64.

24. In nearly every version of the bird's song, the boy is slain by his mother and not his stepmother. This suggests that the splitting of the mother into a good biological mother and a sinister stepmother came only as a later development in the tale's evolution. Songs are generally held to preserve the original diction and motifs of a folktale more faithfully than the texts in which they are anchored.

25. On this point, see Bruce Lincoln, *Myth, Cosmos, and Society: Indo-European Themes of Creation and Destruction* (Cambridge: Harvard Univ. Press, 1986).

26. Chodorow, *The Reproduction of Mothering*, p. 97.

27. Chodorow, *The Reproduction of Mothering*, p. 82.

28. Rank, *Myth of the Birth of the Hero*, p. 84.

29. The translation is my own, since many translators—unaware of the folktale—dilute the strength of the original German. See for example, Walter Arndt's version: "My mother, the whore / Who smothered me, / My father, the knave / Who made broth of me! . . ." (*Faust: A Tragedy*, trans. Walter Arndt, ed. Cyrus Hamlin [New York: Norton, 1976], p. 112).

30. "Vasilisa the Beautiful," in Afanasev, *Russian Fairy Tales*, p. 447; "The Cloven Youth," in *Italian Folktales*, comp. Calvino, p. 102; "Tom Thumb," in *Perrault's Complete Fairy Tales*, p. 41.

EPILOGUE

1. The phrase "new matrix" is from Betsy Hearne, who finds among scholars "a reluctance, almost an embarrassment, in associating fairy tales with children's literature." See her *Beauty and the Beast*, p. 149.

2. Greenblatt, introduction to *Representing the English Renaissance*, p. viii.

3. Carolyn G. Heilbrun, "What was Penelope Unweaving?" in her *Hamlet's Mother and Other Women* (New York: Columbia Univ. Press, 1990), p. 109.