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THE FAIRY TALES OF MADAME D'AILNOY

by

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ABSTRACT

Madame d'Aulnoy's *Contes des fées* and *Nouveaux Contes des fées* were published in 1697 and in 1698. They were immediately successful and were reprinted numerous times during the eighteenth century, both inside and outside of France. These fairy tales appeared at the beginning of a period in which the fairy tale itself was very popular in France. The popularity of the fairy tale genre was due to three factors: an existing belief in the *merveilleux*, popular literary tradition, and a number of historical, economic, and social factors.

The success of Madame d'Aulnoy's fairy tales may be traced to her use of a popular genre and themes; to a lively style; and to a structure that embodied the transformation taking place in the French outlook at the beginning of the eighteenth century. Although the genre of Madame d'Aulnoy's fairy tales is formally the *conte*, these fairy tales are more like the dominant prose fiction genre of the time. This genre combined the brevity and chronological presentation of the *nouvelle* with the roman-esque and love-oriented features of the *roman*.

Love is the most important theme in the *Contes des fées*, and it is treated there as it was in the *nouvelle/roman* of the time. Travel and utopias are themes found in these fairy tales which will be more fully developed by the eighteenth century. The presentation of animals recalls the long seventeenth-century debate over the rational capabilities of animals, a debate that continued well into the eighteenth century.
Nature is seen as a courtier at Versailles would know it. Magic, enchantment, and metamorphosis is the most common theme and one that is natural to the fairy tale.

Madame d'Aulnoy uses a variety of techniques in the contes: characterization through names, descriptions, and some psychology; humor and irony; a rapid and familiar style; and realistic details.

The structure of the contes des fées was considered, first, for types of events and the sequences of these events and, second, for meaning. The method of Vladimir Propp showed that Madame d'Aulnoy's fairy tales are complex and that her heroes and heroines are frequently more passive than is usually the case in fairy tales. The approach of Carl Jung revealed that both the heroes and heroines were continually in a process of renewal and transformation.

As a minor work, the fairy tale collection of Madame d'Aulnoy offers insights into the period when the seventeenth century became the eighteenth. Style and structure have the dynamic qualities of the eighteenth century. The epic hero of the seventeenth century seems to have become much more passive, but the appearance of hidden resources within him assures the continuance of the process of transformation and renewal which the Contes des fées present.
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INTRODUCTION

In 1690, the first fairy tale written in a formal French style was published in the middle of a novel by Madame d'Aulnoy entitled Histoire d'Hypolite, comte de Douglas. In the fairy tale, Adolphe, the prince of Russia, is magically transported to the island of the Princess Félicité. He falls in love with her and remains on the island for a period of what he thinks is three months. When Félicité tells him he has been there for three hundred years, Adolphe worries so about his kingdom that he leaves the island to visit Russia, promising to return.

The princess gives him a magic horse, but tells him that he must not touch the ground before he has reached Russia. On his way home, Adolphe sees an old man with an overturned cart, and dismounts to help him. The man is Time, and Adolphe dies immediately. His body is transported back to the magic island, where Félicité sees it and locks herself up in mourning forever.¹

This fairy tale is the first of a slow but steady stream of isolated tales which would lead to the publication in 1697 of Perrault's collection of fairy tales. That same year saw the publication of Madame d'Aulnoy's first book of fairy tales, the Contes des fées. This collection of fifteen fairy tales was followed in 1698 by her Contes nouveaux ou les fées à la mode, which contained nine more tales.² The next few years would see a stream of fairy tales written by other authors such as

¹
²
Mlle Lhéritier, Mlle Bernard, Mlle de la Force, and others. Although European fairies were soon replaced by oriental genies, the *conte merveilleux* remained popular throughout the rest of the eighteenth century.

It is to Madame d'Aulnoy that belongs the honor of putting the first fairy tale into a formal written form. She is best remembered as the author of "L'Oiseau bleu," but she wished to be remembered for her historical fiction. Her life was as romanesque and full of events as her books and tales. She was born Marie-Cathérine Le Junel de Barneville in 1650 or 1651 into an old and noble Norman family. At the age of sixteen, she was married to François de la Motte, Baron d'Aulnoy, who was then 46 years old. D'Aulnoy had begun as valet to César, the Duke of Vendôme; he had risen in the duke's favor and purchased a barony for 153,000 livres in 1654. He was a man of questionable morals -- Jeanne Roche-Mazon refers to him as "l'ancien mignon de César de Vendôme"\(^3\) -- but he was rich. The marriage was arranged by Madame de Guéranes, the mother of Madame d'Aulnoy, and took place on March 6, 1666.

Three and one-half years later, she had four children: Marie-Angélique (baptized in January 1667), Dominique-César (baptized in November 1667), Marie-Anne (baptized in October 1669), and Judith-Henriette (baptized in November 1669). Two other daughters were born later: Thérèse-Aymée, in 1676, and Françoise-Angélique-Maxime, born in about 1677.\(^4\) The two oldest children died in early childhood; the four youngest daughters were of doubtful parentage. According to Roche-Mazon, d'Aulnoy noted "le père absent" on the baptismal record of each of these girls.\(^5\)
Here begins the most bizarre episode in Madame d'Aulnoy's unconventional life. In 1669, her husband was convicted of illegal gains and ordered to pay 40,000 écus to the King. D'Aulnoy made little attempt to hide his bitterness with respect to the King and his ministers, and this outspokenness gave Madame d'Aulnoy and her mother, Madame de Gudanes, the idea of having the baron arrested on the grounds of treason. They enlisted the aid of three men (one of whom was the Marquis de Courboyer, the lover of Madame de Gudanes) to entice D'Aulnoy into publicly declaring his feelings against the royal government.

Courboyer was to lure D'Aulnoy into a conversation, whereupon the two other men were to happen upon Courboyer and D'Aulnoy and attempt to provoke the baron into publicly making an inflammatory statement. When these desired results did not materialize -- the entire sequence of events was handled awkwardly and D'Aulnoy was overly cautious -- the conspirators simply fabricated a story. According to Roche-Mazon, who studied the testimony of the trials of Courboyer and his two friends, this fabrication was done at the bidding of the then nineteen-year-old Madame d'Aulnoy.

The accusation was sent to Colbert; D'Aulnoy was arrested on September 14, 1669 and sent to the Bastille. Within days, however, he had convinced his inquisitors that the charges brought against him were false, and Courboyer and the other two conspirators were arrested on the 29th and 30th of September. One of the two gentlemen helping Courboyer confessed all details of the affair and was eventually released. Courboyer and the other gentleman were beheaded in the Place de Grève: the latter on December 12; Courboyer on December 13.
Madame de Cudannes had left Paris probably at the beginning of December and was on her way to Spain, where she would remain until her death in 1702 acting as a political agent both for the Spanish government and later for the French government. Madame d'Aulnoy remained in Paris where she had recently given birth to her fourth child on November 14. She was arrested and taken to the Conciergerie on December 7. From there, she was sent to a convent in Paris, which she left probably in 1671.

Although the baron had been freed at the beginning of December, he was back in the Bastille for three weeks from the middle of December 1669 until January 13, 1670 because of his failure to have completely paid the taxes imposed on him earlier by the King. Because of his debts, he would spend time in and out of prison until 1680, when he accepted a position in the household of the Prince de Condé. D'Aulnoy died there on August 21, 1700. His last act was to disinherit his wife.6

Madame d'Aulnoy disappeared from sight between 1670 and 1690. Although it has been assumed that she spent these years in Spain, Italy, Flanders, and England, her presence in these countries has been questioned.7 During a part of this time, she was back in Paris where her two youngest daughters were born (1676 and 1677). In 1690, she returned to Paris to her house in the Rue Saint-Senôlt, where she held a salon and began her literary career. She died there on January 13, 1705.8

The works of Madame d'Aulnoy appeared originally between 1690 and 1703; many of them were re-edited again and again throughout the eighteenth and nineteenth centuries. In addition to the fairy tales, published in 1697 and 1698, she wrote novels, short stories, a commentary on
a trip to Spain, and two religious pieces. Table 1, in the Appendix, presents a list of the works of Madame d'Aulnoy along with a brief discussion of the works incorrectly attributed to her. This list is based in large part on the definitive bibliographic work done by Mary-Elizabeth Storer in her 1928 work, La Mode des Contes de Fées (1685-1700). Storer has based her bibliography on Madame d'Aulnoy's listing of her works in the prefaces to the Nouvelles ou mémoires historiques (1693) and to the Comte de Warwick (1703). References to Madame d'Aulnoy by other bibliographers are noted when possible.

Table 2 presents a list of the fairy tales written by Madame d'Aulnoy as they were originally published. An interesting feature of the fairy tales is the inclusion of three nouvelles: "Don Gabriel Ponce de Leon," "Don Fernand de Tolède," and "Le Nouveau Gentilhomme Bourgeois." These nouvelles serve little functional purpose other than to frame the tales that are being told. The first two nouvelles, "Don Gabriel Ponce de Leon" and "Don Fernand de Tolède" are typical nouvelles of the period, complete with disguises, kidnappings, storms at sea, pirates, and chevaleresque combats. Only tenuous relations can be found between the contes and their place in the nouvelles. Ponce de Leon, who is in love with Isidore, tells "Le mouton"; perhaps the message is that if Isidore forgets him as the princess in the story forgets the enchanted king, he will die like Mouton. The relationships of the other contes to the plots of the nouvelles are equally weak and, in some cases, non-existent.

The third nouvelle, "Le nouveau gentilhomme bourgeois," is an anti-roman in the seventeenth-century sense of the word. Its hero,
Georges de la Dandinardière, né Cristoflet and "marchand de la rue Saint Denis," is a rich parvenu who has bought property in Normandy. This nouvelle satirizes the assumed préciosité of contemporary parvenus, and in no way do the contes told here bear any relation to the characters and events of the nouvelle. What this nouvelle does do, as do the other two nouvelles, is to reinforce the oral "conté" character of the contes de fées because, in all instances, the contes are presented as being told for the entertainment of those present.

The re-editions of the works of Madame d'Aulnoy and the many adaptations of her works attest to her great popularity. Although many novels were written at the end of the seventeenth century, few had much success. Even if a novel was frequently reprinted in Holland, there would rarely be more than two or three printings in Paris. An exception is Madame de La Fayette's La Princesse de Montpensier (1662), which had approximately fifteen printings in Paris and two in Lyons before the end of the seventeenth century. The Princesse de Clèves (1678), however, had only three printings in France and three in Holland before 1700.

Madame d'Aulnoy was popular outside of France as well. Melvin Palmer has found thirty-six editions of her works in England by 1740. Twelve other English editions appeared later in the century of the Relation du Voyage, the fairy tales, and Hypolite. Of the sixty-two fairy tales appearing in England between 1691 and 1729, all were French and eighteen were by Madame d'Aulnoy. Furthermore, twenty seven of the other fairy tales were published under Madame d'Aulnoy's name. Nancy and Melvin Palmer explain that, for some time, "The English
apparently thought that she was the only French author of fairy tales.\textsuperscript{13}

The Bibliothèque Nationale lists seventeen whole or partial nineteenth-century collections of the \textit{Contes des fées} published in Paris and two published outside of Paris. To these may be added the twenty-three printings between 1848 and 1881 of the 1845 Paris leBailly edition. Jane Tucker Mitchell cites Pierre Brochon as stating that the Bibliothèque Nationale has almost 150 \textit{éditions de colportage} of the \textit{Contes}, all from the first half of the nineteenth century.\textsuperscript{14} Collections of fairy tales of Madame d'Aulnoy and others were published fifteen times in Paris in the nineteenth century and in eight editions published outside of Paris. In addition, the (Paris) 1853 Hachette edition of the \textit{Contes de fées tirés de Perrault, de Mme d'Aulnoy et de Mme Leprince de Beaumont} was reprinted ten times between 1860 and 1899.

Most of the collections by more than one author were published in the second half of the century. In contrast, many of Madame d'Aulnoy's fairy tales were published separately during the first half of the nineteenth century. Frequently, the publisher was L. Abadie cadet of Toulouse. Table 3 presents publication data for the collected and single tales. As the figures show, "La Belle aux cheveux d'or" and "L'Oiseau bleu" were the most popular of the tales followed by "Le Nain jaune" and "La Princesse Belle-Etoile et le Prince Chéri."

Another sign of Madame d'Aulnoy's stature is her editor, Claude Barbin. Barbin was considered to be one of the dominant names in "le commerce du livre de nouveautés" and was "l'éditeur et le libraire des gens de goût."\textsuperscript{15} He became a master printer in Paris in 1654 and
was active until his death at the end of the century. He published the *Lettres de la Religieuse portugaise*, the *Fables* and *Contes* of La Fontaine, the *Princesse de Clèves*, and the works of Molière, Racine, and La Rochefoucauld. In addition to the works of Madame d'Aulnoy, he also published the *Contes* of Perrault.¹⁶

Foulché-Delbosc states that it is certain that "Madame d'Aulnoy fut un des auteurs les plus lus, les plus goûtés de son temps."¹⁷ Storer agrees, describing her as "la plus féconde en merveilleux de tous les auteurs de fée."¹⁸ She points out that Madame d'Aulnoy and her contemporaries tended to respect her *Mémoires* and the *Relation du voyage* as her important works and to regard the fairy tales as frivolous.¹⁹ This predilection of her contemporaries for Madame d'Aulnoy's pseudo-historical works shows up in her election to the Académie des Ricovrati of Padua in 1698 as Clio, the Muse of History. This Academy had been founded in 1599; one of its early members was Galileo. In addition to men, it admitted nine women of letters, each of whom would be named after a Muse. Mlle Lhéritier had been elected in 1697.²⁰ According to Storer, the Academy named Madame d'Aulnoy "L'Eloquente" because she loved to tell stories.²¹ The *Cabinet des Fées* described her in the following way:

> A la beauté, madame la comtesse d'Aulnoy joignoit beaucoup d'esprit & une grande facilité de s'exprimer. Elle plaisoit généralement à tout le monde, & rendoit instruisantes les moindres choses qu'elle disoit. Elle avait beaucoup lu, sa mémoire était excellente; & de quelque manière qu'on s'entretint, elle étoit toujours au courant de la conversation. Personne ne savoit mieux amener l'anecdote, & la faire sortir par l'à propos. Sa facilité pour la composition, étoit
égale à celle de converser. Ses contes conviennent à tous les ordres de lecteurs & à tous les âges. Ils sont distingués par la fécondité de l'imagination, la naïveté des récits, la pureté & les graces de son style. 22

Aside from several references to her works, Madame d'Aulnoy's contemporaries are strangely silent about her. As Roche-Mazon points out, she is not mentioned in the letters or journals of those who would have known her. 23 Both the eighteenth and nineteenth centuries were interested primarily in her Spanish works -- Sainte-Beuve, Barbey d'Aurevilly, and Taine were fervent admirers of the Mémoires and of the Relation du Voyage. 24 It was not until the early twentieth century, with the articles of Roche-Mazon and Foulché-Delbosc and Storer's book on the contes de fées in general, that academic interest in the fairy tales was sparked. Kurt Krüger had studied the fairy tales in a 1914 German doctoral dissertation, but his study was not widely known. 25 Since then, Madame d'Aulnoy's fairy tales have also been studied by Jacques Barchilon, Teresa di Scanno, Jane Tucker Mitchell, and Amy Vanderlyn DeGraff; James R. Beeler studied her other fiction. Thomas Vessely touched on Madame d'Aulnoy in a thesis devoted to the development of the literary fairy tale in the eighteenth century. 26

Roche-Mazon, Foulché-Delbosc, and Storer focused on biographical and bibliographical details of Madame d'Aulnoy's life and works, while Krüger concentrated on the sources of the fairy tales. Storer, Barchilon, and di Scanno each devote a chapter to Madame d'Aulnoy in their studies of the fairy tale phenomenon. Beeler examined only her historical fictional works: the three novels, the Nouvelles espagnoles, and the Mémoires de la Cour d'Angleterre. Mitchell studies the portrayal of
contemporary manners, the themes of love and metamorphosis, and the style
of the *contes de fées*. DeGraff used the psychoanalytical approach of
Bruno Bettelheim as presented in *The Uses of Enchantment* to analyze six
of the fairy tales. Although Vessely refers to Madame d'Aulnoy frequently,
it is in the context of the further development of the French liter-
ary fairy tale.

Madame d'Aulnoy stands at a turning point in French literature as
eighteenth-century prose fiction begins to emerge. Literary acceptance
of the *conte de fées* prepared the full development of the *conte* as a nar-
rative vehicle in the eighteenth century. By titling her stories "*contes
de fées,*" Madame d'Aulnoy clearly links her work with the long oral folk-
lore tradition that preceded her. In their written form, however, the
fairy tales become a part of French literary tradition. The genre,
themes, compositional techniques, and structure of these *contes de fées*
place them at a turning point in the evolution of French literature which
was occurring in the late seventeenth century and early eighteenth
century. Madame d'Aulnoy's *contes de fées* are heavily indebted to the
literature which preceded them, yet, at the same time, they exhibit many
characteristics of the eighteenth century. The themes which appear
throughout Madame d'Aulnoy's fairy tales are those which appear again and
again in the eighteenth century. The stylistic techniques she used to
compose the *contes de fées* are those which were used throughout the eigh-
teenth century. Finally, the structure of these *contes* belongs more to
the early eighteenth-century literary genre than to the fairy tale genre,
although the distinction is a very fine one.

Among the studies of Madame d'Aulnoy's fairy tales, only three
are devoted exclusively to the *contes* (Krüger, Mitchell, and DeGraff),
while the others stress either her historical works (Beeler, Foulché-Delbosc) or her life (Roche-Mazon), or they compare her to a variety of other authors (Storer, Barchilon, di Scanno, and Vessely). Among the three works dealing exclusively with the contes de fées, Krüger concentrated on the sources of the fairy tales while DeGraff limited her study to six of the tales. Mitchell examined the collection as a whole, but did not discuss a number of themes and stylistic techniques appearing in the contes, nor did she examine their structure. None of these works studied in great detail the reasons for the popularity of the fairy tale or the development of the genre as manifested in the 1690s.

This study will focus on five aspects of Madame d'Aulnoy's Contes des fées: their popularity, genre, themes, style, and structure. The popularity of fairy tales in the 1690s results from the convergence of a number of cultural, social, and economic trends. Development of the conte is inextricably linked to the evolution of nouvelle and roman as they appeared in the eighteenth century. Themes, style, and structure express both the concerns of the time and more universal matters, which explains in part why Madame d'Aulnoy was popular both among her own contemporaries and among the many readers who followed.
CHAPTER I: THE CONTES DES FEES AS FAIRY TALES

As contes de fées, Madame d'Aulnoy's fairy tales are both folklore and literature. Their appearance in written form is the final determinant of these fairy tales as literature rather than as folklore. The popular base, however, cannot be ignored, for much of the contes' literary success is linked to their popular form. While subsequent chapters will consider the literary characteristics of the Contes des fées, this chapter will examine them as fairy tales, first by addressing the question of why fairy tales were so popular in the years 1690-1700 and then by discussing their sources.

The popularity of the fairy tale in the last decade of the seventeenth century has been well documented. Madame d'Aulnoy's "L'Ile de la Félicité" in Hypolite (1690) stands as a precursor of the trend. "Les Souhaits Ridicules" by Perrault was published in the November 1693 issue of the Mercure galant. The next year saw the publication of his "Griselidis" and "Peau d'Asne." Then, in 1695, Marie-Jeanne L'Héritier, Perrault's niece, included two fairy tales in her Oeuvres mêlées, along with a defense of the genre. According to Degraff, Mlle L'Héritier saw the fairy tale as a means of replacing the worn-out novel by returning to what she believed to be the sources of the novel as an oral tale. Perrault's "Belle au bois dormant" was published in the Mercure galant in February 1696, the same year that
Catherine Bernard included two fairy tales in *Inès de Cordoue*. From then on, there was a proliferation of the genre as Table 4 shows.

The *Mercure galant* of the period also attests to the popularity of the fairy tale. DeCrafft cites excerpts from issues in 1698 and 1699 describing the great vogue in fairy tales and the number of well-respected people who were writing them. At the same time, there were many critics. Theatrical parodies of the genre appeared: *Les Fées, ou les Contes de Ma Mère L'Oye, Comédie* by Dufresny (1697) and *Les Fées, Comédie* by Dancourt (1699). The Abbé de Villiers attacked the genre in 1699 in his *Entretiens sur les Contes de Fées, et sur Quelques autres Ouvrages du Temps. Pour servir de préservatif contre le mauvais goût.* Villiers found too much love, passion, and frivolity in the fairy tale; he also believed that they were mediocre in terms of style. For Villiers, the moral example was what was most frequently missing. Because Perrault's tales had moral ends and because of their simple style, Villiers did find merit in Perrault's *Contes.*

How can the great enthusiasm for fairy tales be explained? A number of factors are responsible: an existing belief in fairies and the *merveilleux*; popular literary traditions; and historical and socio-economic conditions creating a climate susceptible to the *merveilleux*. Even in the century of Descartes, a belief in fairies had not disappeared. This belief has a long literary tradition. Most explanations of the seventeenth-century fairy-tale phenomenon begin with a mention of Marie de France and the magic events in her *lais*. The *romans de chevalerie* also were full of magic: Merlin, Morgane, the Isle of Avalon, and the love potion of Tristan and Isolde are examples.
As Delaporte remarks, with the Renaissance in the sixteenth century, the fairies became nymphs, Naiades, and goddesses. Fairies and magicians existed early in the seventeenth century, however, in the persons of Urgenda the Unknown in *Amadis de Gaule* and in Adamas in *Astrée*. Again according to Delaporte, the habitués of the salon of Madame de Rambouillet read the old *romans de chevalerie* and brought fairies back into literature if for no other reason than that the word "fée" rhymed richly with a number of other words. Voiture addressed the Marquise de Rambouillet as "la grande fée," in a frequently-quoted letter from Madame de Sévigné to Madame de Crignan on August 6, 1667, we discover that the court itself would occasionally spend an afternoon telling fairy tales:

Mme de Coulanges, qui m'est venue faire ici une fort honnête visite, qui durera jusqu'à demain, voulut bien nous faire part des contes avec quoi l'on amuse les dames de Versailles: cela s'appelle les mitonner. Elle nous mitonna donc, et nous parla d'une île verte, où l'on élevait une princesse plus belle que le jour; c'étoient les fées qui souffloient sur elle à tout moment. Le prince des délices étoit son amant; ils arrivèrent tous deux dans une boule de cristal, alors qu'on y pensoit le moins; ce fut un spectacle admirable: chacun regardoit en l'air, et chantoit sans doute:

Allons, allons, accourons tous,  
Cybèle va descendre.

Ce conte dura une bonne heure; je vous en épargne beaucoup, en consideration de ce que j'ai eu que cette île verte est dans l'Océan; vous n'êtes point obligée de savoir exactement ce qui s'y passe.

The fascination with fairies showed up the ballets performed at the French court in the sixteenth and seventeenth centuries. At the
court of Catherine de Medici, the ballet of Circe was produced. Henry IV preferred ballets bouffons in which human beings were transformed into animals and back into humans. In the Ballet des Singes, the monkeys became young Moors. At the beginning of the seventeenth century, fairies began to intervene in the affairs of mortals, in the Ballet des Fées de la Forêt de Saint-Germain. With Louis XIV, the ballet took on a more mythological tone, but the creation of machines to make men fly sustained the merveilleux. 35 Louis XIV danced in the ballets La Nuit (1656) and Psyché (1659). His daughter-in-law, the Duchesse du Maine, called herself "la fée Ludovia":

Elle se faisait servir la collation dans une salle tapissée de feuillage, par des officiers habillés en faunes. Des enchanteurs, des lutins, des cyclopes, des dryades figuraient tour à tour dans les fêtes qu'elle préparait. On jouait à la chevalerie, avec la fée Urgande; Malézieu organisa des divertissements où il tenait le rôle d'un prince, venant du fond de la Russie pour être délivré d'une méchante fée par la belle Ludovia, la duchesse du Maine elle-même. 36

The fairy world continued to be popular among the nobility at the French court. Perrault points out that the French grew up hearing fairy tales: "Peau d'Ane est conté tous les jours à des Enfants par leurs Gouvernantes et par leurs Grand-mères." 37 Louis XIV as a child could not go to sleep without hearing fairy tales. 38 Madame d'Aulnoy, in "Ponce de Leon," describes the fairy tales as follows:

Ce caractère si naïf & si enfantin qu'ont les romances, ne plaît pas également à tout le monde; beaucoup de bons esprits les regardent comme des ouvrages qui conviennent mieux à des nourrices & à des gouvernantes,
qu'à des gens délicats. Je ne laisse pas d'être persuadée qu'il y a de l'art dans cette sorte de simplicité, & j'ai connu des personnes de fort bon goût, qui en faisaient quelquefois leur amusement favori....Qui ne voudroit lire ni entendre réciter que des contes, se rendroit ridicule; qui les proposerait même comme des choses fort graves, manqueroit de jugement; & qui voudroit toujours les écrire ou les dire d'un style enlé & pompeux, leur ôterait trop du caractère qui leur est propre; mais je suis persuadé qu'après une occupation sérieuse, l'on peut badiner avec.39

Storer attributes the popularity of fairy tales among adults as satisfying a basic need to explain luck and misfortune:

C'est un instinct de croire aux êtres bienfaisants et malfaisants qui se mêlent des affaires des hommes. Ce goût avait été manifesté, on vient de le voir, dans la littérature française à travers les siècles et avait été traduit au XVIIe siècle par de fréquentes allusions aux fées, aux ogres et aux 'contes de peau d'âne'. On avait parlé beaucoup de fées, et on avait raconté dans les salons des contes de fées avant d'en écrire. On en avait écrit pour l'amusement de ses amis avant de songer à les faire imprimer.40

The fairy tale, traditionally told by women to children, is composed by women during its literary peak in the seventeenth century. Furthermore, the powerful and resourceful fairies are, for the most part, women. There is a significant increase in the number of women writers at the end of the seventeenth century; their publication of fairy tales may simply be an extension of their feminine role as tellers of tales. It is also significant that much of the literary production of these women is, by the end of the century, the nouvelle tragique. These contrasted ironically with the almost universally happy endings of the fairy tales.

The late seventeenth century was a believer also in magic and witchcraft. The Affaire des Poisons in 1679 brought to light a number of
women who were purchasing love potions. According to Soriano, the mid-
seventeenth century saw an increase in the practice of witchcraft; belief in witches extended until well into the nineteenth century. Clark Garrett distinguishes between "cunning folk" -- healers and diviners -- and the European counterpart of African night witches -- "the hags who worshipped the devil, danced naked at nocturnal orgies, and brought death and destruction for no reasons other than maliciousness."

Trials of witches are reported sporadically throughout the seventeenth and eighteenth centuries. One-fifth of the village of Anjeux (300 people) in the province of Franche-Comté was accused of witchcraft in 1628. In spite of a royal edict in 1682 banning witch hunts, the persecutions continued. In 1687, five shepherds and the sister of one of them were condemned to death in Brie for causing the deaths of 395 sheep, seven horses, and eleven cows. Four men in Normandy were burned in 1694, again for killing the local cows by witchcraft. Witches were burned in Bordeaux in 1718, in Toulon in 1731, and in Lorient in 1736. A belief in "white" magic and the powers of "white" witches in healing and divination would last for centuries.

While this continuing belief in magic remained primarily popular, the upper and more learned classes were fascinated with alchemy. At the beginning of the century, Henri IV was interested in alchemy. Martin reports an increase in the number of "œuvres hermétiques" after 1680, especially in books of alchemy and astrology. There were even reviews of these books in the Journal des savants. At the end of the century, magicians and alchemists were abundant in Paris -- even the Regent, Philippe d'Orléans, dabbled in alchemy.
published a list in his *Histoire de la Philosophie hermétique* (1742) of all the alchemists known in the eighteenth century through 1739.48

Many texts of the seventeenth and eighteenth centuries derive from this belief in alchemy. Although some were erudite and in Latin, many alchemical works use the popular voyage theme as a metaphor for the alchemical experiment. The *Voyage des Isles occidentales et orientales* by Jean Vauquelin des Yvetteaux and the *Voyage abrégé des Indes* by Mathurin Eyquem du Martineau are examples of this literary mode. Vauquelin's work is the journal of his alchemical quest for the Philosopher's Stone, disguised as a voyage to the center of the earth. In the *Voyage abrégé des Indes*, the author undergoes a similar journey towards the center of the earth.49

A reaction to this literature was inevitable, and perhaps the most well-known example is the *Conte de Cabalis ou Entretiens sur les sciences secrètes*. Rather than a treatise on magic, this book, published in 1670 and written by the Abbé Montfaucon de Villars, was an attack against superstition. The eighteenth-century would also frequently use magic, but usually to create a ridiculous and satirical situation, as Crébillon did in *Le Sopha* (1740).

The importance of the alchemical literature and its legitimization of the *merveilleux* cannot be over-emphasized because alchemical literature was a product of the upper classes. The *contes de fées* were also a product of and by the upper classes. Madame de Sévigné's letter about the ladies at court improvising fairy tales illustrates the oral aristocratic nature of the *contes de fées*. Di Scanno points out a description by Mlle. L'hérétique of the evolution of one of her tales: one
person in a group would tell one story, and that would remind the group of other tales. Mlle Lhéritier "contai[t] celui de marmoisan avec quel-
que broderie qui me vint sur le champ dans l'esprit."\textsuperscript{50}

Thus, the contes de fées are decidedly aristocratic in nature and considered acceptable in part because of an existing aristocratic inter-
est in the merveilleux. The stories in the tales themselves generally derive from popular tradition and most of the authors acknowledge having heard the stories as children. Although the folk core of the tale is frequently disguised with aristocratic literary ornaments, the basic taste for the merveilleux is essential. It is this merveilleux which is passed on from nurses, governesses, mothers, and grandmothers to the future writers of fairy tales. These aristocratic storytellers could also find magic themes in written editions of the popular tales.

The popular literary form most prevalent in the seventeenth cen-
tury was what was called the "Bibliothèque bleue." This term was used to describe the small, crudely-printed, and usually short publications originally sold cheaply to the lower classes and which had blue covers. They ranged in size from 14 cm. x 7 cm. to 21 cm. x 15 cm.\textsuperscript{51} Little historical trace remains of them, first because they were not of a qua-

lity to be saved and second because estate inventories tended to exclude books which were in-8\textsuperscript{o} or smaller.\textsuperscript{52}

The history of the Bibliothèque bleue begins with Nicolas Oudot, a printer in Troyes in the early seventeenth century. In addition to printing works of quality, he used worn-out type faces to print what Geneviève Bollême calls "petites brochures destinées à être vendues par des colporteurs, des marchands-merciers, des vendeurs d'images cir-
culant avec leurs ballots dans les foires, les marchées." The first texts were medieval stories attached to the Charlemagne cycle — Huon de Bordeaux and Les quatre fils Aymon — and the lives of certain saints. Such was the success of this enterprise that other printers in Troyes followed Oudot's lead, as did printers in other parts of France. By the middle of the eighteenth century, every important city in north, northeastern, and central France would have a "librarie de colportage." The "littérature de colportage" was so called because most of the books were sold by wandering merchants called "colporteurs." These merchants were not permitted to open book stores in highly-regulated Paris, but were permitted to sell their wares on the steps of the Palais Royal. They were called "colporteurs" because they carried "leur marchandise dans une balle suspendue à leur col." They could not own printing presses, have apprentices, or publish in their names (as did most of the book store owners), and they could only sell almanachs, edicts, and small books. Their number was limited to twelve in 1616 and to 50 in 1634. The popularity of the littérature de colportage shows up in the relations between the provincial and Parisian printers and in some publishing statistics from the seventeenth century. In 1664, Nicolas Oudot II, the son of Nicolas Oudot, opened a book shop in Paris and sold the books of his brothers, Jean and Jacques, who had stayed in Troyes. The Le Febvre family of Troyes, another printing family, married into the family of Antoine Raffle, a small publisher. When he died, his estate inventory showed several thousand books of quality and approximately
50,000 livres de colportage. The wide distribution of this literature is shown again by the publication of almanachs. Second in popularity only to religious works, certain almanachs had printings of 150,000 to 200,000 copies.

These works were anonymous and, in general, edited by their printers. They were more in the taste of a rural audience than of an urban one, but they were read by merchants, the bourgeois, and the nobles as well as by the peasants. That Perrault was familiar with them is demonstrated in a passage from L'Apologie des femmes (1694) cited by Bollème:

...les satires de Boileau ne se vendront jamais comme Jean de Paris, Pierre de Provence, la Misère des Clercs, Le Malice des femmes, imprimés à Troyes au Chapon d'or.

In a population which is generally considered to have been unable to read, it is thought that the livres de colportage were destined to be read aloud at community gatherings. Thus, the essentially oral character of these works was retained.

In his study of approximately 460 titles in the Bibliothèque bleue, Mandrou found the following distribution of works:

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contes</td>
<td>50</td>
</tr>
<tr>
<td>Works dealing with aspects of daily life (calendars, cookbooks, arithmetic books)</td>
<td>80</td>
</tr>
<tr>
<td>Religious works (especially lives of saints)</td>
<td>120</td>
</tr>
<tr>
<td>Novels, songs, pastorals</td>
<td>80</td>
</tr>
<tr>
<td>Classical works (Corneille, Esop, La Fontaine, Quevedo, Arioste)</td>
<td>10</td>
</tr>
</tbody>
</table>
Books on love, crime, and death (among which were Danses macabres)  
Everyday life (games, trades, spelling and writing manuals)  
History of France (usually mythic and revolving around Charlemagne)  

Bollème's examination of 1,200 titles adds popular medical treatises (Le Médecin Charitable), cookbooks, and polemics against women to these categories. It is the mythic novels which are most of interest in analyzing the seventeenth-century merveilleux. Many derive from the medieval romans about Charlemagne, excluding the Chanson de Roland. In addition to Huon de Bordeaux and Les Quatre Fils Aymon, another popular work was Ogier le Danois. Certain mythic figures like Gargantua, Till Eulenspiegel, and Scaramouche were also popular. Strangely, none of the Arthurian cycle is present.

Toward the end of the seventeenth century, the preference shifted toward shorter novels: Pierre de Provence, Jean de Paris, L'Histoire de la Belle Hélène de Constantinople, Robert le Diable, and Richard sans peur. Jeanne d'Arc disappeared from sight, but the Carolingian novels remained popular. All these works are notable for their use of magic and enchantment. Maugis, the cousin of the four Aymon brothers and a magician, transports Charlemagne into the Aymon castle by magic while the king sleeps. The brothers themselves ride Bayard, a giant, magic horse. Hélène of Constantinople sees her severed right arm restored magically after fifteen years. Richard sans Peur kills a giant, and Huon de Bordeaux is led through a series of trials by a dwarf.
Although fairy tales per se do not pass into the Bibliothèque bleue before the end of the eighteenth century, other elements of the fairy tale besides magic are found in the romans de colportage. The exaggeration of numbers is common -- Robert le Diable kills 40,000 Saracens in one battle. All the events of these works occur in an indeterminate, undefinable time and space. Seven years pass for Geneviève de Brabant in a few paragraphs. La Belle Hélène travels from Constantinople to England and then to Brittany, Tours, Rome, and back to Tours. Her husband travels from London to Rome and back and then to Jerusalem and back. Huon de Bordeaux travels from France to Babylon and back.\[63\]

Thus, the spirit, structure, characteristics, and taste for the merveilleux existed at all levels in French literature at the end of the seventeenth century. That these bases existed, however, does not prove why the merveilleux was so popular. In order to understand its popularity, an analysis of the historic, economic, and social environment of the end of the century is necessary. As this analysis will show, the last decade of the seventeenth century was a troubled one, both because of economic crises and because of social change. While a part of that social change focuses on children, the other part joins with the economic problems to create an unpleasant reality. In such times, it is not surprising to see evasions into fantasies where all ends well.

Louis XIV was at war almost constantly during the period. The War of the League of Augsburg (in which France fought the rest of Europe) lasted from 1689 until 1697; the War of the Spanish Succession would begin in 1702. These wars stretched the budget to the breaking point.
In 1697, the total revenue of the state was 81 million livres; expenses were 219 million. The deficit was as equally due to the expenses of war as it was to the general economic depression of the period.

Since 1630, no new gold had arrived in France from America. France produced neither gold nor silver and had a growing population. With 19 million people at the end of the seventeenth century, France was by far the most populous nation in Europe. No other country except Russia had a population even half as large as that of France. The birth rate averaged 40%. At least 80% of the population was rural, but agricultural methods were outmoded and the aristocracy was slowly taking over arable land for forests and herds. The primary industry was the textile industry, but most commerce was internal (75-80%). To move merchandise from one part of France to another was laborious. Roads were bad, and although the waterway system was adequate, tariffs were abundant. At the end of the century, there were twelve tariffs exacted on the Rhone between Châlon and Lyon.

The French merchant fleet was inadequate for providing a means of external commerce. Although ships of 100 tons or more doubled (from 350 to 700) between 1664 and 1704, the French merchant fleet remained insignificant. Its 500-600 vessel size in 1660 can be compared with the Dutch fleet of 3,500 in that year. Furthermore, capital formation to finance merchant fleets was not encouraged. With the revocation of the Edict of Nantes in 1685, probably 200,000 Huguenots left France taking with them technical secrets, artisans' skills, and entrepreneurial aggressiveness.
The rural classes provided 75% of the state's revenues in 1660; as taxes increased to finance increasing expenditures, the upper classes avoided these taxes and the burden continued to fall on the lower classes. In addition, probably 50-90% of all rural families did not have enough land to support themselves. As taxes increased, their consumption decreased so that general economic stagnation resulted. With a failure of the harvest in 1693, the prices of grains more than tripled in 1694, and a general famine set in. Although the harvest would fail again in 1698, less damage was done because there were excellent harvests in 1694, 1695, and 1696.66

The upper classes were in general unconcerned with these problems, which primarily affected the lower classes. Indirectly, however, the upper classes saw most of their sources of income disappear. While budgeted revenues only increased from 80 million livres in 1660 to 81 million livres in 1697, the value of the livre plunged. Its value in 1641 was 8.3 grams of silver; in 1690, it was worth 7.56 grams, 6.93 grams in 1697, and 5.31 grams in 1699. Many nobles had neglected their seigneurial duties and lost income as a result of this neglect. Many spent more than their income and went into debt, sold off pieces of their land, or both. To reduced holdings, the general depression added reduced output. The return on a rentier's investment fell from 5% in 1665 to 2% in 1720–1725. This compares with England's average return of 6% after 1660. To compound these difficulties, the aristocracy's reduced income was worth less because of devaluation of the livre.67

When Louis XIV moved his court to Versailles, he demanded that the nobility be there in attendance and encouraged expenditures. To
those nobles who were slowly losing their fortunes, Louis would grant allowances. All of this served to increase their dependance upon him and to reduce any power that remained to them. Politically, they were ignored — most of Louis' ministers were drawn from lower ranks than those of the old nobility.

In the midst of these external changes, the French taste also experienced internal changes. Paul Hazard refers to this as a "crise de conscience" (which he describes on a European scale); rather than being a crisis, however, the "crise de conscience" represents an evolution or a turning point in this evolution. Hazard points out that, by the eighteenth century, reason had evolved from "sagesse équilibrée" to "audace critique"; stability had yielded to movement; and the ancient had given way to the modern. Movement is represented in the eighteenth century by travel: the travels of figures of note like Voltaire and Rousseau; the voyage literature so prevalent at the time; and voyages into the imaginary. In order to prove the truth of these voyages, real and imagined, numbers are abundant — Hazard calls it "le triomphe de l'esprit géométrique." The ancient classical inspiration is in some ways supplanted by modern French ideas of progress.68

Soriano reminds us that Perrault was on the side of the Moderns.69 It is not surprising that his fairy tales, as well as those of Madame d'Aulnoy, fall into the modern category in many ways. Although few of the fairy tale heroes or heroines show a disposition towards questioning the order of their lives, the tales themselves are bold in their presentation of non-real and non-rational but almost always perfectly happy settings. The fairy tales are a pleasant contrast with the reality
of their time. The heroes and heroines are active and almost always in motion. Many precise details are given to substantiate the reality of the tales. Finally, the acknowledged sources of the tales are not classical mythology but contemporary (although old) folklore. Frequent moral commentaries, observations, or conclusions link the tales closely to the society of their time.

In the midst of these changing social and intellectual patterns, many of the authors of literature in general are women. One reason may have been the required presence of most men at the battlefield during a part of each year. Much of the literary production of these women writers focused on the novel, which, by the end of the seventeenth century, had become increasingly tragic. In most of these novels, as Coulet states, "l'amour est plus souvent malheureux que récompensé"; the authors present "la faillite de l'héroïsme" or "des êtres sans héroïsme, en proie à leurs faiblesses et à leurs impulsions ou conduits par leur égoïsme."70

Many of the same women who wrote these tragic novels also wrote fairy tales. In many ways, the fairy tales represent a sort of fantastic compensation for a basically unhappy reality. Women at the end of the seventeenth century had few rights, least of which was the ability to marry on the basis of love. To compound this situation, they were married very young. Although the median age for marriage for men was 27 and for women was 24 in France at the end of the seventeenth century, these figures did not apply to the aristocracy. Dukes and peers married at an average age of 21 (men) or 18 (women), and members of the royal family married even earlier.71 The Dauphin was married at 19 and the Duc de
Bourgogne at 14. Three of Louis XIV's daughters, the Princesse de Conti, the Duchesse de Condé, and the Duchesse d'Orléans, were married at ages 13, 12, and 15, respectively. The Duchesse de Bourgogne was barely 12. Madame d'Aulnoy herself was 16. Many women were unable to marry, because their impoverished fathers could not provide them with a dowry. Although their lives and their novels might be unfulfilled or tragic, their fairy tales had happy endings.

The fact that women were writing may provide yet another explanation for the occurrence of the fairy tale phenomenon: it was an extension of their natural role as story teller to children. Traditionally, the telling of tales was for the entertainment of adults, usually carried out in groups. The pre-seventeenth century meaning of "adult," however, included children as well, since society made no distinction between the two. Thus, children would have been an integral part of the supposedly adult audience.

The seventeenth century sees the beginning of a change in society's attitude towards children. Philippe Ariès notes some of these changes. The family portrait tends to plan itself more and more around the child, and portraits of children by themselves are produced. Even though, after the age of three or four years, the child continues to be dressed like an adult and to play the same games as adults, there begins to be a recognition of the childhood phase of life as distinct from adulthood. The last third of the seventeenth century sees a marked development of interest in children. Although this interest dies out at the beginning of the eighteenth century, it re-emerges toward the middle
of the century with Jean-Jacques Rousseau and develops to its fullest in the nineteenth century.73

Ariès points out that with this new perspective, pedagogical works for children begin to appear, and Lougee describes a treatise of 1685 which discussed the tabula rasa theory eight years before Locke published his theory.74 Given these theories of impressionable minds, it is not surprising that the education of children became important. Soriano discusses the types of literature directed at children in the seventeenth century. He points out that this literature is both oral and written: the "littérature de voie orale" is

un courant qui s'adresse plus spécialement à l'enfance: formulettes destinées à amuser les plus petits, rondes, randonnées, gages, et pénitences de jeux, devinettes, formulettes d'éliminations ou comptines, contes d'animaux et enfin contes d'avertissement dont le rôle est précisément de les mettre en garde contre les dangers qui menacent plus particulièrement l'inexpérience des enfants, eau, précipices, bêtes sauvages, etc.75

Written literature was composed of works destined for children and works spontaneously chosen by children from adult literature. This latter category generally included livres de colportage, romans de chevalerie, Don Quixote, and Plutarch. Among the works written for children were excerpta written by the Jesuits, translations of certain works of Port-Royal, and grammars by Nicole and Despoutère. In the works of three authors written for children, Soriano sees a double level where adults are addressed as well as children. These were the Contes of Fénelon, written for the Duc de Bourgogne; the Fables of La Fontaine, written for the Dauphin; and Esther and Athalie, written by Racine for the convent of Saint-Cyr, then under the guidance of Madame de Maintenon.76
A moral or pedagogical purpose is the feature common to the littérature de voie orale, the literature written for children, and the group of works which aim at both the adult's and child's level. Thus, the morale becomes of prime importance. Soriano points out that whereas Fénelon and Racine conclude with religious morals, La Fontaine and Perrault present morals which are less elevated. Perrault emphasizes the moral of his tales when he insists that the Contes n'étaient pas de pures bagatelles, qu'elles renfermaient une morale utile, et que le récit enjoué dont elles étaient enveloppées n'avait été choisi que pour les faire entrer plus agréablement dans l'esprit et d'une manière qui instruisit et divertit tout ensemble.

He continues, pointing out that the fables of the Greeks and Romans were primarily written to entertain, whereas the tales created by his ancestors (and which he will pass on in his Contes) were written "pour leurs Enfants" and renferment une moralité louable et instructive. Partout la vertu y est récompensée, et partout le vice y est puni. Ils tendent tous à faire voir l'avantage qu'il y a d'être honnête, patient, avisé, laborieux, obéissant, et le mal qui arrive à ceux qui ne le sont pas.

At the end of each of Madame d'Aulnoy's fairy tales, there is a moral, set in verses of octosyllabes and alexandrines. They range in length from six lines ("La Princesse Printanière") to twenty-seven lines (in two strophes -- "La Princesse Rosette"). Usually there is one moral, sometimes not so closely related to the story. Sometimes there are two morals, not usually related to each other and occasionally not
really related to the fairy tale. In three cases, Madame d'Aulnoy comments on the society of her time.

Seventeen of the fairy tales have only one moral point. In seven of these, the moral is closely linked to the main action of the fairy tale. The moral of "L'Ile de la Félicité" is that time brings everything to pass, a reference to the hero's inability to escape from the power of time. The Princesse Printanière, who runs off with the ambassador of the prince she is to marry, provides the lesson that love must be guided by duty and reason (II, 221). From "La bonne petite souris," who saves the queen and her daughter because the queen has been a friend to her, we learn "A qui t'a fait une faveur, Montre une ame reconnoissante" (II, 375). Babiole's mother accepts a gift from an unfriendly fairy and sees this gift turn her daughter into a monkey. The moral here is that "On doit d'un ennemi craindre les présens même" (III, 93). Toute-Belle promises to marry the Nain Jaune and dies because of this promise, which she does not want to keep. Madame d'Aulnoy reminds the reader to "apprend à ne point t'engager / Si ton coeur aux sermens ne peut être fidèle" (III, 142). Constancia and Constancio go through kidnappings, imprisonments, and enchantments before the end of "Le pigeon et la colombe"; here, the moral is that when love is pure, all will end well even though "L'amour.../ Pour conduire au bonheur, a des routes diverses" (IV, 166). In "La Princesse Belle-Etoile et le Prince Chéri," Chéri performs glorious deeds for Belle-Etoile, while her brothers do not. The moral is that "L'amour.../ Est l'origine de la gloire" (IV, 266).
Eight of the single morals are only partially related to their respective tales. The moral of "Le Rameau d'Or" praises the fact that Brillante "aima mieux avoir l'esprit & l'ame belle" (II, 303), omitting any reference either to Sans-Pair or to Sans-Pair and Brillante after their transformations from Torticoli and Trognon. Aimée, in "L'Oranger et l'Abeille" is praised for her "extrême sagesse; / Toujours de la raison elle écouta la voix" (II, 352); in other words, she behaved outside of civilization as she would have if she had been brought up at court. However, all reference to her ingenuity in escaping from the ogres Ravagio and Tourmente is omitted. The moral of "Le mouton" is that "Souvent les plus beaux dons des cieux / Ne servent qu'à notre ruine" (II, 447), referring to the fact that Mouton's great merit attracted the fairy Ragotte to him and brought her vengeance down on him. This moral completely ignores the story of Merveilleuse and does little to explain Mouton's tragic end.

Finette Cendron ignores the advice of her godmother and continues to help her ungrateful sisters. At the end, she forgives not only her sisters, but also her parents and restores them to their lost kingdom. The moral here is that

Pour tirer d'un ingrat une noble vengeance,
De la jeune Finette imite la prudence,
Ne cessant point sur lui de verser des bienfaits;
Tous tes présents & tes services,
Sont autant de vengeurs secrets,
Qui dans son coeur troublé préparent des supplices.

(II, 503)

Again, all reference to Finette's cleverness and ability to rescue herself and her sisters is omitted. The moral of "Fortunée" is that "Le seul mérite et la vertu / Font la véritable noblesse" (III, 18), referring
to the fact that Fortunée appeared noble, because of these qualities, before she was recognized as noble. However, her possession of these qualities was not an active factor in her recognition as the niece of the Reine des Bois. The last part of "Serpentin Vert" shows Laidronnette/Discrète engaged in a series of trials as a result of breaking her promise to not look at her husband. This corresponds with the moral that "Souvent un désir curieux / Est la source des maux les plus épouvantables" (III, 213). Nevertheless, this moral ignores Laidronnette's growing appreciation of the love of the Serpentin Vert for her and the growth of her love for him.

The moral of "La grenouille bienfaisante" points out that the Queen is saved by the love of her husband and the friendship of the fairy frog (III, 348). This moral makes no reference to the second part of the story, where the princess Moufette is saved by the prince Moufy from a blue dragon, itself an enchanted prince. And the moral of "Le Prince Marcassin" states that

Le plus grand effort de courage,
Lorsque l'on est bien amoureux,
Est de pouvoir cacher à l'objet de ses voeux
Ce qu'à dissimuler le devoir nous engage....
Il vaut mieux manquer à l'amour
Que de manquer à la sagesse. (IV, 355)

This refers to his concealing from Marthésie the fact that he is transformed from a boar into a man each night, but it ignores his two previous marriages and the evolution of his character from beastly to princely.

Two of the tales have morals which are virtually unrelated to the actions of the tales. The moral of "L'Oiseau bleu" is that marriage "Devient un funeste esclavage / Si l'amour ne le forme pas" (II, 120), a
moral directed at Truitonne. Although Truitonne is the source of the many obstacles laid before Florine and Charmant, the true love of these two is the central point of the fairy tale. Likewise, in "Le Prince Lutin," the moral that mistresses may not always be true (II, 183-184) is drawn from an episode in the fairy tale virtually unrelated to the love between Léandre and the princess.

Among the eight fairy tales with a double moral, "La biche au bois contains only one moral related to the story (III, 409-410). The first moral, that young beauties expose themselves to great danger when they go out into the world too early, is borne out by the events of the story. The second moral is that one can rarely try to make oneself loved while restraining oneself from falling in love; this has little relation to a story in which Guerrier and Désirée fall in love at once with each other's portraits and make no attempts to avoid this love.

In two of the other contes with double morals, the morals are so closely related to each other as to constitute a single moral. The two morals of "La Belle aux cheveux d'or" are that "Un bienfait tôt ou tard reçoit sa récompense" and that "Le ciel lui devoit un miracle, / Qu'à la vertu jamais le ciel n'a refusé" (II, 61). The good deeds which are rewarded are Avenant's saving the carp, the crow, and the owl and the virtue referred to is his fidelity to the King in spite of Belle's love for him, but the good deeds result from his virtue. Likewise, the two morals of "Le Dauphin" are one and the same: "Le plus riche trésor qu'on puisse posséder, / C'est un ami tendre & fidelle" and "On voit fuir les amis quand le bonheur nous quitte" (IV, 427-428), both of which refer to the dolphin's continuing relationship with Alidor.
The five remaining *contes* present two morals each, but these morals, although related to the story of the fairy tale, are unrelated to each other. The morals of "Gracieuse et Percinet" are that envy is the cause of human troubles and that constant love will lead to happiness (II, 37-38). The moral of "La Princesse Rosette" opens with the words that "Le ciel veille pour nous" (II, 247), a reference to Rosette's survival after being pushed overboard by her nurse. The moral closes with the lesson that "il est beau de pardonner l'offense, / Après que l'on a su vaincre ses ennemis" (II, 248), referring to Rosette's pardon of the nurse at the end of the fairy tale.

From "La Princesse Carpillon," we learn that it is good to have a wise teacher and, again, that "L'amour donne l'éclat aux exploits glorieux" (III, 308). The morals of "La chatte blanche" point out that

> Quand deux yeux enchanteurs veulent se faire aimer,  
> On fait bien peu de résistance,  
> Sur-tout quand la reconnaissance  
> Aide encore à nous enflammer. (III, 517)

and that the desire for unattainable fruits should be avoided (III, 517), as the mother of the Chatte Blanche was unable to do. Finally, the morals of "Belle-Belle ou le Chevalier Fortuné" state that nothing is more fearful than "une amante en furie" and that vice is always punished and virtue rewarded (IV, 78).

Among these thirty-two morals, there are many repetitions, as the list of themes in Table 6 shows. As is the case with the fairy tales themselves, love is a major theme, once again implying that these fairy tales are not aimed just at small children. The character and
society themes rank second and are typical of the lessons presented in fairy tales.

In addition to the morals per se, Madame d'Aulnoy comments on the society of her time in three of the contes. In "Le mouton," she points out that Mouton, who "haïssoit sans feinte, aimoit sans artifice / ... ne ressemblloit pas aux hommes d'aujourd'hui" (II, 447). Madame d'Aulnoy concludes Babiole's moral with the observation that

J'en connois bien encore dans le siècle où nous sommes,
En qui d'une guenuche on trouve la laideur,
   Et qui pourtant des plus grands hommes
   Prétendent captiver le coeur;
   Mais il faudroit en leur faveur,
   Que quelque enchanteur charitable
   Voulût bien leur donner, pour hâter leur bonheur,
   Ainsi qu'à Babiole, une forme agréable. (III, 94)

And, in "La grenouille bienfaisante," the moral contains the following observation on late seventeenth-century society:

Des époux si constans, des amis si sincères,
   Etoient du vieux tems de nos pères,
   Ils ne sont plus de ce temps-ci:
   Le siècle de féerie en a toute la gloire. (III, 348)

These comments on society would have been understood by adults and not by children.

There are also lessons in the body of the tales. The most obvious is that one spoken by the fairies at the end of "Le Prince Mar- cassin":

La règle n'es pas toujours générale, ... mais
il est indubitable que l'on doit suspendre son jugement sur bien des choses, & penser qu'il peut entrer quelque dose de féerie dans ce qui nous paroit de plus certain. (IV, 353)

The Princesse Carpillon speaks the truth about her feelings to the Prince Bossu and "connut, mais un peu trop tard, qu'il est quelquefois dangereux
de dire tout ce qu'on pense" (III, 254). Fortunately, she turns the situation to her advantage as does the king in "Le Nain jaune" when talking to the fée du Désert who has fallen in love with him and has disguised herself as a nymph to test his feelings for her (III, 125-131).

In 1693, Locke published Some Thoughts concerning education, which was translated into French in 1695 as De l'éducation des enfants. According to Soriano, the work was extremely popular, and this popularity highlights the developing trend of literature for children. Perrault emphasizes that it was children who heard the tale of "Peau d'Ane," and it was Louis XIV as a child who had to hear fairy tales before going to sleep. And in the telling of tales, it is the woman who is emphasized: Perrault points out that governesses and grandmothers are the story tellers; Madame d'Aulnoy presents a tale as having been told by a "vieille esclave Arabe." (II, 470).

An important reason for the popularity of fairy tales at the end of the seventeenth century, then, is probably the developing attitude towards children. Jeanne Roche-Mazon points out that the beginning of the great flourishing of written fairy tales coincides with the arrival at the court in 1696 of the eleven-year-old Marie-Adélaïde de Savoie, the future duchesse de Bourgogne. Furthermore, there had been an unusually large number of royal children in the center of attention at the court, since Louis XIV legitimated eight of his illegitimate children by Louise de la Vallière and by the Marquise de Montespan. In addition, Madame de Maintenon had been governess to several of these children. Her preference for moral behavior may have influenced the pedagogical, moral nature of the fairy tales. Conversely, her seriousness
and the somber mood into which she had led the King may account for the compensating frivolity of the fairy tales.

The *contes de fées*, however, are also aimed at aristocratic adults, and would seem to fall into that category of literature described by Soriano as both for children and adults. Ariès points out that the fairy tales had become written as the aristocrats abandoned the oral forms. Madame d'Aulnoy emphasizes the entertaining nature of her tales when one of her characters points out that "ils doivent tenir un milieu qui soit plus enjoué que sérieux, qu'il y faut un peu de morale, & sur-tout les proposer comme une bagatelle où l'auditeur a seul droit de mettre le prix" (II, 471).

There are certainly elements in the *contes de fées* of Madame d'Aulnoy which are aimed specifically at children -- the exaggeration of numbers is the most obvious example -- but there are also features of the tales which only adults would appreciate. Ironic asides by the author are present in many of the tales. In "La grenouille bienfaisante," the Princess Mufette is about to be devoured by a dragon, when help appears in the form of Prince Moufy who has been outfitted by the fairy frog of the title. The author comments:

...le roi et la reine commencèrent à sentir dans leur coeur quelques rayons d'espérance, car il était fort extraordinaire de voir un cheval à trois têtes, à douze pâtes, qui jetait feu & flammes, & un prince dans un étui de diamans, armé d'une épée formidable, venir dans un moment si nécessaire, & combattre avec tant de valeur. Le roi mit son chapeau sur sa canne, & la reine attacha son mouchoir au bout d'un bâton, pour faire des signes au prince, & l'encourager. (III, 345)

To a child, the appearance of this sight would have been no more aston-
ishing than the blue dragon Moufy was fighting, and perfect timing is an essential characteristic of fairy tales. We can therefore conclude that the humor of the situation was aimed at an adult audience.

In a similar vein, certain moral comments by Madame d'Aulnoy, reminiscent of La Bruyère and La Rochefoucauld, would appeal only to adults. When the fairy Amazone leaves a young prince with the old shepherd Sublime in "La Princesse Carpillon," she admonishes Sublime:

... apprenez-lui à mépriser les grandeurs du monde, & à se mettre au-dessus des coups de la fortune; il peut être né pour en avoir une assez éclatante, mais je tiens qu'il sera plus heureux d'être sage, que puissant; la félicité des hommes ne doit pas consister dans la seule grandeur extérieure; pour être heureux, il faut être sage, & pour être sage, il faut se connoître soi-même, savoir borner ses désirs, se contenter dans la médiocrité comme dans l'opulence, rechercher l'estime des gens de mérite, ne mépriser personne, & se trouver toujours prêt à quitter sans chagrin les biens de cette malheureuse vie. (III, 245)

A child would not have understood what it meant to know himself, nor would he have understood what it meant to "se trouver toujours prêt à quitter sans chagrin les biens de cette malheureuse vie." A similar comment is that made by Marcassin's mother in a manner recalling the moralistes when she points out to Marcassin that "Tels sont les courtisans, ... & telle est la condition des princes, les uns louent toujours, les autres sont toujours loués; comment connoître ses défauts dans un tel labyrinthe?" (IV, 323).

Finally, many of the entertainments described by Madame d'Aulnoy would never have appealed to a child. In "Serpentin Vert," Laidronnette lives in a palace whose owner is absent. To entertain her, the inhabi-
tants of the palace, creature called pagodes and pagodines, fly around
the world and return to describe to the princess

des choses les plus secrètes & les plus
curieuses qui se passoient dans le monde, des
traités de paix, des ligues pour faire la
guerre, trahisons & ruptures d'amans,
infidélités de maîtresses, désespoirs,
raccommodemens, héritiers déçus, mariages
rompus, vieilles veuves qui se remarioient fort
mal-à-propos, trésors découverts, banqueroutes,
fortunes faites en un moment; favoris tombés,
sièges de places, mariés jaloux, femmes
coquettes, mauvais enfants, villes abîmées;
enfin, que ne venaient-ils pas dire à la
princesse pour la réjouir ou pour l'occuper.
(III, 179)

This list of subjects is certainly one that might appeal to an adult at
the court, but not one in which a child would find anything of interest.

During the eighteenth century, the vogue for fairy tales con-
tinued, in a different manner. As Saintsbury points out, the roman-esque
began to take over:

They cannot avoid muddling the fairy tale with
the heroic romance: and with the half-
historical subvariety of this latter which
Madame de La Fayette introduced. The worst
enchanter that ever fairies had to fight with
is not such an enemy as History and
Geography -- two respectable persons in their
proper places, but fatal here. They will make
King Richard of England tell fairy tales to
Blondell out of the Austrian tower, and muddle
up things about his wicked brother the Count of
Mortagne.... In a fashion not perhaps so
instantly suicidal, but in a sufficiently
annoying fashion, they will invent clumsy
'speaking' names, or dog-Latin and cat-Greek
ones. And, perhaps worst of all, they
prostitute the delicate charms of the fairy
tale to clumsy adulation of the reigning
monarch, and tedious half-veiled flattery or
satire of less exalted persons.
The tale itself and its moral both change, as becomes evident in Jacques Barchilon's summary of a tale by Madame de Lintot, "Timandre et Bleuette":

Le noeud de l'histoire est une aventure amoureuse entre Timandre et Gracieuse: ils s'aiment, ils sont époux sans se marier. Mais Timandre n'a jamais pu voir le visage, toujours voilé, de Gracieuse que le lendemain de leur nuit de 'noces'. Il se rend compte alors que Gracieuse a une tête de guenon... Gracieuse à la tête de guenon poursuit son amant, le retrouve évidemment infidèle; elle le tue avec son amoureuse Bleuette puis elle se donne elle-même la mort d'un coup de poignard. Ce serait une belle fin. Mais il y a un coup de théâtre: une fée redonne la vie à Timandre et Bleuette, et tout est bien qui finit bien.86

This example is a strange twist on the Psyché/Beauty and the Beast theme. Rather than prove his love for and disenchant Gracieuse, Timandre is unfaithful, and this infidelity is rewarded by the fairies.

The fairy tale, per se, continues to be written throughout the eighteenth century. In fact, one of the best-known fairy tales, La Belle et la Bête, was written in the eighteenth century. Madame de Ville-neuve included it in her collection La Jeune Américaine et les contes marins (1740) in a two hundred page version. Then Madame Leprince de Beaumont wrote a twenty-five page version of it which she published in 1756 in her Magasin des Enfants.87 In addition to shortening the tale, Madame Leprince de Beaumont also purged it of what would have been considered licentious elements. As Barchilon points out, Madame de Villeneuve had the Beast ask Beauty, "La Belle, voulez-vous que je couche avec vous?" In the fairy tale of Madame Leprince de Beaumont, he asks: "La Belle, voulez-vous être ma femme?"88 It is not surprising that
Barchilon later describes Madame Leprince de Beaumont as "l'auteur qui a pratiqué le conte moral merveilleux avec le plus d'assiduité et même de passion."\textsuperscript{89} 

This tendency towards extreme morality in the tales leads to the contes moraux of Marmontel, according to Barchilon.\textsuperscript{90} In compensation, the entertaining, non-moral portion of the fairy tale evolves into licentious and satirical contes, largely through the intervention of the Mille et une Nuits. This collection of oriental tales was translated by Antoine Galland, beginning in 1704 with the first volume. The last two of the twelve volumes were translated and published in 1717. The entire work was enormously successful and essentially replaced the traditional conte de fées. From this point on, most fairy tales would have oriental overtones. 

In oriental settings, authors' imaginations ran wild, primarily because they no longer felt the need to provide for vraisemblance. By the time the greatest passion for oriental settings had disappeared, the conte was well-established as frivolous and licentious. Hamilton's satires of oriental tales prevailed in the 1730s and 1740s, and Barchilon classes Diderot's Les Bijoux indiscrets (1748) as one of the best examples of this genre.\textsuperscript{91} By 1740, the conte also becomes satirical and philosophical. Bouvier credits the fairy tale's habit of forcing its reader to suspend rational belief as a factor in the development towards the irreverence of Voltaire.\textsuperscript{92} Voltaire frequently used the conte form, and the gratuitous manner in which the characters of Candide meet, separate, and meet again is certainly of the fairy tale world. The
romantics would take this wildly imaginative form, purge it of satire, and produce the conte fantastique.

With the introduction of the oriental sources of the Mille et une Nuits, the French fairy tale lost its popular base and tended to become more and more a product of its author's imagination. Thus, the fairy tales of the late seventeenth century, and specifically those of Madame d'Aulnoy, are perhaps closer to their sources than later tales. In fact, many of the fairy tales of Madame d'Aulnoy can be traced, if not to their earliest source, then to earlier written appearances. Before beginning to examine this source material, however, it will be useful to review the study and classification of folklore and fairy tales.

The recognition of folktales is almost as old as literature: according to Marie-Louise von Franz, Plato discussed women telling symbolic stories (mythoi) to children as part of their educational process. In the second century A.D., Apuleius' novel, The Golden Ass, presented the "fairy" tale of Cupid and Psyche (the prototype of Beauty and the Beast). According to Francis Utley, Apuleius was probably writing down existing legend in writing the Cupid/Psyché tale. Fairy tales in Egypt were even older than this and were of the two-brother type. Most of these tales are generally believed to ultimately derive from the Indian Panchatantra (meaning "five books").

This collection of Sanskrit tales permeated European literature century after century. Munro Edmonson lists sixty descendants of the work, among which were Aesop's Fables, the Gesta Romanorum, the Decameron, and the 1001 Nights. According to Joseph Campbell, the
Panchatantra was translated from Sanskrit into Persian in the sixth century, A.D.; from Persian into Arabic in the eighth century; from Arabic into Hebrew (thirteenth century) and Spanish (1251); from Hebrew into Latin (ca. 1270); and from Latin into German and Italian and then into English from the Italian. Meanwhile, Celtic mythology entered Europe in the twelfth century, and the Bible worked its way into folktales during the period of the Crusades. Then, in the late seventeenth century, a new French translation of a late Persian version of the Panchatantra appeared, and the 1001 Nights, another descendant -- although a very artful one -- of the Sanskrit tales, followed in 1705.

Serious study of folktales began with the Grimm brothers and the publication of the first volume of the Nursery and Household Tales in 1812. From their efforts to obtain original, unspoiled tellings of the tales developed two schools of approach to the tales. First, the Linguistic school, which attempted to trace and date the tales based upon the relationships among the Indo-European languages. Second, the Historico-Geographical School of the Finns, which sought to identify source tales by tracing the geographical sources of the tales and documenting the chronological relationships among tales. Two other schools are generally recognized: the Sociological/Anthropological School, which attempted to relate folklore to cultural patterns, and the Psychologists, who looked at folklore as an expression of the human subconscious.

Folklorists distinguish between the myth, the tale, and the legend. According to Campbell, myths and legends come into being to
explain mysteries. Myths explain cosmic events, while legends explain ordinary beliefs such as why a certain tree or place should be sacred or haunted. Tales are told for enjoyment alone. Therefore, while the characters and action of the fairy tale are abstract, those of the legend are more precise. Max Lüthi explains the difference:

The fairy tale portrays an imperishable world, and this explains its partiality for everything metallic and inert, for gold and silver, for glass and crystal. The local legend and the saint's legend, however, do exactly the opposite, they make us aware of the passage of time and cessation of things.

Marie-Louise von Franz expands on this distinction by Lüthi and on its derivative, that fairy tale heroes are abstract and without feeling; she points out that the heroes of legends are "human beings whose feelings and reactions are told." With fairy tale heroes, according to Lüthi,

No emotion can be detected; everything internal has been externalized. Feelings and aspirations appear as actions or gestures, relationships as gifts.

There are two critical features of the world of the European folktale, according to Lüthi: "the abstract yet precise inter-relationship of things and the tendency toward isolation." In the abstract, imperishable world, events are related through perfect timing -- the hero always turns up exactly where and when he is needed. Von Franz, citing Mircea Eliade, calls this the illud tempus or timeless ("Once upon a time") nature of the tale. Lüthi calls it fulfilling "the fairy tale's great need for precision." Both the characters and the plot are perfected and clearly formed, and reality is
sublimated: "the whole world is reflected in the glass pearls of the fairy tale." Lüthi feels that this sublimation is necessary to arrange the elements of the world in such a way as to make them meaningful and appreciated by the hearer.

Many examples of perfect timing occur in Madame d'Aulnoy's fairy tales, and most of this timing is gratuitous. Usually, the hero or heroine arrives just in time to save someone. Florine arrives in Charmant's kingdom as he is about to marry Truitonne (GB), Rosette is discovered by the King of the Peacocks as her brothers are about to be killed (PR), and Moufy saves Moufette from the dragon (GB). There are also chance but important meetings between characters. Trognon/Brillante and Torticoli/Sans-Pair (RD) keep finding each other, both as shepherds and as insects. Aimé is shipwrecked on Aimée's beach (OA), and Sabiole's cousin appears at her court. Similarly, Guerrier and Désirée meet in the same forest (BB), and Constancio, as a pigeon, is taken to Souveraine just in time to save Constancia from the giant (PC). Perhaps the most gratuitous of all meetings is that of the prince in "La chatte blanche," who is identical to the cat's first husband and who appears by chance at her castle.

Time and space are eradicated in the contes de fées. Years pass from one sentence to the next, especially when these years constitute the time between birth and youth. In "La bonne petite souris," Cancaline kidnaps Joliette as a baby, and the good fairy frees the queen from prison. Then, "Enfin le temps se passait, à la grande affliction de la reine diminuait. Il y avait quinze ans déjà..." (II, 364-365), and Joliette reappears as a young girl. In a similar manner, the three years that the prince passes at the court of Chatte Blanche pass in brief descriptions
of the entertainments at that court. Space is also compressed: Chéri
goes to Libya more quickly than most characters are able to leave home.

The second element of the folk tale, the tendency toward iso-
lration, appears most noticeably in the person of the hero. By separating
young people from their surroundings, fairy tales are able to put these
people through the process of maturing as they leave home, perform tasks,
and are rewarded. The fairy tale hero, as Lüthi points out, is a
"free-moving wanderer" portrayed "not as observing and fearful but as
moving and active."109 Whether a youngest son, orphan, or prince,
the hero is isolated, which allows him to undertake his journey towards
maturity.110

Heroes or heroines may be isolated by a curse, their physical
condition, a misfortune, or their own travel. Curses are typically cast
on the heroines -- thus, Printanière, Rosette, and Désirée (OB) are
kept in towers to avoid misfortunes predicted at their births. Florine
(OB), Trognon and Torticoli (RO), and Chatte Blanche are kept in towers.
Aimée (OA), Joliette (BPS), and Carillon are lost at birth, while
Merveilleuse (M), Finette Cendor, Babiole, the queen in "La grenouille
bienfaisante," and Chéri, Belle-Etoile, and her brothers are sent away.
Trognon, Toticoli, Laidronnette, Babiole, Marcassin, and Alidor are
ugly; the parents of Gracieuse, Florine (OB), Rosette, Fortunée, and
Constancia die.

Almost all of the characters travel and are changed. Only Gra-
cieuse, Fortunée, and Marcassin seem to stay in the same general vicin-
ity, but each of these does leave home. All the characters undertake
tasks of some sort, and almost all are changed at the end of the fairy
tale. Only a few of the characters end a tale in the same kingdom from which they began: Aventant (BCO), Léandre (PL), Aimée (OA), Merveilleuse (M), Babiole, Chatte Blanche, Belle-Etoile and Chéri, Marcassin, and Adolphe (If). Even in these cases, the characters have changed. Aventant and Léandre are now kings; Merveilleuse is queen. Babiole, Chatte Blanche, and Marcassin have regained human form. Aimée has been transformed from savage to civilized princess, and Belle-Etoile and Chéri are married; Adolphe has died. Most of other the characters experience some kind of similar transformation, by marriage, ascension to a throne, or change in person.

The fairy tales of Madame d'Aulnoy derive from a number of sources. Two frequently acknowledged sources have been assumed to be the Facétieuses nuits by Straparola and the Pentamerone by Giambattista Basile. Straparola's collection of fifty-five contes was published in Italy in the first half of the sixteenth century and contained a number of fairy tales. It was translated into French in 1560 and had twelve editions by 1615. Basile's collection of fifty tales (also known as Lo Cunto de li Cunti) was published in Naples in 1637. According to Storer, it was never completely translated into French, and partial translations were not made until 1878. Neither Storer nor Soriano believes that any French author of the late seventeenth century would have been able to decipher the Neapolitan dialect in which the tales were written. The presence of the same basic tale in Basile and Madame d'Aulnoy may, however, indicate a common popular source.

Some of Madame d'Aulnoy's fairy tales are direct adaptations of earlier tales. Others present elements of tales which have been told in
the last hundred years, and perhaps longer. It is impossible to estab-
lish whether these tales grew out of Madame d'Aulnoy's stories or whether
they derive from the same unknown source as Madame d'Aulnoy's tales. Her
tales almost certainly are based on popular sources; the author's con-
tribution would have been to arrange the tales for her contemporary
audience and to add entertaining details.

The most classic fairy tale in western culture is probably that
one based on the story of Cupid and Psyche. "Gracieuse et Percinet," the
first tale in Madame d'Aulnoy's collection, is one of many forms of this
tale which all have a supernatural husband and a series of tasks assigned
by a negative mother figure. In Madame d'Aulnoy's fairy tale, the tasks
are preparatory rather than subsequent to marriage, and the negative
stepmother replaces the mother-in-law. As Storer remarks, the tasks in
"Gracieuse et Percinet" are almost exactly the same as those in Apuleius'
tale.113 Psyche sorts grains, gathers golden fleece, and brings a
box from Prosperine to Venus, which she opens. Similarly, Gracieuse
spins (analogous to gathering the fleece), sorts feathers, and carries a
box from Grognon to one of her castles (which she opens).

"Serpentin Vert" is also based on the Cupid and Psyche myth.
Here, Cupid is replaced by the serpent, and Venus is replaced by Mago-
tine. Laidronnette reads the story of Cupid and Psyche and then repeats
Psyche's mistake, when she looks at her husband. Here, as Barchilon
points out, the fairy tale becomes a nightmare when Laidronnette dis-
covers that her husband is not a handsome man but the serpent she had
avoided.114 Magotine stands in the place of Venus and forces Laid-
ronnette to perform certain tasks. Like Psyche, Laidronnette is aided by
her husband, and, like Psyche, she is sent to Prosperine. Cupid himself guides her and then intercedes with Magotine for Laidronnette and her husband. One interesting feature of "Serpentin Vert" is Laidronnette's drinking the water from the Fountain of Discretion. Psyche and Gracieuse were effectively punished (although rescued) for their curiosity and desires to partake in the secret of their taskmistresses; Laidronnette is rewarded and transformed.

Paul Delarue and Marie-Louise Tenèze have begun an exhaustive classification of the French folk tale, in which they classify "Gracieuse et Percinet" and "Serpentin Vert" as Type 425 ("La Recherche de l'Epoux Disparu"), the Cupid/Psyche type. According to them, the Cupid and Psyche tale is even older than Apuleius (second century A.D.). It is found from Scandinavia to China and probably derives from Indo-European sources. La Fontaine popularized the story with his "Les Amours de Psyché et de Cupidon" (1669) and certain of Madame d'Aulnoy's details draw on this version.

By the form of the hero, "Serpentin Vert" is related to another type of tale found in Madame d'Aulnoy's contes, "The Prince as Serpent," Type 433. The form, rejection, and subsequent transformation of the heroes are similar, but "Serpentin Vert" is closer to Type 425 than to Type 433. Type 433, however, is the base for "Le Prince Marcassin," where the hero marries three times before he can be transformed. The source of this tale would be quite old since a version of it is found in the Panchatantra. "Le Prince Marcassin" is frequently linked with "Le Roi Porc" in Straparola (II, 1); another version is Basile's "The Serpent" (II, 5).
A variant of Type 425 is Beauty and the Beast (425A). Delarue and Tenèze classify "Le mouton" in this category, but also as Type 725, "Le Rêve." From this second type comes the sequence of dream, banishment, and fulfillment of dream. This type of folktale was found especially in eastern Europe.120

Another well-known fairy tale is that of Cinderella. Delarue and Tenèze classify it as Type 510A and point out that it is found not only in Europe but also in India, the Philippines, Indonesia, Africa, and North and South America.121 The basic story itself is quite old and developed both as Cinderella and as Perrault's "Peau d'Ane." Thompson reports a literary version of Cinderella in China in the ninth century A.D.122 Rasile presented a version in his Pentamerone.123

Madame d'Aulnoy's "Finette Cendron" combines the basic elements of Cinderella with the Hansel and Gretel/Le Petit Poucet fairy tale (Delarue and Tenèze Types 327A and R). From this tale comes the theme of the abandoned children and the meeting with an ogre which dates from as early as 1560 in France.124

"L'Oiseau bleu" has some elements of Cinderella and some of Cupid and Psyche. Like Cinderella, Florine has a wicked stepmother who forces her to wear old clothes; in spite of this, the prince finds her beautiful. Like Psyche, Florine goes in search of her husband who was winged like Cupid. Charmant as a bluebird is also like the Serpentin Vert in that he is a transformed human. "L'Oiseau bleu" is also based on the folk tale of "The Prince as Bird" which, according to Thompson, appeared in varying forms throughout the Middle Ages.125 The best known
version in France was "Yonec," a lai of Marie de France. Delarue and Tenèze classify "L'Oiseau bleu" as Type 432, but point out that the three nights Florine spends in Charmant's echo chamber derive from the Type 425B variant of the Cupid and Psyche tale.126

"La Belle aux cheveux d'or" is classified as Type 531 by Delarue and Tenèze, who name this type after Madame d'Aulnoy's fairy tale. This tale is found throughout Europe and southeastern Asia; in France, it is particularly popular in Brittany. The theme of a quest for a beauty with golden hair dates from the thirteenth century B.C. in Egypt and is found in a German version of Tristan and Isolde in the twelfth century A.D. Straparola also had a version of this fairy tale (III 2).127

"Le Prince Lutin" and "L'Ile de la Félicité" are essentially the same fairy tales with "L'Ile de la Félicité" forming the basic version and "Le Prince Lutin" representing a variation and expansion. Delarue and Tenèze classify this tale as Type 470B, "Le Pays où l'on ne meurt pas." According to Delarue, this theme has been found in Celtic literature as early as the twelfth century A.D.128 In "Le Prince Lutin," the idea of eternal youth is only mentioned in passing, and reclamation of the hero by Time or by Death does not occur.

Another very old and very widely-spread type of fairy tale is "L'Oranger et l'Abeille," Type 313 ("Le Fille du Diable"), which emphasizes a magic flight. Delarue dates it as being several thousand years old and places it in the Indo-European repertory.129 Basile (III,9) also published a version.130 Madame d'Aulnoy, in typical French fashion, has transformed the devil into an ogre and his
wife. The motif of placing the ogre's crown on Aimé's head to prevent his being eaten by the ogres comes from "Le Petit Poucet" (Type 327A).

"La biche au bois" and "La Princesse Rosette" have the substitute bride motif of type 403A. Like the other types discussed, this one has been found all through Europe and southeast Asia and even America and Africa. It dates from at least the twelfth century A.D. in Europe and the eleventh century A.D. in India.

In "La biche au bois," Désirée's transformation into a doe is as important as the substitute bride motif. This theme is much the same as that of Babiole's transformation into a monkey. These tales would fall into the general category of "épouse enchantée" (Delarue and Tenèze, Types 400-451), but Delarue and Tenèze list no specific type. A similar transformation has occurred in "La chatte blanche," which has its own type, 402. "La chatte blanche" differs from "La biche au bois" and "Babiole" by the subplot of the prince attempting to win his father's throne. Delarue and Tenèze list Madame d'Aulnoy's tale as the oldest known version, but they suspect that it was based on popular sources. Madame d'Aulnoy mixes the story of Rapunzel (Persinette, Type 310), a very old and popular tale, with her tale of the series of quests set by the king for his sons. The motif of cutting off the cat's head to transform her was used by Perrault in "Le Chat botté."

Another mixture of types occurs in "Belle-Belle ou le Chevalier Fortuné," where the theme of gifted helpers (Type 513) is combined with the woman disguised as a knight (no specific type). Delarue and Tenèze classify this fairy tale as Type 513, a type probably of ancient Indian
Both Basile (IV, 6) and Straparola (IV, 1) present stories of women disguised as knights. This theme may derive more from the heroic-type novel, with its disguises, than from folklore.

"La Princesse Belle-Etoile et le Prince Chéri" is basically Type 707, "L'Oiseau de Vérité" or "The Three Sons." Thompson calls it "one of the eight or ten best known plots in the world" and has found 414 versions. Von Franz describes it as an Indian tale, adapted by Iran, and which filtered into Spain by the seventeenth century. Boggs' discovery of an Asturian version would seem to confirm the Spanish history. Straparola's "L'Oiseau Verdi" (IV, 3) is almost identical and may have been the greatest influence on Madame d'Aulnoy. The motif of substituting dogs for children is also found in the popular legend and medieval roman of "La Belle Hélène."

Another type of conte which may derive from Straparola is "Le Dauphin." Delarue and Tenèze classify this conte as Type 675, "Le Garçon Paresseux." The same elements of grateful fish, impregnating a princess, recognition by their child, abandonment of the hero, and reconciliation found in the conte of Madame d'Aulnoy appear in this type. Thompson believed that it originated in southern Europe, and both Straparola (III, 1) and Basile (I, 3) present the tale.

A group of fairy tales remains which have not been classified by types. Krüger listed four of these tales as invented by Madame d'Aulnoy: "La Princesse Printanière," "Le Rameau d'Or," "Fortunée," and "La Princesse Carpillon." "La Princesse Printanière" seems influenced by the seventeenth-century contemporary novel when the
heroine runs away to a desert island with someone she thinks she loves. Her experiences with Fanfarinet are almost a pastiche of the heroic novel. "La Princesse Carpillon" combines the romanesque elements of abduction of the heroine and lost children reunited with their parents with the fairy tale theme of the hero nourished by animals and recognized by a birthmark. "Le Rameau d'Or" was strongly influenced by the pastoral novel; "Fortunée" could be a version of the enchanted husband (types 409-451). Thompson describes a fairy tale where a prince turns his fiancée into a carnation temporarily during the course of the tale, but the connection is fairly tenuous.144

Three tales remain for which no close sources have been found. Krüger lists "Le Nain jaune" as invented, but then points out that the promises made by the Queen and Toute-Belle to the dwarf are reminiscent of those made by fathers to beasts when discovered picking a rose in the beast's garden (see especially Beauty and the Beast, type 425A).145 The transformation of hero and heroine into plants is also frequently found in Greek mythology (Philemon and Baucis, Daphne). Storer believes that a probable source of the dwarf is a "nain rouge" from the folklore of Normandy.146

Krüger lists "La bonne petite souris" as related to the "Ric-din-Ricdon/Rumpelstiltzchen" tales because the mouse helps the queen weave straw just as the dwarf helped the queen spin.147 Again, this relationship is quite tenuous, and the tale would seem to be an invention of the author. Krüger compares "La grenouille bienfaisante" to "La bonne petite souris," noting that both queens are captives and aided
by animals and that each has a child who is threatened by but saved from a villain. 148

It is impossible to know the exact source of any of Madame d'Aulnoy's fairy tales. There is no way to trace which tales she might have heard as a child, which tales she might have told her children, and which tales she might have heard at court or on her travels. Even when Straparola presents an almost identical tale, we cannot assume that Madame d'Aulnoy's tale is an adaptation of his. The same tales may have been current in Europe in the sixteenth and seventeenth centuries, or Straparola and Madame d'Aulnoy may have each adapted their tales from a common but unknown third source. What is important is the degree to which the basic plot structures of Madame d'Aulnoy's tales echo the traditional structures of French and European folk tales. Madame d'Aulnoy would use this base, molded by a popular genre and enhanced with fashionable details, to create her own fairy tales.
CHAPTER II: THE FAIRY TALE AS GENRE

The conte de fées, as written in late seventeenth and early eighteenth-century France, stands at the convergence of the development of a number of genres. Part novel, part short story, the contes de fées of Madame d'Aulnoy exhibit elements of the roman, the nouvelle, and the conte. In the final analysis, the contes de fées are more nouvelle/roman than conte, but they will help to lay the groundwork for the conte philosophique. To understand the different influences contributing to the conte de fées genre as presented by Madame d'Aulnoy, a brief review of the development of prose fiction and an analysis of seventeenth-century genres and literary taste will be useful.

Prose was not used as a means of literary expression in France until the fifteenth century. The early "romans" -- those of Chrétien de Troyes, the lais of Marie de France, and the Roman de la Rose -- were all written in verse. The tendency to use prose arose in the thirteenth and fourteenth centuries as prose adaptations were made of the earlier romans de chevalerie. This development of prose has been explained as a response to the parallel development of a bourgeois class and as a response to the development of a literature that was read instead of heard. Other prose forms prevalent in the late Middle Ages include the translations from Latin of romans of oriental inspiration (Li Romans de Dolopathos and the Estoire des Sept Sages) which presented
short stories within a framework.\textsuperscript{151} The exemplum — a Latin moral
element — was a short anecdote which would illustrate a moral and was
frequently translated into French.\textsuperscript{152} Finally, the writers of
chroniques in prose (Villehardouin, Joinville, and Froissart) in the
thirteenth and fourteenth centuries were important sources of historical
narrative.

A problem in dealing with the prose fiction of the late medieval
and early Renaissance period is the confusion among genres (a problem
which continues well into the seventeenth and even the eighteenth cen-
turies). There was no ironclad distinction between conte, nouvelle, and
roman, or even between these genres and histoire or chronique. The con-
fusion was a confusion of the period, and terms were frequently used
interchangeably. As Krystyna Kasprzyk points out, "Conte et nouvelle, on
ne distingue encore ni les noms ni les choses et leur histoire se
confond."\textsuperscript{153}

Nevertheless, certain general differences can be found between
the three genres, conte, nouvelle, and roman. Coulet defines conte as an
oral tale with a moral which is sometimes symbolic or edifying. The nouvelle was the récit of an event which is presented as true and recent and
which treated only the event itself. The roman was more complex and more
dimensioned than the shorter genre, and it treated a succession of
events.\textsuperscript{154} The important distinction between the nouvelle and the
roman was the length and complexity of subject matter. Tradition deman-
ded restraint (in subject matter) as a property of the nouvelle. The
brevity of subject matter prevented full development of an arrière-
plan, so, by definition, the *nouvelle* became somewhat divorced from reality.  

During the fifteenth and sixteenth centuries, the *nouvelle* succeeded both the *conte* and *roman* as the dominant prose form. The *roman* of the period took on the *nouvelle*’s structure, with its episodic construction and occasionally stereotyped characters. Through time, characters became more individualized — names were used, for example — and there was an increasing effort made at psychological analysis. Ferrier emphasizes the evolution of the *nouvelle* from self-contained narrative units such as the Maid of Astolot in the *Mort Artu* or the episodic units of the prose *Tristan*.

From a breakdown of the medieval *roman* in which each episode was part of a larger framework and was a part of the process of the hero’s spiritual quest, there was a formal disintegration into self-sufficient units. If the *nouvelle* developed from this disintegration, then the re-creation of the *roman* in the fifteenth and sixteenth centuries reflected the reverse process of accumulating episodes into a unified whole.

The underlying episodic nature of the novel dominated most of the great novels of the sixteenth and seventeenth centuries. *Gargantua* and *Pantagruel*, *Amadis de Gaule*, *Astrée*, and the works of Calprenède and of the Scudéry brother and sister all exhibited the same composition based on a series of adventures, wars, chivalrous battles, and *peripéties*. Several trends were at work here. As a development from the medieval *roman de chevalerie*, the prose novel inherits the questing and self-proving nature of the *roman de chevalerie*. From its origin as an oral tale, the novel inherited the serial adventure form, with each episode
leaving the listener wanting to hear the next. In the seventeenth century, a preoccupation with classic forms led authors to pattern their novels after classical epics where the hero was obligated to prove himself again and again.

In a sense, then, the novel of the first half of the seventeenth century subsumed the nouvelle as its episodes. The novel's main plot was now joined by many subplots; action began in media res with little or no attempt to provide a historical background; and the always noble heroes and heroines confronted obstacle after obstacle before achieving success. In spite of Madeleine de Scudéry's portraits, there was little attempt at psychological explanation. Instead, the acts of the heroes and heroines derived naturally from their noble -- and therefore virtuous -- backgrounds. Whether it was the pastoral novel, the roman d'aventures, or the heroic novel, these characteristics all apply.

At the same time, the nouvelle was developing in a similar fashion. The translation of Cervantes' Novelas exemplares in 1615 was immediately popular. Over the next fifty years, the translation would be reprinted six times. The Spanish novela was said to differ from its predecessor, the Italian novelle (of Boccacio), in its preference for literary ornaments over intrigue. The Novelas exemplares, although popular, engendered few imitations. Sorel published Les nouvelles françaises in 1623, which contained five nouvelles. Two of these, however, were adaptations of Cervantes' nouvelles. Sorel's nouvelles imitated the novel by beginning in media res and by introducing the traditional romanesque elements in the short stories: tempests, shipwrecks, and kidnappings.
In 1656, Segrain published *Les Nouvelles françoises ou les divertissements de la Princesse Aurélie*. These *nouvelles* represented a break with the romanesque tradition; this change is explained in the critical narrative preceding the telling of the stories. Here, the Princess Aurélie spoke in favor of French heroes and recent historical contexts, none of which could be found in the contemporary French novel. She continued, speaking for the modern form:

...et combien ... est-il venu d’aventures à notre connaissance qui ne seroient point dés-agréables si elles étoient écrites?... a-t-on publié tous les accidents qui sont arrivés dans [les batailles] qu’on a donnés? A-t-on divulgué toutes les galanteries qui se sont faites dans la vieille Cour, et sçaura-t-on toutes celles qui se font aujourd’hui? Au reste comme ces choses sont écrites ou pour divertir ou pour instruire, qu’est-il besoin que les exemples qu’on propose, soient tous de Rois, ou d’Empereurs, comme ils le sont dans tous les Romans?160

Then Aurélie defines the *nouvelle*. At the end of the first *nouvelle*, the disappointed hero became a monk. One of the women listeners comments that she would have preferred that he go kill himself in battle. Aurélie replies:

...c’est la différence qu’il y a entre le Roman et la Nouvelle que le Roman écrit ces choses comme la bienséance le veut et à la manière du Poète; Mais que la Nouvelle doit un peu davantage tenir de l’Histoire & s’attacher plutôt à donner les images des choses comme d’ordinaire nous les voyons arriver que comme notre imagination se les figure....Il me suffit que ce que j’ai raconté est véritable.161

The *nouvelles* of Segrain followed these theories. Three were set almost contemporaneously with the telling of the stories; one occurred at the beginning of the fifteenth century; and the other two were set in the Middle Ages. Chronological order was respected, and these *nouvelles* were
distinctly shorter than the novels of the time, although longer than the nouvelles of Boccacio and even those of Cervantes. The romanesque remained, however, in the action of the nouvelles: disguises, kidnappings, pirates, shipwrecks, etc. Godenne concludes that this réalisme galant "permet désormais à un écrivain de substituer à la conception épique du roman une conception plus 'historique' tout en restant fidèle à l'esprit précieux du genre long...."162

Between 1656 and 1670, the nouvelle worked to establish itself, according to Godenne. Then, after 1670, the nouvelle superceded the roman and remained dominant until the end of the century.163 According to Ratner, the publication of Vaumorière's sequel to La Calprenède's Faramond was the last long heroic novel.164 Between 1670 and 1700, one out of 823 works of fiction listed in Lever carried the word "roman" in its title, while 128 called themselves nouvelles.165 None of the 260 works listed in Jones between 1700 and 1715 considers itself a roman, although 40 were nouvelles (or nouvelles historiques).166

In keeping with the historical character of the nouvelle, there was a great preoccupation with vérité and vraisemblance, and different techniques were used to achieve them. A historical setting provided the basis for a fictional intrigue. Memoirs became popular as fictional cadres. Love was gradually replaced by passion or sentiment, with their accompanying emotions. Thus, psychological motivations could be established and analyzed, again providing verisimilitude. By the eighteenth century, this concern would manifest itself in the portrayal of manners, both contemporary and foreign.167
Madame de Lafayette's *La Princesse de Clèves* (1678) is considered the prototype of the new nouvelle/roman. In fact, it was a unique work in that its psychological analysis would not be equalled again until the eighteenth century. The techniques of *La Princesse de Clèves* were laid out by Du Plaisir in his *Sentiments sur les Lettres et sur l'Histoire* (1683):

1. Brevity

2. *Vraisemblance*: that which is "moralement croyable"; vérité is not always *vraisemblable*.

3. Psychology: "la peinture qu'il (l'auteur) a fait une fois, doit seule être le principe de tous les mouvements qu'il décrira."

4. Presentation: the essential characters should appear as early as possible.

5. Description of characters: should be avoided, as some features may not be attractive to all readers. Do not describe the characters' merit; let their actions prove it.168

The *romanesque* overloaded plot soon reappeared, however, and the only attempts at psychology were the portrayal of the noble actions of the hero and heroine, guided by their love and virtue. In a sense, this corresponded to the precepts of Du Plaisir; in another sense, however, it only served to make these characters one-dimensional.

The *nouvelle* at the end of the seventeenth century, then, provided expositions of the secret causes of historic events. As these causes became more and more secret, however, and as the writers of *nouvelles* claimed to base themselves on unknown historical sources, history became,
in fact, almost invisible. Finally, the nouvelle became a histoire secrète or a nouvelle galante et historique.

The nouvelle/roman enjoyed increasing popularity over the course of the seventeenth century. Henri-Jean Martin points out that in the Parisian production of books, prose fiction was most popular at the end of the century. The theater enjoyed its greatest popularity between 1630 and 1650 (although comedy remained popular through the end of the century). Poetry was fashionable in the middle of the century, but was replaced by the novel. Publications of novels by Parisian editors was high between 1656 and 1680, fell for fifteen years, and then made a spectacular comeback in the last five years of the century. This trend does not take into account foreign and provincial production of the French novel. Although provincial production remained low, Martin's estimates of foreign publications of French novels show them to be approximately equal to (and sometimes greater than) Parisian production between 1681 and 1700.169

Martin has studied the literary tastes of the seventeenth century reading public in two ways. First, he presents a sample of Parisian publications, based on library holdings and comtemporary catalogues, at three points over the century: 1598-1600, 1643-1645, and 1699-1701. As Table 7 shows, the average number of books printed per year grew rapidly until mid-century and then declined. An important reason for this decline was increased regulation by the government which sharply reduced the number of Parisian publishers and which taxed paper, causing a doubling of its price between 1630 and 1669 (with prices for different types of paper ranging from between 1.5 to 2.4 times as high).170
Although the average yearly production of novels fell from 6% of all books published at the beginning of the century to 3% at the middle of the century, this production increased 60% in absolute numbers (from 10 to 16) over the same period. If foreign production is added to the production at the end of the century, production of novels would remain approximately the same as at the beginning of the century. There was simultaneously increasing production in French (rather than in Latin) and increasing production of smaller books.

Martin also studied the question of literary taste by examining three equal samples of estate inventories in the Minutier Central des notaires parisiens. Two hundred inventories from each of the following periods were examined: 1601-1641, 1642-1670, and 1671-1700. The estates inventoried were those of professionals (lawyers, judges, doctors, and scholars) as well as those of nobles and members of the bourgeois, merchant, and artisan classes. The results, however, are incomplete because the inventories tended to list nothing smaller than in-4° sizes. In many cases, two-thirds of the books contained in an estate would therefore not be listed individually. Of the 15,000 volumes listed, Martin has listed how many libraries contained each different title or type of work.

Table 8 presents selected examples from his findings. In general, the presence of traditional works, like the Bible, Lives of Saints, and Greek and Roman classics declined, while the presence of contemporary works increased, whether philosophical or literary. The livres d'histoire represent miscellaneous novels and would seem to be the most popular literary form.
Martin's study gives a feeling for the growth in absolute numbers and in types of books printed in Paris. It also gives examples of what Parisians liked to read and how this taste changed over the century. Martin is not able, however, to give us indications of the number of books read in Paris or of the number of titles printed. We may, however, infer from the increasing production of books available to Parisians (whether published in Paris or elsewhere) and from the increasing preference for novels, that the prose form, whether called roman or nouvelle did indeed dominate literary production at the end of the seventeenth century.

By the end of the century, the nouvelle and the roman became ir-retrievably confused, to the extent that both were replaced by the simpler histoire. To the new form, the nouvelle brought brevity, recent historical setting, and psychology. The roman contributed romanesque plots and occasional uses of the in media res starting point. Definitions of the genres in contemporary dictionaries demonstrate how the reading public of the time considered them identical. Richelet's 1680 Dictionary defined roman and nouvelle as:

Le Roman est aujourd'hui une fiction qui comprend quelque avventure amoureuse écrite en prose avec esprit et selon les règles du Poème Epique et cela pour le plaisir & l'instruction du Lecteur.171

(Nouvelle) C'est le récit ingénieux d'une avventure agréable. La matière des nouvelles ce sont les finesse & les tromperies galantes & tout ce qui se passe de surprenante & de gaillard dans le commerce du monde amoureux. Le caractère des nouvelles doit être enjoué & naturel. Leur but, c'est d'être utiles & plaisantes.172
As these definitions illustrate, little difference can be found between the two -- both are fictions, entertaining, and treat love; and they should be useful to the reader.

Ten years later, in 1690, Furetière described *roman*, *nouvelle*, and *histoire* as:

(Roman) Maintenant il ne signifie que des Livres fabuleux qui contiennent des Histoires d'amour & de Chevalerie, inventées pour divertir & occuper des fainéants.\textsuperscript{173}

*Nouvelle*, est aussi une histoire agréable & intrigué, ou un conte plaisant un peu estendu, soit qu'elle soit feinte, ou veritable.\textsuperscript{174}

*Histoire*, se dit aussi des Romans, des narrations fabuleuses, mais vrai-semblasles qui sont feintes par un Auteur.... On dit en ce sens, ce n'est pas un conte, un roman, c'est une *histoire*.\textsuperscript{175}

Furetière makes little distinction between *nouvelle* and *histoire* -- both are "stories," both fictitious but seemingly true. The *roman* also is a "story" and fictitious, but would lack verisimilitude.

The Académie française (1694, 1695) omits *nouvelle* and defines only the *roman* and the *histoire* as:

(Roman) Ouvrage en prose, contenant des aventures fabuleuses d'amour ou de guerre.\textsuperscript{176}

(Histoire) Narration des actions & des choses digne de memoire.... Il se dit aussi du recit de toute sorte d'adventure particuliere.\textsuperscript{177}

The distinction here seems to be between an "aventure fabuleuse" (*roman*) and an "adventure particulière" (*histoire*), with an approving emphasis on the verisimilitude of the "adventure particulière." This emphasis
on *vraisemblance* is maintained by Perrault, when he defines the *nouvelle* in the preface to his *Contes* as:

Récits de choses qui peuvent être arrivées, et qui n'ont rien qui blessé absolument la *vraisemblance*.

78

Two points stand out in this series of definitions. Between the definitions of Richelet and the Académie, explicit reference to the epic nature of the novel disappears. All three definitions of the novel stress that its subject matter is love: Richelet is the only one to specify love as subject matter of the *nouvelle*. Neither Furetière, the Academy, or Perrault specifies love as the subject matter of the *nouvelle* or *histoire*. Furetière's equivalence of *nouvelle* with *histoire* and of *histoire* with *roman* suggests, however, that love as a subject is associated with the *nouvelle* and the *histoire*. The Academy's insistence on the *aventure* nature of the *histoire* again links this *histoire* to the *roman*.

In practice, love became the subject of fictional prose, whether this prose was called *roman*, *nouvelle*, or *histoire*. Over the seventeenth century and into the eighteenth century, the word *roman* did disappear (as discussed earlier) and was replaced by *nouvelle* or *histoire*. Table 9 presents a breakdown of the titles carried by prose fiction in the seventeenth century and reveals a number of trends. During the seventeenth century, the frequencies of the *histoire* and the *aventure* remained fairly constant, although they dipped in mid-century. The *aventure* becomes more widely used in the eighteenth century. The frequency of the *nouvelle* increased dramatically, until it began to fall in the early eighteenth century. The *conte* is barely present at mid-century and infrequently used even at the end of
the century. Taken together, the roman, histoire, and nouvelle represented 49% of literary fictional production at the end of the seventeenth century.

The conte does not undergo the same literary development. This form seems to develop from the medieval exemplum; the fifteenth-century Quinze Joves de Mariage would represent a series of contes. Each one is fairly brief, has a moral, and treats a popular (and not a learned) theme — women. The conte remains a genre of the people throughout the next two centuries. Few are written, so the oral tradition is maintained; popular subjects leading to morals are presented, frequently in a comic and sometimes in a raucous manner (derived from its early ties to the fabliaux); and the tales are short. The intrigue is simple and colorful; details are essential:

...le conte doit être riche de détails colorés et précis, peindre les gestes, les attitudes, les physionomies, faire entendre les dialogues comme s'ils sortaient directement de la bouche des personnages...179

Le conte est œuvre de fantaisie, il recourt à l'in vraisemblable, il ne perd jamais son caractère oral....180

Perhaps the most popular and traditional of the contes are the contes à rire. Coulet believes this form reaches a high point in the sixteenth century with Bonaventure des Périers and the Nouvelles Recreations et joyeux devis (1558). Noël du Fail also produced contes — the Balivernies ou contes nouveaux d'Eutrapel (1548) and the Contes et discours d'Eutrapel — but these display elements of the more serious nouvelle.181 After the sixteenth century, the conte à rire disappeared as a literary form until La Fontaine revived it in his Contes.
et Nouvelles (1664-1675). La Fontaine's contes are in verse and are
drawn from medieval and Renaissance sources. Their subject matter is
generally love and women, treated in the traditional comic fashion of the
earlier contes.

The most characteristic feature of the conte is its emphasis on
entertainment through a combination of comedy and moral. The incredible
enters through exaggeration of the comic nature of the conte, and the
classical editors of seventeenth-century dictionaries uniformly found
this deviation from verisimilitude distasteful. Richelet gave two 'defi-
nitions:

Fable. Récit fabuleux. Avanture
plaisamment imaginée & ingénieusement racontée,
or écrite. (Les contes de La Fontaine sont
plaisants. Feu Boirobert faisoit agréablement
un conte.)

Folie, phantaisie, imaginations grotesques,
sotises, visions chimerique & burlesque.
(Conte jaune, bleu, violet, borgne. Conte pour
rire, conte à dormir debout, conte de ma mere
l'oie, conte de la cigogne).  182

Furetière gave four definitions:

Histoire, recit plaisant. Les contes de
Douville, d'Eutrapel, de Bonaventure de
Periers, de la Reine de Navarre, sont agreables
& divertissans.

...se dit quelquefois des choses fabuleuses
& inventées. C'est un conte fait à plaisir, un
conte pour rire.

...se dit aussi de tous les discours de
neant & qu'on méprise, qui ne sont fondez en
aucune apparence de vérité, ou de raison.

...se dit proverbialement en ces phrases.
Ce sont des contes de peau d'asne, de la
cigogne, de ma mere l'Oye.  183

The Dictionnaire de l'Académie also gave several definitions:

Narration, récit de quelque adventure, soit
vraye, soit fabuleuse, soit sérieuse, soit
Thus the *conte* distinguished itself from the *nouvelle/roman*, in the eyes of the critics, by its fantasy and its function as pure entertainment ("plaisante").

As a writer of *contes de fées*, Madame d'Aulnoy borrows more from the *nouvelle/roman* than from the *conte*. The *contes de fées* do not draw on the recent literary example of La Fontaine's *contes*. The latter lack the seventeenth-century passion for *gloire*, the *bienfaçances*, and the romanesque which Madame d'Aulnoy's *contes* display. The *contes de fées* are longer than the traditional *conte* (although shorter than the *nouvelle*); more filled with romanesque intrigues; and more courtly in the presentation of character and details than traditional *contes* would be. It is precisely these features, however, which make the *contes de fées* literary — and thereby give them validity in the eyes of Madame d'Aulnoy's contemporaries. Once this validity is established, the eighteenth century will be able to use the form, developing its *merveilleux* as, first, the exotic and then the purely fantastic, but retaining the moral to make a philosophic point. The popularity of the *contes* gives further validity to fantasy — or imagination — and to the entertaining nature of prose fiction. Over the course of the eighteenth century, these two characteristics of fiction will become more important.

Three criteria will be used as points of comparison between Madame d'Aulnoy's *contes* and the other prose fiction of her time: chronology,
length, and the use of romanesque adventures. The conte proper tended to develop sequentially, although without any historical background; the nouvelle/roman usually displayed a fairly full chronology in the context of a historical setting. The conte was also generally shorter than the nouvelle/roman and without the romanesque adventures found in the nouvelle/roman. To the extent that Madame d'Aulnoy's contes display characteristics of either genre, the position of the contes des fées vis-à-vis the contemporary novel can be established.

A feature which links Madame d'Aulnoy's contes to the nouvelle/roman is her portrayal of love, but this will be discussed in Chapter III. Love is the sole subject of the nouvelle/roman and is rarely the subject of the traditional conte. Perrault's contes, for example, do not treat love sentimentally, as a passion to be examined at length. In the contes of Madame d'Aulnoy, however, love is analyzed in its separate stages, as it progresses from admiration and esteem through inquiétude, rêverie, and jalousie to form the same portrayal of love that is found in the nouvelle/roman.

Another feature which serves to illustrate the particular use Madame d'Aulnoy makes of the conte genre is her use of detail; the nouvelle had come to rely heavily on a historical setting, even though this setting might not be too remote. The details given in some of the contes des fées with respect to styles of clothing, games, and other forms of entertainment are drawn from contemporary life at the end of the century. Madame d'Aulnoy has set her stories in undefined spaces and times, but these contemporary details serve to bring the cadre of the stories forward to the present. Madame d'Aulnoy's use of detail prefigures the
eighteenth-century novel of contemporary manners and will be more fully discussed in Chapter IV.

Chronology is important in the nouvelle/roman as practiced in the late seventeenth century because this chronology is different from the in media res structure of the epic novel with its digressions and subplots. The use of the historical cadre tends to promote the chronological development of the story. Traditionally, the conte begins with the cadre in which the first action takes place. Although it moves succinctly and chronologically through its plot, little reference is made to the time before the first action. Perrault's "Petit Chaperon Rouge" is a good example of this technique: the conte begins with the statement that once there was a girl with a red hat and then immediately launches into her departure for her grandmother's house.

Almost all of Madame d'Aulnoy's fairy tales place the hero or heroine in the context of being children of a king and queen. Frequently, the parents of the children are described: Finette Cendon's parents are chased out of their kingdom (II, 472); the parents of Constancia in "Le pigeon et la colombe" rule over the "royaume des Déserts" (IV, 91). A long description is given of the "pays de joie" in "La bonne petite souris" (II, 353). Ten of the contes begin with the birth of the main character. The birth of one or more of the main characters is not at the beginning of three other contes but is a critical part of the story.

Only three contes begin with the abruptness of the traditional fairy tale: "L'Ile de la Félicité," "La Belle aux cheveux d'or," and "Fortunée." The king's background is never given in "L'Ile de la Féli-
cisé" -- he appears as a twenty-year-old monarch -- but the fairy tale is at first situated in Russia. The princess of the title, "La Belle aux cheveux d'or," is introduced as "la fille d'un roi," and this king is never mentioned again (II, 39). "Fortunée" begins with the death of a poor workman (III, 1), but Fortunée's background is given later on in the conte. Thus, in general, Madame d'Aulnoy follows the tendency of the nouvelle/roman to provide a historical cadre, adapting this cadre to the particular form of the conte. And, as in the nouvelle/roman, her characters are all noble. In fact, with the exception of Avenant in "La Belle aux cheveux d'or," Léandre in "le Prince Lutin" and Belle-Belle in "Belle-Belle ou le Chevalier Fortuné," all are members of a royal family. Avenant, Léandre and Belle-Belle are children of nobles.

Madame d'Aulnoy's fairy tales are free of the subplots and digressions common to the epic novel. The conte itself demanded a simple plot line, and Madame d'Aulnoy generally maintains this simplicity, although there are examples of dual plots and of what would approach subplots. "Le Rameau d'Or" carries on two plots simultaneously -- the adventures of Torticoli and those of Trognon -- although these adventures are first parallel and then intertwined. The stories of the princess Carpillon and of the Chatte Blanche almost constitute secondary plots because these stories appear relatively late in the narrative of the fairy tales, at a time when the hero's development and actions are well underway. The unity of each plot is eventually maintained when the intrigue is resolved for both hero and heroine simultaneously.

The story of Mouton is secondary to that of Merveilleuse and remains secondary when Mouton dies. Because Mouton and Merveilleuse do
not marry, thus causing their respective story-lines to converge, Mouton's role in the fairy tale is very close to a digression. Even so, his story is linked to the main plot because he makes it possible for Merveillouse to fulfill the conditions of her dream. Equally close to a digression is the canary's story at the end of "Serpentin Vert." This story, however, serves the plot by providing a transition from Laidronnette's entry into the enchanted forest to her departure from it three years later (III, 202-205).

Three other fairy tales follow a mother and then her daughter in plots which are related through chronology and the mother-daughter relationship. In "La bonne petite souris" and again in "La grenouille bienfaisante," the stories of the daughters are fairly independent of the stories of the mothers, although each of the daughter's plots grows out of an action in the mother's plot. Joliette is lost when her mother entrusts her to the fairy; Moutette is unwittingly promised to the dragon by her father. The stories of the mother and her children are likewise separate in "La Princesse Belle-Etoile et le Prince Chéri," but the trials of the mother are only resolved at the end of the conte with the resolution of the children's plot.

Brevity (or relative brevity) was another characteristic of both the nouvelle and the conte. Whereas the epic novel would run for volumes, the nouvelle was a short one-volume work. The conte was traditionally even shorter -- in the Cent nouvelles nouvelles, for example, many contes are only several pages long. Comparing page lengths and number of volumes is uncertain, however, because the size of the page and of
the volume varied from work to work and from edition to edition. Thus, estimating the total number of words and comparing works on this basis yields more accurate results.

Table 10 presents approximate lengths of Madame d'Aulnoy's contes de fées. As the figures show, lengths range from a low of approximately 2,900 words ("L'Ile de la Félicité") to a high of approximately 19,700 ("La Princesse Belle Etoile et le Prince Chéri"). The average length is 10,600 words. This can be compared with Perrault's contes, which range in length from approximately 600 words ("Le Petit chaperon rouge") to approximately 3,400 words ("Le Petit Poucet"), with an average of 2,000 words per conte. Perrault's longest conte, "Le Petit Poucet," is shorter than all of Madame d'Aulnoy's contes except "L'Ile de la Félicité," and Madame d'Aulnoy's average length is five times greater than Perrault's average. It is obvious that Madame d'Aulnoy's fairy tales are significantly longer than the traditional fairy tale.

These contes are, however, shorter than the traditional nouvelle. La Princesse de Clèves contains approximately 57,000 words. The nouvelles of Madame d'Aulnoy which frame the fairy tales are of varying lengths:

<table>
<thead>
<tr>
<th></th>
<th>Length alone</th>
<th>Length including fairy tales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dom Gabriel Ponce de Leon</td>
<td>26,400</td>
<td>43,000</td>
</tr>
<tr>
<td>Don Fernand de Tolède</td>
<td>9,400</td>
<td>29,000</td>
</tr>
<tr>
<td>Le Nouveau gentilhomme bourgeois</td>
<td>47,500</td>
<td>143,000</td>
</tr>
</tbody>
</table>

Although the nouvelles themselves were shorter than the Princesse de Clèves, they become quite long when the fairy tales are included in computing their length. This is not atypical of the end-of-the-century
nouvelle -- Godenne informs us that there continued to be many nouvelles with an abundance of romanesque adventures. To accommodate these intrigues, the nouvelle had to become longer.

An examination of the sequence of lengths in Table 10 reveals a pattern -- the later contes are longer than the earlier ones. The average length of the contes in the first four volumes is 8,400 words; that of the second half is 14,100, 75% higher. Grouping them according to their publication yields the following averages:

<table>
<thead>
<tr>
<th>Volume</th>
<th>Average Length</th>
</tr>
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<tbody>
<tr>
<td>I</td>
<td>10,000</td>
</tr>
<tr>
<td>II</td>
<td>8,000</td>
</tr>
<tr>
<td>III</td>
<td>5,600</td>
</tr>
<tr>
<td>IV</td>
<td>10,000</td>
</tr>
<tr>
<td>V-VI</td>
<td>14,500</td>
</tr>
<tr>
<td>VII-VIII</td>
<td>11,000</td>
</tr>
</tbody>
</table>

The average lengths declined to a low in Volume III and then increased to the high of 14,500 words in Volumes V-VI.

The last element to be examined in this discussion of the relationships between Madame d'Aulnoy's contes, the nouvelle/roman, and the traditional conte is the existence of so-called romanesque elements in the plots. The nouvelle inherited from the roman a predilection for disguises, kidnappings, pirates, tempests, and shipwrecks. These were absent in the traditional conte, which was not long enough to present such adventures. Even in fairy tales, these types of events were usually absent; they were replaced by charms, transformations, magical helpers, and magically-endowed prowess.

The fairy tales of Madame d'Aulnoy, however, contain several romanesque adventures. Percinet, Florine (OB), Belle-Belle, and Constancia (PC) all disguise themselves. Reminiscent of the pastoral novel, Constancia as well as Carpillon and Torticoli/Sans Pair and Trognon/
Brillante (RO) act as shepherds and shepherdesses. The Princess Printan-
rière runs away to a desert island with Fanfarinet. Storms at sea cause
children to be carried away in "L'Oranger et l'Abeille" and "La Princesse
Belle-Etoile et le Prince Chéri." There are kidnappings in "La Princesse
Carpillon," "Le pigeon et la colombe," and "Le Prince Marcassin," and
there are shipwrecks in "Serpentin Vert", "L'Oranger et l'Abeille," and
"Le Dauphin" (and a near shipwreck in a storm in "Le pigeon et la co-
لومbe"). A pirate appears in "La Princesse Belle-Etoile et le Prince
Chéri."

The last contes have more romanesque elements than the earlier
ones. Beginning with "Belle-Belle ou le Chevalier Fortuné," the last
five contes all have some romanesque event. "Le pigeon et la colombe"
has four (disguise, two kidnappings, and a storm and near shipwreck); "Le
Dauphin" has two sea voyages. This accumulation of romanesque detail,
combined with the increased lengths of the later contes, suggests that
Madame d'Aulnoy was less and less interested in the fairy tale per se and
more and more interested in the unusual cadre the fairy tale could pro-
vide for what really was a nouvelle. This conclusion is reinforced by
the fact that love and sentimental psychology definitely replace the
author's attention to details, as Chapter IV will discuss.

Several points can be made in light of the above discussion. In
terms of genre, Madame d'Aulnoy's contes de fées are more closely related
to the nouvelle/roman than to the conte itself. These contes de fées
tend to be longer, have more complicated plots, and contain more roman-
esque elements than either the more traditional conte or the fairy tale.
At the same time, Madame d'Aulnoy has kept up with the trend of simplifi-
cation which distinguished the nouvelle from the roman.
By using this traditional framework, Madame d'Aulnoy has opted for a mode of presentation certain to be accepted by her reading public. This public is an adult, aristocratic one to which the author must, because of accepted literary practice, present a useful lesson. Madame d'Aulnoy is much more interested in entertaining this audience, however, and imaginative stories and ironic humor lie behind the conventional moral approach and genre. Although serious critics and even the authors themselves tended to dismiss their fairy tales as "bagatelles," their continuing popularity demonstrates that these fairy tales were well-accepted by popular literary taste. This acceptance would, in the eighteenth century, allow the genre to become more flexible by introducing non-traditional elements in a more open manner.
CHAPTER III: THEMES OF THE CONTES DES FEES

As was the case with the genre of the Contes des fées, Madame d'Aulnoy's themes are very much in keeping with their time. These contes present a number of themes which had appeared during the seventeenth century and which would dominate the eighteenth century. Love, travel, utopias, animals, and nature are all themes which are treated in various ways in the seventeenth and eighteenth centuries. Only the theme of magic and its attendant theme of transformation are fairly unique to the fairy tale genre. Even elements of these latter two themes, however, derive from other seventeenth-century themes and reappear in the eighteenth century.

An obvious theme -- but one which will not be treated as such in this chapter -- is that of children growing up and entering the adult world. Each fairy tale deals with this issue, both in its explicit presentation of a moral and in its implicit presentation of a psychological process of individuation leading to adulthood and symbolized by marriage. This psychological process is implicit, primarily for two reasons. First, the seventeenth century was more interested in teaching specific moral lessons of the kind found in the morales of the contes. And, second, the presentation of love was considered the most important lesson to be taught. Although, in theory, love affairs were presented to be instructive, they were in fact the main theme of narrative prose because people enjoyed them.
Thus, the underlying theme of individuation was, in fact, implicit and not really recognized by the reading public of the time. In this implicit form, psychological processes form the structure of the conte rather than functioning as a theme, and they will be treated in a separate chapter on structure. The process of achieving maturity would become important in the later eighteenth century, and the fairy tales contribute to the development of this process in that century.

1. Love

By the end of the seventeenth century, the concept of love is very different from that which is portrayed throughout volumes of epic novels. Love, as found in Madeleine de Scudéry, is what Shirley Jones describes as "a just tribute paid to merit." As such, it is based on the concepts made famous by Corneille of estime, gloire, and devoir. In the epic world, love, duty, and glory all eventually reconcile themselves to create a happy ending.

Because of the implicit concepts of refinement and bienséances in the epic concept of love, this love is often associated with préciosité. Certainly, the précieuses of the mid-seventeenth century distinguished themselves by their attempts at refinement -- the Abbé de Pure defined précieuses as women "qui ont sceu se tirer du prix commun des autres...." Citing Jacques Debu-Bridel, Lathuillère points out that préciosité was part of the movement towards heroism and independence that characterized the first two-thirds of the seventeenth century. As Lathuillère later points out, the précieux movement eventually became one of emancipation of women to the point that
many women advocated the suppression of marriage and of motherhood.\textsuperscript{192}

Thus, what begins the century as a glorious sentiment was eventually transformed into an ignoble passion because the constraints under which most women lived did not permit them to marry men they loved. The précieux protest against marriage laid the groundwork for this transformation. Love became involuntary, a fatal weakness, and a guilty and degrading passion; the lovers, formerly single, were married (not to each other); and their passion was adulterous. Love was no longer eternal but transitory, and jealousy became an essential part of love.\textsuperscript{193} The Princesse de Clèves would stand as the best example of this late seventeenth-century conception of love.

The Princesse de Clèves succeeds as a novel through the delicate portrayal of the heroine's psychology. Where other authors were unable to equal this, the sheer pessimism of the late seventeenth-century concept of love was bound to engender a reaction. This reaction is certainly a subtle one and not one that is announced, but the author's point of view shifts from analyzing the passion itself to analyzing the effects of the passion. By 1690, sensibilité and sentimentality have replaced psychology -- the focus of the novel is centered in "the physical indications of emotional states rather than in the interplay of emotions and reason...."\textsuperscript{194}

With sensibilité, galanterie is born. Coulet defines it as expressing "la délicatesse de sentiment, la politesse des manières, et du langage, mais aussi, et de plus en plus, le caractère illégitime et impur de la passion."\textsuperscript{195} Lathuillère describes it as identical
to préciosité. Thus, concepts of gloire and devoir reappear, but this new concept of love and galanterie will focus not on love's heroic aspects but on its pitiful effects.

The fairy tale draws on these trends but enjoys the advantage that the merveilleux can effect a satisfying conclusion. Thus the climate is established for the treatment of love as heroic, but only through supernatural intervention. The implications of this degradation of heroic love cause the emphasis on sentimentality and fatalism to be maintained. As Jones remarks, it is only this weakened presence of the nobility inherent in galanterie which "protects [these] heroes from the follies and weaknesses of the Prevostian hero."197

The portrayal of love in the contes de fées of Madame d'Aulnoy follows a fairly standard pattern, although some variations are present. In only one of the contes (BPS) is there no love story. Even so, at the end, the fairy presents to Joliette "le plus beau prince qui eût encore vu le jour.... Dès qu'elle le vit, elle l'aima" (II, 374-375). In "La Princesse Printanière," Fanfarinet is not in love with the princess, although he is fascinated by her at first. In a very few contes, there is no development of love for one or both characters. There may be a simple statement that the hero loves the heroine or vice versa as is the case with La Belle aux Cheveux d'Or, the prince Oeillet (F), or the Roi des Mines (NJ). Sometimes the action of a marriage will demonstrate that a character is in love, as is the case with Avenant (BC), Fortunée Finette Cendron, and Marthésie (PM). At other times, the actions and words of a character will demonstrate his love, even though the beginnings and development of this love are not presented. This would be the
case for Percinet, Mouton, the prince (after Babiole's transformation),
the Serpentin Vert, and Prince Marcassin.

In most of the tales, we see the beginning of love. At its
weakest, it develops from esteem and undergoes no further evolution.
Such is the case with Merveilleuse (M), Mouflète (GB), and Livorette (D).
Toute-Belle's love is formed this way, although she is jealous to see the
king with the fairy (NJ). In a stronger form, love is born from an
"éblouissement" or an "étonnement" and, again, undergoes no further
development. Printanière, at the sight of Fanfarinet, "se sentit si
hors d'elle, qu'elle n'en pouvait plus" (II, 194); Rosette is "émerveillé-
lée" at the sight of a peacock (II, 227). After the transformation of
the Chatte Blanche into a princess, the prince
demeure si surpris, & d'une surprise si
agréable, qu'il se crut enchanté. Il ne
pouvoit parler, ses yeux n'étoient pas assez
grands pour la regarder, & la langue liée ne
pouvoit expliquer son étonnement.... (III,
484)

Immediately, he loves her. The king in "Belle-Belle ou le Chevalier Fort-
uné" was "charmé de voir la métamorphose de Fortuné" and decides immedi-
ately to marry her (IV, 75-76).

Occasionally, the hero or heroine will fall in love even before
meeting his or her loved one. The prince in "Finette Cendron" falls in
love with Finette's shoe without ever seeing her. Alidor (D) and Adolphe
(IF) develop strong desires to see Livorette and Félicité simply from
hearing about them. Once they see these ladies, admiration forms the
basis for love. Love sometimes is born at the sight of a portrait, as
was the case for the king in "La Princesse Rosette" and for both Désirée
and Querrier (BB). The king is "affolé" because of the portrait (II,
232); Guerrier spends hours shut up in his room talking to the portrait of Désirée (III, 361); Désirée herself is "surprise" and "étonnée" at the sight of Guerrier's portrait (III, 368). Laidronnette falls in love with the voice of Serpentin Vert.

Frequently, love is accompanied by sighs, "rêveries," and the desire to be left alone. Léandre/Lutin "ne put s'empêcher de pousser d'amoureux soupirs vers elle [the princess]" (II, 164). The princess herself comes to love "la solitude, & son humeur enjouée avait si fort changé, que ses nymphes ne la reconnaissaient plus" (II, 170). When she is alone in her grotto, "Elle se jeta sur un lit de gazon; elle soupira; elle répandit quelques larmes; elle parla même, mais c'étoit si bas, que Lutin ne put l'entendre" (II, 170-171). The attachment of Chatte Blanche for the king begins with the sight of him: "plus je le regardois, plus j'y prenois de plaisir" (III, 500). Once night has come,

Je restai très-rêveuse; je ne sentis plus le même plaisir que j'avais toujours pris à causer avec mon Perroquet & mon Chien. Ils me disoient les plus jolies choses du monde, car des bêtes fées deviennent spirituelles, mais j'étois occupées, & je ne savois point l'art de me contraindre. (III, 500)

The simultaneous birth of love between the two protagonists is described in detail in three of the contes. In "L'Oranger et l'Abeille," there is mutual "surprise," after which each is obsessed with the thought of the other. When they separate each night, Aimée and Aimé sigh and weep. As for Carpillon and the prince, "Dès que leurs yeux se rencontrèrent, leurs coeurs furent tellement émus, qu'ils ne savoient à quoi attribuer ce désordre" (III, 273-274). Belle-Etoile and Chéri have loved
each other for many years as children, without realizing it. Only when reading Madame d'Aulnoy's Hypolite together one day are they able to identify their feelings for each other:

Il lut cette aventure, & ce ne fut pas sans une grande inquiétude qu'il vit une peinture naïve de tous ses sentiments. Belle-Etoile n'étoit pas moins surprise; il sembloit que l'auteur avoit lu tout ce qui se passoit dans son ame. Plus Chéri lisoit, plus il étoit touché: plus la princesse l'écoutoit, plus elle étoit attendrie; quelque effort qu'elle pût faire, ses yeux se remplirent de larmes, & son visage en étoit couvert. Chéri se faisoit de son côté une violence inutile; il pâlissoit, il changeoit de couleur & de ton de voix: ils souffroient l'un & l'autre tout ce que l'on peut souffrir.

...Depuis ce moment ils tombèrent l'un & l'autre dans une profonde tristesse sans s'expliquer davantage: ils pénétrèrent une partie de ce qui se passoit dans leurs ames; ils s'étudièrent pour cacher à tout le monde en secret ce qu'ils auraient voulu ignorer eux-mêmes, & duquel ils ne s'entretenoient point. (IV, 200-201)

Madame d'Aulnoy delights in describing the effects of love. The princes in "La Princesse Rosette" and "La biche au bois" are angry to see that the persons posing as their intended brides do not equal their portraits. The princes in "Finette Cendron," "La biche au bois," and "Le pigeon et la colombe" fall dangerously ill when they encounter obstacles to their love. Belle-Etoile also falls ill when Chéri departs on his third quest and does not return. Alidor becomes insane for two years after Livorette is imprisoned in a tower (SV). Florine faints when she is told Charmant has married Truitonne (OB); Sans-Pair faints when Brillante tells him that she cannot love him (RJ); and Babiole faints when the prince has been wounded. Constancia and Constancio suffer terrible
jealousy when each thinks the other loves someone else, although no character's jealousy is as violent as that of the king's sister (BBCF) who has Fortuné condemned to death for resisting her advances.

Frequently, a character will try to avoid a loved one in order to diminish the effects of his or her love. Thus, Brillante avoids Sans-Pair (RO), Constancio avoids Constancia (PC), and the king's sister sends Fortuné off on dangerous missions. Constancio explains: "Je l'avois évitée soigneusement, parce que je sentois bien tout le danger qu'il y a de la voir..." (IV, 107). The reappearance of Fortuné reopened "dans le coeur de la reine une blessure qui n'étoit point encore fermée" (IV, 69). It would seem that love, which in many cases is born with a look, cannot survive absence.

Although some of the heroes or heroines are carried away by their passions, other remain constant to their sense of duty. Thus, Brillante, Carpillon, and Constancio all attempt to avoid love because they feel that their loved one is of an inferior rank. Gracieuse initially refuses to marry Percinet because her duty is to return to her father. There is an interesting dual evolution throughout the contes. Gracieuse feels a duty to her father and Brillante feels a duty to her rank as princess in the early contes; neither will give into her love for her partner until commanded to do so by the fairies. By the end of the contes, this sense of rank cannot prevent Constancio and Carpillon from declaring themselves to Constancia and the prince, respectively. The later the conte, the more dominant the role of sensibility has become.

A striking feature of love in Madame d'Aulnoy's contes is its successful resolution. Only in three of the contes -- "Le Mouton," "Le
Nain jaune" and "L'Ile de la Félicité" -- do the hero and heroine not marry. In many of the contes, a sense of intimacy develops in the conversations of the lovers which is absent from much of seventeenth-century literature. Florine and Charmant (OB) spend hours talking to each other each night for two years. The bluebird even caresses the princess with his claws (II, 95). Carpillon and the prince enjoy this intimacy in prison:

Que ne se disoient-ils pas de tendre & de passionné! tout ce que le coeur peut ressentir, & tout ce que l'esprit peut s'imaginer, ils se l'exprimoient dans des termes si touchans, qu'ils fendoient en pleurs.... (III, 303)

Constancio and Constancia talk while she is curing him of his sickness: "...dans ces petits momens ils se disoient mille jolies choses où le coeur avoit encore plus de part que l'esprit" (IV, 122). They continue these conversations regularly in a grotto outside the palace garden and in their metamorphoses as pigeon and dove. The caressing relationship between Prince Querrier and the Biche is clearly a sensual one, as is the scene in "l'Oranger et L'Abeille" where the bee (Aimée) closes herself up in a blossom of the orange tree (Aimé) (II, 343).

Galanterie is expressed in the observance of bienséances in certain of the contes. Gracieuse is beaten by her stepmother, but Percinet turns the whips into feathers. Although Gracieuse is grateful, "se voyant presque nue, elle etoit trop modeste pour vouloir que ce prince en fût témoin" (II, 12). Lutin and Adolphe (IF), although invisible, respect the privacy of the princesses' bedrooms. Alidor (D) is forced to respect the bienséances by the Dauphin, but his marriage to Livorette is contrived and almost a parody of the bienséances. This breakdown of
inner respect for the bienséances in the last of the contes may again indicate the power of sensibilité -- the desire to make scenes touching and impressive rather than the respect of certain social conventions. It may also signal the arrival of the more open treatment of love in the eighteenth-century novel.¹⁹⁸

Galanterie appears most often as a self-explanatory descriptor. Princes, courts, and actions are described as galant, but only the Fée de la Fontaine is described as galante (BB, III, 351). Galanterie is explicitly equated with love in "Le Prince Lutin": "Cette cour étoit des plus galantes: n'y point aimer, c'étoit se donner un ridicule" (II, 140). Galanterie also implies politeness ("raffinement": "Il n'a jamais été une cour plus galante et plus polie," NJ, III, 108) and chevaleresque prowess. Babiole's cousin injures himself because "il crut que rien ne serait mieux que de faire devant elle cinq ou six galanteries de Héros; c'est-à-dire, couper bras à jambes aux chevaliers du tournois" (III, 82). Even a room can be galant -- when Gracieuse stays in the castle of Percinet, she is taken to her rooms: "Il n'a jamais été rien de plus magnifique que les meubles, ni de si galant que le lit et la chambre où elle devait coucher" (II, 21).

2. Travel

Travel to foreign lands fascinated the seventeenth-century French public. As foreign and previously unknown lands were colonized, more and more details were sent back to Europe describing the new lives of the colonizers. Letters from Jesuit missionaries in China were published as early as 1550.¹⁹⁹ In addition, discoveries continued to be made.
Montaigne's "Des Cannibales" is perhaps the best-known early description of foreign customs, and descriptions of voyages and of foreign lands continue throughout the seventeenth and eighteenth centuries. By the eighteenth century, the focus of this travel literature was the foreign land itself, which was presented in an allegorical manner to demonstrate philosophical ideas.

The popularity of travel literature is substantiated by the publication of extracts from relations of voyages in both the Mercure galant and the Journal des Savants. Atkinson cites a letter of Chapelain that describes books about voyages as more popular than La Calprenède's novels. Descriptions of foreign lands seemed to provide an outlet for the seventeenth-century imagination. Although many works were obviously pure fantasy, the French public would frequently believe the impossible was true as long as it was presented in a foreign cadre. Atkinson reports one serious and scientific discussion of the unicorn in Africa, published in the Journal des Savants in 1674. According to Martino, the number of travel commentaries doubled after 1660 and continued to grow in the early eighteenth century. Claude Barbin, Madame d'Aulnoy's editor, specialized in travel literature.

Travel literature tends to fall into one of four categories: exploration of real but unknown lands; descriptions of known and ancient civilizations; voyages into imaginary lands; and imaginary voyages disguising alchemical works. The exploration of the real but unknown lands would include Africa and America. America was being colonized, and reports from the Jesuit missionaries in Canada were published almost annually from 1639 to 1663. Seventeenth-century Europe was also
fascinated with the Persians, Turks, and Chinese. Atkinson points out that there were many testimonials to the wise Chinese.204

The imaginary voyage frequently resembles the eighteenth-century social allegories. Chinard cites Cyrano de Bergerac's Les Etats et Empires de la lune (1657) and Les Etats et Empires du Soleil and Furetière's Voyage de Mercure (1659) as early examples.205 There was much interest in discovering an Austral land, and several popular works treated this subject. Gabriel Foigny published La Terre Australe connue as the true adventures of a fictitious Jacques Sadeur in 1676. After a shipwreck, Sadeur encountered in Australia fantastic winged animals and a land of giant hermaphrodites.206 Denis Veiras' Histoire des Sévarambes (1677-1679) was reprinted four times through 1716 and translated into Dutch, German, and Italian. Again, following a shipwreck, the "author" discovered Australia, this time presented as a religious, Protestant utopia.207

The fourth category of travel literature is the alchemical experiment disguised as a fantastic voyage. One reason for this type of work is probably the attraction of the ocean as a symbol for the prima materia of the experiment. In some of these works, the alchemist himself is present, while in others, the alchemy remains symbolic.208 Although this type of fiction might not have enjoyed the popularity of the other types of travel literature, it is closely linked to the travel literature through its nature as fantastic.

Thus, travel literature linked itself to the merveilleux in its seventeenth-century examples even in works which were not necessarily imaginary voyages. Travel works are of two types: those in which the
voyage itself is the focus and those in which the destination is the focus. The latter type will be discussed in the next section (on utopias); travel itself will be treated here.

As previously mentioned, almost all of Madame d'Aulnoy's heroes and heroines travel. Hazard points out that travel would become the leitmotif of the eighteenth century. Travel is not, however, new to the late seventeenth century, because it had been a fundamental element of the romaneseque. Travel could be over land, by sea, or by air, and the discussion of travel in Madame d'Aulnoy's novels will treat the three separately.

Travel by land is the most common, and many journeys seem to be completely ordinary. Such would be, for example, the trips taken into neighboring forests by Merveilleuse (M) and Marcassin. Other trips would be back and forth between neighboring kingdoms like the travels of Avenant to and from the kingdom of the Belle aux Cheveux d'Or; of Babiole to her aunt's kingdom; of Désirée towards Guerrier's kingdom (BB); and of Alidor to the kingdom of Livorette's father (D). Even the distances between the kingdom of Le Bossu and the valley of Le Sublime (C) and from the queen's kingdom to the grotto of the fairy Lionne (GR) do not seem unusually great, although the Grenouille Rienfaisante makes the latter seem so by the eight years it takes her to traverse this distance.

By contrast, Gracieuse is carried one hundred leagues from home to the middle of a forest (II, 16). Finette Cendron and her sisters are led by their mother one thousand leagues away from home (II, 476). The pastoral home of Trognon and Torticoli is one hundred leagues away from the enchanted tower (II, 275).
More extraordinary are the trips taken on a quest, and here Madame d'Aulnoy telescopes time and space. Florine (OB) travels toward the kingdom of Charmant: "tantôt à pié, tantôt à cheval, tantôt par mer, tantôt par terre..." (II, 105). The repetition of the "tantôt" stretches out the time and space without defining them. She then walks eight days and eight nights without stopping, climbs an ivory mountain "prodigieuse par sa hauteur" (II, 107), and crosses a valley "d'une seule glace de miroir" (II, 107). Finally, the pigeons who pull her in a chariot "ne s'arrêtent ni jour ni nuit" until they arrive at the city of Charmant (II, 108-109). The prince in "La chatte blanche" travels five hundred leagues in two days on a rocking horse and the same distance in twenty-four hours in a "calèche" (III, 477).

The travels of Chéri (BEPC) are even more spectacular. To get "l'eau qui danse," he travels eight nights (IV, 227); to get the "pomme qui chante," he travels to Libya (IV, 237); and to get the "petit oiseau Vert qui dit tout," he wanders throughout the world and ends up in the polar regions (IV, 247-248). Again, Madame d'Aulnoy compresses time and space. When Belle-Etoile makes the same trip to the polar region, she arrives in two paragraphs, neither of which describes the trip (the first describes her appearance and the second her encounter with a dove – IV, 251-252).

Voyages by sea are present in several of the tales. Printanière travels to "l'Ile déserte des Ecureuils" with Fanfarinet, and Rosette travels to the kingdom of the king of the Peacocks. Both Aimé and Aimée (OA) have arrived in the land of the ogres by sea, while Laidronnette (SV) and Alidor and Livorette (D) go by sea to inhabited
islands. Constancia is kidnapped and carried off by sea (PC), and Constancio follows her by boat. Belle-Etoile and her brothers are set adrift at sea as infants and return to their country by sea.

Nicole Boursier has noted that in the nouvelle of the late seventeenth century, the "vaisseau" becomes a "barque" or other small boat. The boats used in the sea voyages would tend to follow this pattern. The large "vaisseau" appears occasionally: the fleet in "La Princesse Printanière"; the "navire" and "vaisseau" in "Le pigeon et la colombe"; and the "vaisseau corsaire" in "La Princesse Belle-Etoile et la Prince Chéri." These boats are used by convention: kidnappings and pirates were romanesque elements which demanded ships, as did the navy of a king. Smaller vessels do appear: Rosette travels by "bateau" (II, 233), and Aimée (OA) is in a "petit vaisseau" (II, 305), but each ends up floating in the sea in her bed (Rosette) or cradle (Aimée). Laidronnette is carried to the island of the Serpentin Vert on a "barque"; Constancio uses a "chaloupe." Belle-Etoile and her brothers are set adrift in a "chaloupe" and return in a "petit vaisseau." Alidor and Livorette travel to the Ile Dauphine in a barrel (D).

Voyages by air are the most extraordinary. Lutin flies to Paris, China, and Siam to assemble clothes for the princess (II, 168). Aimée, as a bee, flies to Arabia for balm for Aimé (II, 348). Babiole is carried away in a flying cloud (III, 82-84); the prince follows her on a "dauphin ailé" (III, 87). Adolphe travels with Zephyr to the Ile de la Félicité (IF, 112-114). Several characters fly in chariots: Charmant (OB) has "une chaise volante, traînée par des grenouilles ailées" (II, 74); Laidronnette/Discreète is given a "petit charriot traîné par
deux serins blancs" (III, 198). All the fairies fly in a variety of fantastic chariots, and several of the characters fly who have been transformed into birds (Charmant, DB; Trasimène, RO; Constancia and Constancio, PC; and Alidor, D).

3. Utopias

Utopias begin by comparisons: an imaginary world is described in order to make a point about a known world. The utopia was a popular subject in the seventeenth century and even more popular in the critical eighteenth century. It grew naturally out of the travel literature — as Hartig and Soboul point out, "Du voyage de découverte au voyage imaginaire, le pas fut vite franchi. Et du voyage imaginaire à l'utopie." Their bibliography lists nineteen romans utopiques in France between 1600 and 1700, from such diverse authors as Comberville, Mlle de Montpensier, and Fénelon in addition to Cyrano de Bergerac, Foigny, and Veiras.

Most of these books present ideal social and political orders, where there would be peaceful and reasonable coexistence with a minimum of laws. According to Hartig and Soboul, social criticism was closely linked to the utopie romanesque of the seventeenth century, but the two diverged after the death of Louis XIV. As far as Hartig and Soboul are concerned, this separation drained the eighteenth-century utopias of the lively imagination found in the seventeenth-century works.

Nothing could be farther from social and political criticism than the contes of Madame d'Aulnoy. Yet these fairy tales constitute literary utopias in the context of late seventeenth-century literature because
they present ideal people living ideal lives. Furthermore, several of the fairy tales present societies which are either discovered or created and where a hero or heroine will spend time during the course of the fairy tale.

In two of the fairy tales, an entire society is discovered on a strange island. Laidronnette arrives at the island of the Serpentin Vert, which is populated by "pagodins" and "pagodines." These creatures are small and made of minerals:

...elle y entra & vit venir à elle cent pagodes vêtus & faits de cents manières différentes; les plus grands avaient une coulée de haut, & les plus petits n'avoient pas plus de quatre doigts; les uns beaux, gracieux, agréables; les autres hideux & d'une laideur effrayante; ils étoient de diamans, d'émeraudes, de rubis, de perles, de crystal, d'ambre, de corail, de porcelaine, d'or, d'argent, d'airain, de bronze, de fer, de bois, de terre; les uns sans bras, les autres sans pieds, des bouches à l'oreille, des yeux de travers, des nez écrasés; en un mot, il n'y a pas plus de différence entre les créatures qui habitent le monde, qu'il y en avoit entre ces pagodes. (III, 174-175)

Their primary occupation is to fly around the world and bring gossip back to Laidronnette. A certain satire is implied in some of the topics, such as "vieilles veuves qui se remarioient fort mal-à-propos" (III, 179), but this is the strongest criticism made, and it is more satirical than critical. Other than the strange appearance of the inhabitants, the occupations and surroundings of Laidronnette are those of Versailles.

This is true too for the society portrayed on l'Ile Dauphine. Only certain marvelous sources of money and riches (IV, 412-413) and the silver and gold tree bearing three oranges of diamonds, rubies, and
emeralds (IV, 425) are unusual. Madame d'Aulnoy also notes that there were neither wars nor trials in this kingdom (IV, 417). Thus, it would seem that the utopias portrayed here are replicas of the society of the time, but which are spared the problems of everyday existence: money, legal problems, and political problems.

In "Le Rameau d'Or," Sans-Pair and Brillante are mysteriously transported to a new country. Here, they are shepherd and shepherdess, and the fairy tale concentrates on their love affair to the exclusion of any other details except those needed to conclude the story. Babiole creates her own country from the kernel of a nut (III, 79). Like the other two kingdoms, this one is a replica of the society of Madame d'Aulnoy, again without monetary problems. Similar replicas occur in "Le Prince Lutin," "L'Île de la Félicité," "Le mouton," and "La chatte blanche." The distinguishing features of the societies discovered in these four contes are the agelessness and lack of men in the first two and the enchanted and transformed inhabitants of the last two.

Thus, social satire is mild in the contes of Madame d'Aulnoy. Political comment is almost entirely absent except for the cases of kings who are poor rulers and who are chased from their kingdoms (FC, BBCF), a well-justified uprising to overthrow a wicked queen (08), and a coup d'état engineered by the three female characters of "La bonne petite souris." It will take the eighteenth century's critical sense to transform these placid kingdoms into the El Dorado of Voltaire.
4. Animals

Animals are omnipresent in the *contes de fées*, from the horses in "Gracieuse et Percinet" to the dolphin in "Le Dauphin." The presence of animals in very short, fable-like fiction was traditional and popularized again for the seventeenth-century audience by La Fontaine. The late seventeenth century was fascinated with animals and with the possibility of animal intelligence — La Fontaine's "Discours à Madame de la Sablière" is the best example of this preoccupation. Thinking and speaking animals are abundant in Madame d'Aulnoy's fairy tales. Like La Fontaine, Madame d'Aulnoy emphasizes the human characteristics of her animals, but unlike La Fontaine, she does not always accept as a given that her animals speak. In these cases, her characters will express the surprise that a reader would have expressed if he had encountered a speaking animal. Rarchilon gives the example of Sans-Pair (RO), transformed into a cricket, who is surprised when a grasshopper (actually Brillante, also transformed) speaks to him (II, 297). Another example would be Florine's surprise at hearing the Oiseau Bleu speak: "Florine eut d'abord grande peur d'un Oiseau si extraordinaire, qui parloir avec autant d'esprit que s'il avoit été homme, quoiqu'il conservât le petit son de voix d'un rossignol" (II, 83).

The animals in the *contes de fées* are of two kinds: actual animals and humans (or fairies) transformed into animals. This section will discuss only the actual animals; the section on magic will deal with transformed animals. The true animals can be categorized as three kinds: ordinary animals, speaking and acting animals, and fabulous animals.
Among the ordinary animals, there are many horses and many sheep. Given the amount of traveling in the *contes*, horses were necessary. With the importance of the French textile industry and the need of the rural classes to supplement their incomes, sheep were also important animals.

There are animals substituted for children: a cat in "La Princesse Carpillon" and the dogs in "La Princesse Belle-Etoile et le Prince Chéri." Several animals, although not enchanted, are clever. Frétillon, Rosette's green dog, steals dinner for her from the king's kitchen, knowing it is the best meal in town. The cheval d'Espagne is sent to Finette by her fairy godmother whenever she needs him; an eagle nourishes the prince of "La Princesse Carpillon"; and Carpillon herself derives her name from the fish that saved her from drowning when she was a baby. The rats in "Fortunée" and the serpents in "Le pigeon et la colombe" are menacing, as would be the elephants in the latter tale were it not for the fact that they loved Constancia's lamb. Most animals, however, are helpful, like the "deux longues files de renards, bléreaux, taupes, escargots, fourmis, & ... toutes les sortes de bêtes qui se cachent dans la terre" and who dig a tunnel to the river of the dancing water for Chéri (REPC, IV, 229).

Madame d'Aulnoy also liked birds. In addition to the individual birds mentioned here, there are groups of birds. In the palace of the princess in "Le Prince Lutin," there are "de longues volières remplies d'oiseau rares" (II, 156). The pastoral description in the "Rameau d'Or" points out that birds sang in the trees where Brillante kept her sheep (II, 276). The prince falls asleep in the forest of "La biche au bois"
underneath "des arbres où mille oiseaux sembloient s'être donné rendez-vous" (III, 394).

Among the speaking and acting animals, there are a number of grateful animals. The most obvious are the carp, crow, and owl of "La Belle aux cheveux d'or" who help Avenant accomplish the tasks that this princess sets for him. Mitchell cites also the dog, cat, and parrot who help Constancia find her way out of the forest after she frees them from the giant's sack (PC).218 There are a number of other grateful animals -- a snake (PL), frog (GB), dove (BEPC), and dolphin (D) -- but these animals are fairies of one kind or another and go through at least one transformation.

Among the other speaking and acting animals, there are two who explain the past and predict the future: Fidèle Camarade (Belle-Belle's horse) and the "petit oiseau Vert qui dit tout" (BEPC). Perroquet flies back and forth taking messages between Chatte Blanche and her first king; the nightingale on the Île des Ecureuils (PP) shows the Princess where to find food. Chatte Blanche's dog, Toutout, keeps his mistress company and gives her advice, as does Avenant's dog Cabriolle (BCD). The monkeys in "Babiole" talk, although only in a sort of muttering, and must be followed by parrots or pigeons who interpret for them. Their king is Magot, who was first married to Monette Guenuche and whose loves are painted on the carriage of the ambassador (III, 58). Babiole's aunt is forced to accept the proposal for Babiole's marriage with Magot because Magot's father, when angered, sent 200,000 monkeys to war. These monkeys ate so many of the queen's subjects that she was forced into "une paix assez honteuse" (III, 63-64).
A number of fabulous animals accompany the fairies. These would not have been unusual to the seventeenth-century audience, which was accustomed to seeing them in the ballets of the time. Many are winged: the "dauphin ailé" (B, III, 87); the "salamandres ailées" pulling the chariot of Migonnet (CB, III, 509); and the "chevaux ailés" who pull the carriage of Alidor and Livorette (D, IV, 411). Only two dragons are not transformed humans (CB, BBCF). Multi-headed creatures include the lions of the Desert Fairy which "avoient chacun deux têtes, huit pieds, quatre rangs de dents, & leur peau était aussi dure que l'écaille & aussi rouge que du maroquin" (NJ, III, 111). Moufl's horse (GB) had "douze piès & trois têtes; l'une jetoit du feu, l'autre des bombes, & l'autre des boulets de canon" (III, 344).

Equally fantastic but less dramatic are the small dog in "La chatte blanche" and the insects in "La Princesse Belle-Etoile et le Prince Chéri." The dog "passoit au milieu d'une bague sans y toucher .... il commença de danser la sarabande avec des castagnettes, aussi légèrement que la plus célèbre espagnole. Il étoit de mille couleurs différentes, ses soies et ses oreilles traïnoient par terre" (III, 470-471). The insects in "La Princesse Belle-Etoile et le Prince Chéri" serve dinner to the king and his attendants:

En même tems un essain de mouches à miel parut dans des ruches de crystal, & commença la plus charmant musique qui se puisse imaginer. Toute la salle étoit pleine de frêlons, de mouches, de guêpes & de moucherons, & d'autres bestiolinettes de cette espèce, qui servoient le roi avec une adresse surnaturelle. Trois ou quatre mille bibets lui apportoient à boire, sans qu'un seul osât se noyer dans le vin, ce qui est d'une modération & d'une discipline étonnante. (IV, 184-185)
For the most part, Madame d'Aulnoy's use of animals is traditional -- dogs, cats, and birds seem to be the most popular. When dramatic effect is necessary, the fantastic dragons and many-headed creatures appear. The most original would be those animals created for the special demands of a tale, such as the small dog in "La chatte blanche." Certainly the presentation of insects in "La Princesse Belle-Étoile et le Prince Chéri" shows the most imaginative use of these animals to be found in the seventeenth or eighteenth-century fairy tales.

5. Nature

Nature did not play an important role in seventeenth or early eighteenth-century literature. Nevertheless, it was not absent from this literature, although in what were considered the great works of the century, nature appears only rarely. In the poetry of Saint-Amant and Théophile de Viau, nature is treated in a lyrical manner. The strong preference for classical poetic figures, like Aurore, the sun, and a variety of nymphs and sirens, keeps certain elements of nature present even in the less lyrical poetry of the century. Finally, the great interest of Louis XIV in the design of the gardens at Versailles indicates that the audience of the fairy tales was not completely isolated from the outdoors.220

In Madame d'Aulnoy's contes, nature provides a cadre in which the action of the fairy tale takes place. Nature generally appears in two ways: tamed and untamed. A large part of the action of the fairy tales takes place outdoors. There, gardens are the most tame form of nature. Gardens are mentioned in some of the fairy tales without descriptions of
them.  Among the few descriptions, those in "La Princesse Rosette" and "Serpentin Vert" are the best. Rosette's garden is "tout rempli de fleurs, de fruits, de fontaines," with the flowers planted in a "parterre" (II, 227). The gardens in "Serpentin Vert" are more grandioses: "des jardins remplis de fleurs, de fontaines, de statues, & d'arbres rares; des forêts en éloignement ..." (III, 174). The gardens in "Le Dauphin" are "ravissantes, avec des rivières autour ... [et] un parterre tout rempli de fleurs" (IV, 407-408). It was said that "l'on ne saurait nombrer les fontaines & les eaux que la nature avoit rassemblées en cet endroit pour le rendre délicieux" (IV, 412).

These gardens immediately call to mind Versailles, with its multitude of fountains, statues, and trees (many of which were orange trees, like the one in "L'Oranger et l'Abeille"). Although LeNotre was notorious in his dislike of flowers, Louis XIV himself liked them as was evident at the Grand Trianon, which was filled with flowers. Any garden of note would also include small groves of trees near the gardens in which people would walk to escape the heat. At Marly, "clipped trees were trained into elaborate canopies, avenues were cut into the woods, and statues were added." The "canopies" would form long covered walkways ("allées" or "galeries") and occasionally small shelters. It was in such a "cabinet de verdure" that Fortuné was sitting when the Queen found him (BBCF, IV, 32).

There are a number of "petit bois," which mark a transition between tamed and untamed nature. Gracieuse goes into one to cry before her first meeting with Grognon (II, 7); the Prince Lutin is walking in
one when he finds the couleuvre (II, 126). The orangier is in Linda's bois where she often walked in the afternoons (II, 343). Laidronnette/Discrete spends three years in a bois: "les myrtes & les orangers joignoient leurs branches ensemble, pour former de longues allées couvertes, & des cabinets où le soleil ne pouvait pénétrer; mille ruisseaux de fontaines qui couloient doucement contribuoient à refaire un ce beau séjour ..." (III, 200-201).

Like the "bois," the "grotte" is also a popular outdoor spot. Grottoes became popular during the Italian Renaissance, and there were grottoes at both Fontainebleau and the Tuileries before the end of the sixteenth century. They were frequently decorated with shells, as is Biroqua's "grotte magnifique, toute ornée de coquilles" (B, III, 67). The princess in "Le Prince Lutin" has a grotto (II, 170), and there is a "grotte des bains" in "Serpentin Vert" (III, 177). The grottoes of Constancia (PC) and of Marcassin are the best described. Constancia goes to the grotto "lorsque les ardeurs du soleil la brûloient dans la parterre; il y avait un petit lit de gazon au bord d'un ruisseau, qui tombait du haut d'un rocher de rocaille" (IV, 131). In Marcassin's grotto, "un ruisseau plus clair que du crystal y coule lentement: ses bords sont couverts de mousse et d'herbes fraîches" (IV, 338).

Untamed nature usually consists of forests, plains or prairies, and rivers or streams. The forests are usually "grande" or "vaste" and have wild animals (GP, II, 16; BCD, II, 45; C, III, 234; PC, IV, 99). The forest which is inimical can become friendly, as it does in "La biche au bois." Désirée is at first fearful, but soon learns her way in the
forest; the prince takes a nap there, "couché sur l'herbe fraîche, sous
des arbres où mille oiseaux semblaient s'être donné rendez-vous" (III,
394). Prairies are "agréable" (GP, II, 322); "grande," with "saules et
... peupliers, qui étoient plantés le long d'une petite riviè re qui
couloit au bord du pré" (BCO, II, 44); and "vaste ..., émaillée de mille
fleurs différentes; une profonde riviè re l'entourait, à plusieurs ruis-
seaux de fontaines, couloisoient doucement sous des arbres touffus" (NJ,
III, 129). The "vaste plaine" in Mouton's kingdom is likewise "émaillée
de mille fleurs différentes, dont la bonne odeur surpassoit toutes celles
qu'elle [Merveilleuse] avoit jamais senties" (II, 431).

Occasionally, the garden will be fantastic, when it is associated
with a magical being. The garden of the Nain Jaune is "un champ d'orties
& de chardons ... entouré d'un fossé bourbeux" (III, 112). The grotto of
the fairy Lionne (GR) is a nightmare: "l'on y descendoit par dix mille
marches, qui conduisoient jusqu'au centre de la terre; il n'y avoit point
d'autre lumière que celle de plusieurs grosses lampes qui réfléchis-
soient sur un lac de vif-argent" (III, 314). The garden of the Rameau
d'Or lies at the other end of the spectrum:

... au lieu de sable, les allées étoient rem-
plies de petites perles orientales plus rondes
que des pois; les roses étoient de diamans in-
carnats, & les feuilles d'émeraudes; les fleurs
des grenades, de grenats; les soucis, de to-
pazes; les jonquilles, de brillans jaunes; les
violettes, de saphirs; les bulets, de tur-
quoises; les tulipes, d'améristes, opales &
diamans; enfin, la quantité & la diversité de
ces belles fleurs brilloit plus que le soleil.
(II, 299-300)

The Prince in "La Princesse Carpillon" romantically tells the rocks,
trees, and birds about his love for Carpillon (III, 278), and the fairy
Souveraine creates for the pigeon and the dove "le plus beau désert de la nature, & le mieux orné de bois, de fleurs, de prairies, & de fontaines" (IV, 165).

6. Magic and Metamorphosis

The theme of magic is essential to the fairy tale and is of a very specific nature. The magic of the fairy tales is the "white" magic described by Clark Garrett. The fairy tale does not present "black" or diabolical magic and thus is able to refrain from intrusions into the religious sphere. The magic of Madame d'Aulnoy's tales is surprising in the century of Descartes, but what is equally surprising is the rationality of this merveilleux. As Storer points out, even when transformed into animals, men retain their original human characters, and magic events proceed to their logical conclusions. Thus the speaking bean in the cake of "L'Arangr et l'Abeille" continues to speak until it is cooked.

The magic of Madame d'Aulnoy's fairy tales can best be examined by breaking the subject into four parts: enchantment, fairies, fabulous creatures (not animals), and metamorphoses. Enchantment itself can be further divided into three subcategories: actions, enchanted objects, and enchanted places. In addition to spells causing transformations, there are three cases where the heroine has superhuman tasks to perform which are accomplished by fairies. In "Gracieuse et Percinet," Percinet winds Gracieuse's thread, sorts feathers, and reassembles the inhabitants of a little box which Gracieuse has imprudently opened (II, 27-33). Earlier, he has changed the rods into feathers of the four women beating
Gracieuse (II, 13). Protectrice spins the thread of a spider web for Laidronnette, helps her make a fishing net, and helps her to get the "eau de discretion" (III, 192-193, 197-200). The frog of "La grenouille bienfaisante" helps the queen make a "pâté de mouches" and assemble a bouquet of flowers for the fairy Lionne (III, 318-321).

There are a number of enchanted objects -- the "baguette d'ivoire" and the "fève" in "L'Oranger et l'Abeille"; Adolphe's cape (IF), Lutin's hat, and the jewel in the headscarf of Printanière which make them invisible; the bouquet of stock which makes Carpillon unrecognizable to Le Bossu; and the "ceinture d'amitié" (PC) which would have burned the person who wore it. The Grenouille Bienfaisante gives the king a ring to protect him; a ring that Constancio gives Constancia protects her from the serpents in her garden, and another ring turns her into a dove. Both the siren (NJ) and the frog give magic swords to the heroes; Biroqua gives Babiole's cousin an enchanted fishbone with which he kills six giants and their dragons. The "barque" onto which Laidronnette steps carries her away to the island of the Serpentin Vert; the cheval de bois (CB) carries the prince back and forth between the kingdom of the Chatte Blanche and that of his father.

Some of the objects produce transformations like the "fleur d'aubépine" which turns Babiole into a monkey and the olive which turns her back into a princess. The "eau de beauté" (BCO), "eau de discretion" (SV), "eau qui danse," and "pomme qui chante" (BEPC) all transform their possessors in one way or another. Other objects produce clothes, like the "cassette" of Finette Cendron or the "coffre" of Belle-Belle/Fortuné. Finally, some objects produce fantastic creations: Babiole's
"noisette" produces a new city; the "gland" in "La chatte blanche" produces a tiny dog, while the nut produces a fabulously delicate cloth. The four eggs given to Florine help her over the mountain and through the valley, and they also produce a tiny carriage and a "pâte de six oiseaux qui étoient bardés, cuits & fort bien apprêtés; avec cela ils chantoient merveilleusement bien, disoient la bonne aventure, & savoient mieux la médecine qu'Esculape" (II, 115). The hair of Chéri, Belle-Etoile, and her brothers produce jewels when it is combed.

The carriages of the fairies and enchanted characters are frequently quite marvelous. Occasionally, fairies travel in clouds or globes of fire (GP, II, 37; C, III, 242) or even sea shells (CR, III, 497) or a pumpkin (M, II, 430). Most frequently, however, "chariots" and "chars" appear, pulled by a variety of animals. Serpents (GP, II, 37) and bats (PP, II, 217; NJ, III, 127) may pull the carriages of the more unpleasant fairies. Chickens (PP, II, 217), pigeons (OB, II, 108), swans (NJ, III, 127; C, III, 242), goats (M, II, 430), and sheep (BBCF, IV, 77) accompany the more benign fairies. Fantastic animals pulling these chariots also include winged frogs (OB, II, 74), winged griffins (PP, II, 188), winged salamanders (CB, III, 509), seahorses (CB, III, 497), and "hypogrypes isabelle" (M, II, 441). As it is explained in "La biche au bois," there are carriages for war and carriages for peace. When a fairy is angry, her carriage would be drawn by "dragons volans, ... couleuvres qui jetoient le feu par la gueule & par les yeux; ... lions, ... léopards, ... panthères" (III, 354).

There are fewer enchanted places. Many exist where enchanted objects are located. Thus, the grotto containing the "fontaine de beauté
et de santé" (RCO, II, 55) is guarded by two dragons, and the "eau de discrétion" is guarded by two giants (SV, III, 198-199). In "La Princesse Belle-Etoile et le Prince Chéri," the "eau qui danse" was located in a "forêt lumineuse" guarded by serpents and lions (IV, 227); the "pomme qui chante" was in a desert guarded by a dragon (IV, 238); and the "oiseau vert" sat on a rock which swallowed up those who approached it (IV, 248). The islands to which Rosette, Laidronnette, and Livorette escape are enchanted, as are those where Adolphe and the Prince Lutin discover their princesses. On these latter islands, the effects of time have been slowed: three hundred years pass in what seems like three months on the Ile de la Félicité, and Abricotine (PL) is two hundred years old.

The tower in "Le Rameau d'Or" is enchanted, with its hidden rooms and enchanted books. In the same fairy tale, the woods of the magician are enchanted: a voice singing love songs follows Brillante as she walks through the woods (II, 285-287). The forest is a traditional enchanted place, and the forests in "Serpentin Vert" and "La grenouille bienfaisante" are full of magic. The "bois" in "Serpentin Vert" is filled with animals who were formerly people and who are paying the price of their faults of character. The forest in "La grenouille bienfaisante" is the home of Lionne, the fairy, who hunts there before returning to her grotto, itself an enchanted place. Although not a forest, Mouton's kingdom is full of trees bearing not only fruit but also cooked partridges, quail, rabbits, turkeys, and chickens (II, 431).

In Madame d'Aulnoy's fairy tales, there are good fairies and bad fairies. The bad fairies are usually women and replace the traditional
witch, who had diabolical connotations. The good fairies are uniformly helpful, although some are more so than others. They are always beautiful, noble, and majestic; most would seem to be middle-aged, although a few are characterized as young. Good fairies appear in all of the fairy tales except "Le mouton" and "Le Nain jaune," two fairy tales with unhappy endings. There is a siren in "Le Nain jaune" who helps the king, but she seems to be confined to the river where she lives.

Not all of the fairies are described, and not all are named. Names like Gentille (PL), Rénigne (RO), Protectrice (SV), and Souveraine (PC) indicate the positive character of these fairies. Tulipe (BB) suggests a pretty flower, while Trusio's name (OA) has Italian connotations which suggest baroque metamorphoses. Since her wand is involved in three metamorphoses and since she disenchants Aimée and Aimé by turning them back into their natural forms, it seems appropriate that her name would suggest this kind of enchantment. In contrast, Finette Cendron's fairy godmother is named Merluche, a name meaning a dried fish and certainly far from the kind image portrayed by the actions of the fairy in the conte.

The most unusual of the good fairies are Amazone (C) and the Grenouille Bienfaisante. Amazone is beautiful but martial — she never appears without armor:

... une des plus belles dames du monde; elle avait, sur la tête, un casque d'or pur, couvert de plumes blanches, la visière en était levée, & ses yeux brillaient comme le soleil; son corps couvert d'une riche cuirasse, & sa main armée d'une lance toute de feu, marquoient assez que c'étoit une amazone. (III, 242)
Later, her helmet is described as covered with diamonds (III, 263). She fights and kills the Centaur by herself and is the strongest female figure in the fairy tales. The frog is only a "demi-fée," so she remains a frog during most of the story. Her trip to the court of the queen's husband is memorable:

"Elle fut un an & quatre jours à monter les dix mille marches qu'il y avait depuis la plaine noire, où elle laissait la reine jusqu'au monde, & elle demeura une autre année à faire son équipage.... Elle fit faire une litière assez grande pour mettre commodément deux oeufs; elle était couverte toute d'écaille de tortue en dehors, doublée en peau de jeunes lézards; elle avait cinquante filles d'honneur; c'étoit de ces petites reines vertes qui sau-tillent dans les prés; chacune étoit montée sur un escargot, avec une selle à l'anglaise, la jambe sur l'arçon d'un air merveilleux; plusieurs rats d'eau, vêtus en pages, précé-doient les limaçons, auxquels elle avoit confié la garde de sa personne.... Elle demeura sept ans à faire son voyage...." (III, 325-326).

At the end, she changes herself into a "grande reine" whose "visage étoit le plus agréable du monde" (III, 347).

There are only a few men who use their magic powers well. Percinet is the most obvious, and he and Trasimène (RO) are the only two who function more as heroes than as ancillary characters. The enchanter friend of Charmant (OB) appears only briefly, as does Biroqua (B), certainly another unique figure:

"... un vénérable vieillard, dont la barbe blanche descendait jusqu'à sa ceinture: il étoit couché sur des roseaux & des glayeuls, il avoit une couronne de pavots & de sauvages; il s'appuyoit contre un rocher, d'où couloient plusieurs fontaines qui grossissoient la rivière. (III, 67-68)

The dolphin plays a facilitating role similar to that of the Grenouille
Bienfaisante. As is the case in the latter tale, we do not see the dolphin in his human form until the end of the story, at which time he appears as "un jeune monarque, infiniment aimable & spirituel" (IV, 427).

Even so, the good fairies have their weaknesses and limitations As Storer points out, they are **gourmandes**, coquettes, and materialists. When invited to a christening, they must not only be fed but must also receive gifts. The gifts must all be the same, or else the one who is different will get her feelings hurt. The "fée de la fontaine" in "La biche au bois" is described as "assez coquette" (III, 357); the praise of her beauty by the queen and the other fairies pleases her and causes her to temper the spell she has cast on Désirée. The Grenouille Bienfaisante makes herself up with rouge and several "mouches" before leaving to see the king (III, 326).

Frequently, the power of the fairies is limited by a greater force, usually referred to as "les dieux." The fairies in "La Princesse Rosette" cannot foretell exactly what dangers lie ahead for this princess (II, 223). When the Grenouille Bienfaisante offers to go seek the queen's husband, the queen asks her what use that would be because he will not be able to save her. The Grenouille replies that "il faut laisser ce soin aux dieux, & faire de notre côté ce qui dépend de nous" (III, 324-325). Once Constancia (PC) has met the giant, the fairy Souveraine can no longer help her: Constancia "fut soumise à la fortune pour un certain temps; il falloit que sa destinée s'accomplît..." (IV, 113).
Some of the fairies are not permitted to reveal all the details of the destinies of the central characters. Thus, Amazone does not immediately try to explain to Le Sublime who the prince and Carpillon are. Biroqua tells Babiole not to worry about her future: "le temps est un grand maître, ... je ne t'en puis dire davantage" (III, 68). And the fairies in "Le Prince Marcassin" do not explain to either Marcassin or his mother how his life will develop. Instead, they point out that "l'on doit suspendre son jugement sur bien des choses, & penser qu'il peut entrer quelque dose de féerie dans ce qui nous paroît de plus certain" (IV, 353).

Bad fairies share the weaknesses of the good fairies and usually have others including, most notably, bad tempers. The presentation of the bad fairies is usually quite vivid and seems to draw heavily on the medieval and Renaissance satires of "vieilles femmes." Jacques Bailbé discusses the presence of this literary theme in the poetry of the early seventeenth century, and his discussion of the appearance of the old woman reveals that she was much like the bad fairy. The "vieille femme" was usually toothless, wrinkled, of a "laideur affreuse," unbelievably old, and she smelled bad. Bailbé notes that she was often associated with witches.228

Almost all the bad fairies in Madame d'Aulnoy's contes are old, ugly women.229 The most graphic description is that given of Cara-

bosse:

... une laideron, qui avoit les piés de travers, les genous sous le menton, une grosse bosse, les yeux louches, & la peau plus noire que l'encre.... (II, 188)
A larger proportion of these fairies is named than in the case of the good fairies, and the names are remarkably evocative: the name Carabosse (PP) suggests the fairy's humped back; Ragotte (M) suggests a small person; Magotine (SV) is Carabosse's sister, and her name indicates her ugliness. Fanfreluche (B) is as small as her name implies; Violente (CB) is as violent as her name; and Crognette (D) is ill-tempered. Soussio's name has a serpentine sound to it.

The fairy Lionne is not small but of a "grandeur gigantesque, couverte seulement de la peau d'un lion"; she ties her hair back with a snake skin (III, 312). Like the lion from whom she takes her name, Lionne is ferocious and unfriendly — and carnivorous. She only grudgingly permits the queen to nurse Mouflète, because she would have preferred to eat her (III, 323-324). The Fée de la Fontaine (BB) is equally unconventional. She first appears as a shrimp in a fountain and then transforms herself into human form. She is the only old fairy who is not small and wrinkled — instead, she ties her gray hair with green ribbons and has an "air galant" (III, 350-351). At the other extreme is the presentation of the Reine des Météores in "Le Rameau d'Or." She is a truly spectral figure:

... une grande & vielle Fée d'une horrible maigreur. Ses yeux ressemblaient à des lampes éteintes; on voyait le jour au travers de ses joues. Ses bras étoient comme des lattes, ses doigts comme des fuseaux, une peau de chagrin noir couvroit son squelette .... (II, 294)

Even so, she is made up with rouge, mouches, and pink and green ribbons.

The bad fairies, while as equally stereotyped as the good fairies, seem to show more originality. Perhaps Madame d'Aulnoy felt bound by
convention to associate the good fairies with the ideal of her time, which was rather vague physically. The descriptions that exist of the bad fairies are slightly more detailed. Whereas the only unconventional good fairy -- Amazone -- draws from classical tradition, the bad fairies are more varied. Lionne seems to be patterned after folklore figures, while the Reine des Météores is medieval and would probably fit well into a danse macabre.

The two evil male enchanters also seem to be inspired by non-classical sources. The dwarf (NJ) is a typical folklore figure, although Madame d'Aulnoy's imagination is active here, making him yellow and ugly (III, 111). The enchanter in "Le Rameau d'Or" is the perfect sorceror:

... elle vit entrer l'enchanteur avec une longue robe noire. Il avoit sur sa tête un crocodile qui lui servoit de bonnet; & jamais il n'a été une coëffure si effrayante. Ce vieillard portoit des lunettes & un fouet à la main d'une vingtaine de longs serpens tous en vie. (II, 288)

Although medieval in feel, with the imaginative touches of the snakes, such a costume might have been worn by alchemists or members of secret societies at the time of the Contes des fées.

Associated with the fairies are a number of fabulous beings. Giants and dragons are common, usually guarding enchanted places or eating people (BC0, B, NJ, SV, PC, BEPC). There are ogres in three of the tales (OA, FC, C) and a "Centaure bleu" (C). Although the ogre and his wife in "Finette Cendron" are developed to some extent as "gourmand" and greedy, it is the ogres in "L'Oranger et l'Abeille" who are described the most completely. They are the only named ogres -- Ravagio and Tourmen-
tine -- and these names suggest their cruel nature. They are also selfish, and each attempts to hide prospective meals (i.e., captive humans) from the other.

Among the fabulous beings, there are two groups who help the hero or heroine: the "pagodes" and "pagodines" (SV) and the "sept douës" (BBCF). The pagodes and pagodines have been discussed earlier; the seven gifted men are typical fairy-tale characters. Belle-Belle/Fortuné meets them as she journeys to the king's capital, and they help her perform her tasks. Each is gifted with a marvelous talent. Forte-Echine is wonderfully strong; Léger is marvelously swift; Bon Tireur is a remarkably accurate shot; Fine-Oreille can hear grass grow underground. Souffleur blows like a storm; Trinquet can drink entire lakes; and Girugeon can eat 60,000 "pains de Gonesse" (IV, 17-23). DeGraff suggests that, within the symbolic structure of the tale, these men represent Fortuné's instincts which she has triumphantly mastered and used to her advantage by the end of the fairy tale.230

The theme of metamorphosis or transformation is perhaps the most interesting of all the themes discussed so far. Although it is a common feature in the fairy tale, metamorphosis was known and appreciated in the seventeenth century through the ballet. Ginesty has mentioned the ballets at the court of Henri IV, where men would be changed into monkeys.231 Jean Rousset discusses a number of ballets with Circé as the subject -- these ballets date from as early as 1581 and last well into the reign of Louis XIII.232

Most of the transformations take place in a moment, and the reader is only informed that one has taken place. Thus, the magician and
Soussio transform Truitonne: "[ils] la métamorphosèrent en truie ...: elle s'enfuit toujours grognant jusque dans la basse-cour ..." (II, 120).

By contrast, the metamorphosis of Charmant into a bluebird is very graphic and is usually distinguished as an excellent example of Madame d'Aulnoy's art:233

En même-temps le roi change de figure; ses bras se couvrent de plumes, & forment des ailes; ses jambes & ses pieds deviennent noirs & menus; il lui croît des ongles crochus, son corps s'apetisse; il est tout garni de longues plumes fines & mêlées de bleu céleste; ses yeux s'arrondissent, & brillent comme des soleils; son nez n'est plus qu'un bec d'ivoire, il s'élève sur sa tête une aigrette blanche, qui forme une couronne.... (II, 78)

Here, the reader sees the transformation as it happens, from the king's arms becoming wings to his feet becoming claws, his body shrinking, and his nose becoming a beak.

Mitchell uses Stith Thompson's scheme of classification in discussing the transformations in the Contes des fées234; a summary of these metamorphoses appears in Table II with others not mentioned by Mitchell. The most striking feature of this table is the wide variety of transformations presented there. A great majority are purely fanciful, such as those of the "coqs d'Inde" into giants (NF), of the shrimp into the Fairy of the Fountain (BB), or of the camel into lake, column, and box (OA). Other transformations are of a facilitating nature, such as those where fairies turn into old women (OG, BPS, BB, BBCF, BPEC) to test or help the protagonist. The transformations of hero and heroine, although fewer in number, are the most important. Metamorphoses into animals or birds and back or transformations from ugly to beautiful all
represent archetypal steps in the transformation of the personality and will be further discussed in Chapter V.

Thompson also examined the means and frequencies of transformations and the types of disenchantment. The two means of transformation which are most common in Madame d'Aulnoy's fairy tales are through breaking a taboo and through the power of the word. In general, transformation through the power of the word is a characteristic of fairies. Most of the transformations involving human beings come about because of the breaking of a taboo. A few transformations would be classified as a transformation by putting on clothing, either deceitfully (PR, BB) or in order to become invisible (PL, IF). It is natural that most transformations would arise through transgressions, because this provides a logical explanation for the metamorphosis. The rational seventeenth-century could accept gratuitous events in the case of fairies, but most human transformations had to be explained.

Transformations can be repeated, periodic, or at will, in addition to those transformations in which the person transformed is powerless to escape for a certain period of time. Repeated transformations are usually a feature of fairies or those with magic power. Thus, fairies transform themselves into old women, sirens, and doves, and Aimée transforms herself, Aimé, and their camel three times. The most dramatic of these repeated transformations is that of the Grenouille Bienfaisante and her retinue at the king's court. From frogs, they change into majestic princes and princesses, then into flowers, then into fountains, and finally back again to frogs. Periodic transformations would be those of Désirée and Marcassin, who become humans every night. Transformations
and disenchanted at will would be those of Léandre and Adolphe (PL, IF) who can become invisible when they wish; Alidor (D), who becomes a canary when he wants; and Carpillon who can disguise herself from Le Rossu by holding a bouquet of stock.

Disenchantments are categorized by Thompson as happening through rough treatment, by removing the covering of an enchanted person, by submission, by the faithfulness of others, and by various means. By far, the largest number of disenchanted happen at the end of the spell, which would fall into the various means category. The end of a spell may happen when the enchanter or a more powerful fairy lifts the spell, as is the case in "L'Oiseau bleu," "Le Rameau d'Or," and "L'Oranger et l'Abeille." Disenchantment of this sort may also come at the end of what seems like a predetermined term, as it does for Gentille (PL), Oeillet (F), and the Serpentin Vert. Babiole is disenchanted by the means of magic objects.

Disenchantment through rough treatment occurs in "La chatte blanche," where the cat must be decapitated in order to attain her human form once again. Similarly, in "La biche au bois," the end of Désirée's enchantment was contingent on her being wounded by Guerrier. The blue dragon in "La grenouille bienfaisante" had to be killed in order to free the prince. Removing an enchanted person's skin helps to effect disenchantment in "Le Prince Marcassin," but the submission of Marthésie is equally a factor. Laidronnette's faithfulness eventually achieves the release of the Serpentin Vert, but only through the intervention of Cupid.
CHAPTER IV: TECHNIQUES

As was the case with themes, the techniques used by Madame d'Aulnoy are a mixture of literary and fairy tale techniques. Her literary techniques reflect those used in seventeenth-century prose fiction and prefigure those of the eighteenth century. Characters are presented with more detail than usual in the seventeenth century and in fairy tales, but they are more abstract than the eighteenth-century heroes and heroines. Humor is present throughout the contes de fées through the juxtaposition of imaginative details with an incongruous reality. This humor is more refined than the humor of either the roman burlesque or the conte satirique, and its use within a regular and popular genre may have helped it to gain acceptance in the novel of the eighteenth century. The style of the Contes des fées is a rapid one which uses dialogue to its advantage and moves the reader quickly from beginning to end of the story. Finally, a certain amount of realism is present through the use of details drawn from contemporary life; this realism would mark a turning point in the development of the novel.

1. Characterization of the Hero

Madame d'Aulnoy inherited a tradition of stereotyped heroes and heroines, both from the fairy tale form and from the romanesque hero or
heroine. To a certain extent, all her heroes and heroines are stereotyped in a curious blending of the fairy tale and romanesque styles. There are, however, certain individual characterizations at the levels of both the major and minor characters. The techniques which Madame d'Aulnoy uses to achieve this individualization are the names of the heroes, her descriptions of them, and psychological treatment of the characters.

From the romanesque tradition, Madame d'Aulnoy inherits handsome or beautiful heroes and heroines. Heroes are galant, brave, and faithful; the heroines are less easy to characterize as a group and show greater diversity. Accepted novelistic practice dictated that the main characters not be described too precisely. 236 This lack of descriptive detail fits well with the generally abstract fairy tale hero or heroine. In the fairy tale, details are given only when necessary to the plot. Lüthi points out that fairy tale heroes are generally perfected and clearly-formed. Emotion is absent because everything internal has been externalized. Thus, a character is described as suffering only by the fact that she wears through three pairs of iron shoes. 237 The difficult process of growing up is revealed through series of different tests which the hero or heroine must complete.

To some degree, Madame d'Aulnoy's characters remain abstract, with only imprecise descriptions. Although most of the characters are described, the descriptions are not always complete — hair color may be given, but not the color of eyes — and the characters tend to look, dress, and act alike. But Madame d'Aulnoy's tendency to name and describe these characters is already a step away from typical fairy-tale
abstraction. And, although she does not reproduce what Shirley Jones calls the "interplay of emotions and reasons," the psychology is present in the characterizations made of some of her characters. It is true that Madame d'Aulnoy's concentration on the "physical indications of emotional states" leaves her a step below true psychology, but she is already closer to descriptive reality than the fairy tale. She is also ahead of both the fairy tale and the novel in the presentations of her characters, some of whom are even non-traditional in one way or another.

In the traditional folk tale, the hero or heroine was not named. In French literary tradition, names had passed through a classical phase (Clélie, Pôlexandre, Cyrus, Aurélie, Gélonide, Aplanice, Uralie) to a historical phase (Madame de Chartres, le baron de la Sarte, Monsieur de Nemours). Women were more likely to be addressed by their first names if these names were traditionally noble French names like Matilde, Marguerite, or Éléonor. As the eighteenth century began, the abstract style of using initials (M.L.C.D.R.) or ellipses (M. de B... or la Comtesse D*** ) had already been established. Diminuitive first names for girls were reserved primarily for servants of girls of lower classes than the normally aristocratic heroine.

Most of the main characters in Madame d'Aulnoy's fairy tales are named, as are some of the minor characters. Among the major characters, only eight characters are not given names: the princes in "Babiole," "La Princesse Carillon," and "La chatte blanche," the princess in "Le Prince Lutin," the king and queen in "La grenouille bienfaisante," and the king and his sister in "Belle-Belle ou le chevalier Fortuné." Although other
characters may not have given names, they are referred to by descriptive apppellations based on their appearance (la Belle aux Cheveux d'Or, le Nain Jaune, Serpentin Vert, Chatte Blanche, Prince Marcassin) or their position (le Roi des Paons, la Reine Joyeuse, le Roi des Mines d'Or). Insofar as actual names of the major characters are concerned, most derive from either their physical appearances (Avenant, Torticoli, Trognon, Joliette, Merveilleuse, Osillet, Toute-Belle, Laidronnette, Désirée, Belle-Belle, Blondine, Belle-Etoile, Chéri) or their characters (Gracieuse, Charmant, Aimée, Aimé, Finette, Fortunée, Constancio, Constancia, Félicité). Carpillon's name refers to her background. There are three sets of paired names: Aimée/Aimé, Moufette/Moufy, and Constancia/Constancio. Florine and Printanière are named for the flowers and spring season which their beauties are said to resemble.

Among the names of the major characters, there are several diminutives ending in "-ette": Rosette, Joliette, Finette, Laidronnette, Moufette, and Livorette. These would represent a new development in prose fiction in which not only were the heroines named with names heretofore reserved for servants but also these heroines were all princesses. Other names express the grotesque nature of the character (Trogno, Torticoli, Babiole) or his burlesque nature (Fanfarinet). Certain of the names are classical (Léandre, Alidor, Marthésie), while others are more medieval (Percinet).

Most of the minor characters (fairies excepted) are not named. Like the names of the major characters, some of the names of minor characters derive from an aspect of their person or personality. The name of Linda in "L'Oranger et l'Abeille" probably
falls into this category since Madame d'Aulnoy no doubt knew that this word meant "pretty" in Spanish. Other names like Floride (ABCf), Mirtain (PC) and Ismène, Coridon, and Zélonide (PM) are names from the epic novel, while Bedou (F) connotes the peasant who is Fortunée's supposed brother. Abricotine (PL) and Becafigue (BB) are fanciful names for characters since both are the names of fruits.

The good characters are universally described with a limited set of rather abstract nouns ("beauté," "douceur," "esprit") and adjectives ("beau" or "joli," "doux," "spirituel," "jeune," "fraîche," "naturel," "magnifique," "gracieux," "charmant," "admirable," "noble," "majestueuse," and "aimable"). In general, these descriptors refer not only to the person of the hero or heroine but also to his character. Certain of the descriptors emphasize beauty, while others emphasize rank. Perhaps the most important descriptor is that of "esprit." Even the ugly characters like Torticoli and Marcassin have "esprit." This concept developed from the précieux concept of "bel esprit" and came to imply the judgmental and imaginative aspects of reason as well as "wit, urbanity, the ability to converse and participate in all the pleasures of society."243

Little concrete physical description of these characters is given. Although all of them are young, we are only given the ages of eleven.244 Each character is always the most beautiful that has ever been. Gracieuse's beauty and "esprit" are "incomparables" (II, 1); Percinet "avait ... la plus belle tête du monde" (II, 7). The heroes are frequently compared to the sun or to Cupid: Aventan is "beau comme le soleil" (BCO, II, 41); Babiole's cousin is "aussi beau que l'on représente l'amour" (III, 57); the young prince in "La Princesse Carpillon" is
even more handsome than Cupid (III, 236). Two of the heroines are also compared to the sun: Joliette is "aussi belle que le soleil" (APS, II, 365) and Constancia's beauty is described as "semblable au soleil qui brille de mille feux" (PC, IV, 123).

The female characters are described in more detail than the males, and in general they are blond with white skin and rosy coloring. Usually, the blond hair is curly and hangs loose, frequently falling to the ground.245 Their skin is always as white as lilies, snow, or pearls, with the coloring of roses or other flowers.246 Only one hero is described with this degree of detail: the Roi des Paons "avait de longs cheveux blonds & frisés" and "le visage blanc" (PR, II, 231). Perhaps Madame d'Aulnoy was more sensitive to details of her female characters than to those of her male characters.

Generally, dark or red hair is the sign of a villain. Blondine's sisters in "La Princesse Belle-Etoile et le Prince Chéri" were Roussette and Brunette. Brunette is close to the queen, but Roussette, like Grognon (the other redhead) is jealous and cruel. Truitonne and Rosette's "soeur de lait" have dark hair that is described as "gras" and "casseux" (II, 64 and 236). Exceptions are Fortunée, who is described at the end of the fairy tale as having black hair (III, 16), and Bénigne (RO), whose hair "plus noirs que l'ébène, relevoient la blancheur de son teint" (II, 260).

Descriptions of ugly or deformed characters are much more concrete. Grognon (GP) has a blotched complexion, only one eye, no teeth, and is humpbacked and limps (II, 2). Truitonne is described as follows:
... son visage avait autant de taches de rousserors qu'une truite; ses cheveux noirs étaient si gras & si crasseux, que l'on n'y pouvait toucher, & sa peau jaune distilloit de l'huile. (II, 64)

The daughter of Rosette's nurse likewise has "cheveux d'un noir gras, les yeux de travers, les jambes tortues, [et] une grosse bosse au milieu du dos" (II, 236). Longue-Epine (88) has a "nez plus crochu que celui d'un perroquet" and which "brilloit d'un rouge luisant"; her teeth are black and crooked (III, 381).

Madame d'Aulnoy does not always describe her ugly characters -- Laidronnette is only described as "la plus laide créature du monde" (III, 165) and Alidor as "d'une laideur qui n'étoit pas supportable" (IV, 371). It would seem that most of the detailed descriptions are of women and of women who are treated as ridiculous. The ugly males -- Alidor, Furibon, the Nain Jaune, and Le Bossu are only vaguely described. Furibon is "aussi gros que le plus gros homme, & aussi petit que le plus petit nain" (II, 122); the Nain Jaune is "l'affreux petit Nain" (III, 114); and Le Bossu is "bossu & louche" (III, 229). It seems in the case of the male characters that their ugliness (except in the case of Alidor) is expressed in their actions.

The description of the beautiful characters is more abstract and conventional than that of the ugly characters. As a result, these ugly characters seem more individualized to the modern reader. In the late seventeenth century, conformity to an ideal physical appearance was considered essential, and Madame d'Aulnoy did not have to describe her characters because her audience would have understood them. Also, as Du
Plaisir implied, it was probably easier to agree on what was ugly than on what was beautiful.

The contrast between the precise description of ugly characters and the abstract description of beautiful characters is most clearly seen in the cases of Torticoli and Trogon. Before his transformation, Torticoli is described as having "les jambes tortues, une bosse plus haute que sa tête, les yeux de travers, la bouche de côté" (II, 249); afterwards, he has "grandi de trois piés; il a voit des cheveux qui tombent par grosses boucles sur ses épaules, un air plein de grandeur & de grâce, des traits réguliers, des yeux d'esprit" (II, 263). Trogon is lame and has "la peau écaillée comme une morue, les sourcils joints, le nez plat & large, & la bouche proche des oreilles" (II, 265). After her transformation, she is "grande, elle est belle, elle est droite, elle a le teint plus blanc que du lait, tous les traits réguliers, un air majestueux & modeste, une physionomie fine et agréable" (II, 174).

Details of physical appearance are frequently presented only when necessary. Thus, it is not until nearly the end of "L'Oiseau bleu" that the reader learns Florine has blond hair. She is resting near a fountain and ties back her hair, and here the hair color is given (II, 105). Similarly, Carillon is first described only as "extraordinairement belle" (III, 252); like Florine, she is resting near a stream, and when she ties her hair back, it is described as blond (III, 262). Then, after she has arrived at the house of Sublême, she helps the queen spin, and here her hands are described as "deux boules de neige" (III, 271).

Although many of Madame d'Aulnoy's characters are conventional in terms of appearance and in terms of character and feeling, there are
unique characters in the *contes*. In some cases, a single personality trait, which Madame d'Aulnoy describes, is the motivating force of these characters. In other cases, the characters distinguish themselves by their feelings or actions. In these cases, the characters are women.

Characters motivated by personality traits would include the villains who are inspired primarily by jealousy and simple meanness. Others would include Gracieuse's father, "qui aimoit uniquement l'argent" (II, 4) and therefore turns his daughter over to the rich Grognon; Finette's father, who is "poltron" (II, 478) and lets his wife send away their daughters; and Constancio's father, who "aimoit la paix" (IV, 129) and permits his wife's vindictive pursuit of Constancia. This queen is described as "la plus cruelle & la plus vindicative princesse du monde" (IV, 130), a somewhat superfluous description since the reader has already seen her spy on and threaten to drown Constancia.

Many of Madame d'Aulnoy's women are extraordinarily individualistic for their time. Florine (OB), Carpillon, and Babiole all run away and travel alone. Gracieuse, Printanière, and Belle-Etoile study the sciences. Neither La Belle aux Cheveux d'Or, Toute-Belle, Linda, or Trognon wants to marry, each one making an effort to preserve her independence. Belle-Etoile and Belle-Belle disguise themselves as men and achieve their goals without a show of the strength they do not possess. Each is kind to someone (the dove, BEPC; the old woman, BBCF) and rewarded: Belle-Etoile is told how to save her brothers; Belle-Belle is led to the seven gifted men.

Printanière and Aimée both take the dominant role in their relations with men. Printanière suggests to Fanfarinet that they run
away; she finds him food; and she defeats her father's army. Aimée saves
Aimé after he is nearly drowned; she feeds him and saves him from the
ogres six times247; and she restores his severed finger with the
balm from Arabia. Although men are brave (like Chéri) or compassionate
and clever (like Avenant, Léandre, or Alidor), these qualities are usual
for the hero. To discover such a display of these qualities in a seven-
teenth-century heroine is unexpected and probably a legacy of the préci-
eux movement.

2. Humor, Irony, and Cruelty

A reader would expect fairy tales written for adult entertainment
to be humorous, and Madame d'Aulnoy's contes are no exception. Her humor
is "galant" -- restrained, refined, and a result of her fertile imagina-
tion. It arises primarily from what Barchilon calls a "tension between
belief and disbelief" and what Hubert calls a "discrepancy" between ap-
pearances and realities.248 Humor also derives from exaggeration
and parody, both literal and implied. The humor of the fairy tales is
neither the burlesque of earlier prose narratives like the Roman bour-
geois nor the eighteenth-century satire. Irony is occasionally present,
especially at the end of a tale, when the villain is punished. In some
cases, cruelty is a feature of the punishment; it is also associated with
the villains themselves, as is typical of the fairy tale.

Many unexpected details are humorous in the contes de fées when
an extraordinary action is described in a very ordinary way. Thus,
Prince Lutin fights Furibon and kills him by seizing his hair and cutting
off his head "comme à un poulet" (II, 177). At other times, humor
derives from the very ordinary actions of exalted characters. When Printanière runs off with Fanfarinet, she takes her mother's "couvre-chef."
The queen discovers it is missing, and her household looks for it "depuis les cabinets jusques dans les poêlons." Finally, the queen herself searches: "[elle] couroit en bas, couroit en haut, à la cave, au grenier" (II, 203). We do not usually associate cellars and attics with royal castles. Rosette's brothers are in prison and therefore cannot leave to bring her back to the King of the Peacocks. As a result, they write to her, telling her to come, and they send the letter "par la poste" just as any ordinary person would do (II, 232).

Some statements are comic because they are preposterous. Printanière's father is afraid that Fanfarinet's king will accuse him (the father) "de l'avoir haché comme chair à pâté" (II, 205). The father cannot afford this enmity because he is no longer rich. Like many other fathers of brides, "les frais de la noce [l]'ont ruiné" (II, 205). The dragon who comes to claim Moufette demands fulfillment of her father's promise to him "afin de la manger en pâte" (III, 339).

Renée Hubert points out the comic juxtaposition in "Le Prince Marcassin" of Marcassin's appearance and education against his true nature. In contrast to his polished and galant appearance, his appetite is unrefined. Marcassin eats truffles, acorns, mushrooms, and grass, and he hunts with pleasure — like a boar: "il ne se passoit guère de jours qu'il n'allât à la chasse, & qu'il ne donnât de terribles coups de dents aux bêtes les plus féroces & les plus dangereuses" (IV, 303). Further on, as Hubert points out, Marcassin organizes his second wedding with an outdoor banquet. One of the tables there is
set up for the wild beasts of the forest and loaded with venison (IV, 328); the entire palace is lit with pig-shaped lamps (IV, 331).

Occasionally the unexpected is achieved by casting ordinary or traditional objects in unexpected roles. The "arête enchantée" in "Babiole" is such an object. The prince uses this ordinary but enchanted fish-bone to kill six giants and their dragons before rescuing Babiole from the bottle of *petit pois* into which she has fallen. The "fleur d'aubépine" given to Babiole's mother by Fanfreluche is a traditional spring flower connoting youth and beauty. In this *conte*, it turns a beautiful baby princess into a monkey. Symbols can also be transposed: the frog, traditionally a witch's companion, saves the queen from the fairy Lionne. Here, the lion represents evil, whereas it often would represent a noble animal. Hubert points out that the juxtaposition of the giant Lionne with the little frog is intended to create humor: "The frightening beast imposes cruel conditions on the queen, which the little creature then eliminates."

Although exaggeration is a common feature of the traditional fairy tale, it has humorous effects in Madame d'Aulnoy's *contes*. Each hero and heroine is the most beautiful the world has ever seen. When princesses are served, it is always by a large number of young girls. Gracieuse was escorted to her room in Percinet's castle by "vingt-quatre filles vêtues en nymphes" (II, 21). At Printanière's wedding ceremony, she is attended by four or five dozen "princesses du sang" from her own kingdom as well as by more than ten dozen from neighboring kingdoms (II, 197). When Babiole's new city is created, she is greeted by "soixante princesses mieux habillées que des reines" (III, 79).
Other exaggerations appear in the one hundred lambs and one hundred pigs eaten by the ogre in "Finette Cendron" while he waited for the bread to bake. Finette herself throws one thousand pounds of butter into the fire in preparation for baking (II, 491). The prince in "La chatte blanche" would have accumulated thirty or forty thousand dogs if he had not left the dog he had each time he found a new one (III, 457). Exaggerations appear also as enumeration: of the types of feathers which Gracieuse had to sort (II, 29); of the types of coins which Lutin gives Furibon (II, 176); of the fruits which Chatte Blanche's mother finds in the fairies' garden (and which roll right up to her -- III, 489-490); and of the seven or eight thousand sonnets with "autant d'élegies, de madrigaux & des chansons" written to Toute-Belle (NJ, III, 108). One of the most vivid descriptions is that of Forte-Echine, one of the seven gifted men in "Belle-Belle ou le Chevalier Fortuné," carrying off the contents of several palaces, as he

emporta tous les meubles qui étoient dans les palais de l'empereur, cinq cens statues d'or plus hautes que des géans, des carrosses, des chariots, & toutes sortes de choses, sans exception; avec cela Forte-Echine marchoit si légèrement, qu'il ne sembloit pas qu'il eût une livre pesant sur son dos (IV, 65).

Humorous effects are also achieved through neologisms and sound effects. Madame d'Aulnoy frequently creates nouns, adjectives, adverbs, and verbs from animal names, somewhat in the manner of La Fontaine. When a person enchanted as an animal turns back into a person, he or she may "dégrillonner" (RO, II, 297), "débichonner" (BB, III, 392), or "démarcasser" (PM, IV, 350). A mouse is an "altesse sourisonne" (RO, II, 299); Chatte Blanche describes both her form and her navy as "chatonique" (III,
513 and 482). The children of Ravagio and Tourmente are variously described as "ogrelet" or "ogrichon" (II, 306); Aimée speaks the "jargon d'ogrelie" (II, 310).

Sound effects are given in a few of the fairy tales. Grognon taps on her barrels making a "toc-toc" sound (II, 3-4); as Trognon is transformed to Brillante, we hear the "cric, croc" of her bones straightening out (RO, II, 274). Finette Cendron and her sisters knock "toc, toc" on the door of their house (II, 478), and the bells on the feet of the Grenouille's horse make the sound "drelin dindin" (III, 347). When the "tire-bourre" that Trognon finds falls on the floor, it makes a "tin, tin" sound (RO, II, 270). Centille transports Furibon's soldiers to the princess' island with the magic words "Brelic-breloc" (II, 182).

Parody and satire are present in these contes. The best-known example is Aimée's speech to Ravagio while she is transformed into a dwarf. This speech is in a jargon which Barchilon describes as a parody of the language of the Middle Ages.251 Huhert points out that the scene describing Mufette's preparation to be taken away by the dragon consciously parodies the great classic tragedies by its melodramatic description:252

L'on prépara tout pour ce triste sacrifice; jamais ceux d'Iphigénie & de Psyché n'ont été si lugubres: l'on ne voyoit que des habits noirs, des visages pâles & consternés. Quatre cents jeunes filles de la première qualité s'habillèrent de longs habits blancs, & se couronnerent de cyprès pour l'accompagner; on la portoit dans une litière de velours noir découvert, afin que tout le monde vit ce chef-d'oeuvre des dieux; ses cheveux étont épars sur ses épaules, rattachés de crêpes, & la couronne qu'elle avoit sur sa tête étot de jasmins, mêlés de quelques soucis. (III, 341-342)
The Desert Fairy is described in an equally exaggerated manner as "Mégère furieuse, Alecto, Tisipho" when she thinks the king has died (NJ, III, 136).

Similarly, the scenes describing long speeches are comic. In "La Princesse Printanière," the king calls in all his counselors and guards when he discovers Printanière is missing. He enters a room draped in black, and he and the queen wear black. When they enter, "il n'y eut coeur si dur qui ne fût prêt à crever: la salle retentissoit de sanglots & de soupirs; les ruisseaux de larmes couloient sur le plancher" (II, 205). The king, however, has not had time to prepare his "harangue," so he waits for three hours without saying anything at all.

Much of this fairy tale seems to be a parody of the heroic novel. When Printanière and Fanfarinet go without food on the island, Fanfarinet discovers that he "avait plus de faim que d'amour" (II, 209). It is Printanière who finds food for Fanfarinet and who, by herself, kills an army of men. Certainly it is comic that a woman should take over this traditionally male role while her lover remains afraid and hungry, two traits never allowed in the heroic novel.

In "Babiole," when king Magot sends his ambassador Merlifiche to ask for Babiole in marriage, Mirifliche's translator, Perroquet, prepares a "herangue fort sèrieuse." To emphasize (and parody) the serious nature of the address, it is written in alexandrins with heroic couplets and forced rhymes. It ends:

Je ne vous dirais point les charmans avantages,
Que vous pouvez trouver dans nos heureuses plages.
La figue et le raisin y viennent à foison,
Là, les fruits les plus beaux sont de toute saison. (III, 63)
Finally, Fortuné's trial is a marvelous satire of justice. The king names as judges men whom he believes to be the most susceptible to tenderness and most likely to pardon Fortuné. Instead,

les juges voulurent rétablir leur réputation aux dépens de ce pauvre malheureux: & comme c'étoit une affaire de grand éclat, ils s'armèrent de la dernière rigueur, & condamnèrent Fortuné sans daigner l'entendre. Son arrêt portoit trois coups de poignards dans le coeur, parce que c'étoit son coeur qui étoit coupable. (IV, 73)

Irony appears only rarely in the contes, and usually in the form of poetic justice. Thus Grognon is strangled by the fairy whom she employed to torment Gracieuse, and Truitonne is changed into a sow ("truie"). The ogre in Finette Cendron is killed by his own gluttony, just as Ravagio and Tourmenteine each eats one of their children by mistake while attempting to surreptitiously eat the prince (OA). Belle-Etoile's aunt and the queen mother's servant who cause all the problems in "La Princesse Belle-Etoile et le Prince Chéri" are condemned to a dungeon to eat with the three dogs they substituted for the children.

Acts of cruelty occur from time to time in the fairy tales, but Madame d'Aulnoy does not dwell on them. Storer points out that Grognon (GP) is strangled, Mouton dies, the ogres eat people (OA, FC), and the Nain Jaune kills the king. In addition, the Prince Lutin cuts off Furibon's head and carries it to the princess; Le Rossou breaks a cat's neck (C); and the mouse eats the good eye of the king's son (BPS).

Most of these cruel acts are really carried out either by cruel characters or against cruel characters who deserve their fate. The endings of "Le mouton" and "Le Nain jaune" would be exceptions, since it is
the heroes who are killed in these fairy tales. "Le mouton" is a strange fairy tale with another scene of cruelty. Merveilleuse is taken to the forest by a guard who must kill her and bring back her heart and tongue to the king. The guard agrees not to kill her, but he must carry something back to her father. Merveilleuse has been accompanied by her mooress, her monkey, and her dog. Each offers himself as a sacrifice. The monkey kills herself, but her tongue is too little; the mooress kills herself, but her tongue is too black. Finally, the guard kills the dog and leaves Merveilleuse in the forest. Such pointless cruelty is out of place in these generally light fairy tales, but it would seem to prefig-ure the fate of the Mouton.

3. Style

Storer points out that the style of the Contes des fées is not very polished:

Il serait facile de relever des phrases mal construites, des banalités et des expressions usées, qui étaient le bagage commun de tous les auteurs mondains, des digressions qui allongent le récit, sans en augmenter l'intérêt.254

The style is, however, a very rapid one which responds well to Laufer's definition of rococo style as "nerveux, sobre et spirituel."255

Comparing the contes to the Princesse de Clèves, Laufer's distinction between classical and rococo style becomes evident. He described classical style as one in which "les éléments symétriques ... s'ordonnent ... autour d'un centre omnipotent qui les domine et qui les justifie...."256 Classical style is static, as opposed to rococo which is dynamic: a "unité jamais stabilisée, en devenir."257 At the
end of *La Princesse de Clèves*, nothing has changed. The Princess is single and separate from the Duc de Nemours, as she was at the beginning. In a fairy tale, however, the hero's or heroine's marital status has usually changed, as have occasionally his or her person and fortunes. The style of the fairy tale thus seeks to move the reader dynamically through these changes.

Madame d'Aulnoy's rapid style is primarily achieved through the use of simple and compound sentences, rather than through many complex sentences. The sequence of these sentences emphasizes a quick succession of actions, adding to the dynamism of the tale. The following paragraph from "La Belle aux cheveux d'or" is a good example:

> Ce fut un lundi matin qu'il prit congé du roi & de ses amis, pour aller à son ambassade tout seul, sans pompe & sans bruit. Il ne faisait que rêver aux moyens d'engager la Belle aux Cheveux d'Or d'épouser le roi; il avait une écrioire dans sa poche; & quand il lui venait quelque belle pensée à mettre dans sa harangue, il descendait de cheval, & s'asseyoit sous des arbres pour écrire, afin de ne rien oublier. Un matin qu'il étoit parti à la petite pointe du jour, en passant dans une grande prairie, il lui vint une pensée fort jolie; il mit pied à terre, & se plaça contre des saules & des peupliers, qui étoient plantés le long d'une petite rivière qui couloit au bord du pré. Après qu'il eut écrit, il regarda de tous côtés, charmé de se trouver en un si bel endroit. Il apperçut sur l'herbe une grosse carpe dorée, qui bailloit, & qui n'en pouvoit plus; car ayant voulu attraper de petits moucharons, elle avoit sauté si haut hors de l'eau, qu'elle s'étoit élancée sur l'herbe, où elle étoit prête à mourir. Avenant en eut pitié; & quoiqu'il fût jour maigre, & qu'il eût pu l'emporter pour son dîner, il fut la prendre, & la remit doucement dans la rivière. Dès que ma commère la carpe sentit la fraîcheur de l'eau, elle commence à se réjouir, & se laisse
couler jusqu'au fond; puis, revenant toute
gaillarde au bord de la rivière: Avenant,
dit-elle, je vous remercie du plaisir que vous
venez de me faire; sans vous je serois morte, &
yous m'avez sauvée: je vous le revaudrai.
Après ce petit compliment, elle s'enfonça
dans l'eau, & Avenant demeura bien surpris de
l'esprit et de la grande civilité de la carpe.
(II, 43-45).

Simple clauses follow one another rapidly until the moment when Avenant feels sorry for the carp, and a complex clause ("quoiqu'il fût jour
maigre...") slows the action for a moment almost as if to suggest Ave-
nant's thought processes before he decides to put the fish back in the
river.

The dynamic style slows occasionally when Madame d'Aulnoy is in-
tent on description. In the early contes, characters and clothing are
frequently described in great detail. In the later tales, these descrip-
tions tend to be more sparse and less detailed. Description of the sen-
timental effects of love is also frequent, although this description is
somewhat verbal since it is the effects of love that are described. The
following passage from "Le pigeon et la colombe" illustrates a descrip-
tive passage of this sort:

La jalousie sert quelquefois de flambeau
pour r'allumer l'amour: celui du prince prit
dans ce moment tant de forces qu'il ne
s'éteignit jamais; il trouva mille grâces
nouvelles dans cette jeune personne, qu'il
n'avoir point remarquées la première fois
qu'il la vit; la manière dont elle le quita
lui fit croire, autant que les paroles, qu'elle
étoit prévenue pour quelque berger. Une
profonde tristesse s'empara de son âme, il
n'ossa la suivre, bien qu'il eût une extrême
envie de l'entretenir; il se coucha dans le
même lieu qu'elle venoit de quitter; &
après avoir essayé de se souvenir des paroles
qu'elle venoit de chanter, il les écrivit sur
ses tablettes, & les examina avec attention.
(IV, 108-109)
Although the sentence structure is slightly more complex here, the same succession of relatively concise phrases serves to move along the analysis of the prince's thoughts.

The style of the contes is made lively by numerous interjections of the author into her story. The presence of the author is traditional in the written conte, because this presence served to emphasize the oral nature of the tale. The presence of a narrator would also be one of the most striking features of the eighteenth-century novel. Showalter points out that "there is hardly a single novel of any importance that is not either a first-person-singular or an epistolary narrative, either in French or in English, until very late in the [eighteenth] century." It is ironical that the exceptions he notes are contes such as Candide.

Madame d'Aulnoy's interventions are made for several reasons: to make a moral statement; to make a general statement of fact; to explain some feature about fairies; to emphasize the truth of a certain description; or to bring the reader up to date when two plots are occurring simultaneously. Moral statements can be light in tone, such as the one made in "La Princesse Printanière" after the princess has torn her clothes searching in the woods for food for Fanfarinet and herself. The author describes her as "égratignée comme si elle avoit joué avec des chats, (voilà ce que c'est d'aimer les garçons, il n'en arriver que des peines)" (II, 209). A similar parenthetical remark occurs in "La Princesse Rosette" when the queen is caught lying to her husband. The author points out: "Dame, elle fut bien attrapée d'être prise à mentir, c'est la chose la plus laide du monde" (II, 224).
General statements of fact are usually made using the "on" or "nous" subject. When Florine arrives in Charmant's kingdom (08), she goes to bed without eating. Madame d'Aulnoy explains this with the statement that "Quand on a beaucoup de chagrin, il est rare d'avoir bon appétit" (II, 110). Sometimes the statement will have a psychological thrust, as does the following statement which explains Carillon's feelings:

Elle l'aimoit, sans le bien savoir; elle n'osoit même s'examiner là-dessus, dans la crainte de se trouver des sentiments trop tendres; mais quand on a cette crainte, n'est-on pas déjà certain de ce qu'on craint. (III, 282)

Other statements comment on the laws of nature. After the Dauphin tells Livorette that Alidor is a prince by birth, Madame d'Aulnoy comments that

...l'on a beau être ami des fées, l'on ne peut changer sa naissance; quand le ciel ne nous la donne pas telle que nous la voulons, il n'y a que la vertu & le mérite qui puissent la réparer .... (IV, 410)

Like the general statement of fact, statements explaining something about the fairy tale world tend to explain what seem to be the laws of nature. These laws of nature are those of the fairy world, however, and the author emphasizes this world as distinct from the one in which she tells her tales. When the king in "La grenouille bienfaisante" perseveres for three years trying to free his wife and daughter, Madame d'Aulnoy remarks that "Un mari qui tient cette conduite pour savoir sa femme, est assurément du tems des fées, & son procédé marque assez l'époque de mon conte" (III, 334-335). Further on in the tale,
Moufette's parents bid their daughter farewell before leaving her for the dragon. The author comments that "en ce temps-là on étoit fort simple, on ne cherchait des remèdes à rien" (III, 343). Laidronnette's mother loads the fairies with presents (SV) because "encore que les fées fussent bien riches, elles voulaient toujours qu'on leur donnât quelque chose; & cette coutume a passé depuis chez tous les peuples de la terre, sans que le temps l'ait détruite" (III, 166).

Protestations of the truth of a conte or of an action in a conte are the most common causes of authorial intervention. The hearty appetite of Babiole's cousin as he dines with Biroqua is corroborated by "la chronique de ce fidèle conte" (III, 87-88). When a prince emerges from the dead dragon in "La grenouille bienfaisante," the author notes that this is an event "qu'on aura peine à croire, & qui est pourtant aussi vrai que le reste du conte" (III, 346). Guerrier's ambassador brings the prince's portrait to Désirée. This portrait had been described as one which "parloir & faisoit de petits complimens pleins d'esprit" (III, 365). Nevertheless, the portrait is not capable of everything, as the author explains: "A la vérité il ne répondoit pas à tout ce qu'on lui disoit; mais il ne s'en falloit guère" (III, 365). When Guerrier and Désirée finally meet in person, the author is silent on exactly what they said to each other: "Les transports qui l'animoient, lui permirent si peu de faire un discours suivi, que quelque soin que j'aie eu de m'informer de ce qu'il lui dit dans ces premiers moments, je n'ai trouvé personne qui m'en ait bien éclairci" (III, 404).

When the hero and heroine separate and undergo different experiences, the author usually intervenes to shift the scene of action from
one person to the other. The prince Aimé sails from his home to that of
his uncle. Once he has left, the author steps in and points the reader
back to Aimée: "Laissons-le aller. Que la fortune le guide. Retournons
chez Ravagio voir à quoi s'occupe notre jeune princesse" (II, 309).
Similarly, the reader's attention is shifted from the prince to Carpin-
lon: "...pendant qu'il s'élève & qu'il atteint l'âge de quinze ans,
retournons à la cour du roi son père" (III, 250). While the queen in
"La grenouille bienfaisante" waits for her child to be born, the author
follows the king: "Mais il est temps de parler du roi" (III, 322). And,
as Madame d'Aulnoy carries on the two plots of Désirée and Guerrier, she
is forced to move back and forth between them: "Il y a long-temps que
nous avons laissé la Biche au Bois, je veux parler de l'incomparable
princesse" (III, 384).

Authorial exclamations and interrogations break up sentences and
keep the narrative lively, while the use of familiar words and expres-
sions reinforces the oral nature of the contes. When Guerrier wounds
Désirée (the doe), the author exclaims: "Amour cruel & barbare, où
étois-tu donc? Quoi! tu laisses blesser une fille incomparable, par son
tendre amant?" (III, 399). Sans-Pair faints because Brillante has told
him she cannot love him. The author cries: "Ah! vertu sévère & trop
farouche, pourquoi redoutez-vous un homme qui vous a chérie dès sa plus
tendre enfance?" (II, 284).

Shorter exclamations are also common. Trulitonne discovers Flor-
ine with Charmant (GB): "quelle surprise d'y trouver sa belle rivale!"
(II, 120). As Moufy fights the dragon (GB), the author exclaims "Quels
efforts ne fit-il point!" (III, 345). When Constancia puts on the magic
ring, "...sur-le-champ, ô merveille! elle fut métamorphosée en colombe ..." (IV, 161).

The vocabulary of the contes ranges from stylized préciosité to the language an adult would use with a child. Familiar words add another dimension to the oral nature of the contes because they evoke the narrator's audience. Livorette's child is referred to as a "marmot" (IV, 397); the baby Désirée is an "aimable poupant" (III, 356). The inhabitants of the kingdom of Belle-Etoile and her brothers are "friand" (IV, 180), and the marvelous dog of the prince in "La chatte blanche" is a "toutou" (III, 471). Furibon is referred to as the queen's "singe de fils" (II, 128). Rosette wakes up wet from the ocean after her nurse has thrown her overboard and "eut peur d'avoir fait pipi au dodo, & d'être grondée" (II, 235).

The contes are full of dialogue and of very lively conversations. Much of the dialogue is short and interspersed throughout the story. Although there are a few very long passages which are spoken by a character, most of these are stories inserted into the narrative to inform the other characters and the reader about the background of a character or about some sequence of events that has already happened. A minimal portion of the rest of the dialogue is spoken monologue. This is not to say that there is little monologue in the fairy tales, but that very few of the monologues are actually spoken. Most are presented in the form of indirect discourse and lack the sense of proximity that the spoken monologue gives the reader.

The remaining dialogues, which constitute the bulk of the spoken narrative, are almost equally of two forms. Frequently, one character
addresses another and receives no direct response. During the course of the first year that the prince spends with Chatte Blanche, he tells her "'Hélas! ... que j'aurai de douleur de vous quitter; je vous aime si chèrement! ou devenez fille, ou rendez-moi chat.'" In reply the reader is told only that "Elle trouvait son souhait fort plaisant, et ne lui faisait que des réponses obscures, où il ne comprenoit presque rien" (III, 467-468). There are, however, many dialogues which really are conversations between two or more characters.

The frequency of spoken words in the contes is presented in Table 12. On average, spoken words constitute 33% of the contes. There is little variation in this percentage between the first four books and the last four. Spoken words in the Contes des fées represent approximately 32% of total words; in the Contes nouveaux, this percentage is 35%. As the table shows, these percentages range from a low of 21% in "L'Oranger et l'Abeille" (where the characters could not understand each other for a good part of the tale and therefore had no means of speaking to each other) to a high of 59% in "La chatte blanche." This percentage is distorted by the very long story of Chatte Blanche's life; without the story, spoken words would represent 19% of the conte. This low figure is not surprising, given that Chatte Blanche refuses to explain herself to the prince before she has been transformed back into her normal shape. Excluding this fairy tale, the conte with the highest percentage of spoken words would be "Fortunée" (49%), a very short fairy tale with essentially no actions in it.

Spoken words can be classified as dialogues, monologues, or storytelling. As the table shows, the spoken words are predominantly
dialogue, which average about 82% of all spoken words. Monologues represent a lesser portion of spoken words and are randomly spread throughout the contes. The percentage of spoken words in stories within the fairy tales is also small. Again, this trend is fairly random: four stories are told in the Contes and four in the Contes nouveaux. More stories are told in the later part of the Contes than in the first part. The use of this romanesque technique in all but the very early contes is directly related to the increase in romanesque events in these later contes.

Some of the rapidity of style in the contes derives from the style of the traditional fairy tale which demands that unnecessary detail and psychological penetration be dropped. Another legacy of the fairy tale is what Mitchell calls imitative harmonies and repetitions. She cites the "toc, toc" made by Grognon three times in succession as she taps the different barrels for the king (GP, II, 3-4); the thanks of each animal saved by Avenant (BCO) that "Je vous le revaudrai" (II, 45-46); and the fairy's farewells to each of Belle-Neve's two sisters, "Adieu, belle déguisée" (IV, 4,6). Similarly, Fortuné's horse points out each of the seven gifted ones in phrases which are almost (but not exactly) identical (IV, 17-23).

Occasionally, passages in the contes de fées exhibit an artful style. Images are sustained from one paragraph to the next, as is the case when Grognon's horse runs away with her: "Elle étoit toute écorchée; sa tête cassée en quatre ou cinq endroits, un bras rompu." In the next paragraph, the image of "cassée" and "rompu" is sustained when "On la ramassa comme un verre brisé en pièces" (II, 11). In "Le Prince
Marcassin, a vocabulary with words suggesting death prefigures the suicide of Ismène:

Coridon la vit passer pour aller au temple; on l'aurait prise pour une belle victime que l'on va égorger. Marcassin ravi, la priè de hâncir cette profonde tristesse dont elle paroissait accablée.... la mariée s'assit vis-à-vis du Sanglier qui la dévorait des yeux, tant il la trouvait belle; mais elle étoit ensevelie dans une si profonde tristesse, qu'elle ne voyoit rien de ce qui se passoit....

La reine la tira par la robe, & lui dit à l'oreille: ma fille, quittez cette sombre mélancolie...; il semble que c'est moins ici le jour de vos noces que celui de votre enterrement.... Ismène ne répondit rien, elle laissa doucement tomber sa tête sur son sein, & s'ensevelit dans sa première rêverie. (IV, 314-316)

The words "victime," égorger," dévorait," "ensevelie" (twice), "profonde," and "enterrement" all build upon each other to create a funereal atmosphere.

Structural parallelism can be found in a series of descriptions like those describing Gracieuse and Grognon:

Il y avoit une fois un roi & une reine, qui n'avoient qu'une fille. Sa beauté, sa douceur à son esprit, qui étoient incomparables, la firent nommer Gracieuse. Elle faisoit toute la joie de sa mère. Il n'y avoit point de matin qu'on ne lui apportât une belle robe, tantôt de brocard d'or, de velours ou de satin. Elle étoit parée à merveille, sans en être ni plus fière, ni plus glorieuse. Elle passoit le matin avec des personnes savantes, qui lui apprenoit toutes sortes de sciences; & l'après diner, elle travailloit auprès de la reine. Quand il étoit temps de faire collation, on lui servoit des bassins pleins de dragées, & plus de vingt pots de confitures; aussi disait-on par-tout qu'elle étoit la plus heureuse princesse de l'univers.
Il y avait dans cette même cour une vieille fille fort riche, appelée la duchesse Groignon, qui était affreuse de tout point: ses cheveux étaient d'un roux couleur de feu; elle avait le visage épouvantablement gros, & couvert de boutons; de deux yeux qu'elle avait eus autrefois, il ne lui en restoit qu'un chassieux; sa bouche etoit si grande, qu'on eût dit qu'elle voulait manger tout le monde: mais, comme elle n'avoit point de dents, on ne la craignoit pas; elle etoit bossue devant & derrière, & boitouse des deux côtés. Ces sortes de monstres portent envie à toutes les belles personnes; elle haïssoit mortellement Gracieuse, & se retira de la cour pour n'en entendre plus dire de bien. (II, 1-2)

Gracieuse is presented, in sequence, as "fille" with "beauté," "douceur," "esprit," and the name Gracieuse. Groignon is presented as a "vieille fille" named Groignon who is "affreuse de tout point." The only physical description of Gracieuse is a very abstract one of the clothes she wears. Groignon, on the contrary, is described in great detail. While Gracieuse is neither "fière" nor "glorieuse," Groignon is envious. Gracieuse is surrounded by people; Groignon has left the court.

A similar parallelism is sustained when Groignon dresses for her marriage:

Elle se fit faire un soulier plus haut de demi-coudée que l'autre, pour paroître un peu moins boitouse; elle se fit faire un corps rembourré sur une épaule pour cacher sa bosse; elle mit un oeil d'œmail le mieux fait qu'elle put trouver, elle se farda pour se blanchir; elle teignit ses cheveux roux en noir; puis elle mit une robe se satin amarante, doublée de bleu, avec une jupe jaune & des rubans violets.(II, 6-7).

At the beginning of the conte, her features were described in the following order: hair ("roux"), face ("gros"), eyes ("chassieux"), mouth ("grande"), teeth ("point"), body ("bossue"), legs ("boitouse"). When
she dresses the order is reversed: shoes, "corps rembouré," eye, makeup, and hair.

4. Realism

The seventeenth century novel distinguishes itself by a lack of details. The best psychological novels examine only the feelings of their characters. Romanesque novels concentrated on the sequence of events of the novel. Georges May describes two "dilemnes du roman" which transformed it into the eighteenth-century novel. Both "dilemnes" were caused by the tenuous relation between the novel and the realities confronting its reading public. The first "dilemne" was resolved in about 1670 with attempts at psychology; the second would be resolved in the mid-eighteenth century by increased use of realistic detail. May lists certain steps in the move towards realism: the novel would be set in the same period as that in which it is written; characters would no longer be noble; and authors would no longer be overly concerned about their style.261

The Contes des fées of Madame d'Aulnoy are a part of this evolution. Her contes are all set in an undefined time and space, but they are full of details which relate them to the last years of the seventeenth century. As Roger Mercier notes, this is a realism "affranchi du burlesque"262 which is new to serious (in the sense of non-burlesque) prose fiction, and it is displayed in Madame d'Aulnoy's descriptions of clothes, buildings and furniture, coaches, entertainments, food, and other types of details.
Women's clothes are described in great detail. As was typical of formal dress at the end of the century, many are in gold or silver brocades or of velvet or satin. Gracieuse wears dresses "tantôt de brocard d'or, de velours ou de satin" (II, 1). La Belle aux Cheveux d'Or wears "habits brodés de diamans & de perles" (II, 39); when she dresses to receive Avanant, she puts on her "grande robe de satin bleu brodée" (II, 47). Grognon's dress for her wedding is a "robe de satin amarante, doublée de bleu, avec une jupe jaune & des rubans violets" (II, 7). Typically, women wore a "robe" left open in the front to show a "jupe" as described here; the "robe" would be lined and pulled back to show not only the "jupe" beneath but also the lining. Ribbons were essential, and, until the end of the century, were worn by both males and females, although laces tended to replace ribbons in the 1690s.263

Some of the very young heroines wear dresses of taffeta. Florine liked taffeta dresses (II, 64) and, at the end of "L'Oiseau bleu," appears in a "légère robe de taffetas blanc" (II, 118-119). Chatte Blanche appears to the prince's father in a "robe d'une légère gaze blanche, doublée de taffetas couleur de rose" (III, 516). This "gaze" would presumably have been linen woven with a gauze technique to form an openwork pattern.264 Both the taffeta and gauzy linen convey a sense of lightness — the ladies at the court of Lutin's princess appear in "légères robes de gaze" at the end of the tale (II, 182).

Peasants do not fare so well. Their clothes are less elegant and of less fine material. Joliette is dressed in a "grosse toile, nuds piés, avec un torchon gras sur sa tête" (II, 365); Finette's mother puts on her "gros souliers, une juppe courte, [et] une camisole blanche"
(II, 476); Carpillon wears "sabots" and clothes of gray homespun with a yellow headpiece (III, 262); and Florine wears a straw hat (II, 105).

Certain details were sure to appeal to the reader of Madame d'Aulnoy's time. The queen in "Le Nain jaune" has a "fontange" (III, 113), an elaborate hairpiece which appeared in the 1680s and remained popular through the end of the century. The fairy in "La Bonne petite souris" has a train which is more than ten "aunes" long (one "aune" equalled approximately four feet); the queen's train is even longer (II, 373). According to Levron, the lengths of trains were regulated at the French court: a duchess could have a train no more than three aunes in length, while the king's daughters could have them nine aunes long. Only the queen could have a train of eleven aunes.266

Men's clothes are less often described, but equally fashionable. Like the women, their clothes are of satins and brocades. Hats always have several feathers in them. Both Leillet and Marcassin wear long vests of the kind made popular by Louis XIV after 1670 (III, 13 and IV, 302). Marcassin has "ringraves" and "canons" made for his wedding to Ismène (IV, 313). These were extravagantly gathered: pants worn by men and popular from about 1655 to the end of the 1680s, when the long vest replaced it.267 Here, Madame d'Aulnoy is dating the style of Marcassin as outmoded, but also emphasizing the galant nature of this prince, because the rhinestone was traditionally a very galant costume.

Like Marcassin, Fanfarinet is presented as slightly out of fashion but galant as he enters Printanière's city in "un habit tout en broderie de perles, ... des rubans par-tout" (II, 194). At the height of galanterie in the 1680s, men would appear with ribbons all over their
clothes. Although the fashion tends to disappear in the 1690s as ribbons were replaced with lace, ribbons continued to appear. Avenant is more in style — he wears "une riche écharpe toute brodée à son cou" (II, 47). The fashion of wearing scarves around the neck had become fashionable in the 1680s, although these scarves (or "cravates") were typically made of lace.

Madame d'Aulnoy's characters dress in white, pink, blue, and green. Even the men wear green and pink: Percinet appears in green throughout his fairy tale; Sans-Pair wears a "habit de taffetas couleur de rose, couvert de dentelles d'Angleterre" (II, 282). Generally, the men are dressed in brocade or velvet. Even the babies in these fairy tales have clothes of brocade: both Aimée and Marcassin have "langes de brocard d'or" (II, 306 and IV, 299).

The buildings which appear in the Contes des fées are almost uniformly large, imposing, and of rich materials. Palaces will be entirely of crystal, gold, diamonds, or other precious stones. Interior rooms will be of marble, porcelain, or stones like amber, coral, lapis, agate, and cornelian (PL, II, 152-153). Although the palaces of diamonds belong to the fairy tale world, the splendid rooms of gold and marble were reminiscent of rooms at Versailles. Porcelain (or actually faïence) was popular, as is demonstrated by the Porcelain Trianon at Versailles, at which there were "plaques, vases, and pool linings of blue and white faïence."

Thrones are equally elaborate. That of the Belle aux Cheveux d'Or was of gold, ivory, and ebony (II, 48); the throne of the princess of Lutin is "une seule perle, creusée en coquille" (II, 153); Rosette's
brother has a throne of gold and diamonds (II, 226). Cradles are occasion­ally just as elaborate. Désirée's cradle was made out of a rare wood, held up by four "petits amours" of diamonds and rubies (III, 355). The cradle of the Chatte Blanche was of mother-of-pearl, decorated with flowers made out of precious stones (III, 496). Although furniture was not made out of precious stones during the reign of Louis XIV, he did own solid silver consoles, tables, and orange tubs. In the palace of Lutin's princess, the princess' throne room was "tout entier de grandes glaces de miroirs" (II, 153), reminiscent of the Galerie de Glaces at Versailles.

The carriages and processions described in the fairy tales are as magnificent as the palaces. Most carriages are decorated with gold and precious stones and pulled by a number of animals. When the son of King Merlin arrives at the end of "La Princesse Printanière," he has 1,000 horses (II, 220). The King of the Peacocks drove around in a "beau petit carrosse d'or & de diamans, que douze paons menoient à toute bride" (II, 231). When he goes to meet Rosette, he sends 100 carriages pulled by various animals: "des lions, des ours, des cerfs, des loups, des chevaux, des boeufs, des ânes, des aigles, des paons" (II, 236). The carriage for Rosette is pulled by six blue monkeys.

The most colorful carriage is that of the Reine des Rois (F): "elle monta dans un char de corail, enrichi d'émeraudes, tiré par six chevaux blancs" (III, 7). The most dramatic entry is that of Becafigue (BB) which takes 23 hours to march through the streets of the capitol:
Il mena quatre-vingt carrosses tout brillans
d'or & de diamans; ... il y avait cinquante
autres carrosses, vingt-quatre mille pages à
cheval, plus magnifiques que des princes ....
(III, 364)

There were also 600,000 mules (III, 366). Frequently music accompanied
the procession, as when Fanfarinet enters:

Il étoit monté sur un cheval blanc, qui dansoit
au son des trompettes, & qui sautoit à mer-
veille; six joueurs de flûtes alloient de-
vant: ils jouoient les plus beaux airs de
l'opéra, & six hautbois répondaient par échos;
puis les trompettes & les timbales faisoient
grand bruit. (II, 194)

Such a spectacle was not unheard of among the aristocracy. When Louis
XIV opened Versailles in 1664, there was a long procession before the
beginning of the first night's ballet:

Un héraut d'armes ouvrait la marche, suivi de
trois pages portant chacun la lance et l'écu de
leurs maîtres.... Quatre trompettes et deux
timbaliers précédéaient le duc de Saint-Aignan;
puis huit trompettes et deux timbaliers annon-
çaient le Roi ... que suivaient le duc de
Noailles et les seigneurs au nombre de dix....
Tout brillait et scintillait aux feux du soleil
couchant et un peu plus tard aux lueurs des
lustres.273

This was followed by a cart representing the four ages of the earth and
then by thirty-four musicians preceding the "cortège des saisons" with
actors and actresses from Molière's troupe on a "cheval d'Espagne en-
touré de douze jardiners portant des corbeilles garnies de porcelaines
remplies de confitures" (spring) and three other actresses on an elephant
(summer), a camel (fall), and a bear (winter). Fourteen musicians ended
the parade.274 The same pomp was present almost fifty years later
when Louis XV made his entry into Paris:
Deux compagnies de mousquetaires, cinquante chevaux-légers, quatre brigades des gardes du corps, des hoquetons de la prévôte de l'Hôtel, des cent-suisses en habits de cérémonie précédèrent le carrosse des grands officiers et le carrosse du roi. De chaque côté de la voiture dorée marchaient des valets de pied.... Derrière venaient le guet... et cinquante gendarmes.... Enfin, les carrosses des princes du sang, à huit chevaux chacun, comme celui du roi, et ceux des princesses.²⁷⁵

Different sorts of entertainments are mentioned through the contes de fées, such as the opera, ballet, and comedy. Laidronnette frequently saw the plays of Corneille or Molière while she was in the kingdom of Pagodie (III, 180). The prince in "La chatte blanche" attends a ballet with dancers dressed as Moors or Chinese (III, 464). There are also balls, an occasional mascarade (G8, III, 337), and feasts. Dances include the bourrée, pavane, passe-pied, menuet, hocane, mariée, and sarabande.²⁷⁶ Other entertainments included hunting, fishing, gambling, and card games like bassette and lansquenet.²⁷⁷ Staged gladiator and naval combats and tournaments appear, although less frequently than the "courses de bague." These were extremely popular events where a man on horseback armed with a lance would ride and attempt to put the lance through a ring hung at his eye level. Louis XIV loved this contest and rode frequently. A course de bague was a festive and galant occasion and ornate ribboned and feathered outfits would be worn.²⁷⁸

Food is described throughout the contes, but this food does not seem to be of the period. Levron describes the food at the court of Louis XIV as "lourde et compliquée."²⁷⁹ Meats and vegetables were preferred, although fruit was also popular. Louis' chef could enumerate
three hundred varieties of pears. In the *contes de fées*, we see little meat, no vegetables, much fruit, and many sweets. As Storer points out, Madame d'Aulnoy was quite "gourmande," and this *gourmandise* shows up in the abundance of sweets.

The most popular of the sweets are "dragées" and "confitures." Gracieuse had "bassins pleins de dragées, à plus de vingt pots de confitures" on a daily basis (II, 2); Lutin offers "dragées" to Abricotine (II, 146); Printanière finds fifteen pounds of honey and "dragées" and "tartelettes" on the desert island (II, 211-213). Rosette eats "dragées" and "confitures" (II, 227, 228, 233). The monkeys in "Babiole" devour many "confitures" (III, 61). Finette brings the ingredients to make her godmother a cake (II, 475), and the sheep in "Le mouton" sit on the grass drinking coffee and eating sherberts, ice cream, strawberries, cream, and jam (II, 429).

Most of the meats that appear are in "Le mouton," where there are fountains of liquors, orchards of poultry and game, and places where it rains bisques, soups, sausages, pâtés, and ragoûts (II, 431-432). There are also game and ragoûts in "Prince Lutin," (II, 158), "jambons de Mayence" in "La Princesse Printanière" (II, 197-198), and "rôts" in "La Princesse Rosette" (II, 244-245) and "La bonne petite souris" (II, 353). Fruits are more common: apricots, cherries, and strawberries appear most frequently. The types of fruits in the garden of the fairies in "La chatte blanche" are numerous:

... abricots, pêches, pevis, brugnons, cerises, prunes, poires, bizarreux, melons, muscats, pommes, oranges, citrons, groseilles, fraises, framboises.... (III, 489-490)
A few liquors are present like "vin muscat" (PR, II, 244) and the "ratafia" of the bottle into which Babiole falls (III, 84).292 White bread is among the food that Frétillon brings Rosette (II, 244), and Belle-Belle/Fortuné meets Grugeon while he eats more than 60,000 "pains de Gonesse" (IV, 23).283 Although there are many references to food in the first four volumes of the Contes des fées, the Nouveaux contes des fées rarely mention any food. As these contes took on more and more characteristics of the sentimental novel, there would have been less occasion to refer to such non-spiritual matters.

Showalter lists references to money as part of the trend toward increased realism in the eighteenth-century novel.284 Money is certainly absent from La Princesse de Clèves, as he points out, and it is certainly a fundamental part of Manon Lescaut. The fairy tales make some references to money, but generally in exaggerated terms. Gracieuse's father marries Grognon for her kegs full of money; Lutin fills thirty rooms full of enough money to equal "cent mille mille millions de pistoles" (II, 176). The Roi des Mines fills velvet sacks full of 100,000 pistoles and distributes them to the court (III, 121). Alidor and Laidronnette discover bottomless wells of money on the Île Dauphine. Sometimes precious stones are used as an equivalent for money, as is the case when Florine (II) leaves with "mille millions de piergeries" (II, 102) or when Finette takes "trente ou quarante millions de diamans" (II, 480). An unusually precise detail is given in "La biche au bois": the cradle is made out of a wood so rare that it cost 100,000 écus per pound (III, 355).
The fairy tales also portray certain customs of the period. One of the most striking is the habit of bringing the entire court into the rooms of a queen or dauphine as she delivered a baby. Louis XIII was delivered while the princes of the blood watched; the Duc de Bourgogne was born in a room filled with the French court, ambassadors, and foreign princes.\textsuperscript{285} Twice in the \textit{contes de fées}, we see this happen. The mother of Printanière invites all the fairies to the birth of her daughter and they "arrivèrent dans le moment que la reine venoit d'avoir une petite princesse" (II, 189). Similarly, the court is present at the birth of Marcassin: "tous les princes du sang, les princesses & les ambassadeurs se trouvèrent aux couches de la reine" (IV, 297) in an almost exact replica of the birth of the Duc de Bourgogne.

There are also references to artisans, merchants, teachers, and passing modes. Lutin goes to Paris to Dautel, a jeweler active in the 1690s,\textsuperscript{286} and then to Brioché to buy marionnettes. While he is there, he buys two monkey-puppets, Briscambille and Perceforêt (II, 162).\textsuperscript{287} Florine produces for Truitonne a carriage with four marionnettes "plus spirituelles que toutes celles qui paraissent aux foires Saint-Germain & Saint-Laurent" (II, 113).\textsuperscript{288} Two were "petites égyptiennes, qui pour danser la sarabande & le passe-pié, ne l'auroient pas cédé à Leonce" (II, 114).\textsuperscript{289}

Printanière finds "des dragées & des tartelettes de chez le Coq" on the Ile des Ecucreuls (II, 213). Le Coq was a \textit{confiseur} active in Paris in the 1690s.\textsuperscript{290} The trees of game in "Le mouton" are described as better than what could be had "chez la Querbois" (II, 431), a \textit{rôtisseuse} also active in Paris in the 1690s.\textsuperscript{291} The "eau qui
danse" in "La Princesse Belle-Etoile et le Prince Chéri" is described as dancing better than Favier and Pécourt (IV, 230). Mitchell has identified the latter as Louis Pécourt (1665-1729), a dancer who danced leading roles in the ballets of Lully and Beauchamps; Favier danced in the early part of the reign of Louis XIV. Lully himself is mentioned indirectly when the queen in "Belle-Belle ou le Chevalier Fortuné" has her verses set to music by "le Lully de sa cour" (IV, 36). Magotine's general is "le fameux Polichinelle" (III, 197). When the prince gets sick in "Finette Cendron," his parents call for doctors from as far away as Paris and Montpellier (II, 497), a reference to the famous medical schools in those cities at the time.

There are a number of literary references. The rats conspiring against Chatte Blanche are "Martafax & l'hermite, fameux rats de la contrée, & tenus pour tels par la Fontaine, auteur très-véritable" (III, 473). There are two references to Madame d'Aulnoy's own Contes nouveaux (BB, III, 392-393 and PC, IV, 93), and specific fairy tales are mentioned by name ("Finette Cendron," "L'Oranger et l'Abeille," "Gracieuse et Percinet," "Serpentin Vert," and "Le Prince Lutin" are all mentioned in "La chatte blanche," III, 458). "L'Oiseau bleu" is referred to in "Le pigeon et la colombe" (IV, 152). Perrault's "Peau d'Ane" and "La Belle au bois dormant" are also mentioned (CB, III, 458), as is Madame d'Aulnoy's novel Hypolite (BEPC, IV, 200-201).

Although some of these details date from a period before the contes, there are many details referring to the Paris in which the fairy tales were written. Brioché, Dautel, LeCoq, La Guerbois, and Pécourt would all have been active at the time the fairy tales were written.
With these references, Madame d'Aulnoy is teasing her adult public, but at the same time, she is adding a note of contemporary authenticity new to the prose fiction of the period.
CHAPTER V: STRUCTURE

The structure of prose fiction can normally be defined by the sequence of events making up the story. In a collection of fairy tales like Madame d'Aulnoy's, the types and sequences of events can be examined in all the tales. The patterns of types and sequences of events then become criteria on which to compare the individual tales or groups of tales. Yet any discussion of structure in a fairy tale necessarily also entails examining the psychological implications of the successions of these events. Psychologists have frequently applied their theories to fairy tales, thereby presenting new explanations for the appeal of the fairy tale to its audience as it presents the process of self-development.

Because the Contes des fées of Madame d'Aulnoy belong both to the literary and to the fairy tale worlds, examination of the structure of the contes calls for an analysis of the sequence and types of events as well as for analysis of the meaning of these events. The functional categories presented by Vladimir Propp in his Morphology of the Folk-tale provide a useful framework for studying the similarities and differences among the fairy tales because these categories break the tales down to a sequence of functional events. The psychological approach of Carl Jung can then be used to analyze the fairy tales and the implications of their meanings.

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Propp examined a collection of approximately one hundred Russian fairy tales and reduced these fairy tales to a set of thirty-one functions used with varying frequencies and in less varying successions throughout the fairy tales. The functions were normally defined as actions which were independent of the character carrying out the function but dependent on their positions in the fairy tale. Thus, as Propp points out, the marriage of the hero's father is quite different from the marriage of the hero. Similarly, a fight with a potential donor for a magic object needed to help the hero in his quest is different from a fight to obtain the object of the quest.295

The sequence of functions in the fairy tales examined by Propp can be divided into several groups. First is the preliminary phase, in which the initial situation is presented, members of a family absent themselves, interdictions are violated, and/or the villain prepares trouble for the hero. The preliminary phase prepares the initial misfortune in the tale (kidnapping, robbery, expulsion, casting of a spell), which is made known to the hero and to which he responds by seeking permission to depart and then departing. In many cases, the initial misfortune is replaced by a lack or a desire -- to seek a wife or a magical object -- and followed by the hero's departure.

After the complicating misfortune, the hero usually meets a donor, is tested or interrogated by the donor, responds to him, and receives from him a magical agent or helper. Occasionally, the donation will not be entirely voluntary, and the hero will have to fight the donor in order to obtain the object or helper. Frequently, this group of events will precede the hero's departure from home. With the aid of the
object or helper, the hero may fight the villain or accomplish tasks, thus liquidating the initial misfortune. He then returns home, sometimes unrecognized, sometimes pursued, or he may marry and ascend a throne, or some combination of these concluding functions.\textsuperscript{296}

Each of these functions is signified by a character: the initial misfortune is "A" and, in its weakened form as a lack or desire, "a"; marriage is "M". Each function may have a number of variations. The misfortune (A) function has twenty-four variations combined with the six lack (a) variations for a total of thirty. Marriage (M) has seven variations; departure (X) and return (R) appear in only one form. Table 13 presents the entire list of functions, their symbols, and their variations.

Propp presents the analysis of a simple tale, "The Swan-Geese."
That analysis, with some simplification, is reproduced below:\textsuperscript{297}

\begin{quote}
There lived an old man and an old woman; they had a daughter and a little son. (G) "Daughter, daughter," said the mother, "we are going out to work and we will bring you back a little bun, sew you a little dress and buy you a little kerchief. Be wise, take care of your little brother, and do not leave the courtyard." (gl) The elders went away (bl), and the daughter forgot what they had ordered her to do. She placed her little brother on the grass under a window and ran out into the street and became absorbed in playing and having fun. (vl)

The swan-geese flew down, seized the little boy and carried him away on their wings. (A1)

The little girl came back, looked, but her brother wasn't there. (B4) She gasped and rushed
\end{quote}

\begin{tabular}{ll}
  G, Initial situation & gl, Interdiction \\
  bl, Departure of parents & vl, Violation of the interdiction \\
  A1, Misfortune & B4, Announcement of misfortune
\end{tabular}
hither and thither, but he wasn't anywhere. She called out; she burst into tears, wailing that harm would come to her from her father and mother, but her little brother did not answer. She ran out into the open field (CX); the swan-geese sped away into the distance and disappeared beyond the dark wood. The swan-geese had long before acquired an ill fame, caused much mischief, and had stolen many a little child. The girl guessed that they had carried off her little brother, and she set out to catch up with them. She ran and ran until she came upon a stove.

"Stove, stove, tell me: where have the geese flown?"

"If you eat my little rye-cake, I'll tell." (D1) "Oh, we don't even eat cakes made of wheat in my father's house." (E-, F-) (A meeting with an apple tree and a river follows. Similar proposals and similar insolent replies.)

She would have run through the fields and wandered in the forest a long time if she had not by good fortune met a hedgehog. (F9) She wished to nudge him (d7), but was afraid of pricking herself. (E7) "Little hedgehog, little hedgehog," she asked, "did you not see where the geese have flown?" "Away, over there," he pointed. (F9=G4)

She ran and ran and came upon a hut on chicken legs. It was standing and turning around.

In the hut sat Baba Yaga, hag-faced and with a leg of clay. The little brother also sat there on a little bench, playing with golden apples.

His sister saw him, stole up, seized him and carried him away.

CX, Departure from home on a quest

D1, Testing of the hero

E-, Negative reaction of the hero

F-, No transference

F9, Appearance of helper

d7, Helpless status of helper

E7, Mercy

F9, Help

G4, Helper shows the way
(K1, R) and the geese flew after her in pursuit (Prl); the evil doers were overtaking them; where was there to hide?

(Once again, a triple testing by the same characters(Dl), but with a positive answer (E1), which evokes the aid of the tester himself in the form of rescue from pursuit. The river, the apple tree, and the stove hide the little girl -- Rs4. The tale ends with the little girl's arrival home.)

Propp points out that the functions of this tale could be written in the following way:

\[
\begin{array}{c}
\text{gl bl vl Al B4 C X \{3 x D1 E= F=\} C4 K1 R (3 x Prl D1 E1 F9=Rs4)} \\
\text{d7 E7 F9}
\end{array}
\]

Note that certain groups of functions like the meeting with donors and pursuit and rescue may be repeated many times. One set of functions may also be imbedded in another -- at the end, the meetings with the donors are imbedded within the pursuit and rescue of the heroine and her brother. This is, nevertheless, a simple tale because there is only one villainy (A) and resolution (K). Many tales are compound, and a successful resolution may be followed by a new complication. In these cases, each series of functions belonging to a particular misfortune is a move designated by Roman numerals:

I. A \rightarrow K

II. A \rightarrow K

In a complex tale, new misfortunes and complications interrupt an existing set of functions and may or may not resolve themselves before the resolution of the first misfortune. The interruption of the first misfortune is indicated by ellipsis:
Occasionally, one resolution ends two sets of misfortuens:

\[ \text{I. } A \quad S \quad K \]
\[ \text{II. } A \quad K \]

Categorization of Madame d'Aulnoy's fairy tales into these functions is presented in Table 14. Functional summaries of the tales follow in Table 15. Analysis of the functions revealed a total of 616 individual functions and 29 types of function. If each different variation of a function is counted as one type, there are 97 types of functions. The first four books of Madame d'Aulnoy's contes contain 345 functions; the second four books contain 255 functions. "L'Ile de la Félicité" contains 16 functions. Propp's 105 tales contain a total of 781 individual functions or an average of 7.4 functions per tale. This would compare with an average 22.9 functions per each of Madame d'Aulnoy's 25 tales (excluding initial functions for which Propp presented no comparative data).

The number of functions contained in each tale is presented in Table 16 with a ratio of lines per tale to number of functions. As the ratios show, length is not necessarily a determinant of number of functions. There is no strong correlation between length and number of functions, and the relative frequency of these functions is fairly random. The frequency of functions in a tale increases as the ratio of lines to number of functions in a tale decreases. Thus, the tale with the highest frequency of functions is "La Belle aux cheveux d'or," perhaps one of the most traditional fairy tales in the collection. The tale with the lowest
frequency is "Le Prince Marcassin," where a very minimal framework is filled out with sentimental analysis.

Each of Propp's different functions appears in the contes of Madame d'Aulnoy except the branding or marking of a hero (J). Table 17 presents the frequencies of these functions, comparing Madame d'Aulnoy's tales to those of Propp. The table shows that three of the initial functions are also absent from Madame d'Aulnoy's fairy tales: "e" (reconnaissance to obtain information), "z" (receipt of information), and "l" (preliminary misfortune).

As would be expected, the most frequent function in Madame d'Aulnoy's fairy tales is misfortune (A - 11.0%), followed by donation (F - 8.3%), correction of the misfortune (K - 8.3%), and departure (X - 8.1%). The tables also presents some significant differences in frequencies of functions. In Madame d'Aulnoy's tales, the consent to counteraction (C) has a frequency of 5.0%, compared to 8.2% in Propp's tales. Unrecognized arrival (o) has a frequency of 2.1% in the Contes des fées and of 0.8% in Propp's tales. The combat sequence (HI) has a combined frequency of 4.2% in Madame d'Aulnoy's tales, while the task-resolution sequence (MN) has a combined frequency of 7.2%. In Propp's tales, the combat sequence has a combined frequency of 7.4%, while the task-resolution sequence has a combined frequency of 3.2%. Returns (X) constitute 2.9% of Madame d'Aulnoy's functions and 6.5% of Propp's. Pursuit and rescue (PrRs) have a combined frequency of 2.6% in the Contes des fées, compared to 5.2% in Propp's tales. Finally, transformations (T) constitute 3.4% of Madame d'Aulnoy's functions but only 1.4% of Propp's.
These findings corroborate the importance of the travel and metamorphosis themes, as discussed earlier. The fact that resolution of the misfortune occurs less frequently (8.6%) than the misfortune itself (11.0%) in the tales of Madame d'Aulnoy is indicative of the relative complexity of the tales, where several misfortunes may compound before resolution is achieved. Propp's tales display a similar disequilibrium with misfortunes having a frequency of 10.5% as compared with a 6.8% frequency for resolution. The importance of the donation is significant — and here gratuity is emphasized, since the preparatory D and E functions are less frequent than the F function, although again this is not significantly different from Propp.

Tasks are relatively more frequent than combats in Madame d'Aulnoy's tales. This de-emphasis of traditional heroic qualities would point toward the same disintegration of the heroic concept that is evident in the evolution of the heroic or epic novel to the sentimental novel. Madame d'Aulnoy's heroes and heroines are slightly more independent than Propp's, as is demonstrated by the lower frequency of consent to counteraction. Madame d'Aulnoy's heroes tend to act without obtaining approval and they tend not to return to their point of departure more frequently than the heroes in Propp's tales.

Treating each variation of a function as a type of function, 97 different types appear in the Contes des fées of Madame d'Aulnoy, as presented in Table 18. Propp's tales contain 139 different types of functions. As Table 18 shows, there is a relative lack of variety in the functions used by Madame d'Aulnoy. Out of 30 types of misfortunes (A), only 13 are used (Propp used 16). Out of 15 types of donative functions (D), only 7 appear in Madame d'Aulnoy's tales (Propp used 11). Out of 16
ways to receive a magical agent (F), only 9 are used by Madame d'Aulnoy (Propp used 15).

The variations of functions used by Madame d'Aulnoy are revealing. The most frequently used forms of misfortune are kidnapping (A1), expulsion (A9), imprisonment (A15), and lack of a bride or of an individual (a1). The most frequent donative functions are other requests (D7 and d7). The most frequent forms of transfer are direct transfer (F1), the agent appearing of its own accord (F6), and the agent offering its services (F9). The most frequent resolution of a problem is the liquidation of misfortune as the direct result of previous actions (K4), and weddings are not usually accompanied by accession to the throne (W2).

Taken together, the types of functions used emphasize the relative passivity of the hero, who is thrust away from home and who acquires magical agents without being tested. Resolution of problems is almost never by force; weddings do not always lead immediately to kingly status. Some of this passivity may be explained by the fact that many of the heroes are in fact women. It is noteworthy, however, that one of the few actual combats fought is between the two fairies in "La Princesse Printanière." Two additional battles, which do not qualify as functions, were also fought by women: the one fought by Printanière against her father's army and the one fought by Amazone against the Centaur (C).

The relative frequencies of the functions and of the variations of functions were tabulated across the two groups of contes (Contes des fées and Nouveaux contes des fées) and for "L'Ile de la Félicité." Each crosstabulation was statistically significant, thus implying that the
frequencies of distributions were not random. Table 19 presents results of the crosstabulations of the functions by publication group. The negative functions appear most frequently in the first collection of *contes*. Most of the other functions appear more frequently in the first collection than in the second, as would be expected given that there are more tales and more functions in the first collection than in the second. What is surprising, however, are those cases where a function's frequencies are greater in the second collection than in the first. This happens in the cases of call for help (B), dispatch (C), tasks (M-N), and return home (R). What would be implied here is that the hero's journey (or the heroine's) is more conscious in the second collection with purposeful departures, less physically brutal tasks, and returns home. The frequencies are slightly skewed, however, by the fact that seven of the calls for help (23% of all B functions), six of the dispatches (19% of the C functions), and four of the returns home (6% of the R functions) occur in one fairy tale ("La Princesse Belle-Etoile et le Prince Chéri"). The only other constellation of functions as significant as this occurs in "L'Oranger et l'Abeille" (pursuit and rescue, 37.5% each) and "La biche au bois" (pursuit and rescue, 37.5% each).

When the different frequencies of types of functions are crosstabulated by publication group, lack of an individual (al) is more dominant in the *Contes nouveaux* than in the first collection (92.6% versus 36.8%). Given the increased sentimentality of the second group, this finding is not surprising. The helpless situation of the donor who is spared by the hero (d7) is more frequent in the second group (62.5%) than in the first (37.5%). The agent also appears of its own accord more
frequently in the second collection (87.5%) than in the first (12.5%), but, again, this figure is slightly skewed since the entire 87.5% occurs in "Belle-Belle ou le Chevalier Fortuné" when Fortuné meets the seven gifted ones. Together, these trends again indicate the more passive nature of the hero or heroine in the more sentimental tales. The hero goes unrecognized and is discovered (0) more frequently in the Contes nouveaux (53.8%) than in the Contes (38.5%).

When the different types of sequences of functions are examined, Table 20 shows that obvious sequences have the highest frequencies: from misfortune to call for help (AB, 5.3%); from dispatch to departure (CX, 5.9%); from donor to response to donor (DE, 5.7%); and from response to donor to transfer of magic agent (EF, 5.7%). Frequently, elements will be skipped. Thus, misfortune will be followed by dispatch (AC, 1.8%), departure (AX, 1.4%), or resolution (AK, 1.6%). Transfer of the magic agent (F) may also be followed by an earlier type of function (A,C,X,D,F: 4.0%) more frequently than it leads to transference to a designated place (G, 2.4%). Resolution (K) happens less frequently after combats (HI, 1.6%) or tasks (MN, 0.6%) than after a variety of prior (4.2%) or posterior (4.2%) functions. A number of resolutions occur after transformations (T, 1.6%). This freedom of arrangement of elements is not unusual in the fairy tale. In the case of Madame d'Aulnoy, given the limited variants of functions which she uses, the free arrangement of elements provides diversity.

Propp's method of analysis becomes useful in analyzing Madame d'Aulnoy's contes when it adds structural explanations for the directions taken by certain contes. In the case of "Le mouton," it is strange that
the sheep would die at the end of the fairy tale. Propp's method, however, underlines the fact that the sheep is only an agent in the story and not the object of the quest. Thus, once Merveilleuse has returned home and seen her dream fulfilled, the sheep becomes superfluous, and he dies. To Mouton, Merveilleuse is the object of his quest and the ending is unsatisfactory, but he is not the hero of the story.

Occasionally, the structure actually follows two simultaneous plots. In "La chatte blanche," the plot of the hero is fairly simple -- he has three tasks, he accomplishes the tasks, and he becomes king. The accomplishment of his tasks, however, provides the means through which the spell on Chatte Blanche is broken. Thus, the intrigue related to Chatte Blanche becomes important, and this importance is emphasized by the amount of narrative devoted to it.

In many of Madame d'Aulnoy's fairy tales, the structure, as analyzed using Propp's method, moves along with the narrative. "Belle-Belle et le Chevalier Fortuné" or "La Princesse Belle-Etoile et le Prince Chéri" are two such tales. Each of these tales progresses through a rapid succession of functions, as opposed to a tale like "Le Prince Marcassin" where much of the tale focuses on descriptions. In this latter tale, much narrative attention is devoted to Marcassin's first two weddings. In the light of the fairies' destiny for Marcassin, these weddings become tasks which he must complete, and the amount of narrative devoted to these tasks is disproportionate to their importance.

The difference between the tight narrative structure of "Belle-Belle ou le Chevalier Fortuné" or "La Princesse Belle-Etoile et le Prince Chéri" and the loose structure represented by "Le Prince Marcassin" is
evident in the different ratios of length to structural functions (Table 16). The ratios of the first two fairy tales are 40.6 times (BBGF) and 31.3 times (BEPC); that of the latter tale is 84.7 times. This difference demonstrates that even fairy tales in the second, more sentimental group, like "Belle-Belle ou le Chevalier Fortuné" and "La Princesse Belle-Etoile et le Prince Chéri," can balance this sentimentality with a strong sense of direction as the tale moves from beginning to end.

Propp himself described his approach as synchronic -- it treats the succession of events within the fairy tale. The method can also be used in diachronic analysis, to study transformations of functions over time. Such analysis would reveal changes in the spirit of society as it evolves and replaces functions which have become meaningless with newer, more meaningful functions. Propp's method does not, however, offer insights into the significance of the succession or transformation of events. Thus, it does show that the sheep in "Le mouton" dies because he is superfluous, but it does not reveal why he remained accessory rather than becoming the object of Merveilleuse's search. Similarly, Propp's method shows that the fate of Chatte Blanche is dependent on the outcome of the series of tasks of the prince, but the method does not reveal why Chatte Blanche did not have the prince transform her during the first year that he lived with her.

The approach of Carl Jung can be used to draw meaning from the contes de fées of Madame d'Aulnoy. Jung's psychology is based on the process of self-development which he calls individuation. Individuation is the process by which the conscious part of the personality comes to live in harmony with the unconscious part. In a primitive or childlike
form, the personality is undifferentiated: consciousness exists in the unconscious and the personality feels or experiences life. As differentiation occurs, the conscious part of the personality becomes independent, and the personality perceives life. If conscious and unconscious are not in complete harmony, one of them will attempt to dominate the personality. Through individuation, the conscious part of the personality delves into the unconscious and returns to consciousness with an equilibrium established.

Jung believed people are endowed with thinking or feeling personalities, but not born with both. Equilibrium is established when the self unites with the missing characteristic and brings it to consciousness. He represented the thinking characteristic as "animus" and the feeling characteristic as "anima." The animus is masculine, while the anima is feminine — Jung referred to the animus as Logos (discrimination, judgement, and insight) and to the anima as Eros (the capacity to relate). 302

Both animus and anima may appear in different archetypal forms. The animus may be the hero, a wise old man, an evil enchanter, or a dragon. The anima may appear as the heroine, Venus, the fairy godmother, the evil stepmother, the witch, or the great devouring mother. The positive representation of anima and animus represent the bright side of the personality; the negative archetypes represent the dark side, or the shadow. The personality normally seeks to establish rapport with the animus/a symbol of the opposite sex from that of the personality. The shadow of the personality, which is of the same sex, may help or hinder this rapport. 303
Jung's approach, like that of Propp, may be used either synchronically or diachronically. Synchronically, in literature, a Jungian approach allows analysis of the way in which the different events (functions) of the work yield meaning. Diachronically, archetypal patterns in a work or a succession of transformed archetypes in different versions of the same basic work help to date the work and to illuminate the state of collective consciousness prevailing when the work was written. Although the focus here will be on the synchronic approach, the study of fairy tales necessarily involves reference to the collective consciousness prevailing when the tale was composed. While dreams reveal the state of an individual's personality, fairy tales and folklore reveal the state of a collective personality (although a written fairy tale also includes aspects of the author's personality).  

In only five of the fairy tales is the development of the male personality exclusively presented. Several of the fairy tales show the dual development of both the male and female personalities; most present the development of the heroine. In the five tales oriented around the hero, this hero attempts to establish relations with the feminine element of life. Integration with the anima is represented by marriage.  

"La Belle aux cheveux d'or" is perhaps the most classic of the fairy tales. The king in this tale is weak and unable to persuade the Belle aux Cheveux d'Or to marry him. His kingdom lacks a queen, indicating that the collective consciousness of the tale is unbalanced and lacks the feminine element. Into this void steps the hero, Avenant, a "jeune garçon" (II,41). Although his name signifies a graceful young man, it also holds connotations of the future ("avenir") and of a process
("to happen" is "advenir"). Thus, he is not fully developed, but he has potential.

On his way to the kingdom of the Belle aux Cheveux d'Or, Avenant saves a carp, a crow, and an owl. The carp symbolizes the nourishment which provides vitality, and it lives in the water (the unconscious). The crow is a symbol of the feminine unconscious; the owl lives in the dark (the unconscious). Thus, Avenant has come into contact with positive feminine symbols of his unconscious, who promise to help him when he needs them. Also on his trip, he buys a dog named Cabriolle. Cabriolle will guide him through the tasks which await him, and he functions as the positive shadow of the hero -- the wise man.

Avenant arrives in the kingdom of the Belle aux Cheveux d'Or, but she will not leave with him until he has accomplished certain tasks. Thus, the anima demands that the personality grow to meet it. Avenant must find her lost ring, kill a giant who seeks to marry her, and bring her the water of beauty from the dark grotto. Avenant accomplishes these tasks with the help of the animals. The retrieval of the ring symbolizes bringing the full self to consciousness. Killing the giant implies the hero's possession of his emotions and desires and thus assures assimilation of the feeling part of the feminine anima in an orderly manner. The water in the grotto is quite still and would represent the depths of the unconscious, guarded by a dragon, the negative personification of the anima. Here, Avenant does not confront and destroy the dragon, but simply works around him. Von Franz points out that sometimes this sidestep is necessary, because the
personality would not be prepared for a conflict. Through the death of the king, Avenant marries the Belle aux Cheveux d'Or and becomes king. On the level of the personality, Avenant achieves individuation. On the level of collective consciousness, there is renewal.

The same type of renewal occurs in "Le Prince Lutin," where Lutin is the hero aspiring to integration with his anima and Furibon is his evil shadow. Like Avenant, Lutin has positive reactions to his initial encounter with the feminine unconscious — he saves the snake. This act of generosity transforms a potentially negative anima figure into the positive fairy Gentille. She endows Lutin with the ability to become invisible.

In a sense, Lutin has become even more Logos than Eros as he assumes his ethereal form. In this form, however, he who was formerly indifferent to love begins to meddle in the love affairs of others. He saves a young girl from being married to an old man when she loves someone else, and he rescues a young girl who is about to be forced into a nunnery. He has a brief encounter with a woman named Blondine, but she prefers an ugly musician. Her love is too chthonic to be of use to Lutin.

Finally, he rescues Abricotine and discovers the princess. Lutin is still too spiritual, and it is not until he kills Furibon and assimilates his chthonic qualities in a positive manner that he becomes king. In this state, he appears to the princess. Although the negative anima, in the form of the princess' mother, almost triumphs, Lutin is saved by his strong positive ties to the anima in the form of Gentille.
The development of "L'Ile de la Félicité" is much like that of "Le Prince Lutin," but on a simpler scale. A kind of marriage happens almost immediately. The continued imbalance of the personality is prolonged by the masculine animus, and the marriage dissolves when Adolphe returns to Russia. He is killed by an old man, here the proverbial figure of lime but also an archetypal and negative form of Adolphe's animus-dominated personality.

"La Princesse Carpillon" combines the shadow theme of "Le Prince Lutin" with the renewal theme of "La Belle aux cheveux d'or." Here, the king is again old and, for all purposes, without a wife. In typical heroic fashion, the prince is abandoned and exposed to the dangers of the unconscious (the forest, the centaur) by his shadow, Le Bossu. He is saved by Amazone, a remarkable fairy whose feminine sex relates her to the positive fairy godmother archetype but whose masculine qualities relate her also to the wise old man archetype. By handing the prince over to Le Sublime, she is preparing his spiritual growth so that he will be ready to meet his anima.

Like the hero himself, his anima is threatened by his shadow. Le Bossu captures Carpillon, but she escapes and Amazone guides her to Le Sublime. There, she and the prince fall in love, but she resists because she believes him to be of low rank. As a result, a negative form of the anima appears, in the form of the bear, which almost kills the prince. Here, Carpillon helps him in the battle, symbolizing a positive contribution of a positive anima. The prince then fights his shadow (Le Bossu) for his anima (Carpillon) but is temporarily overcome and sent back to
the unconscious (prison). At the end, however, Amazone destroys Le Bossu and the marriage takes place.

In both "Le Prince Marcassin" and "Le Dauphin," heroes are presented who meet their animas before they are prepared to do so. Marcassin is a boar and would represent a personality possessed by chthonic desires. He attempts to disguise his animal nature, but successful individuation is not possible and his first two marriages fail. Once he has retreated into the woods (the unconscious), he learns to deal with his uncontrolled nature. Thus his approach to Marthésie is completely different from his courtship of her sisters. Although he imprisons Marthésie in his cave, she had already decided to marry him, and she does not try to run away. Through his union with Marthésie, Marcassin is redeemed from his animal nature and becomes a prince.

Although Alidor ("Le Dauphin") is not beastlike, he is unbearably ugly and seems to represent a completely unindividuated state of consciousness. He travels to the kingdom of the King of the Woods, and he frequently goes fishing in the ocean, both symbols of the unconscious. In this undifferentiated form, he is ridiculed by Livorette, who will be his anima figure. One day while fishing, he catches and saves a dolphin, who symbolizes a messenger able to lead the hero out of the unconscious.312

The dolphin gives Alidor the power to transform himself into a canary, a spiritual aerial figure like Lutin. In his spiritual form, Alidor achieves union with his anima, but the anima is not fully integrated to both sides of his personality — Livorette continues to make fun of Alidor. Thus he is schizoid, and he goes mad and lives in a
grotto in the woods, returning to the unconscious state. While still insane, he is thrown into the sea with Livorette and their son, another immersion in the undifferentiated unconscious.

The child represents a "potential future" and is a symbol of the self. Fulfilling this potential, Alidor is saved from the sea and carried to an island (another symbol of self). At the request of Livorette, his anima, he is physically transformed and thus made whole again. Individuation, however, remains incomplete: Livorette will not consider Alidor her husband because Grognette, an evil fairy, has threatened to kill their son if she does so without the consent of her parents. Grognette represents a negative manifestation of the anima which prevents individuation, but she is overcome by the stronger force of the dolphin who guides Livorette's parents to the island, thus permitting a true marriage.

The tales presenting development of the female personality are more varied. Many of the fairy tales present the feminine quest for animus. Three of these tales are of the Cinderelle type where a mother dies and/or is replaced by a wicked stepmother type. Here, the stepmother or wicked mother is a negative manifestation of the unconscious and a shadow of the heroine. In "Gracieuse et Percinet," Grognon tries to destroy Gracieuse by abandoning her in the forest, by assigning her impossible tasks, and by burying her alive. Each time, Percinet rescues her. Gracieuse vacillates between her father, the weak king, and Percinet to whom, upon meeting for the first time, she exclaims: "c'est vous que j'avois tant envie de voir" (II, 8).
Percinet is not only the animus object of her quest but also the means of transformation. Percinet provides her with a horse, here a symbol that can lead her out of the unconscious. Percinet rescues her from the unconscious of the forest and the hole into which she is pushed. He helps her with her tasks. Spinning is a symbol of fertility and also represents sexuality, with which Gracieuse is unable to cope. Sorting the feathers implies the more masculine task of giving order to a variety of ideas, although sorting is also a feminine activity. Finally, Percinet helps Gracieuse control her creative impulses represented by the little people she lets out of Grognon's box. With these tasks, Gracieuse moves closer to the animus and therefore becomes ready to accept it when she marries Percinet. Throughout the tale, Percinet in his green clothes signifies Mercurius, the alchemical agent who is both the object of transformation and the means by which transformation is achieved. With the marriage of Gracieuse and Percinet, renewal takes place but outside of the realm of the weak king.

Renewal in "Finette Cendron" also takes place outside the realm of the weak king, again the father of the heroine. Here, the mother has not died but has taken on the negative personification of the stepmother. It is only the fairy godmother who is a positive shadow of Finette Cendron. As a negative figure from the feminine unconscious, the mother attempts to push Finette back into the realm of the unconscious (she leaves her in the forest and in a desert, both symbols of the unconscious).
Finette's fairy godmother, Merluche, attempts to help her, but reprimands Finette for saving her two sisters, negative shadow figures. Finette is then left to her own devices. In the desert, she manages to grow a tree (the self) from which she discovers a house. But the house belongs to an ogre, and Finette is back in the unconscious which now is negative. She kills the ogres, but remains in the power of her shadow (her sisters).

Finally, Finette finds a gold key in the chimney. The chimney is undoubtedly in the kitchen, the center of the house. The key opens a trunk which gives her beautiful clothes to wear to the parties which her sisters are attending. Thus, Finette finds the answer to her problems within herself. When she decides to stand up to her sisters, she is transformed (she puts on new clothes and is not recognized by her sisters) and redeemed (Merluche sends the horse which will lead her to the prince). Her final appearance, as she rides to meet the prince, is in a blue dress covered with stars, with the sun on her head and a full moon on her back (II, 499). In alchemical terms, she has united the sun and the moon. Her marriage merely confirms her own renewal as well as that of the kingdom of the sick prince.

In "L'Oiseau bleu," there is an implied renewal of two kingdoms: that of Florine and that of Charmant. As in "Gracieuse et Percinet," a mother dies and the weak king yields to the new stepmother. Here, the stepmother is closely associated with the animal (trout, sow) qualities of her daughter, Truitonne. Florine is pushed back into the unconscious as represented by the tower, but there she makes contact with her animus, the bluebird. Although the stepmother, as a negative symbol
of the unconscious, drives away the bluebird, Florine emerges triumphant through her innate qualities. When her father dies, the people kill the stepmother and proclaim Florine queen.

She is queen in a kingdom without a king, however, so she sets out to find Charmant. A fairy gives her four eggs, symbols of her self and of renewal.\textsuperscript{323} The objects produced by these eggs are symbolic of an increasingly higher spiritual state. The cleats are of gold, and her chariot is pulled by two pigeons. Both the gold and the pigeons represent the animus toward which she is traveling. The carriage which the third egg produces is of steel (white) garnished with gold and with six green mice. Once again, the gold indicates the animus (Sol, the sun) while the green represents Mercurius.

The steel carriage is white like the silver of the moon (Luna). The presence of this base metal suggests that, for Charmant, a complete assimilation of the anima has not yet been made. The steel, a baser metal than silver, would represent Truitonne, a more chthonic figure than Florine. The final egg produces a "pâté parlant" of six birds. Although the birds are bound by the pâté, they are knowledgeable and again indicative of Florine's greater spirituality. Florine finally is reunited with Charmant, appearing in a white (silver) dress. Their marriage confirms the final state in the evolution of her personality.

In "La Princesse Printanière," "Serpentin Vert," "La biche au bois," and "L'Oranger et l'Abeille," both parents are alive but seem to fade out of the story as it progresses. Printanière begins in an uninindividuated state symbolized by the tower to which the curse of Carabosse, her negative shadow, has relegated her. The determination of Carabosse
to push her back into the unconscious is symbolized by the scarf of bat-wings which the bad fairy drops on the princess. When Printanière runs away with Fanfarinet to the desert island, she is retreating to the depths of her inner self.

There, her animus proves to be inadequate and threatening as Fanfarinet attempts to devour the princess. She is in danger of being possessed by her animus, a state manifested by her single-handed defeat of her father's army. Because of the lack of equilibrium in the relationship between personality and negative animus and because the animus threatens to destroy the feminine elements of the personality, the personality must destroy the animus to survive. So Printanière kills Fanfarinet. Almost immediately, a good fairy engages in battle with Carebosse and the negative shadow is driven off. Then Printanière's transformation begins, as the fairy dresses her in a dress of gold and green. The gold would symbolize the animus (Sol, king) toward which Printanière aspires through the help of the green transforming agent (Mercurius). Printanière returns home and soon marries, demonstrating a completion of the transformation.

Like Printanière, Laidronnette in "Serpentin Vert" is not fully formed — she is ugly. The serpent in this tale represents a positive symbol of wisdom and of the animus; his green color relates him to Mercurius. Laidronnette's voyage to the island is a journey inside herself, represented by the island and its eastern inhabitants (the "pagodes"). There, she marries, but does not know to whom — her transformation has not yet become conscious. Once it does become conscious, she is not prepared for it. When Laidronnette sees that her husband is the serpent,
her negative shadow appears immediately and represses him as Magotine sends him to Hades. Thus Laidronnette has again returned to the unconscious, symbolized by her shoes (lowest part of the body) of iron (a base metal).

Laidronnette performs four tasks for Magotine. The first two (spinning and making nets) are feminine tasks, while the third (bringing back the water of discretion) causes a renewal. Laidronnette is transformed to the beautiful Discrète as she learns that some areas of her dark side can not be probed. This knowledge is put to good use when she is sent to Prosperine for the Essence of Long Life. Love, the son of Mercury and Venus, guides her, and Laidronnette/Discrète returns with her husband. Just as her actions banished him to her unconscious, so she retrieves him when her personality is ready for him, and this stage of development transforms the animus as well. Whereas before, Laidronnette/Discrète could neither form an idea of the animus nor view it as a positive force, she now transforms it into a handsome king.

Printanière and Laidronnette fight against their animus figures; Désirée, in "La biche au bois," fights against a negative shadow which threatens to retain her in the unconscious. At the beginning of this fairy tale, the queen is sterile. Renewal is promised by the Fairy of the Fountain (and symbolized by the fountain itself), but renewal is forgotten and the fairy is ignored. As a result, the feminine element is pushed back into the unconscious (the tower, the coach) and released only as an animal (the deer) in a forest (the unconscious). In this undeveloped state, the personality is threatened by the animus which seeks to
kill it. Only through the intervention of two positive shadows, the fairy Giroflée and the lady-in-waiting Tulipe, is Désirée preserved. As the spell is broken, she appears in a dress of silver, suggesting Luna, the moon, and an almost completed alchemical transformation. Désirée finally appears dressed as a hunter and riding a horse, thus controlling both her unconscious and any negative animal-like emotions. Her marriage to Guerrier fulfills the potential that she displayed as Luna.

Aimée, in "L'Oranger et l'Abeille," undergoes a similar transformation as she attempts to escape from the unconscious represented by the ogres. A move toward differentiation of the conscious from the unconscious occurs as Aimée takes on qualities of the animus. She acquires speech (Logos) and is able to talk to Aimé; she uses Aimé (her animus) to protect her from the unconscious when she transforms him into a boat; she shapes her animus when she transforms herself into a dwarf and Aimé into a painting (which the painter would create); and she finally achieves her most spiritual form as the bee. Aimée is in danger of being animus-possessed as she is trapped in her last metamorphosis. Only the intervention of Trusio, the positive shadow, rescues her. Aimée confirms her transformation when she puts on civilized clothes, and her marriage symbolizes this transformation.

As in these fairy tales where the parents are unnoticed, three fairy tales in which the parents die present heroines attempting to evolve away from the unconscious to unite with the animus. "La Princess Rossette" is a fairly simple story. The young princess emerges from the unconscious (the tower) and wants to marry the King of the Peacocks. The peacock is a traditional alchemical symbol standing for the integration
of all colors as the alchemical experiment progresses. The peacock can also represent complete spirit, or the animus. Rosette is demonstrating a desire to transform herself which is also symbolized by her green dog (Mercurius), the catalytic element in the tale. Rosette's shadow, the nurse, attempts to push her back into the unconscious by throwing her into the sea, but Rosette is saved by a hermit (positive animus figure of the wise old man), and the dog, Frétillon, resolves the story.

In "Le pigeon et la colombe," Constancia's parents die and her surrogate mother, Souveraine, is gone one day when her desires run away with her. Her sheep, Ruson, leads her into the forest where she is caught by a giant. Constancia is deep in the unconscious. Although she emerges from the forest, her renewal (marriage with Constancio) is threatened by the queen, a negative shadow, who menaces Constancia with other symbols of the unconscious: the snakes; the trip to the witch in the forest; and enslavement and eventual capture by the giant and imprisonment in a tower.

Constancia is saved by her healthy animus, Constancio, who proves his purity by casting himself into Cupid's fire and emerging a pigeon. Once again, Cupid's relationship to both Mercury and Venus must not be overlooked, and Constancio here is purifying himself as alchemists would purify base *prima materia* prior to attempting to transform it into the *quinta essentia*. The healthy animus is thus able to save Constancia from the threatening negative unconscious of the giant. The ring which Constancio gives Constancia symbolizes the emergence of her whole self as she is transformed into a dove and is united with the pigeon.
In their transformed selves, the dove represents Venus while the pigeon can represent Zeus. The Queen and the King, the two final elements of the alchemical process, therefore exist and can unite. The ultimate success of this process remains doubtful because the very spiritual birds choose to remain in the very unconscious desert. The barren nature of the desert is mitigated by Cupid's promised creation of a garden, but the question of full integration remains.

"Fortunée" is another story of movement from the unconscious to integrated consciousness. Fortunée's father dies and leaves her with a pot of carnations and a silver ring. The ring would again represent Fortunée's potential whole self, an idea which is confirmed by her trip to the fountain where she meets the Queen of the Woods. Although both water and forest represent the unconscious, fountains and trees would represent the unconscious in a kinetic state, ready to be transformed. The Queen transforms Fortunée's pitcher into gold, another positive transformation, and Fortunée gives the queen her ring. Because the ring symbolizes Fortunée's self and because it is a sign to the Queen that the enchantment is almost over, Fortunée's gift would represent a declaration of readiness for change.

When Fortunée returns home, the change does occur. She learns about herself (a discriminatory and animus-related function) from both the cabbage and the chicken, passing from the vegetal world to the world of birds. Fortunée next encounters the animal world when she recues the carnations from the rats with the magic water from her pitcher. Carnations symbolize love and marriage and with their red and white colors would also represent the King and the Queen in alchemy. Fortunée herself
is the Queen, with her silver ring; the water of renewal destined for Oeillet, the King, comes from a golden pitcher. When Oeillet appears, he is dressed in a gold and green jacket; the Queen of the Woods dresses Fortunée in silver brocade. Thus, the water would represent the alchemical bath which eventually permits the liberation of the king from the rats (symbolizing the dark side of the sun -- the animus principle). With this liberation, the King and Queen should next unite, and Fortunée finally does agree to marry Oeillet.

A number of the fairy tales deal with situations in which a masculine element is restored to the world of the fairy tale. In "Babiole," the Queen is unable to have children and there is no king, a sign of animus-possession. Although the queen has a child, this child becomes a monkey, a symbol of the undifferentiated unconscious and a captive of her mother's neuroses. Like Babiole's mother, her aunt rules a kingdom without men and plans to turn Babiole over to the monkeys. In other words, she plans to leave Babiole in her primal state. In spite of their negative connotations, the monkeys do present Babiole with the olive and the hazelnut which will transform her.

Babiole learns her potential without realizing what it means when she plunges into the depths of her unconscious by jumping in the river. She uses her potential as she runs away from negative representations of the unconscious (the monkeys, her mother) and escapes into the desert (again a retreat into the self). There, the olive transforms her and the hazelnut produces a city of which she is princess ("infante"). As products of trees, the olive and hazelnut would symbolize the end result of
growth, a result which is passed on to Babiole through the creative powers which are released from them.

Babiole is not completely developed -- she lacks a positive animus -- and is still the "infante." She is therefore susceptible to Fanfreluche's negative shadow and is almost destroyed. The prince succeeds in rescuing her, with the help of a magic fishbone. In this story, the fish would be both a spiritual symbol and a part of the unconscious (because it lives in water). The balance between these two elements allows the rescue of Babiole and restores equilibrium (and peace) to the kingdoms of the fairy tale.

"La grenouille bienfaisante" presents another example of a kingdom without men. In this case, the queen becomes a slave to her desires as her horses run away with her, and she is condemned to the unconscious world of Lionne's grotto. The grotto, the lion, and the dragons and monsters all make up part of the negative unconscious, while the frog is a symbol of fertility, of childbirth, and of the positive feminine unconscious. The frog is a positive symbol of creativity, as she helps the Queen build a house, carry out the tasks of Lionne, and have her child. She then aids the animus (the king) to rescue his wife and child, but this is accomplished only through a pact with a negative shadow (the dragon). Integration is unstable and Moufette would have been swallowed up by the shadow (the dragon) were it not for the frog who arms Prince Moufy. With her help, Moufy kills the dragon, which transforms the negative shadow into the positive prince who emerges from the dragon.
"Belle-Belle ou le Chevalier Fortuné" is the story of a woman learning to integrate the masculine and feminine aspects of her personality. In a family without a mother, she is dominated (albeit positively) by the father form of the animus and assumes masculine qualities to save him. Her basic human qualities remain, and she wins the blessing of the fairy who indicates that she will protect her from animus possession by sanctioning Belle-Belle's disguise. In fact, the fairy furnishes Belle-Belle with a horse to lead her from the unconscious frontier to the capital and the king. Like other characters in the fairy tales, Belle-Belle is dressed in green and gold, again signifying that a transformation is in process.

In her journey, Belle-Belle acquires the seven gifted men, representing the instincts which she must integrate with her assumed masculine personality. She meets the king, but she is not yet ready to accept her femininity and is therefore pursued by the negative shadow of the queen. Belle-Belle is sent to the dragon (a negative form of the unconscious) and to the Emperor Matapa, where she proves her mastery of the instincts, thus preparing for a complete integration of the personality. The shadow threatens to kill Belle-Belle, but her feminine nature saves her and she marries the king, achieving a positive animus.

Marriage seems to be an after thought in "La bonne petite souris." When a king dies, his wife is carried off by a neighbor who would represent a negative animus. The queen fights this animus with the feminine quality of compassion to the mouse, a positive image of the unconscious. The reliance on the feminine transforms the mouse into a positive shadow figure as the fairy. The baby would represent a positive
renewal of the personality but one which is lost because the negative continues to be threatening. The renewed self, Joliette, is persecuted by the king and his son, but she is freed by the fairy, and the king and his son die. As the fairy, queen, and Joliette unite to accomplish the coup d'état, the different feminine shadows merge with a positive animus. The presence of this animus is confirmed by the appearance of the prince at the end of the tale. Throughout this fairy tale, the positive animus is almost a shadow, non-existent figure, and the resolution of the tale does little to emphasize its role and importance.

The problems of animus possession are illustrated in "Le Nain jaune" and "Le mouton." Like "La bonne petite souris," "Le Nain jaune" lacks a ruling king. The Yellow Dwarf is a negative animus symbol who attempts to possess Toute-Belle. Dwarfs are traditionally associated with the unconscious, although they are usually positive and creative, but in this tale, the dwarf is negative. When he comes to claim Toute-Belle, he rides two roosters (symbols of lust) who become giants (symbols of the unconscious). Although Toute-Belle attempts to marry the King of the Gold Mines, the chthonic "mines" attribute of this king outweighs the powerful "gold" attribute, and he remains trapped in her unconscious. Because she is unable to develop a positive animus, the king is killed by the Yellow Dwarf, and Toute-Belle dies.

"Le mouton" is another fairy tale with alchemical structure. Merveilleuse is the feminine Luna figure: she wears white (silver) and travels in a chariot of mother-of-pearl (an alchemical symbol of the feminine). She dreams that her father holds a pitcher of gold for her to wash her hands, a reference to the alchemical bath prior to
transformation. But Merveilleuse's partner in transformation is not an unknown king -- it is her father. Even though she meets the sheep, a potential king and positive animus figure, she rejects him by returning to her father. Her personality refuses to develop a positive animus relationship, and this failure kills the sheep.

Two fairy tales follow a hero and a heroine simultaneously and would tend to represent individuation in the collective personality more than in the individual personality. In "Le Rameau d'Or," both hero and heroine are deformed and imperfect, representing a collective undifferentiated personality. In the tower in which they are imprisoned, each finds the armoire, and Torticoli finds the suite of hidden rooms. As DeGraff points out, these are symbols of their selves. Deep inside, both Torticoli and Trognon find the potential of the anima or animus figures as symbolized by Bénigne and Trasimène. The golden bough which protected Aeneas on his journey of self-discovery promises a successful development to Torticoli and Trognon.

Although they are physically renewed, neither is completely developed as shown by their inability to unite with one another and by their powerlessness before the negative chthonic figures of the sorceror and the Queen of the Meteors. The transformation into cricket and grasshopper is significant. The cricket could represent the wise old man archetype, and the grasshopper could stand for nobility and a protection against evil. These transformations, then, mark a progression which is confirmed when the golden bough restores them to their human forms and names them King and Queen. In doing so, Torticoli/Sans-Pair and Trognon/Brillante form a "quaternio" with Bénigne and Trasimène.
The formation of the quaternio is essential to the full development of the personality, whether individual or collective. The quaternio also represents a renewal (new, younger king and queen) and an equilibrium previously missing from an initial situation where there were three men (the two fathers and Torticoli) and one woman (Trognon). The renewal is, however, achieved outside of the realm of the old, established kingdom, as has been the case in fairy tales discussed previously.

Like "Le Rameau d'Or," "La chatte blanche" restores the feminine element which is missing at the beginning of the story (a king, three sons). An additional similarity is the achievement of renewal outside of the kingdom needing this renewal — at the end, the prince does not replace his father but becomes king in another kingdom. The plot of the prince is fairly standard: his anima helps him accomplish tasks set out by his father. Through these tasks he grows from "fils du roi" to King, and his anima is similarly transformed from cat to Queen.

The cat's mother has let her desires rule her and has not focused on her own creative abilities. This lack of constraints is transferred to the princess who lives in a state of undifferentiated unconsciousness in the tower. She marries a king, but causes the dragon, his negative shadow, to devour him. So she is transformed into a cat, a "symbol for the enjoyment of life and gaiety." She has been punished for yielding hastily to her first impulse and therefore waits when another animus (the prince) appears, so that he can develop properly. Thus, although she could have made him king at the time she met him, she must wait until he has grown spiritually.
"Le Princesse Belle-Etoile et le Prince Chéri" is in many ways the most structurally interesting fairy tale in Madame d'Aulnoy's collection. Here, a series of quaternios meet and merge, guiding the fairy tale from beginning to end:

(1) The Princess and her three daughters
(2) The Queen Mother, the King, the prince, and the admiral
(3) The Queen Mother, the King, the Queen, Feintise
(4) The four children
(5) The King, the Queen, Chéri, and Belle-Etoile

The king seeks renewal from his primarily masculine world when he marries. This renewal is thwarted by his absence and weakness in the face of his mother. Thus, a negative anima figure dominates collective consciousness and destroys the king's marriage. The children are marvelous heroes, as signified by the stars on their foreheads and their near-demise at birth. Their hair produces jewels when combed. Given that hair represents the projection of unconscious thoughts and that this hair produces jewels or things of value, the four children would symbolize a valuable source of spiritual renewal for the society of the original tale.

This renewal is repressed by the queen, but the repressed elements return from the unconscious when the four children cross the sea. The queen again attempts to destroy the children by sending them after dancing water, a singing apple, and a green bird (probably a parrot). The water is mercurial and would represent renewal. The apple normally represents knowledge; that it sings may indicate orphic
knowledge. The parrot is an archetypal symbol for the truth of the unconscious. Its green color would also suggest Mercurius.

The water is in a luminous forest, the apple in the desert, and the bird in a polar region. Each of these locations would symbolize the unconscious. Chéri successfully obtains the first two objects with the help of a dove. Thus Venus, the archetypal feminine, allies herself with the four children. Chéri does not obtain the water and the apple by direct confrontation. Instead, he avoids meeting the dangers of the unconscious (the serpents and lions in the forest; the dragon in the desert). As Von Franz remarks the hero should not take on a direct confrontation when he is not up to it, and the wisdom of this point is shown by Chéri's encounter with the parrot. Here, he attempts to seize the parrot, but the truth is more than he can bear and he is petrified.

Belle-Etoile's two brothers, who serve as shadow figures of Chéri, meet the same fate. It is only Belle-Etoile, guided by the dove, who is successful. Her success redeems Chéri and her brothers and leads to a restoration of balance. Her father welcomes back his wife, punishes his mother, and blesses the marriage of Belle-Etoile and Chéri. This time, renewal is accomplished in the kingdom where the initial weakness occurred.

Madame d'Aulnoy's fairy tales offer a rich inner structure of self and collective development. Although she tends to emphasize development of the feminine personality, the few tales with masculine personalities display many of the same lessons as the feminine ones. Threats by shadow figures and animus or anima are dealt with on a structural
level through a succession of archetypes in the same way that these threats are met at the surface of the tale by the characters in the fairy tales. The need to know something of the world before entering it at the adult level is echoed by the archetypal need for harmony between conscious and unconscious before proceeding to individuation.

Three features of the fairy tales are important with respect to their position in time. First, the only three fairy tales that end with the death of the hero or heroine are archetypal representations of animus possession. The heroes or heroines lack the feminine feeling qualities of the anima. In an age where women were demanding certain liberties and where the author herself probably suffered from a lack of these liberties, these tales present a warning against carrying their demands to extremes.

Second, there is a tendency in many of the fairy tales to see renewal occur, but not in the kingdom originally in need of renewal. The argument could be made that the new kingdom represents the old kingdom transformed, just as a figure like Sans-Pair represents Torticoli. Most fairy tales, however, see the hero restore order to the kingdom where he initially encountered disequilibrium. In her discussion of "La chatte blanche," Jane Merrill Filstrup points out that the princes seek objects which will not change their position, because the king does not intend to step down. She compares this movement, which does not change the basic "familial and political girdings" of the tale, to rococo play.342 This corresponds closely to Laufer's distinction of rococo style as not returning to the classic center from which it started. The tales of Madame d'Aulnoy would seem to use this rococo structure.
Finally, most of the characters tend to avoid direct confrontations with the elements of the unconscious. Most frequently, the heroes and heroines are helped by fairies (thus the importance of Propp's donor functions). When confrontation occurs, it is usually resolved as a task rather than through brute force (shown by the importance of Propp's task functions, MN). The implication of this trend is a greater passiveness on the part of the protagonist. It is not surprising that rational seventeenth-century France would display a predilection to thinking rather than fighting. The slow disappearance of the epic hero may also have contributed to passiveness. The emphasis on donors may, however, stand counter to this trend. With donors usually representing unknown resources in the depths of the hero's personality, the fairy tales would display the broad variety of unknown means available to the hero for use in solving his problems, a theme which would certainly fit well with the eighteenth-century emphasis on man's ability to solve his problems.
CONCLUSION

A great work of literature will present its message in a manner so universal that the contemporaneity of the work across time is assured. A reader at any time will be enriched through reading the work. A minor work of literature has limited its immediacy by addressing issues less universal and more limited to the period of the work itself. The reader may derive no personal enrichment through reading the work, but he or she can usually benefit from what the work has to say about the period in which it was written. Although a few of Madame d'Aulnoy's fairy tales have been popular for three centuries, the Contes des fées clearly belong among the minor works in French literature. As such, this collection of fairy tales is a rich source of information about the transition years from seventeenth to eighteenth century.

Classification of Madame d'Aulnoy's Contes des fées as a minor work does not deny their popularity, past and present. The numerous editions of the contes, both during and after the lifetime of the author, testify to their great success. During the eighteenth century, this success was undoubtedly a result of six factors: the continuing belief in the merveilleux, the continuing deterioration of the aristocracy, the status of women, the emerging presence of children, a renewed moralistic outlook on life, and the entertainment offered by these contes. The nineteenth century probably enjoyed the fairy tales through
the portrait they painted of the ancien régime, but that century began to sift through the fairy tales and retain only the more universal ones. As a result, many French people have heard of "L'Oiseau bleu," but few know who wrote it and even fewer would recognize other of Madame d'Aulnoy's fairy tales. The limited nature of Madame d'Aulnoy's tales is further emphasized by the fact that even "L'Oiseau bleu" is scarcely known outside of France.

There were obviously many features in these fairy tales which delighted the contemporary audience. Adults appreciated popular themes of the day -- especially love -- which were handled in a light and generally positive manner. They also appreciated the lively character of the contes, and the morals, ironies, and satires aimed specifically at them. Madame d'Aulnoy's contemporaries would also have enjoyed the immediacy of the tales, where the characters dressed in fashionable clothes and enjoyed fashionable pasttimes.

Children would have appreciated the youth of the characters, the magnificence of their appearance and surroundings, and their success in the various quests undertaken. A child of the 1690s would then have been delighted by the curious mixture where characters childishly enjoyed candy, sweets, and entertainments which came from the fashionable adult world. Even children now would still be thrilled by the gratuitous appearance of good fairies and helpful animals; they would find funny the ugliness of the bad fairies; and they would learn from a number of the morals presented both in the body and at the end of the fairy tales.

On the negative side, however, the fairy tales are probably too long to keep a child's attention and too short to present a fully-
developed story to an adult. Topical details restrict the accessibility of all parts of the fairy tales and add to their length. The sentimental effects of love become uninteresting when repeated again and again. Heroes, heroines, and plots tend to lose their individuality and to all become the same.

The *Contes des fées* offer worthwhile insights into the turning point where the seventeenth century becomes the eighteenth. These fairy tales combine the entertaining nature of the *conte* with the dominant prose fiction genre of *nouvelle/roman*. The *Contes des fées* successfully open up an accepted literary form to fantasy and imagination. At the same time, they simplify the novel's structure while retaining its courtly, romanesque adventures.

Rationality continues to be important. The morals require the application of reason to the process of comprehension as the reader draws together the lessons of the fairy tales. The *merveilleux* itself is essentially rational as is the nature of many of the quests, where performing a task is more prominent than winning a battle. Rationality is different in these tales, because it is unable to control love, the principal theme of the fairy tales. When the object of a character's love is not responsive, the love is blocked and can turn back on the subject to destroy him. Only supernatural forces like fairies or like a character's destiny can resolve an impasse of this type.

By the time of the fairy tales, the classical center had been lost. The style of the *Contes des fées* follows the dynamic path of the hero; renewal is continuous but is normally achieved outside of the original sphere of action. The impersonality of the classical novel is lost
as the author/narrator enters more and more frequently into her own work. The epic hero has suffered a deterioration. Madame d'Aulnoy's hero is thrust into his adventure unwittingly and becomes increasingly dependent on gratuitous helpers. Enchantments result more frequently from transgressions than from conscious transforming acts of the hero or heroine. He or she is more frequently submitted to a confining destiny than was the case in either the epic novel or the traditional fairy tale. Finally, weddings do not always lead to kingly status.

But the wedding do take place, and kingship (or queenship) is generally implicit in the destinies of the characters. Furthermore, the appearance of gratuitous helpers seems to signify the discovery of hidden resources within the individual or the society. Thus, the endings of these fairy tales are consistent with the dynamic processes leading up to them -- they hold promise for the future. The eighteenth century is a century in which much of western Europe saw its horizons begin to expand and in which literature and thought express the idea of progress. On the thematic, stylistic, and structural levels, the Contes des fées of Madame d'Aulnoy offer a preview of this century.
APPENDIX

TABLE 1
WORKS OF MADAME D'aulnoyab

1690

_Histoire d'Hypolite, Comte de Dougla_s._
Paris: Louis Sevestre, (Storer, p. 261; Foulché-Delbosc, p. 110). In-12°. Appeared anonymously, according to Baldner.
Dedicated to the Princesse de Conti. Baldner, Cioranescu (p. 258), Foulché-Delbosc (p. 16), and Lever (p. 440) all list this work. Contained the fairy tale, "Adolphe et la Princesse Félicité." According to Tilly, this work had 38 reprints between 1690 and 1875, but the second edition was not until 1708 (p. 168). Foulché-Delbosc only lists 35 editions (pp. 111-112).

_Mémoires de la Cour d'Espagne._
Paris: Claude Barbin (Storer, p. 263; Foulché-Delbosc, p. 112).
2 volumes, in-12°, according to Baldner. Tilley lists editions as Paris, 1690 and 1692; The Hague, 1691 and twice in 1692; Lyon, 1693 (p. 166). According to Foulché-Delbosc, a seventh edition appeared in 1716; the work was not re-edited again until 1876.
He also lists an English translation (1692), two German translations (1703, 1783-4), and a Dutch translation (1705) (pp. 23, 112-113). Also dedicated to the Princesse de Conti, according to Storer (p. 20) and Foulché-Delbosc (p. 16). Lever (p. 440) and Cioranescu (p. 259) list.

_Les sentiments d'une Ame qui retourne à Dieu, sur le Psaume: Benedic anima mea Domino._
Storer lists approval as dated October 2, 1690 (p. 21). Foulché-Delbosc dates this work as 1692 (p. 115). The first known edition is that of 1698.

1698

_Relation du voyage d'Espagne._
Paris: Claude Barbin (Storer, p. 263; Foulché-Delbosc, p. 113; Baldner). 3 volumes, in-12°. Dedicated to the Duc de Chartres, the future Regent. Tilley gives editions as Paris, 1691, 1697, and 1699; The Hague, 1691, 1692, 1693, 1705, 1712, and 1715; and Amsterdam, 1716 (p. 166). Foulché-Delbosc adds London and Paris, 1774 and Paris, 1874. He also lists sixteen English translations between 1691 and 1899, five German (1695-1785), one Dutch (1705), and one Spanish (1891) (pp. 114-115). Although the voyage would have been taken in 1679-1681, Foulché-Delbosc has proven that the book was written between November 1690 and April 1691. Jeanne Roche-Mazon accepts these dates (pp. 12-13), but believes firmly that Madame d'Aulnoy did in fact travel to Spain. Storer cites this work as that of Madame d'Aulnoy, but believes both the Mémoires de la Cour d'Espagne and the Relation du voyage
d'Espagne to be "largement calqués sur (les récits) d'autres" p. 19). Lever (p. 440) and Cioranescu (p. 259) also list this work. It consists of fifteen letters written between February 20 and September 28, 1680.

*Les sentimès d'une Ame pénitente sur le Pseaume 50: Miserere mei Deus.*

Storer lists approval as dated April 28, 1691 (p. 21). Foulché-Delbosc dates as 1690 (p. 115). The first known edition is that of 1698.

1692

*Nouvelles espagnoles.*

Paris: Claude Barbin (Storer, p. 263; Foulché-Delbosc, p. 119). 2 volumes, in-120. Stories of fifty pages each, according to Baldner. Listed also by Lever (p. 440) and Cioranescu (p. 259). Foulché-Delbosc lists two other editions, both in The Hague in 1693 (p. 119).

*Histoire de Jean de Bourbon, Prince de Carency.*

Paris: Claude Barbin. Listed by Baldner, Storer (p. 263), and Foulché-Delbosc (p. 118). 3 volumes, in-120. Baldner dates as 1691, probably because the Privilège du Roi was dated November 8, 1691. The book, however, was not printed until January 12, 1692. Foulché-Delbosc lists eight re-editions between 1692 and 1729 (pp. 118-119).

1693

*Nouvelles ou Mémoires Historiques Contenant ce qui s'est passé de plus remarquable dans l'Europe tant aux Guerres, prises de Places, & Ratailles sur terre & sur mer, qu'aux divers interests des Princes et Souverains qui ont aoy depuis 1672 jusqu'en 1679.*

Paris: Claude Barbin (Storer, p. 263; Foulché-Delbosc, p. 119). 2 volumes, in-120. Roche-Mazon believes these to be not nouvelles but an account of the campaign of Flanders (p. 9). Storer describes them as "mémoires vraiment historiques de caractère." Cioranescu also lists this work (p. 258). Foulché-Delbosc lists two other editions, both Lyon in 1693 (p. 119).

1695

*Mémoires de la Cour d'Angleterre.*

Paris: Claude Barbin (Storer, p. 263; Foulché-Delbosc, p. 120; and Baldner). 2 volumes, in-120. Lever (440) and Cioranescu (p. 258) all list. Roche-Mazon describes as "un tissu d'aventures galantes" (p. 9). Dedicated to the Duc du Maine (Foulché-Delbosc, p. 20). Foulché-Delbosc lists an edition in The Hague in 1695; one in Paris in 1726; and one in Amsterdam, 1727.

1697

*Contes des fées.*

Four volumes appearing separately during 1697 and 1698, the first in the first months of 1697. The second volume appeared in about March of 1697 and the third in or before June. The fourth volume was published before February 1698 (Storer, p. 28). According to
Roche-Mazon and Foulché-Delbosc, these contes were dedicated to Madame, Elisabeth-Charlotte de Bavière, the mother of the Duc de Chartres (the future Regent), who loved fairy tales (Roche-Maxon, p. 10; Foulché-Delbosc, p. 20). Lever lists as 1696 (p. 440). None of the first edition of the Contes has survived.

1698

**Contes nouveaux ou les fées à la mode.**

Par Madame D***. Four volumes, Published by La Veuve de Théodore Girard. The first two volumes were being printed in December 1697 and appeared by February 1698. The Bibliothèque Nationale has a copy of these first two volumes, the only ones from the original edition known to exist today. The last two volumes were published before July 1698, again by the Veuve Théodore Girard (Storer, pp. 29, 261).

The first known complete edition of all eight volumes is the 1708 Amsterdam edition. This edition was re-edited in 1741 as *Les contes de fées par Madame D*** (Paris: Compagnie des Libraires, four volumes in eight parts, in-120) and again in 1774 (same editor). The Bibliothèque de l'Armesal has copies of these editions (Storer, pp. 29). Roche-Mazon also cites the 1742 edition (p. 11). Storer lists eight other editions of the fairy tales in the eighteenth century and nine in the nineteenth and early twentieth century.

1703

**Le Comte de Warwick.**

Paris: Compagnie des Libraires Associée (Storer, p. 263; Foulché-Delbosc, p. 124). 2 volumes, in-120. Also listed by Cioranescu (p. 258) and Jones (p. 6). Dedicated to the Marquis de Brou Bressey (Foulché-Delbosc, p. 20). Also editions in Amsterdam (1704) and Paris (1729 and 1740) (Foulché-Delbosc, p. 124).

1757

**Mes-Lady, Nouvelles Anglaises.**

Published by Madame Dunoyer in her *Lettres historiques et Galantes par Mme de C***. London, 1757. 9 volumes, in-120.

TABLE 1 - Continued

Notes

Among the works incorrectly attributed to Madame d'Aulnoy are:


Histoire nouvelle de la Cour d'Espagne. 1692. Lever (p. 440) and Cioranescu (p. 259) list.

Mémoires des aventures singulières de la Cour de France. La Haye, 1692. Lever (p. 440) and Cioranescu (p. 258) list. Without the permission of Madame d'Aulnoy, the text of the Nouvelles Espagnoles was copied, substituting French names for Spanish. See Storer (p. 21) and Roche-Mazon (p. 11).


Les Illustres Fées, Contes Galans. Paris, 1698. Frequently attributed to Madame d'Aulnoy; actually written by the Chevalier de Mailly. See Storer (p. 22) and Roche-Mazon (p. 11).

Histoires sublimes et allégoriques. Par Mme. la Ctesse D***. Paris 1699. Cioranescu lists (p. 258).


Histoire véritable de M. Duprat et de Mlle Angélique. Par Mlle Daunois. La Haye. Arnould Leers, 1703. Jones (p. 7) lists as possibly by Madame d'Aulnoy. Roche-Mazon suggests that it could have been written by her youngest daughter, Françoise-Angélique-Maxime (1677-1727) (p. 9).


Anecdote secrète et galante de la Cour d'Angleterre. Amsterdam, 1727. Cioranescu lists (p. 258).

Cioranescu also lists (p. 258) a Recueil des plus belles pièces des poètes français tant anciens que Modernes. Avec l'Histoire de leur vie, par l'Auteur des Mémoires & Voyage d'Espagne (Amsterdam, 1692). Picot
lists this book as published in five volumes in-12° by George Gallet (I, p. 626). Storer admits that this publication may have been edited by Madame d'Aulnoy (p. 22, footnote 1).

Bibliographic sources:


The greatest controversy surrounding the work of Madame d'Aulnoy relates to the Mémoires de la Cour d'Espagne and the Relation du Voyage d'Espagne. For many years, it was assumed that Madame d'Aulnoy had written these while visiting her mother in Spain. Then, in 1926, R. Foulché-Delbosc, writing in the Revue hispanique, analyzed Madame d'Aulnoy's dependence on other texts describing Spain. Her two primary sources, according to Foulché-Delbosc, were the Mémoires de la Cour d'Espagne,
supposedly written by Pierre de Villars, and the Gazette for the years 1678-1681 (op. cit.).

Villars was the French ambassador to Spain three times between 1668 and 1681. His Mémoires were published in full in 1893; in an abbreviated form, they were published in 1733 and 1861. The Mercure Galant published excerpts from the Mémoires in March 1690 and April 1690, which demonstrates that the manuscript was known at that time. Foulché-Delbosc proves that Villars did not write them and assumes that a member of his household wrote the Mémoires using Villars' official reports to the French government. Madame d'Aulnoy would have obtained this manuscript, which Foulché-Delbosc calls the "Pseudo-Villars," published extracts in the Mercure Galant, and then written her two books on Spain.

On the basis of the coincidences of the publication of the Pseudo-Villars manuscript, the publication of Madame d'Aulnoy's Mémoires, some anachronisms in the Mémoires and in the Relation du voyage, and certain startling resemblances between passages in these two works and passages in the Gazette, Foulché-Delbosc concludes, first, that Madame d'Aulnoy had written her books in 1690-1691 and, second, that she had never been in Spain. Jeanne Roche-Mazon protested vigorously that there was no reason to believe that she had not been in Spain. Roche-Mazon based her defense primarily on the fact that none of Madame d'Aulnoy's contemporaries ever doubted the fact that she had been there ("Le Voyage d'Espagne de Madame d'Aulnoy," pp. 18-20). Roche-Mazon does accept the 1690-1691 date as that of the composition of the Mémoires and the Voyage. Subsequent study did uncover proof of the presence of Madame d'Aulnoy in the Bordeaux area, noting that she was on her way to Spain (Melvin D. Palmer, "Madame d'Aulnoy's Pseudo-Autobiographical Works on Spain," Romanische Forschungen 83, 1971, p. 221). It is, however, certain that Madame d'Aulnoy borrowed much of her material from other sources, as Storer points out (op. cit., p. 19).

d One mark of the success of these fairy tales is their inclusion in the Cabinet des fées, a forty-one volume compilation of fairy tales that was edited in the late eighteenth century. Jones lists an early edition of Les Cabinet [sic] des fées in eight volumes, published in Amsterdam by Michael Charles le Cene, 1731-1735 (S. Paul Jones, A List of French prose fiction from 1700-1750, New York: The H. W. Wilson Company, 1939, p. 44). Only the first three volumes exist, and Volume 3 contains twelve fairy tales attributed to Madame d'Aulnoy. In fact, nine of them are discussed by Storer as having been written by the Chevalier de Maillé (op. cit., pp. 160-172), and the other three were not written by Madame d'Aulnoy. It is probable, however, that some of her fairy tales were published in the missing volumes.

The definitive first edition of the Cabinet des fées was published in Amsterdam and Geneva in 1785; it was edited by Charles-Joseph de Mayer. The catalogue of the Bibliothèque Nationale lists two different editions: one, in-80, with the forty-one volumes being published at Amsterdam and Paris from 1785-1789; the second, an incomplete set of eight in-120 volumes (VI, XIII, XXII, XXXI, XXXVIII, XXXIX, XL, XLI).
TABLE 1—continued

published in Geneva, between 1785 and 1789. The British Library Cat-
logue lists a full 41-volume set, in 8°, with the first 37 volumes pub-
lished in Amsterdam, 1785–1789, and volumes 38–41 published in Geneva,
possibly in 1793. If this is not a hybrid of the two editions in the
Bibliothèque Nationale, then the edition in the British Library is a
third edition. No other editions of the collection are listed.

In the forty-one volumes of this work are forty-eight different
works ranging from pure fairy tales like "Le Chaperon Rouge" and "La
Barbe bleue" of Perrault to the Mille et une Nuits. Madame d'Aulnoy's
contemporaries are represented: in addition to Perrault, Madame de
Murat, Madame d'Auneuil, Mlle de la Force, and Mlle Lhéritier. There are
also selections of fairy tales by eighteenth-century authors such as
Hamilton, Caylus, Madame de Villeneuve, Madame Leprince de Beaumont, and
Jean-Jacques Rousseau. In addition, biographical notices for 102 writers
of fairy tales are included. Although this does include many legitimate
fairy tale authors, the list also includes Montesquieu for his Lettres
persanes (because of their oriental flavor), Voltaire (for his oriental
tales), and the Abbé Prévost (for no apparent reason—see CharlesJoseph
The fact that fairy tales were written by eighteenth-century authors such
as Caylus and Madame Leprince de Beaumont does demonstrate a continuing
interest in fairy tales even in the siècle des lumières.
TABLE 2

CATALOGUE OF MADAME D'AUINNOY'S FAIRY TALES

HYPOLITE, COMTE DE DUGLAS (1690)

Le Prince Adolphe et la Princesse Félicité, or L'Ile de la Félicité

CONTES DES FEES (1697)

Tome I:
- Gracieuse et Percinet
- La Belle aux cheveux d'or
- L'Oiseau bleu
- Le Prince Lutin

Tome II:
- La Princesse Printanière
- La Princesse Rosette
- Le Rameau d'Or
- L'Oranger et l'Abeille
- La bonne petite souris

Tome III:
- Don Gabriel Poncè de Leon, nouvelle
  - Le mouton
  - Finette Cendron
  - Fortunée

Tome IV:
- Babiole
- Don Fernand de Tolède, nouvelle
  - Le Nain jaune
  - Suite de Don Fernand de Tolède, nouvelle
  - Serpentin Vert

CONTES NOUVEAUX OU LES FEES A LA MODE (1698)

Tome I:
- La Princesse Carpillon
- La grenouille bienfaisante
  - la biche au bois

Tome II:
- Le Nouveau Gentilhomme Bourgeois, nouvelle
  - La chatte blanche
  - Suite du Nouveau Gentilhomme Bourgeois, nouvelle
  - Belle-Belle, ou le Chevalier Fortuné
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<td>La Princesse Belle-Etoile et le Prince Chéri</td>
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<td>Le Dauphin</td>
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^With the exception of "Adolphé," as listed by Foulché-Delbosc, pp. 122-123.
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<td>La Princesse Belle-Etoileet le Prince Chéri</td>
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<td>5</td>
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<td>PARIS</td>
<td>PROVINCES</td>
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<tr>
<td>La Princesse Fortunée</td>
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<tr>
<td>La Princesse Printanière</td>
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</tr>
<tr>
<td>La Princesse Rosette</td>
<td>-</td>
<td>3</td>
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<tr>
<td>Le Rameau d'Or</td>
<td>-</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Serpentin Vert</td>
<td>$\frac{5}{5}$</td>
<td>$\frac{2}{76}$</td>
<td>$\frac{2}{81}$</td>
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<tr>
<td>Year</td>
<td>Publication</td>
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<td>------</td>
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<td>1697</td>
<td>Perrault, <em>Histoires ou Contes du temps passé</em> (two editions)</td>
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<td></td>
<td>Madame d'Aulnoy, <em>Contes des fées</em></td>
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<td></td>
<td>Mlle de la Force, <em>Contes des Contes</em></td>
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<td></td>
<td>Paul-François Nodot, <em>Histoire de Mélusine</em></td>
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<td></td>
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<tr>
<td></td>
<td>(publication completed in 1698)</td>
<td></td>
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<tr>
<td>1698</td>
<td>Madame de Murat, <em>Contes des fées</em> and <em>Nouveaux Contes des fées</em></td>
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<tr>
<td></td>
<td>Madame d'Aulnoy, <em>Contes nouveaux ou Les fées à la mode</em></td>
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<td></td>
<td>Chevalier de Mailly, <em>Les Illustres Fées</em></td>
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<td></td>
<td>Préchac, <em>Contes moins contes que les autres</em></td>
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<tr>
<td>1699</td>
<td>Madame de Murat, <em>Histoires sublimes et allégoriques</em> and <em>Voyage de Campagne</em></td>
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<td></td>
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<tr>
<td></td>
<td>Chevalier de Mailly, <em>Recueil de contes galans</em></td>
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<td></td>
<td>Madame Durand, <em>La Contesse de Mortane</em> (contained two fairy tales)</td>
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<td>1702</td>
<td>Madame Durand, <em>Les Petits soupers de l'été, de l'année 1699</em></td>
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<tr>
<td></td>
<td>Madame d'Auneuil, <em>La Tiranie des fées détruite, Nouvelles diverses du temps</em></td>
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<tr>
<td></td>
<td><em>La Princesse des Preintiailles, L'Inconstance punie: Nouvelles du temps</em></td>
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<tr>
<td>1705</td>
<td>Mlle L'Héritier, <em>La Tour ténébreuse et les jours lumineux: Contes anglais</em></td>
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<tr>
<td>1708</td>
<td>Le Chevalier de la Baume, <em>La Fée Bien-faisante. Comédie...Ornée de Danses et de musique</em></td>
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<tr>
<td>1709</td>
<td>Madame d'Auneuil, <em>Les Chevaliers errants et le génie familier</em></td>
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<td>1721</td>
<td>Fénélon, <em>Recueil des fables composées pour l'Éducation de feu Mgr le Duc de Bourgogne</em></td>
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### TABLE 5

**ABBREVIATIONS USED FOR THE CONTES DES FEES**

<table>
<thead>
<tr>
<th>French Title</th>
<th>Abbreviation</th>
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<tbody>
<tr>
<td>Gracieuse et Percinet</td>
<td>GP</td>
</tr>
<tr>
<td>La Belle aux cheveux d'or</td>
<td>BCO</td>
</tr>
<tr>
<td>L'Oiseau bleu</td>
<td>OB</td>
</tr>
<tr>
<td>Le Prince lutin</td>
<td>PL</td>
</tr>
<tr>
<td>La Princesse Printanière</td>
<td>PP</td>
</tr>
<tr>
<td>La Princesse Rosette</td>
<td>PR</td>
</tr>
<tr>
<td>Le Rameau d'Or</td>
<td>RO</td>
</tr>
<tr>
<td>L'Oranger et L'Abeille</td>
<td>OA</td>
</tr>
<tr>
<td>La bonne petite souris</td>
<td>BPS</td>
</tr>
<tr>
<td>Le mouton</td>
<td>M</td>
</tr>
<tr>
<td>Finette Cendron</td>
<td>FC</td>
</tr>
<tr>
<td>Fortunée</td>
<td>F</td>
</tr>
<tr>
<td>Babiole</td>
<td>D</td>
</tr>
<tr>
<td>Le Nain jaune</td>
<td>NJ</td>
</tr>
<tr>
<td>Serpentin Vert</td>
<td>SV</td>
</tr>
<tr>
<td>La Princesse Carpillon</td>
<td>C</td>
</tr>
<tr>
<td>La grenouille bienfaisante</td>
<td>GB</td>
</tr>
<tr>
<td>La biche au bois</td>
<td>BB</td>
</tr>
<tr>
<td>La chatte blanche</td>
<td>CB</td>
</tr>
<tr>
<td>Belle-Belle ou le Chevalier Fortuné</td>
<td>BBCF</td>
</tr>
<tr>
<td>Le pigeon et la colombe</td>
<td>PC</td>
</tr>
<tr>
<td>La Princesse Belle-Etoile et le</td>
<td></td>
</tr>
<tr>
<td>Prince Chéri</td>
<td>BEPC</td>
</tr>
<tr>
<td>Le Prince Marcassin</td>
<td>PM</td>
</tr>
<tr>
<td>Le Dauphin</td>
<td>D</td>
</tr>
<tr>
<td>L'Ile de la Félicité</td>
<td>IF</td>
</tr>
</tbody>
</table>
## TABLE 6

THEMES OF THE MORALS

<table>
<thead>
<tr>
<th>THEME</th>
<th>FREQUENCY</th>
<th>CONTESTS</th>
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<tbody>
<tr>
<td><strong>Love:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duty, reason, wisdom take precedence over love</td>
<td>3</td>
<td>PP, OA, PM</td>
</tr>
<tr>
<td>Can't avoid love</td>
<td>2</td>
<td>BB, CB</td>
</tr>
<tr>
<td>Love is the source of gloire</td>
<td>2</td>
<td>PC, BE</td>
</tr>
<tr>
<td>Constant love leads to happiness</td>
<td>1</td>
<td>GP</td>
</tr>
<tr>
<td>Marriage is slavery without love</td>
<td>1</td>
<td>OB</td>
</tr>
<tr>
<td>Love is sometimes superficial</td>
<td>1</td>
<td>PL</td>
</tr>
<tr>
<td>A lover who is scorned can be terrible</td>
<td>11 (34%)</td>
<td>BBCF</td>
</tr>
<tr>
<td><strong>Friendship</strong></td>
<td>5 (15%)</td>
<td>BCO, BPS, GB, D(2)</td>
</tr>
<tr>
<td><strong>Destiny:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heaven watches over us</td>
<td>2</td>
<td>PR, PC</td>
</tr>
<tr>
<td>Time brings everything to pass</td>
<td>1/3 (9%)</td>
<td>IF</td>
</tr>
<tr>
<td><strong>Character:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heaven rewards virtue</td>
<td>2</td>
<td>BCO, BBCF</td>
</tr>
<tr>
<td>Pardon offenders</td>
<td>2</td>
<td>PR, FC</td>
</tr>
<tr>
<td>Merit &amp; virtue constitute nobility</td>
<td>1</td>
<td>F</td>
</tr>
<tr>
<td>Spirit and soul are more important than beauty</td>
<td>1</td>
<td>RO</td>
</tr>
<tr>
<td>Merit can lead to ruin</td>
<td>1/7 (21%)</td>
<td>M</td>
</tr>
<tr>
<td><strong>Society:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Envy, curiosity, desire lead to unhappiness</td>
<td>3</td>
<td>GP, SV, CB</td>
</tr>
<tr>
<td>Youth needs guide in world</td>
<td>2</td>
<td>PC, BB</td>
</tr>
<tr>
<td>Don't made promises you can't keep</td>
<td>1</td>
<td>NJ</td>
</tr>
<tr>
<td>Don't accept presents from an enemy</td>
<td>1/7 (21%)</td>
<td>B</td>
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### TABLE 7

**BOOKS PRINTED IN PARIS, 1598-1701**

(Library holdings, contemporary catalogues)

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<tr>
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<th>1598-1600</th>
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<th>1699-1701</th>
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<tr>
<td>Annual mean (volumes)</td>
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<td>543</td>
<td>238</td>
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<tr>
<td>Religion</td>
<td>30%</td>
<td>38%</td>
<td>40%</td>
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<tr>
<td>Belles lettres</td>
<td>37%</td>
<td>22%</td>
<td>26%</td>
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<tr>
<td>History</td>
<td>11%</td>
<td>25%</td>
<td>19%</td>
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<tr>
<td>Other</td>
<td>22%</td>
<td>15%</td>
<td>15%</td>
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<tr>
<td>Novel (Roman)</td>
<td>6%</td>
<td>3%</td>
<td>3%</td>
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<tr>
<td>Books in French</td>
<td>67%</td>
<td>71%</td>
<td>92%</td>
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<tr>
<td>In-8º or less</td>
<td>71%</td>
<td>71%</td>
<td>87%</td>
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<table>
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<th>1642-1670</th>
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<tr>
<td>Bible</td>
<td>117</td>
<td>95</td>
<td>88</td>
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<tr>
<td>Lives of the Saints</td>
<td>54</td>
<td>61</td>
<td>30</td>
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<tr>
<td>Seneca</td>
<td>49</td>
<td>78</td>
<td>32</td>
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<tr>
<td>Cicero</td>
<td>36</td>
<td>38</td>
<td>39</td>
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<tr>
<td>Virgil</td>
<td>34</td>
<td>29</td>
<td>27</td>
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<tr>
<td>Horace</td>
<td>26</td>
<td>11</td>
<td>23</td>
</tr>
<tr>
<td>Ovid</td>
<td>16</td>
<td>27</td>
<td>22</td>
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<td>Pliny</td>
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<td>Aristotle</td>
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<td>87</td>
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<td>Descartes</td>
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<td>Pascal</td>
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<td>-</td>
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<td>Fenelon</td>
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<td>Livres d'histoires</td>
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<tr>
<td>Gomberville</td>
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<td>La Calprenède</td>
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<td>Ronsard</td>
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<td>14</td>
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<td>Du Bartas</td>
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*Source: Martin, pp. 493-515, 928-939.*
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<th>1640-1669&lt;sup&gt;a&lt;/sup&gt;</th>
<th>1670-1700&lt;sup&gt;a&lt;/sup&gt;</th>
<th>1700-1715&lt;sup&gt;b&lt;/sup&gt;</th>
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<td>Histoire</td>
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<td>45</td>
<td>109</td>
<td>60</td>
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<td>Nouvelle</td>
<td>6</td>
<td>35</td>
<td>114</td>
<td>40</td>
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<tr>
<td>Aventure</td>
<td>18</td>
<td>3</td>
<td>15</td>
<td>30</td>
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<tr>
<td>Mémoires</td>
<td>-</td>
<td>-</td>
<td>24</td>
<td>20</td>
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<tr>
<td>Contes</td>
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<td>3</td>
<td>13&lt;sup&gt;c&lt;/sup&gt;</td>
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<tr>
<td>Other</td>
<td>304</td>
<td>163</td>
<td>183</td>
<td>110</td>
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<tr>
<td>TOTAL</td>
<td>451</td>
<td>256</td>
<td>459</td>
<td>260</td>
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<sup>a</sup>Maurice Lever, La fiction narrative en prose au XVIIe siècle: Répertoire bibliographique du genre romanesque en France (1600-1700) (Paris: Centre National de la Recherche Scientifique, 1976). Excludes 364 works printed in the Mercure galante between 1670 and 1700, of which 272 were "histoires," 14 were "nouvelles," 36 were "aventures," and 1 was a "conte."


<sup>c</sup>Eight are contes de fées.
### TABLE 10

**APPROXIMATE LENGTHS OF THE CONTES DES FEES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Length</th>
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<tbody>
<tr>
<td>Gracieuse et Percinet</td>
<td>8,200</td>
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<tr>
<td>La Belle aux cheveux d'or</td>
<td>4,900</td>
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<tr>
<td>L'Oiseau bleu</td>
<td>13,200</td>
</tr>
<tr>
<td>Le Prince Lutin</td>
<td>13,600</td>
</tr>
<tr>
<td>La Princesse Printanière</td>
<td>8,000</td>
</tr>
<tr>
<td>La Princesse Rosette</td>
<td>5,600</td>
</tr>
<tr>
<td>Le Rameau d'Or</td>
<td>11,200</td>
</tr>
<tr>
<td>L'Oranger et L'Abeille</td>
<td>10,700</td>
</tr>
<tr>
<td>La bonne petite souris</td>
<td>4,900</td>
</tr>
<tr>
<td>Le mouton</td>
<td>5,900</td>
</tr>
<tr>
<td>Finette Cendron</td>
<td>7,000</td>
</tr>
<tr>
<td>Fortunée</td>
<td>3,800</td>
</tr>
<tr>
<td>Babiole</td>
<td>9,900</td>
</tr>
<tr>
<td>Le Nain jaune</td>
<td>7,900</td>
</tr>
<tr>
<td>Serpentin Vert</td>
<td>11,600</td>
</tr>
<tr>
<td>La Princesse Carillon</td>
<td>18,600</td>
</tr>
<tr>
<td>La grenouille bienfaissante</td>
<td>9,000</td>
</tr>
<tr>
<td>La biche au bois</td>
<td>13,600</td>
</tr>
<tr>
<td>La chatte blanche</td>
<td>13,500</td>
</tr>
<tr>
<td>Belle-Belle ou le Chevalier Fortuné</td>
<td>17,700</td>
</tr>
<tr>
<td>Le pigeon et la colombe</td>
<td>17,600</td>
</tr>
<tr>
<td>La Princesse Belle-Etoile et le Prince Chéri</td>
<td>19,700</td>
</tr>
<tr>
<td>Le Prince Marcassin</td>
<td>13,800</td>
</tr>
<tr>
<td>Le Dauphin</td>
<td>13,100</td>
</tr>
<tr>
<td>L'Ile de la Félicité</td>
<td>2,900</td>
</tr>
</tbody>
</table>

**Average Length**  
10,600
TABLE 11
METAMORPHOSES IN THE CONTES DES FEES

I. Man to different man

A. Sex
1. PL: Lutin disguised as Amazon.
2. OA: Aimée becomes a dwarf.
3. BBCF: Belle-Belle disguised as Fortuné.*
4. BEPC: Belle-Etoile disguised as a man.

B. Class
1. BCO: Avenant becomes king.
2. PL: Léandre becomes a king.
3. RO: Torticoli & Trognon become shepherds.*
4. OA: Aimée leads savage life; becomes boatlady.
5. C: Sublime, prince, and Carpillon become shepherds.*
6. PC: Constancia becomes a shepherdess.*

C. Person
1. OB: old woman becomes a fairy.*
2. RO: Torticoli and Trognon become handsome and beautiful; fairy becomes old woman.*
3. BPS: fairy becomes old woman.
4. FC: Finette (Fine-Oreille) becomes Cendron and Princesse Chérie.*
5. NJ: fairy becomes nymph.
6. SV: Laidronnette becomes beautiful, Dis-crête.*
7. C: Carpillon becomes old woman to the eyes of Le Bossu.
8. BB: fairy (Tulipe) becomes old woman.*
9. BBCF: old woman becomes fairy.*
10. BEPC: old woman becomes fairy, siren.

D. Other
1. GP: Percinet becomes invisible.*
2. PL: Léandre becomes invisible.*
3. PP: Printanière becomes invisible; Fan-farinet becomes cannabalistic.*
TABLE II - Continued

4. PR: nurse's daughter poses as Rosette.
5. M: people become ghosts.
6. SV: Laidronnette becomes ugly.
7. BB: Longue-Epine poses as Désirée.
8. PM: dead come back to life.
9. IF: Adolphe becomes invisible.*

II. Man to animal (includes fairies)

A. Man to wild beast

1. B: princess becomes a monkey.*
2. GB: fairy becomes lion.
3. BB: Désirée becomes a deer.*

B. Man to domestic beast

1. OB: Truitonne becomes sow.
2. BPS: fairy transformed to mouse.*
3. M: Mouton and others transformed to sheep.*
4. CB: princess and court transformed into cats.*

C. Man to bird

1. OB: Charmant transformed to bluebird.*
2. SV: prince transformed to canary.
3. PC: Constancia and Constancio transformed to pigeon and dove.*
4. BEPC: fairy becomes dove.*
5. D: Alidor becomes canary.*

D. Man to insect

1. RO: Sans-Pair and Brillante become cricket and grasshopper.*
2. OA: Aimée becomes bee.

E. Man to reptile

1. SV: king to serpent.*

III. Man to object (includes fairies)

A. Man to vegetable form

1. F: prince to carnation; soldiers to cabbages.*
2. OA: Aimé to orange tree.*
TABLE II - Continued

3. NJ: Toute-Belle, Roi des Mines into palm trees.*
4. GB: fairies turn into flowers.

B. Other

1. OA: Aimé to boat, portrait.*

IV. Animal to person (includes fairies)

A. Wild beast to person

1. B: Babiole becomes princess. (D)
2. GB: lion becomes giantess (fairy Lionne).
3. BB: deer becomes Désirée. (D)
4. PM: boar becomes prince. (D)

B. Domestic beast to person

1. RO: Mice and cats become people. (D)
2. BPS: mouse becomes fairy.
3. CB: cats become people. (D)
4. PC: Ruson becomes prince. (D)

C. Bird to person

1. OB: Bluebird becomes Charmant. (D)
2. RO: eagle becomes Trasimène. (D)
3. F: chicken becomes wife. (D)
4. NJ: roosters become giants.
5. D: canary becomes Alidor.

D. Fish to person

1. BB: shrimp to fairy.
2. D: dolphin to young monarch.

E. Insect to person

1. RO: cricket and grasshopper to Sans-Pair and Brillante. (D)
2. OA: bee to Aimée. (D)

F. Reptile and miscellaneous animals to persons

1. PL: snake to Gentille. (D)
2. SV: serpent to king. (D)
3. GB: frogs to princes and princesses; dragon to prince (D); frog to fairy.
TABLE 11 - Continued

V. Other forms of transformation

A. Plants to people
   1. Fr: carnation becomes prince; cabbages become soldiers. (D)

B. Animal to object
   1. OA: camel becomes lake, column, box.

C. Plants to Object
   1. GB: flowers to fountains.

D. Object to animal
   1. GB: fountains to frogs.

E. Object to object
   1. GP: whips to feathers.
   2. SV: meat to fricasseed serpents.

* Listed by Mitchell
(D) Disenchantment
<table>
<thead>
<tr>
<th>Conte</th>
<th>Length (lines)</th>
<th>Total lines of dialogue</th>
<th>Dialogue as % of length</th>
<th>Dialogue lines</th>
<th>%</th>
<th>Monologue lines</th>
<th>%</th>
<th>Storytelling lines</th>
<th>%</th>
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<td>12</td>
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<td>94%</td>
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<td>6%</td>
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<td>5%</td>
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<td>436</td>
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<td>405</td>
<td>93%</td>
<td>31</td>
<td>7%</td>
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<td>8,111</td>
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<td>79%</td>
<td>594</td>
<td>8%</td>
<td>1,085</td>
<td>13%</td>
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</table>

*From Mercure de France edition, 1956.*
### TABLE 13

**LIST OF ABBREVIATIONS OF PROPP'S FUNCTIONS**

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<thead>
<tr>
<th>Preparatory section</th>
</tr>
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<tbody>
<tr>
<td>( \mathbf{B} )</td>
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<tr>
<td>initial situation</td>
</tr>
<tr>
<td>( b_1 )</td>
</tr>
<tr>
<td>absention (departure) of elders</td>
</tr>
<tr>
<td>( b_2 )</td>
</tr>
<tr>
<td>death of parents</td>
</tr>
<tr>
<td>( b_3 )</td>
</tr>
<tr>
<td>absention (departure) of younger people</td>
</tr>
<tr>
<td>( g_1 )</td>
</tr>
<tr>
<td>interdiction</td>
</tr>
<tr>
<td>( g_2 )</td>
</tr>
<tr>
<td>order or command</td>
</tr>
<tr>
<td>( v_1 )</td>
</tr>
<tr>
<td>interdiction violated</td>
</tr>
<tr>
<td>( v_2 )</td>
</tr>
<tr>
<td>order or command carried out</td>
</tr>
<tr>
<td>( v_3 )</td>
</tr>
<tr>
<td>violation of code of politeness</td>
</tr>
<tr>
<td>( e_1 )</td>
</tr>
<tr>
<td>reconnaissance by the villain to obtain information about the hero</td>
</tr>
<tr>
<td>( e_2 )</td>
</tr>
<tr>
<td>reconnaissance by the hero to obtain information about the villain</td>
</tr>
<tr>
<td>( e_3 )</td>
</tr>
<tr>
<td>reconnaissance by other persons</td>
</tr>
<tr>
<td>( z_1 )</td>
</tr>
<tr>
<td>the villain receives information about the hero</td>
</tr>
<tr>
<td>( z_2 )</td>
</tr>
<tr>
<td>the hero receives information about the villain</td>
</tr>
<tr>
<td>( z_3 )</td>
</tr>
<tr>
<td>information received by other means</td>
</tr>
<tr>
<td>( n_1 )</td>
</tr>
<tr>
<td>deceitful persuasions of the villain</td>
</tr>
<tr>
<td>( n_2 )</td>
</tr>
<tr>
<td>application of magical agents by the villain</td>
</tr>
<tr>
<td>( n_3 )</td>
</tr>
<tr>
<td>other forms of deception or coercion</td>
</tr>
<tr>
<td>( \emptyset_1 )</td>
</tr>
<tr>
<td>the hero reacts to the persuasions of a villain</td>
</tr>
<tr>
<td>( \emptyset_2 )</td>
</tr>
<tr>
<td>the hero mechanically falls victim to the influence of a magical agent</td>
</tr>
<tr>
<td>( \emptyset_3 )</td>
</tr>
<tr>
<td>the hero gives in or reacts mechanically to the deceit of the villain</td>
</tr>
<tr>
<td>( l )</td>
</tr>
<tr>
<td>preliminary misfortune caused by a deceitful agreement</td>
</tr>
</tbody>
</table>

\( \mathbf{A} \)

**Villainy**

\*A | villainy accompanied by casting into a chasm, etc.
A\(_1\) | kidnapping of a person
A\(_2\) | seizure of a magical agent or helper
A\(_{ii}\) | the forcible seizure of a magical helper
A\(_3\) | the ruining of crops
TABLE 13 - Continued

A4 theft of daylight
A5 plundering in various forms
A6 maiming, mutilation
A7 evocation of disappearance
A[1i] the bride is forgotten
A[8] demand for delivery or enticement, abduction
A9 expulsion
A10 casting into the sea
A11 the casting of a spell; a transformation
A12 false substitution
A13 an order to kill
A14 murder
A15 imprisonment, detention
A16 the threat of forced matrimony
A[1xvi] the threat of forced matrimony between relatives
A17 the threat of cannibalism
A[1xvii] the threat of cannibalism among relatives
A18 tormenting at night (vampirism)
A19 declaration of war

a Lack, Insufficiency
a1 lack of a bride, of an individual
a2 lack of a helper or magical agent
a3 lack of wondrous objects
a4 lack of the egg of death (of love)
a5 lack of money or the means of existence
a6 lacks in other forms

B Mediation, the connective incident
B1 call for help
B2 dispatch
B3 release; departure
B4 announcement of misfortune in various forms
B5 transportation of banished hero
B6 condemned hero released, spared
B7 lament or plaintive song

C Consent to counteraction

X Departure, dispatch of the hero from home

D The first function of the donor
D1 test of the hero
D2 greeting, interrogation
D3 request for a favor after death
D4 entreaty of a prisoner for freedom
*D4 entreaty of a prisoner for freedom, with preliminary imprisonment
D5 request for mercy
D6 request for division
<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>d6</td>
<td>argument without an expressed request for division</td>
</tr>
<tr>
<td>D7</td>
<td>other requests</td>
</tr>
<tr>
<td>*D7</td>
<td>other requests, with preliminary helpless situation of the person making the request</td>
</tr>
<tr>
<td>d7</td>
<td>helpless situation of the donor without a stated request; the possibility of rendering service</td>
</tr>
<tr>
<td>D8</td>
<td>attempt to destroy</td>
</tr>
<tr>
<td>D9</td>
<td>combat with a hostile donor</td>
</tr>
<tr>
<td>D10</td>
<td>the offer of a magical agent as an exchange</td>
</tr>
<tr>
<td>E</td>
<td><strong>Reaction of the hero (positive or negative)</strong></td>
</tr>
<tr>
<td>E1</td>
<td>sustained ordeal</td>
</tr>
<tr>
<td>E2</td>
<td>friendly response</td>
</tr>
<tr>
<td>E3</td>
<td>favor to a dead person</td>
</tr>
<tr>
<td>E4</td>
<td>freeing of a captive</td>
</tr>
<tr>
<td>E5</td>
<td>mercy to a supplicant</td>
</tr>
<tr>
<td>E6</td>
<td>separation of disputants</td>
</tr>
<tr>
<td>Evi</td>
<td>deception of disputants</td>
</tr>
<tr>
<td>E7</td>
<td>performance of some other service; fulfillment of a request; pious deeds</td>
</tr>
<tr>
<td>E8</td>
<td>attempt at destruction averted</td>
</tr>
<tr>
<td>E9</td>
<td>victory in combat</td>
</tr>
<tr>
<td>E10</td>
<td>deception in an exchange</td>
</tr>
<tr>
<td>F</td>
<td><strong>The acquisition, receipt of a magical agent</strong></td>
</tr>
<tr>
<td>F1</td>
<td>the agent is transferred</td>
</tr>
<tr>
<td>f1</td>
<td>the gift is of a material nature</td>
</tr>
<tr>
<td>F2</td>
<td>the agent is pointed out</td>
</tr>
<tr>
<td>F3</td>
<td>the agent is prepared</td>
</tr>
<tr>
<td>F4</td>
<td>the agent is sold, purchased</td>
</tr>
<tr>
<td>F5</td>
<td>the agent is found</td>
</tr>
<tr>
<td>F6</td>
<td>the agent appears of its own accord</td>
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<tr>
<td>Fvi</td>
<td>the agent appears from out of the earth</td>
</tr>
<tr>
<td>F7</td>
<td>the agent is drunk or eaten</td>
</tr>
<tr>
<td>F8</td>
<td>the agent is seized</td>
</tr>
<tr>
<td>F9</td>
<td>the agent offers its services, places itself at someone's disposal</td>
</tr>
<tr>
<td>f9</td>
<td>the agent indicates it will appear of its own accord in some time of need</td>
</tr>
<tr>
<td>G</td>
<td><strong>Transference to a designated place: guidance</strong></td>
</tr>
<tr>
<td>G1</td>
<td>the hero flies through the air</td>
</tr>
<tr>
<td>G2</td>
<td>the hero rides, is carried</td>
</tr>
<tr>
<td>G3</td>
<td>the hero is led</td>
</tr>
<tr>
<td>G4</td>
<td>the route is shown to the hero</td>
</tr>
<tr>
<td>G5</td>
<td>the hero makes use of stationary means of communication</td>
</tr>
<tr>
<td>G6</td>
<td>a bloody trail shows the way</td>
</tr>
<tr>
<td>H</td>
<td><strong>The hero struggles with the villain</strong></td>
</tr>
<tr>
<td>H1</td>
<td>fight in an open field</td>
</tr>
<tr>
<td>H2</td>
<td>a contest, competition</td>
</tr>
<tr>
<td>H3</td>
<td>a game of cards</td>
</tr>
<tr>
<td>H4</td>
<td>weighing</td>
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<tr>
<td>I</td>
<td><strong>Victory over the villain</strong></td>
</tr>
<tr>
<td>I1</td>
<td>victory in open battle</td>
</tr>
<tr>
<td>*I1</td>
<td>victory by one hero while the other(s) hide</td>
</tr>
<tr>
<td>I2</td>
<td>victory or superiority in a contest</td>
</tr>
<tr>
<td>I3</td>
<td>winning at cards</td>
</tr>
<tr>
<td>I4</td>
<td>superiority in weighing</td>
</tr>
<tr>
<td>I5</td>
<td>killing of the villain without a fight</td>
</tr>
<tr>
<td>I6</td>
<td>expulsion of the villain</td>
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<tr>
<td>J</td>
<td><strong>Branding or marking the hero</strong></td>
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<tr>
<td>J1</td>
<td>application of a mark to the body</td>
</tr>
<tr>
<td>J2</td>
<td>the transference of a ring or towel</td>
</tr>
<tr>
<td>K</td>
<td><strong>The liquidation of misfortune or lack</strong></td>
</tr>
<tr>
<td>K1</td>
<td>direct acquisition through the application of force or cunning</td>
</tr>
<tr>
<td>K1</td>
<td>the same, with one person compelling another to accomplish the acquisition in question</td>
</tr>
<tr>
<td>K2</td>
<td>acquisition accomplished by several helpers at once</td>
</tr>
<tr>
<td>K3</td>
<td>acquisition achieved with the help of an enticement or decoys</td>
</tr>
<tr>
<td>K4</td>
<td>liquidation of misfortune as the direct result of previous actions</td>
</tr>
<tr>
<td>K5</td>
<td>misfortune is done away with instantly through the use of a magical agent</td>
</tr>
<tr>
<td>K6</td>
<td>poverty is done away with through the use of a magical agent</td>
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<td>K7</td>
<td>object of a search is captured</td>
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<td>K8</td>
<td>breaking of a spell</td>
</tr>
<tr>
<td>K9</td>
<td>resuscitation</td>
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<td>Kix</td>
<td>the same, with the preliminary obtaining of the Water of Life</td>
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<td>K10</td>
<td>release from captivity</td>
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<td>R</td>
<td><strong>Return of the hero</strong></td>
</tr>
<tr>
<td>Pr</td>
<td><strong>Pursuit of the hero</strong></td>
</tr>
<tr>
<td>Pr1</td>
<td>flight through the air</td>
</tr>
<tr>
<td>Pr2</td>
<td>demand for the guilty person</td>
</tr>
<tr>
<td>Pr3</td>
<td>pursuit, accompanied by a series of transformations into animals</td>
</tr>
<tr>
<td>Code</td>
<td>Description</td>
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<td>Pr4</td>
<td>pursuit, with transformations into enticing objects</td>
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<tr>
<td>Pr5</td>
<td>attempt to devour the hero</td>
</tr>
<tr>
<td>Pr6</td>
<td>attempt to destroy the hero</td>
</tr>
<tr>
<td>Pr7</td>
<td>attempt to gnaw through a tree</td>
</tr>
<tr>
<td>Rs</td>
<td>Rescue of the hero</td>
</tr>
<tr>
<td>Rs1</td>
<td>he is carried through the air or runs quickly</td>
</tr>
<tr>
<td>Rs2</td>
<td>he throws comb, etc., in the path of his pursuers</td>
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<td>Rs3</td>
<td>fleeing, with transformation into a church, etc.</td>
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<tr>
<td>Rs4</td>
<td>fleeing, with concealment of the escapee</td>
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<tr>
<td>Rs5</td>
<td>concealment of the escapee by blacksmiths</td>
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<tr>
<td>Rs6</td>
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<td>Rs7</td>
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<td>Rs9</td>
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<td>Wedding and accession to the throne</td>
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TABLE 13 - Continued

| W<sub>0</sub> | monetary reward and other forms of material gain at the dénouement |
| X            | Unclear or alien forms |

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TABLE 14
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<td>Q Ex</td>
<td>U-</td>
<td>W-</td>
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| BD | I       | a6 | B5   | X | (4) | D7 | E7 | F9 = T1 | K4 | G1 | W1 |
|    | II      | a6.4 | B5 | X | {D1 E1} | D7 | E7 | F9 = T1 | K4 | G1 |
|    | III     | a1 | C | X | D7 = E7 | F= | T1 = K8 |
| OA | I       | a6 | F8 | C | X |      |     |       | {Pr6 T1 Ra6}...I3 K4 R | W2 |
|    | II      | a6 |     |   |     |     |     |       | {Pr6 T1 Ra6} | W2 |

| DPS | I R b4 | A5 |       |     |     |     |     |       |     | K1 | W2 |
|     | II     | A1 | X | D2 | E2 | F9 |     | (3) |     | K10 |
|     | III    | A9 | (5) | T3 |     |     |       |     | K4 |
|     | IV     | A15 |     |     |     | U | K10 |
| H   | I b    | A13 | B6 | X | F9 | G2 | o |       |     | K4 | W3 |
|     | II     |     |     |     |     |     |     |       |     |   |

| FC | I R    | A9 | B5 | X |     |     |     |       |     | K5 | R |
|     | II     | A9 | B5 | X |     |     |     |       |     | K5 | R |
|     | III    | A9 | B5 | X | F5 | G4 |     |       |     | K4 |
|     | IV0    | A17 |     |     |     |     |     |       |     | {12} |
|     | IVb    | A15 |     |     | F5 | T3 | G2 |     |     | K4 |

| G   | I R b2 | a1 |     |     |     |     |     |       |     | K8 |
|     |        |     |     |     |     |     |     | {D2 E2 F1} |     | I3 |
|     |        |     |     |     |     |     |     | {D5 E5 F9} |     | U- W2 |
|     |        |     |     |     |     |     |     |     |     |     | W2 |

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| NJ | I | (N3 | (N3 | D1 | A1 | B4 | C | X | F9 | K- |
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| 5N | I | N | v3 | A11 | B3 | X | D2 | F2- | F6 | G2 |
| I | q1 | v1 | A1 | X | |
| | | | | | |
| C | I | N | A11 | B6 | X | F9 | ..........11- | I1- | R | o | o |
| I | A16 | C | X | D1 | F1 | G4 | o |
| I | A17 | C | X | |
| | | | | | |
| DB | I | N | | A1 | X | H | d7 | L7 | F9 | N | M | N | K10 | R |
| | | | | | | | | | | | | | | |
| DH | I | A | v3 | A11 | B3 | C | X | D9 | T1 | L | F9 | GA | {P+ B R9} | Q | K8 | T3 | U- |
| | | | | | | | | | | | | | | |
| EH | I | A | v3 | A11 | B3 | C | X | D9 | T1 | L | F9 | GA | {P+ B R9} | Q | K8 | T3 | U- | W2 |

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(1) Move I is interrupted for the misfortune (A7) in move II; move I is then completed, and the focus shifts to the remainder of Move II.

(2) Move I is interrupted for the a1 C X G1 sequence in Move II; Move I is then completed, and the focus shifts to the remainder of Move II.

(3) Move I is interrupted by the a1 C X sequence of Move II and by all of Move III. Once Move III concludes, the focus shifts back to Move I. When it concludes, the focus shifts to Move II.

(4) Move I is interrupted by a6 in Move II; Move I then concludes, and the focus shifts to Move II.

(5) Move II is interrupted by A9 in Move III, after which the focus shifts back to move II. When Move II is completed, the focus shifts to the remainder of Move III, which is subsequently interrupted by Move IV.

(6) Shift to Move III for al.

(7) Shift to Move IV for F1 A16 B C X F9.


(9) Shift to Move IIa for o R.

(10) Shift to Moves IV and V which end simultaneously with K10.

(11) Shift to Move IIa for Q.

(12) Shift to Move IIb.

(13) Shift to Move III for o.

(14) Shift to Move VI in its entirety.

(15) Shift to Move I for K8.

(16) Shift to Move III for Q K4 W2.
TABLE 15

SUMMARIES OF TALES

Gracieuse et Percinet

I. A king and queen have one daughter, Gracieuse (B). The queen dies (B1), and the father marries Grognon and turns his daughter over to his new wife (G1). Gracieuse meets Percinet, who tells her he loves her (D2). Gracieuse exclaims that she had wanted to see him (E2); Percinet leads her horse (F9). Grognon has Gracieuse beaten (A6), but Percinet changes the whips to feathers (K5).

II. Grognon has Gracieuse taken and left in the forest (A9). Percinet takes her to his palace and proposes marriage (D7); she refuses (-E7, -F) and is taken home (K4, R).

III. Grognon imprisons Gracieuse (A15) and sets a spinning task for her (M). Gracieuse regrets her behavior to Percinet and apologizes (E7); he spins for her (N) and offers to take her away (D7). She again refuses (-E7, -F). Grognon sets a second task, sorting feathers (M); Percinet sorts them (N) and asks her to reconsider (D7). Gracieuse asks for time to think (-E7, -F). Grognon sets a third task, carrying a box to her castle (M), Gracieuse opens it and tiny people escape. Percinet gathers them back (N). He proposes (D7); she promises to accept if Grognon is unkind once more (E7, F9) and returns home (K4).

IV. Grognon pushes Gracieuse into a deep hole and seals it (*A). A door opens at the end of the hole and leads to Percinet's castle (K10). Percinet's mother tells Gracieuse that it is time she marry Percinet. Grognon is strangled (U), and Gracieuse marries Percinet (W2).

La Belle aux cheveux d'or

I. A king sends ambassadors to a neighboring princess to ask for her hand and is turned down (B). A young man at the king's court, Avenant, brags that he could have made her agree to the marriage. The king hears this, is angry, and imprisons Avenant (A15) but later repents and frees him (K10).

II. The king still wishes to marry La Belle (a1); he asks Avenant to go to her as his ambassador (B1). Avenant agrees (C) and leaves (X). He saves a carp, a crow, and an owl; each promises to be of help in the future (3 x d7 E7 F9). He also buys a dog, Cabriolle (F4), who will guide him through the rest of the story. La Belle sends him to find her ring (M); the carp finds it (N). She sends him to fight a giant (M); the
TABLE 15 - Continued

crow pecks out his eyes and Avenant kills him (N). She sends him for the water of beauty and health (M); the owl fills his bottle (N). Finally, La Belle agrees to leave (K2) and they return home (R).

III. La Belle marries the king, but she is in love with Avenant. The king is jealous and puts Avenant in jail again (A15). The king dies (U), and La Belle frees Avenant (K10), marries him, and makes him king (W1).

L'Oiseau bleu

I. The wife of a rich king dies (b2). He has a daughter named Florine. The king remarries. The new queen wants to marry her daughter, Truitonne. King Charmant comes, but is only interested in Florine. The queen imprisons Florine in a tower (A15). Charmant is turned into a bluebird because he refuses to marry Truitonne. He finds Florine in the tower and spends two years with her. (...)

II. The queen puts spikes in the tree next to the tower so that the bluebird is wounded. Thinking Florine has betrayed him, he returns home (A7). His friend arranges for Charmant to regain his human form temporarily. (...)

I (cont'd). Florine's father dies; the people rebel and kill the queen (U); Truitonne flees. Florine is freed (K10) and crowned queen (W3).

II (cont'd). Florine decides to seek Charmant (C) and leaves home (X). She meets an old woman who gives her four magic eggs (F1). Two of these eggs help her get over a mountain of ivory and across a mirrored lake by providing a carriage to take her to the kingdom of Charmant (G2,o). Three times, Florine produces objects for Truitonne, in exchange for the permission to spend the night in the king's echo chamber. The first two nights, the king sleeps and does not hear Florine lament (2 x H2, -I2); the third night he hears her (H2, I2) and recognizes her (Q K4). Truitonne is changed into a sow (U), and Charmant and Florine marry (W2).

Le Prince Lutin

I. A king and queen have a horrible son named Furibon. Furibon's tutor has a handsome son named Léandre (B). Léandre is in the country and is about to kill a snake (D5), but decides not to do so (E5) and takes it home to feed it. Furibon attempts to have Léandre killed but fails (A13); Léandre decides to travel (C). He goes to take food to the snake, but finds it has turned into the fairy Gentille. She gives
TABLE 15 - Continued

him a hat which makes him invisible (Fl), and he leaves (X). After several adventures, he saves a young girl named Abricotine from being captured by Furibon's men (H1, II). She tells him about her mistress, a beautiful princess who lives on an enchanted island, and then she returns to the island. (...)

II. Léandre is fascinated by the idea of the princess (a1), decides to go to the island (C), and flies there with his magic hat (X, Gl). On the island, he falls in love with the princess. (...)

I (cont'd.). After Léandre has been on the island for some time, Furibon's army attacks it. Léandre fights and kills Furibon (H1, II, K4), and the army acclaims him as king (W3).

II (cont'd.). Léandre returns to the island where the princess' mother has come; she demands that he and her daughter separate (Pr8); Gentille arrives and successfully pleads Léandre's case (R511). He marries the princess (W2).

La Princess Printanière

I. A king and a queen are without children (8). The queen has a daughter and sends for the fairies. Five come and begin to endow her with beauty and spirit. As the fifth is about to endow her, Carabosse appears and wills bad luck for her until she reaches the age of twenty (v3, All). (...)

II. Printanière has been kept in the tower since that day, her parents hoping to arrive at her twentieth birthday without misfortune. As this birthday approaches, she is promised to the son of King Merlin. He sends his ambassador, Fanfarinet, to accompany her to his kingdom. Printanière falls in love with Fanfarinet (a1) and asks him to run away with her (C). They go to the Ile des Ecreuils (X). (...)

III. On the island, Fanfarinet can think only of his hunger. He attempts to kill Printanière to eat her (Al7), but she kills him (K1).

I (cont'd.). A good fairy battles Carabosse and defeats her (H1, II), thus breaking the spell (K8). The fairy takes Printanière home (R).

II (cont'd.). Once home, the son of King Merlin arrives, and he and Printanière are married (W2).
TABLE 15 — Continued

La Princess Rosette

I. A king and queen have two sons and a daughter, Rosette (§). Fairies predict that she may cause her brothers harm and advise the king to put her in a tower. The king and queen die (bl). The brothers take her out of the tower (vl). The first thing she sees is a peacock. She declares she will only marry the King of the Peacocks (a1). Her brothers take her picture to the King of the Peacocks, who falls in love with her. The brothers send for Rosette (B3); she packs (C) and leaves by sea with her nurse and the nurse's daughter (X). (...)

II. While traveling, the nurse throws Rosette overboard and substitutes her daughter (A10). They arrive in the country of the King of the Peacocks, and the daughter poses as Rosette (L). Rosette is saved from the sea by an old man (o). Eventually she is recognized as princess (Q), and the substitute princess is exposed (Ex). Rosette pardons her nurse (U-, K4).

I (cont'd.). Now that she has found the King of the Peacocks, Rosette's problems are solved (K4), and she marries (W2).

Le Rameau d'Or

I. A prince, Torticoli, is physically deformed (a6) but well-liked. Because he does not wish to marry, his father sends him away to a tower (B5, X). (...)

II. Trognon, a princess of a neighboring kingdom, is also deformed (a6) but has a very alert mind.

I (cont'd.). In the tower, Torticoli undergoes a series of strange adventures until he finds an old armoire; he opens it and discovers the hand of a man. The hand directs him to hidden rooms and to a sleeping, enchanted woman. There, an eagle brings him a golden branch (D7); he takes it (E7) and breaks the spell on the woman, who is the fairy Bénigné. In recompense, she makes him handsome (F9, T1, K4) and changes his name to Sans-Pair. He is transported to a pastoral setting (G1). (...)

II (cont'd.). Trognon is also sent to the tower (B5, X). She encounters an old woman, who gives her the choice of beauty or virtue (D1). Trognon chooses virtue (E1). Like Torticoli, she finds the armoire and the hand (D7). The eagle comes for the hand, and she gives it to him (E7). He is transformed into a man (Trasimène), who makes Trognon beautiful and changes her name to Brillante (F9, T1, K4). She too is transported to the pastoral setting (G1).
TABLE 15 - Continued

III. Disguised as shepherds, both Torticoli and Trognon fall in love with each other, but neither is willing to admit it since the other appears to be of non-royal birth (A1). Separately, each decides to consult an enchanter (C, X). The enchanter and his sister separately propose marriage to Brillante and Sans-Pair, respectively (D7). When each refuses (E7), he is transformed into, respectively, grasshopper and cricket (F=). Bénigne and Trasimène change them back to humans (T1=K8) and reveal who they are. Sans-Pair and Brillante are crowned and married (W1).

L'Oranger et l'Abeille

I. An old king and queen have a small daughter named Aimée (B). She is lost at sea in a storm and ends up being raised by a family of ogres without knowing who she is (a6). Her cousin Aimé is shipwrecked, and she rescues him. In order to save him from being eaten by the ogres, she steals the ogres' magic wand (F8) and runs away with Aimé (C X). Three times they are almost caught by the ogres (Pr6), but each time they escape because Aimée transforms them with the wand (T1, Rs6). (...)

II. The wand is lost before Aimée can change herself and Aimé back from bee and orange tree, respectively (a6). The fairy Trusio transforms them back to human beings. (K8)

I (cont'd). Aimée is dressed in fine clothes (T3) and Trusio takes them both to the castle of Aimée's parents (K4, X), where they marry (W2).

La bonne petite souris

I. A king (B) is killed at war by another king (b4); his kingdom is plundered (A5). (...)

II. The pregnant queen is carried off (A1 X) and imprisoned. One night, a mouse appears in her prison (D2); the queen gives it a pea (E2). Suddenly, wonderful food appears by magic (F9). Later, an old woman promises to take care of the queen's child, but only in return for a mouse (D1). The queen refuses (E1). She has a baby; the mouse turns into a fairy who will help her take the baby out of jail (F9). (...)

III. Unfortunately, the baby is stolen by the fairy Cancaline before the mouse fairy can leave the prison with her (A9). (...)
TABLE 15 - Continued

II (cont'd.). The mouse fairy frees the queen and takes her to the fairy's castle (K10).

III (cont'd.) Fifteen years later, the mouse fairy finds Joliette, the lost daughter, tending the king's turkeys. She dresses the girl as a princess (T3). (...)

IV. The king imprisons Joliette because she does not want to marry his son (A15). The fairy causes the king and his son to kill each other (U) and then frees Joliette (K10).

III (cont'd.). The fairy reunites Joliette with her mother (K4).

I (cont'd.). The fairy, the queen, and Joliette seize power (K1) and Joliette marries a prince (W2).

Le mouton

I. A king has three daughters (§). The youngest, Merveilleuse, dreams that her father holds a basin for her in which she washes her hands. The father finds this dream to be unworthy of him and orders a guard to take her into the forest and kill her (A13). Instead, the guard frees her (B6), and she wanders into the forest (X). There, she finds a sheep who invites her to stay with him in his kingdom (F9). He furnishes her a coach, with which she returns unrecognized to the wedding of her oldest sister (G2, o); she also returns for the wedding of her other sister (G2, o). The king holds a basin for her to wash her hands. She sees the dream fulfilled and identifies herself (Q). The king is delighted to have her back (K4) and gives her his kingdom (W3). The sheep is not allowed to see her, and he kills himself.

Finette Cendron

I. A king and queen have been ousted from their kingdom with three daughters and little money (§). The youngest, Finette, overhears her parents' plan to abandon their daughters in the woods. Finette takes the ingredients for a cake to her fairy godmother, Merluche (E7), and asks for help. Merluche gives her a ball of string which will not break (F1). The mother leads the three daughters to the woods (A9, B3, X); they find their way back (K5, R).
TABLE 15 - Continued

II. Again, Finette overhears her parents' plan to leave them in the forest. She returns to her fairy godmother, bringing her chickens and rabbits (E7); Merluce gives her ashes with which to leave a trail (F1). Again, they are led away, abandoned, and return (A9, B5, X, K5, R).

III. The third time they are led out (A9, B5, X), the sisters leave peas behind, but birds eat the peas. They find a root (F5) and plant it. It becomes a tree which Finette climbs to discover a palace. They all go to the palace (G4). (…)

IVa. The palace belongs to an ogre, who holds them there to eat (A17). By trickery, Finette causes the ogre to burn to death (I2) and kills his wife (I5). The sisters set up house there (K4).

IVb. The sisters leave Finette (now Cendron) to clean house (weak A15) and go to parties. Finette finds a trunk which furnishes her magic clothes (F5), and she goes to the parties dressed elegantly (T3). One night she leaves her shoe behind. The Prince Chéri finds it and falls sick with love. A horse sent by Merluce carries Finette to the palace (G2). She passes her sisters and spatters them with mud (K4).

III (cont'd.). Before agreeing to marry the prince, Finette Cendron, now "la Princesse Chérie," negotiates the return of her parents' kingdom (K4). She pardons her sisters (U-) and marries the prince (W2).

Fortunée

I. A poor workman dies (B, b2), leaving a pot of carnations and a ring to his daughter Fortunée (a1). Fortunée goes to the fountain for water and meets the Queen of the Woods. The Queen asks for the carnations (D2), but Fortunée's brother Bedou has replaced them with a cabbage. Fortunée gives the queen her ring (E2), and the queen turns her pitcher to gold (F1). Returning to the house, Fortunée throws the cabbage out the window, and it speaks, asking to be planted (D5). She plants it (E5), and it tells her that the carnations are hidden in Bedou's room (F9). Fortunée is about to kill Bedou's chicken, when it begs for mercy (D5). Fortunée lets it go (E5), and it tells her that she is the niece of the Queen of the Woods (F9). Fortunée saves the carnations from a group of rats (H1, I1) and waters it. The Queen arrives, and the carnations have become her son, the Prince Oeillet, who had been enchanted since birth (K8). The Queen magically causes Fortunée to be elegantly dressed (T3). Fortunée forgives her brother (U-) and marries Oeillet (W2).
TABLE 15 - Continued

Babiole

I. A queen has no children (B). The fairy, Fanfreluche announces she will have a child and gives the queen a mayflower to put on her head to keep her safe (v3, nl). The queen has a beautiful daughter; the mayflower is put on her head, and she turns into a monkey (Al1). (...)

IIa. The queen gives the monkey, Babiole, to a valet to drown (Al3). He frees her (B6), and the sister of the queen passes by. Her young son sees Babiole, and they take her away with them (X). (...)

III. Babiole grows up in the court of her aunt and falls in love with the prince (al). (...)

IV. Magot, king of the monkeys, wants to marry Babiole. He sends his ambassador to Babiole, who brings as a gift a glass box containing a nut and an olive (f1). The queen plans to marry her to Magot (Al6); Babiole decides to flee (B3CX). On her way, she meets Biroqua, king of the fish. He tells her to take care of the glass box (F9). (...)

V. Babiole is captured by the monkeys (A1).

IIa. They go to the palace of her mother and are imprisoned (oR).

IV and V (cont'd.). Babiole is released (K10).

IIa (cont'd.). Babiole tells her story to the queen and finds that the queen is her mother (Q).

IIb. But the queen wants to shut Babiole up in a castle (Al5). Babiole again runs away (B3 CX). In the desert, she is hungry. She bites into the olive, and it produces a stream of oil which transforms her back into a beautiful princess (f1). Babiole breaks the nut, and people appear to build her a city and a palace (K4). She rules the city (W3).

III (cont'd.). Her cousin arrives in the city, and falls in love with her, not realizing she is Babiole (o). (...)

VI. Before they can declare their love to each other, Babiole is captured by Fanfreluche and carried away (Al X). The prince rescues her with the help of an enchanted fishbone provided by Biroqua (K10).
TABLE 15 - Continued

I (cont'd.). The spell on Babiole is broken (K8).

III (cont'd.). Babiole explains to the prince who she is (Q). He takes her to her mother to ask for permission to marry her (K4). II (cont'd.). Both queens consent to the marriage and Babiole and the prince wed (W2).

Le Nain jaune

I. A queen has a daughter named Toute-Belle (B). Separately, the queen and Toute-Belle go to consult the Fairy of the Desert about whom Toute-Belle should marry. On their way, each is threatened by lions and saved by the Yellow Dwarf. In return, each promises Toute-Belle will marry the Yellow Dwarf (2 x n3 G1). After being magically returned home, neither believes it is true. Toute-Belle agrees to marry the King of the Gold Mines. At their marriage, she is carried away by the Yellow Dwarf (A1).

The King of the Gold Mines is carried away by the Fairy of the Desert to her palace. One day, at the river, he meets a siren who is a friend of the mother of Toute-Belle. The siren tells the King what has happened to Toute-Belle (B4) and helps him escape (C). The siren gives the king a magic sword (F9) and tells him not to let it fall. He fights four sphinxes (H1 II), six dragons (H1 II), and twenty-four phantom nymphs (H1 II) and finds Toute-Belle but drops the sword. The Yellow Dwarf kills the King, and Toute-Belle dies (K-). She and the King are transformed into palm trees (T1).

Serpentin Vert

I. A queen has twins (B). Twelve fairies gather to endow them. Magotine enters (v3) and gifts one with perfect ugliness (A1). Laidronnette grows up and asks to move to a castle by the sea (B3X). She meets the Green Serpent, who speaks to her (D2); she is frightened and flees (E2-). One day at the ocean, a boat arrives; Laidronnette gets on it, and it leaves with her (F6 G2). The Green Serpent appears and offers its help, but she tells him never to appear before her again. Laidronnette lands on the Island of Pagodas. Its owner is absent, but at night a voice speaks to her. He has been condemned by Magotine to a penitence of seven years, of which only two remain. Eventually, Laidronnette marries the king without ever having seen him (W2).

II. She is told she must never seek to see her husband, because he will have to start his term again (G1). Goaded by her mother and sister, she looks at him one night and discovers he is the Green Serpent (v1). Magotine arrives and carries her away (A1 X) and sends the Green...
TABLE 15 - Continued

Serpent to Hades. Laidronnette is assigned three tasks, where the fairy Protectrice helps her (M F9 N, MN, MN). The last task is to obtain the Water of Discretion. Laidronnette drinks it and becomes beautiful (T1). Magotine sends her to Prosperine for the Essence of Long Life (M). Cupid leads her (F9), and she not only brings back the Essence of Long Life but also finds the Green Serpent, now a handsome king (N). Magotine forgives them (K8), and gives them the Kingdom of Pagodas (W3).

La Princesse Carpillon

I. An old king with a grown son marries a beautiful princess. She has a son (M). Le Bossu, the oldest son, replaces the baby with a cat and sends the baby to be left to die in the forest (A13). The prince is left in an eagle's nest (B6X). The eagle nourishes the child until he is found by shepherds who plan to sacrifice him to the Blue Centaur. The fairy Amazone saves the prince and turns him over to Le Sublime, an old shepherd (F9). (...)

II. Le Bossu subjugates a neighboring kingdom and brings back a princess named Carpillon. He plans to marry her (A16). Carpillon runs away (CX) and meets Amazone who gives her a bouquet of stock to make her unrecognizable to Le Bossu (D1 E1 F1). Amazone directs Carpillon to Le Sublime (G4). Carpillon arrives there (o), and she and the prince fall in love. Carpillon discovers she is the daughter of Le Sublime (Q), himself formerly a king.

I (cont'd.). Carpillon is attacked by Le Bossu; the prince fights him (H1) but is overcome by Le Bossu's men (I1-). Carpillon and the prince are taken back to Le Bossu's castle (R o). As the prince is about to be executed, the king discovers he is his lost son (Q). Amazone appears and kills Le Bossu (U); Carpillon and the prince are released (K10) and marry (W2).

La grenouille bienfaisante

I. A king goes to war and sends his queen to a distant castle (M). She misses him and decides to secretly return (v1). Instead, she is captured by the fairy Lionne (A1X) and taken to her grotto. Lionne demands she make a pâté of flies (M); the queen saves a frog from a crow (d7 E7). The frog thanks her and offers to help her (F9). The frog makes the pâté for her (N). Then Lionne demands some flowers (M), which the frog also gets (N). The frog assists the queen at the birth of her daughter Moufette and then travels to the court of the queen's husband to tell him what has happened to the queen. He goes to save her and eventually is successful with the help of a dragon who makes him promise to grant him one wish (K10). They all return home (R).
II. The Princess Mouflé is about to wed Prince Moufly. A giant appears, demanding that the King give Mouflé to the dragon, who plans to eat her (A17). The queen cries for help from the frog, who arms Mouflé and sends him to fight the dragon (C1). Mouflé fights and kills the dragon (H1 H1), and a prince emerges from the stomach of the dead dragon (he had been enchanted by Lionne). Mouflé is freed (K4), and they marry (W2).

La biche au bois

I. A king and queen have no children (Q). The queen meets the Fairy of the Fountain who tells her she will have a child. She has a daughter and forgets to invite the Fairy of the Fountain (v3). The Fairy of the Fountain promises that Désirée, the daughter, will repent if she sees the light of day before she is fifteen (A11). Prior to her fifteenth birthday, Désirée's parents arrange for her to marry Prince Guerrier. Désirée falls in love with his portrait. She is to be taken to his kingdom in a closed carriage and departs (B3 CX). Her jealous nurse cuts a hole in the carriage (D8), and Désirée turns into a deer (I1) and runs into the forest. The nurse's daughter puts on Désirée's clothes and meets the prince (L). Tulipe, a good fairy, lightens the spell so that Désirée turns back into a princess at night and guides Désirée and her maid to a cottage (F9G4). For the next three days in the woods, Guerrier hunts Désirée (the deer), not realizing who she is; each time, she is saved (3 x Pr8 Rs9). The third night, after she has changed into human form, Guerrier recognizes her as his fiancée (Q), and the spell is lifted (K8). Désirée appears in new clothes (T3), pardons her nurse (U-), and marries Guerrier (W2).

La chatte blanche

Ia. A king with three sons (Q) sends them to look for a pretty dog (al B2 CX). The youngest wanders into a forest and finds a castle inhabited by a white cat and her court. He stays there a year, and she gives him a dog and a horse and sends him back to his father (F9R), where he wins the contest (K4).

Ib. The king now sends his sons in search of fine cloth (al B2 CX). The youngest returns to the castle of the White Cat and spends another year with her. She provides him with what is needed (F9), and he returns to his home and again produces the best object (R K4).

Ic. The king sends the sons in search of the most beautiful girl (al B2 CX). The prince returns to the White Cat. After a year, she
TABLE 15 - Continued

tells him to cut off her head (F9). She is transformed into a beautiful lady (T1) and tells the prince her story. (...

II. In return for fruit from the garden of some fairies, a queen promises her unborn child. The daughter is given to the fairies who raise her and plan to marry her to King Migonnet (A16). (...

III. Instead, she falls in love with a king who passes by (al), and they are secretly married (W2).

II (cont'd.). The king fights Migonnet (H1) but is killed by the fairies' dragon (II-). The princess is transformed into a cat (T1).

IIc (cont'd.). The princess and the prince return to the court of his father (R), where her beauty wins the contest (K4). They wed and rule her kingdom (W1).

Belle-Belle ou le Chevalier Fortuné

I. A king calls for all his subjects to send their sons to his army or else make a contribution (B1). A poor lord with no sons allows his youngest daughter, Belle-Belle, to disguise herself as a soldier and depart (C1). She meets an old shepherdess whose lamb is stuck in a ditch (D1). Belle-Belle helps her retrieve the lamb (E1), and the shepherdess turns into a fairy. The fairy gives Belle-Belle a wise horse, Fidèle Camarade, and a magic trunk which will provide clothes and money (F1). The fairy also tells Belle-Belle to take the name Fortuné. On his way, Fortuné meets seven gifted men with marvelous talents who agree to accompany him (7 x F6). They arrive in the capital city (o), and Fortuné meets the king. (...

IIa. The king's sister falls in love with Fortuné and, when she feels rejected, has the king send Fortuné to fight a dragon who has been killing the king's subjects (A19 B1 CX). With the help of the seven gifted men, Fortuné kills the dragon (I5 K4 R).

IIb. Next, the queen has Fortuné sent to retrieve the king's lost treasure from the Emperor Matapa (A5 B1 CX). Again, with the help of the seven gifted ones, Fortuné successfully completes three tasks (3 x MN). Finally, he and his group are allowed to take home what they can carry (M) which is easily accomplished by the strongest of the gifted men (N). They are pursued (Pr8) but escape (Rs2 K4 R).

I (cont'd.). The jealous queen has Fortuné imprisoned. He is about to be executed when it is revealed that Fortuné is a woman (Q). The queen dies (U), and the King marries Belle-Belle (W1).
I. A king and queen have a daughter named Constancia (B). The king dies hunting, and the queen dies of grief (b2). The fairy Souvereaine agrees to raise Constancia (F9). Constancia is kidnapped by a giant (gl vl A1) and carried into a forest (X). Constancia frees herself and several animals (d7 E4), and the animals lead her out of the forest (F9 G4). She meets a prince, Constacio, and becomes a shepherdess. Constancia and Constacio fall in love, but each believes the other is in love with someone else. Constacio falls sick, and Constancia says she can cure him. Constacio's mother sends for her to cure Constacio, telling her that if she fails, she will be drowned. Constancia succeeds (MN) and is made the queen's gardener. The queen sends the prince away, and fills the garden full of serpents, hoping to kill Constancia. She is protected by a magic ring that Constacio had given her (MN). Next, the queen sends Constancia to retrieve an object from a fairy in the woods, which the princess successfully accomplishes (MN).

II. Finally, the queen sells Constancia into slavery (A1). When the prince finds out what has happened (B4), he goes to find her (CX). To prove his love, he must throw himself into Cupid's fire; he does and is transformed into a pigeon (MN T1). He finds Souvereaine, who gives him a magic ring to take to Constancia (F9 G4). When Constancia puts the ring on, she turns into a dove (T1). They decide to remain birds (K4), and Souvereaine and Cupid create a beautiful "desert" for them (W2 implied).

La Princesse Belle-Etoile et le Prince Chéri

I. A princess without money has three daughters. She offers meals in her house (B). An old woman comes to eat and cannot pay (d1). The princess does not press her (E1), and in return the old woman grants the three daughters their first subsequent wishes (F1). As a result of their wishes, the three daughters wed an admiral, a prince, and the king (W1).

II. Blondine, who is married to the king, and Brunette, her sister, have children. Brunette dies. Rousette and the king's mother substitute dogs for the children. The king, not knowing what has happened, sends Blondine back to her mother (A9). (...)

III. The children are taken to be killed (A13) but are spared (B6) and carried away at sea (X). They are rescued by a pirate who raises them. When they are older, they learn that they were found at sea and leave to seek their parents. They return to the kingdom of their father without realizing it (o R). (...
TABLE 15 - Continued

IVA. Belle-Etoile wants the Dancing Water (a1); Chéri goes to find it (B1 CX). He saves a drowning dove (d7 E7) who leads him to the Dancing Water (F9 G2). Chéri gets the water and returns home (K7 R).

IVb. Belle-Etoile wants the Singing Apple (a1). Chéri leaves again (B1 CX). This time, he finds the dove wounded and heals it (d7 E7). The dove again helps him get the apple by arming him to successfully defeat a dragon guarding the apple (F9 G2 I6). Chéri returns home (K7 R).

IVc. Belle-Etoile wants the Parrot Who Tells the Truth (a1). Chéri goes after it, but is unsuccessful and is turned into stone (B1 CX II–). The same fate happens to Belle-Etoile's two brothers (2 x B1 CX II–). Belle-Etoile then leaves disguised as a man (B1 CX). She finds the dove frozen and thaws it (d7 E7). The dove helps her get the parrot and free Chéri and her brothers (F9 G2 K7). They all return (X).

III (cont'd.). Belle-Etoile, Chéri, and her brothers go to a feast with the king. The parrot reveals their birth (Q). The queen, her servant, and Rousette are imprisoned (U). Belle-Etoile and Chéri marry (W2).

II (cont'd.). The king calls back his wife (W3).

Le Prince Marcassin

I. A king and queen have no children (B). The queen has a son, but it is a boar (Al1). Prince Marcassin grows up at court; he marries two sisters, but each dies (MN, MN). (...) II. Marcassin runs away to the woods to live (a1 B3 CX). There, he meets the third sister, Marthésie, who agrees to marry him (W2).

I (cont'd.). Six months later, Marthésie wakes up and finds a boar's skin. She hides it. The next morning, she sees Marcassin has become a man (I1). The spell is broken (K8), and they return to the court (R W3 implied as Marcassin assumes the role of a prince).

Le Dauphin

I. A king and queen have several children (B). Alidor is unbearably ugly (a1). He secretly leaves home (B3 CX) and goes to the
kingdom of the King of the Woods. There, he falls in love with the
king's daughter, Livorette, who is unkind to him. One day, while he is
fishing, he catches a dolphin. The dolphin begs to be released (D5), and
Alidor does so (E5). The dolphin, in gratitude, gives Alidor the ability
to change himself into a canary when he wants (F1). As a canary, Alidor
goes to Livorette, who is delighted (o). He is allowed in her room at
night, where he changes to human form and sleeps with her. She becomes
pregnant and has a son. When the son is two years old, he acknowledges
Alidor as his father (Q).

II. The king has Alidor, Livorette, and their son put in a barrel and thrown into the ocean (A10 X). They are rescued by the dolphin
(F9) who makes Alidor handsome (T1). The dolphin takes them to an island
where they are recognized as king and queen (W3).

III. Because of the threats of the fairy Grognette, Livorette will not marry Alidor without her parents' consent (a1). Meanwhile, her
parents repent their actions and sail to find her. They are shipwrecked
on the island, but do not recognize Alidor and Livorette (o). Eventually,
these two reveal their identity (Q) and receive the blessing of the
king and queen to marry (K4 W2).

L'Ile de la Félicité

I. King Adolphe is hunting and loses his way (f). A storm begins, and he finds a cave which is brightly lit. It is the dwelling of
the God of the Winds and his children. Zephyr enters and tells of a
beautiful princess named Félicité. Adolphe becomes very interested (a1)
and asks Zephyr to take him there (C). Zephyr agrees, and they leave the
next morning (X). Once there, Zephyr gives him a cloak which will make
him invisible (F1). Adolphe, invisible, observes the island and the
princess (o). He is so astounded with her beauty that he drops his cloak
and becomes visible (Q). They live happily together (W2 implied).

II. One day, Adolphe asks how long he has been on the island.
When he finds he has been there three hundred years, he worries about his
kingdom (a2) and asks to return to see what has happened to it (C). The
princess finally allows him to leave, giving him a horse. He must not
touch the ground with his feet until he arrives in his own country (F1).
He leaves (X). Before he reaches his home, he sees a very old man lying
underneath an overturned cart, who calls for help (*D7). Adolphe dis-
mounts to help him (E7), but the old man is Time and he kills Adolphe
(F-K-).
TABLE 16
FREQUENCIES OF FUNCTIONS BY TALE COMPARED WITH LENGTH OF THE TALE

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*aSee tables in Propp's Morphology of the Folktale, second English edition, Louis A. Wagner, ed. (Austin: The University of Texas Press, 1968), pp. 136-143. Initial situations were not categorized in these tables.*
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REFERENCES


2Although the correct expression is "conte de fées," Madame d'Aulnoy used the term "conte des fées."


6Ibid. This summary of Madame d'Aulnoy's life is based entirely on Roche-Mazon. It is not known what Madame d'Aulnoy's means of support were after her husband died.


8Roche-Mazon, "Le Voyage d'Espagne de Madame d'Aulnoy," p. 9.


10Editions of different volumes of the tales in 1710, 1711, and 1715; subsequent eighteenth-century editions in 1725, 1742, and 1782.


14Jane Tucker Mitchell, A Thematic Analysis of Mme d'Aulnoy's Contes de Fées, Romance Monographs, Inc., Number 30 (University,

15Martin, op. cit., p. 17.

16Ibid., pp. 710-711.

17Foulché-Delbosc, op. cit., p. 21.

18Storer, op. cit., p. 33.

19Ibid., pp. 22, 39.


Teresa di Scanno, La Mode des Contes de fées de 1690 à 1705 (Università di Genova: Facoltà di Magistero, Istituto di Lingue e Letterature Straniere, 1968), pp. 18, 49.


24Foulché-Delbosc, op. cit., pp. 5-6; Storer, op. cit., pp. 19, 22, 39.


28Ibid., p. 6.

29Ibid., p. 9.

30Ibid., pp. 9-10; Storer, op. cit., pp. 212-213.

32Ibid., p. 66.

33Storer, op. cit., p. 12.


36Storer, op. cit., p. 217.


39Madame d'Aulnoy, Contes de fées and Contes nouveaux ou les fées à la mode, in Le Cabinet des fées, ed. Charles Joseph de Mayer (Amsterdam and Paris: 1785-1789), II, 470-471. All future references to the contes will be drawn from this edition. References to "L'Ile de la Félicité" will give the page number in the 1756 Amsterdam edition of Abraham Wolfgang. Abbreviations of the titles of the contes are explained in Table 5 in the Appendix.

40Storer, op. cit., p. 16.


44Monter, op. cit., p. 40.


46Martin, op. cit., pp. 866-867.


52 See Martin, *op. cit.*, p. 76.


54 Martin, *op. cit.*, p. 32. The southwest and Brittany lagged because of linguistic or dialectic differences.


61 Mandrou, *op. cit.*, pp. 36-40.

62 Bollème, *Bibliothèque bleue*.

63 Bollème, *Bibliothèque bleue*, pp. 185-197; Geneviève Bollème, Jean Ehrard, François Furet, Daniel Roche, and Jacques Roger,


66Labrousse et al., op. cit., pp. 38, 90, 147, 361.

67Ibid., pp. 90, 149, 343-344.


69Soriano, op. cit., p. 304.


71Labrousse et al., op. cit., p. 29. See also François Lebrun, La Vie conjugale sous l'Ancien Régime (Paris: Armand Colin, 1975), p. 31.


75Soriano, op. cit., p. 333.

76Ibid., pp. 333-335.
77Ibid., p. 336.
78Perrault, "Préface," p. 3.
79Ibid., p. 5.
80Soriano, op. cit., p. 324.
84Ariès, op. cit., pp. 96, 98.
87See Barchilon, Le conte merveilleux français, p. 7.
88Ibid., p. 9.
89Ibid., p. 91.
91Ibid., pp. 114-122.
95Von Franz, Interpretation, p. 3.


100 Campbell, op. cit., p. 841.

101 Lüthi, op. cit., p. 45.


103 Lüthi, op. cit., p. 90.

104 Ibid., pp. 68-69.

105 Von Franz, op. cit., p. 27.

106 Lüthi, op. cit., p. 57.

107 Ibid., pp. 89 and 93.

108 Ibid., p. 81.

109 Ibid., pp. 70, 141.

110 Ibid., p. 142.

111 This excludes characters in a tale like "Le Princesse Printanière" where Printanière is about to leave for her husband's kingdom.

112 Storer, op. cit., pp. 245-246 and Soriano, op. cit., p. 76.

113 Storer, op. cit., p. 244.

114 Barchilon, Le Conte merveilleux français, p. 3.

will refer to Volume II, while references to Delarue alone will refer to Volume I.

116Psyche is beaten by the Furies; Grognon's women, who beat Gracieuse, are described as furies (II, 13).


121Ibid., p. 279.


123The sixth tale of the first day: "The Cat Cinderella." Future references to the Pentameron will be based on Burton's London translation.

124Delarue, op. cit., p. 326.

125Thompson, The Folktales, pp. 102-103.

126Delarue and Tenèze, op. cit., p. 114.

127Straparola, op. cit., pp. 171 ff. All future references to Straparola's work will refer to the 1857 Jannet edition and give night and tale numbers.


130Delarue, nn. cit., p. 240.

131Ibid., p. 37.


133Ibid., pp. 45-46.
134 Thompson, The Folktale, pp. 106-108; Rapunzel appears in Basile (op. cit., p. 116) as the first tale of the second day.

135 Delarue and Tenèze, op. cit., p. 298.

136 Krüger, op. cit., p. 25.

137 Thompson, The Folktale, p. 121.


140 Delarue, op. cit., p. 21; Krüger, op. cit., p. 28; and Storer, op. cit., p. 246.


142 Thompson, The Folktale, p. 68; Delarue, op. cit., p. 32; and Storer, op. cit., p. 246.

143 Krüger, op. cit., pp. 36, 40-43.

144 Thompson, The Folktale, p. 95.

145 Krüger, op. cit., p. 118.

146 Storer, op. cit., p. 232.


148 Ibid., p. 64.


Rasmussen, op. cit., p. 58.

Ferrier, op. cit., pp. 7-8, 19-21.


Published in 1645 as Les Nouvelles choisies, ou se trouvent divers incidents d'amour et de fortune.


Ibid., pp. 165-166.


Ibid., p. 103.

Ratner, op. cit., p. 39.

Lever, op. cit.


Ratner, op. cit., pp. 61-70, 103.


Henri-Jean Martin, op. cit., pp. 819-822, Table XVII.

Ibid., pp. 584, 678-704.

Richelet, Dictionnaire François (Geneva: Slatkin Reprints, 1970; original edition was Geneve: Jean Herman Widerhold, 1680), p. 324.

Ibid., p. 76.


183. Furetière, *op. cit.*


185. PP, PR, OA, BPS, B, SV, C, GB, BB, PM.

186. F, CB, BEPC


194 Jones, op. cit., p. 205. See also Coulet, op. cit., p. 289.

195 Coulet, op. cit., p. 212.


197 Jones, op. cit., p. 204.


201 Atkinson, Relations de voyages, p. 27.

202 Martino, op. cit., pp. 53-54.


204 Atkinson, Relations de voyages, pp. 82-83.

205 Chinard, op. cit., p. 191.


208 Amourette, op. cit., pp. 185, 196-197.

209 Hazard, op. cit., p. 6.


212 Hartig and Soboul, op. cit., p. 9.

213 Ibid., pp. 31-36.


216 Mitchell, op. cit., p. 57; Barchilon, Le Conte merveilleux français, p. 42.

217 Barchilon, Le Conte merveilleux français, p. 42.

218 IV, 99; see Mitchell, op. cit., p. 64.


220 Geoffrey Atkinson provides further support for this conclusion in his study of the appearance of nature in the minor works of 1690-1740: Le Sentiment de la Nature et le Retour à la vie simple (1690-1740) (Geneva: Librairie E. Droz, 1960).

221 See GP, II, 7; PL, II, 126; CB, III, 353; PC, IV, 125.


223 Ibid., p. 203.

224 Ibid., pp. 167, 181.

225 Garrett, op. cit., p. 57.

226 Storer, op. cit., pp. 33-34.
227 Ibid., p. 34.


229 Put not all old women are bad fairies. Tulipe (88) and Bénigne (90) assume the figures of old women as do the fairies in "Belle-Belle ou le Chevalier Fortuné" and "La Princesse Belle-Etoile et le Prince Chéri."


235 See Thompson, op. cit., classifications D500-D599 (means), D600-D699 (frequencies), and D700-D799 (enchantment).

236 See Du Plessis, op. cit., pp. 44-70. See also Yvon Belavel, "Du portrait romanesque en France au dix-huitième siècle," Enlightenment Studies in honor of Lester Crocker, Alfred J. Bingham and Virgil W. Topazio, eds. (Oxford: The Voltaire Foundation, 1979), pp. 19-28. Belavel discusses the two descriptive traditions which the eighteenth century inherits: the vague "portrait moral" and the precise "portrait pittoresque." In their stereotyped forms, Madame d'Aulnoy's descriptions derive from the "portrait moral"; in their individualized traits, these descriptions are "portraits pittoresques."

237 Lüthi, op. cit., pp. 89-90.

238 Jones, op. cit., p. 305.

239 Ibid., p. 305.

240 The last four names are those of characters in Segrais' Nouvelles françaises.

For example: Furibon and Blondine (PL), le Poi Brun (RN), Fleur d'Amour and Belle de Nuit (FC), Bellote (SV), Le Bossu and Sublime (C), Longue-Epine (BB), and Roussette, Brunette, Feintise, Petit-Soleil, and Herueux (BEPC).

Lougee, op. cit., p. 52; and Lathuillère, op. cit., pp. 571-578. See also Richelet's Dictionnaire, p. 302; Furetîère's Dictionnaire; and the Dictionnaire of the Académie française, pp. 243-244 for definitions of "esprit."

Florine (OB) is 15 when the tale begins; Printanière is 20; Aimée is 15 and Aimé is 18 (OA); Joliette is 15 (BPS); Toute-Belle is 15 (NJ); Laidronnette is 14 (SV); Moufette is 12 (GB); Désirée is 15 (BB); Belle-Etoile is 14; and Livorette is 12 when "Le Dauphin" begins and 18 when it ends.

Blonds are Gracieuse, La Belle aux Cheveux d'Or, Florine (OB), Blondine (PL), Aimée (OA), Joliette (BPS), Carillon, Blondine (BEPC) and Belle-Etoile. The hair of La Belle aux Cheveux d'Or and of Joliette fall to their feet.

See, for example, the "éclat de blancheur" of Gracieuse's shoulders (II, 12); Aimée's white skin (II, 311). Joliette's face is compared to a "perle orientale," snow, and lilies (II, 367); Carillon's face and hands are "plus blanches que les lys" (III, 276); and her hands are compared to "deux boules de neige" (II, 271). Printanière has "un taint de lys à de roses" (II, 191); Joliette's skin gives the impression that "des roses s'étoient épanouies sur ses joues et sur sa bouche" (III, 367); and Rabiole's skin "avait la fraîcheur des fleurs du printemps" (III, 78).

From being eaten immediately; twice from being eaten at night; and in the three transformations.


Ibid., pp. 123-124.

Ibid., p. 126.

Barchilon, Le Conte merveilleux français, p. 51.


Storer, op. cit., p. 35.

Ibid., p. 38.

Ibid., p. 25.

Ibid., p. 25.


Ibid., pp. 121-122.


See Margaret Stavridi's commentary to the *History of Costume, Vol. 2: 1660-1800* (Boston: Plays Inc., 1968), especially the discussion with Plates IV and V.


Marie, *op. cit.*, I, pp. 46-47.

Ibid., p. 47.

276 The bourrée was a sixteenth-century dance "à deux temps gai" (Mitchell, op. cit., p. 38, Note 13 and Charles Compan, Dictionnaire de Danse, New York: Broude Brothers Limited, 1974; reprint of Paris edition of 1787; pp. 35-36). The pavane was a "danse grave, venue d'Espagne" (Mitchell, op. cit., p. 38, note 13 and Compan, op. cit., p. 294). The sarabande was an "Espèce de Danse grave qui paroit nous être venue d'Espagne" (Compan, op. cit., p. 346). Madame d'Aulnoy described it as a "vieille danse" (IV, 230). The passenied was an "Espèce de Danse figurée qui nous vient de Bretagne" (Compan, op. cit., p. 287). The menuet was elegant and simple and fashionable at the time of the fairy tales: "Percourt, ce fameux Acteur de l'Opéra, a donné au menuet toute la grâce qu'il a aujourd'hui, en changeant sa forme S, qui étoit sa principale figure, en celle d'un Z..." (Compan, op. cit., p. 231).

The bocane, a "sorte de Danse grave et figurée," originated in the time of Anne d'Autriche and was considered out of style by the end of the century (Compan, op. cit., p. 34; Mitchell, op. cit., p. 38, note 15; IV, 230). The mariée was also considered old (IV, 230). It was a "sorte de vieille Danse figurée que danse un homme à une femme, qui s'appelle la mariée, parce qu'on la danse ordinairement aux nôces des petits Bourgeois. La Mariée est gaie et agréable..." (Compan, op. cit., p. 222).

277 Passette was a card game introduced at the French court in 1674 or 1675. It was played with a Bank, a Croupière, and several players. See the Encyclopédie Larousse and Charles Cotton, The Compleat Gamester or, Instructions how to play at all manner of usual and most genteel games, Thomas E. Marston, ed. (Barre, Massachusetts: The Imprint Society, 1970; first published in England in 1674), pp. 169-176. Languelet was a rummy-like game brought to France near the end of the sixteenth century by German soldiers (Landsknecht). Colbert outlawed it, although it survived for a while in the gambling houses of the time. See the Encyclopédie Larousse and Vernon Bartlett, The Past of Pastimes (Archon Books, 1969), p. 120.


279 Levron, op. cit., p. 119.

280 Ibid., p. 122.

281 Storer, op. cit., p. 32.

282 Mitchell (op. cit., p. 47) cites a passage from Georges Montgrédien explaining that ratafia was a kirsch-like liqueur made from peach and apricot pits. See La vie quotidienne sous Louis XIV (Paris: Archette, 1948), p. 93.

283 Again, according to Montgrédien (p. 92), "pain de Cons- esse" was a light, delicate, white bread.
Showalter, op. cit., pp. 152-161.


See Barchilon, Le Conte merveilleux français, p. 46.

François Brioché was a Parisian maker of marionnettes, who was famous for his monkey-puppet Fagotin and who held shows at the Foire Saint-Germain. See Mitchell, op. cit., p. 40, note 18. His father, Jean, was active as early as 1649; Molière mentions him, and he entertained the Dauphin in 1669. François is mentioned by Boileau in 1677 and had a shop on the Pont-Neuf in 1695. See Marie-Françoise Christtout, Le Merveilleux et le théâtre du silence en France à partir du XVIIe siècle (The Hague: Editions Mouton, 1965), p. 132 and Charles Magnin, Histoire des marionnettes en Europe depuis l'Antiquité jusqu'à nos jours (Paris: Michel Lévy Frères, Libraires, Éditeurs, 1862), pp. 130-139. Perceforest was the hero of a fourteenth-century romance; in this romance, he kills a magician who lives in an impenetrable forest (from which derives his name), and he is made king of England. It is in this romance that "Sleeping Beauty" appears for the first time in a written form. See Sir Paul Harvey and J. E. Heseltine, The Oxford Companion to French Literature (Oxford: The Clarendon Press, 1959), pp. 547-548.

The Saint-Germain fair lasted from February 2 to Palm Sunday every year; the Saint-Laurent fair from August 9 to September 29. Marionnettes were associated with these fairs as early as 1646; according to Magnin, the closest association began in 1697. Brioché had a booth there. See Magnin, pp. 144-149 and Marcel Paquot, Les Étrangers dans les Divertissements de la Cour de Beaujoueux à Molière (1581-1673) (Brussels: Palais des Académies, 1932), p. 137, Note 1.

The "egyptiennes" were probably gypsies. Paquot describes a ballet in 1665 where "Bohêmes ou Égyptiens" were the main characters (op. cit., p. 148, note 1). Also according to Paquot, Molière frequently used "Bohêmiens" but referred to them as "Egyptiens" (Ibid., p. 155). At the fairs, "Egyptiennes" would tell fortunes (Christtout, Le Merveilleux, p. 141).

Barchillon, Le Conte merveilleux français, p. 46.

Ibid., p. 46.

Mitchell, op. cit., p. 38, note 14. Christtout mentions an eighteenth-century manuscript, Règles pour faire des ballets, at the Bibliothèque de l'Opéra and which is attributed to Pécout (Le Merveilleux, pp. 79 and 386, note 7). Favier was another dancer who was active at least between 1660 and 1671. There may have been two Favier brothers, both dancers. One danced in a ballet with Louis XIV in 1670. See Marie-Françoise Christtout, Le Ballet de Cour de Louis XIV (1643-1672) (Paris: Editions A. et J. Picard & Cie., 1967), pp. 126, 130, and 132-134, and the notes to these pages.
Polichinelle, a famous puppet, had a hook nose, a hump-back, and a bad temper. See Harvey and Heseltine, *The Oxford Companion to French Literature*, pp. 562-563. Traditionally, he was a caricature of Henri IV and his soldiers and linked to the wars with Spain, according to Magnin (op. cit., pp. 120-125).


Ibid., p. 21.

Ibid., pp. 25-65.

Ibid., pp. 96-98.

Ibid., p. 99.

Adding to F and K their negative manifestations yields relative frequencies of 9.3% and 8.6%, respectively.

Statistical significance measures the random nature of a statistical distribution. If a distribution is significant at the 95% level of confidence, then it can be said with confidence that, in 95% of any samples drawn from the population studied, the sample will be distributed the same way. Generally, a 95% level of confidence is considered adequate for making conclusions about a sample. In the tests run on Madame d'Aulnoy's fairy tales, the crosstabulation of simple functions was significant at the 95% level of confidence, and all other crosstabulations discussed here were significant at the 99% level of confidence.


Ibid., pp. 82-83 and Von Franz, *Individuation in Fairy Tales*, pp. 124-125.

306 Ibid., p. 216.

307 Von Franz, Interpretation, pp. 57-60.

308 Ibid., pp. 89-90.


310 Von Franz, Individuation, p. 46.

311 Abandonment at birth is a mark of the hero (Jung, Archetypes, p. 167). The forest is a symbol of inner life or the unconscious. The tree is a symbol of the self; its growth implies the possibility of individuation (it connects earth and sky). Von Franz, Problems of the Feminine in Fairytales (Dallas: Spring Publications, Inc., 1972), pp. 16, 85. The centaur is a form of giant but with his beastly nature emphasized. Giants are negative symbols of overwhelming emotions in the unconscious (Von Franz, Shadow, pp. 206-207).

312 The fish comes out of the sea, a favorite symbol of the unconscious (Jung, Archetypes, pp. 206-207). The dolphin is the horse of Poseidon; it is also associated with fertility and is sacred to the moon-goddess. Ad de Vries, Dictionary of Symbols and Imagery (Amsterdam: North-Holland Publishing Company, 1974), pp. 141-143. These feminine associations accord well with the feminine nature of Alidor's unconscious. Although the dolphin appears at the end as a young monarch, he is undoubtedly only a superimposed reference to the French monarch, although he also echoes the hermaphroditic nature of Amazone.

313 Jung, Archetypes, p. 164.

314 Von Franz, Shadow, p. 220.

315 Ibid., p. 254. Although this horse is not designated as white, its association with Percinet gives it a positive transforming role.

316 Von Franz, Feminine, p. 38.

317 Von Franz, Interpretation, pp. 48, 51, and Feminine, p. 156. In the myth of Psyche, the heroine is forced by Venus to sort grains.

of transformation. With the great interest of the seventeenth century in alchemy, the appearance of alchemical motifs in fairy tales of the period is not surprising.


332 DeGraff, *op. cit.*, pp. 159, 162.

333 Tressimène's name suggests being led ("mener") through ("à travers").


336 See the discussion of what is probably the source tale in Von Franz, *Individuation*, especially pp. 27-30.
337 Ibid., pp. 11, 13.
338 Von Franz, Feminine, p. 65.
339 Ibid., p. 81.
340 Von Franz, Individuation, p. 56.
341 Ibid., p. 46.
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