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Charles Perrault
was a French
author and
member of the
Académie
Française. He
laid the
foundations for
a new literary

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genre, the fairy tale, with his works derived from earlier folk tales, published in his 1697 book *Histoires ou contes du temps passé*. The best known of his tales include *Le Petit Chaperon Rouge*,

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Cendrillon, Le
Maître chat ou
le Chat botté,
La Belle au bois
dormant, and
Barbe Bleue.

Some of
Perrault's
versions of old
stories
influenced the
German versions
published by the

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He turned to folklore by collecting a number of stories and published them in 1697 under the title "Tales of mother Goose". This collection

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included eight

fairy tales,
including

"Little Red

Riding Hood",

"Puss in Boots",

"Little Thumb"

and

"Cinderella." In

subsequent

editions

Perrault added

two more stories

and a novelette.

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"Cinderella" to

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Beauty, "

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Perrault, W.

Heath Robinson
(Illustrator)

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are his most
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as well as his
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author of The
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with 3 new
tales! Two
centuries ago,

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Wilhelm Grimm

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first volume of
fairy tales.

Since then, such
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“Hansel and
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trilogy, makes

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of the Brothers Grimm. Here are Pullman's fifty favorites—a wide-ranging selection that includes the most popular stories as well as lesser-known treasures like “The Three Snake Leaves,” “Godfather

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tales as 'The
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tale to the
fore, following
with a brief but
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commentary on

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the story's background and history. In his introduction, he discusses how these stories have lasted so long, and become part of our collective storytelling imagination. These new versions show

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the adventures
at their most
lucid and
engaging yet.

Pullman's Grimm
Tales of wicked
wives, brave
children and
villainous kings
will have you
reading, reading
aloud and
rereading them
for many years

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to come. Complete Fairy

Tales Puffin

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Tales was

originally

written in 1697

by Charles

Perrault. He was

a French author

and member of

the Académie

française. He

laid the

foundations for

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a new literary
genre, the fairy
tale, with his
works derived
from pre-
existing folk
tales. The
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from the 'Volume
Les Contes de
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1867. The best
known of his
tales include Le
Petit Chaperon
rouge (Little
Red Riding
Hood),
Cendrillon
(Cinderella), Le
Chat Botté (Puss
in Boots) and La
Barbe bleue
(Bluebeard).

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Many of Perrault's stories were rewritten by the Brothers Grimm, continue to be printed and have been adapted to opera, ballet (such as Tchaikovsky's The Sleeping Beauty), theatre, and

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film (Disney).

Perrault was an influential

figure in the

17th century

French literary

scene, and was

the leader of

the Modern

faction during

the Quarrel of

the Ancients and

the Moderns.

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novel, Jane
Eyre's Fairytale
Legacy at Home
and Abroad
focuses on the
nationalistic
stakes of the
mythic and
fairytale

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paradigms that

were

incorporated

into the heroic

female

bildungsroman

tradition. Jane

Eyre, Abigail

Heiniger argues,

is a heroic

changeling

indebted to the

regional, pre-

Victorian fairy

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lore Charlotte
Brontë heard and
read in Haworth,
an influence
that Brontë
repudiates in
her last novel,
Villette. While
this heroic
figure inspired
a range of
female writers
on both sides of
the Atlantic,

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Heiniger Complete Fairy

Tales Puffin Classics
suggests that the regional aspects of the changeling were especially attractive to North American writers such as Susan Warner and L.M. Montgomery who responded to Jane Eyre as part of the

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Cinderella Fairy

tradition.

Heiniger

contrasts the

reactions of

these white

women writers

with that of

Hannah Crafts,

whose Jane Eyre-

influenced The

Bondwoman's

Narrative

rejects the

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Cinderella Fairy

model. Instead,
Heiniger shows,
Crafts creates a
heroic female
bildungsroman
that critiques
fairytale
narratives from
the viewpoint of
the obscure,
oppressed
workers who
remain forever

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tales of wonder

produced for

middle-class

consumption.

Heiniger

concludes by

demonstrating

how Brontë's

middle-class

American readers

projected the

self-rise ethic

onto Jane Eyre,

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mirroring the novel
in nineteenth-
century
narratives of
American
identity
formation.

At the beginning
of the 19th
century the
waltz brought
men and women
face-to-face,

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dancing tightly
embraced and
staring into
each other's
eyes, a position
that provoked a
great deal of
anxiety in many
circles: bishops
of Austria
signed decrees
against
waltzing, France
banned it at

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Complete and even
Leo XII sought
to suppress the
waltz by papal
decree.

Nevertheless,
composers wrote
waltzes for the
ballrooms, and
the new
bourgeoisie of
Europe enjoyed
the freedom and
informality of

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the dance. The reception of the waltz as music was informed by 19th-century views on women. As a result, the waltz - both dance and music - acquired a distinctly gendered meaning. In Verdi's La

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Traviata, Fairy

Puccini's La

Bohème, and

Berg's Wozzeck,

the composers

relied on the

waltz's

contradictory

meanings of

individual

pleasure and

social

disapprobation

to portray the

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women characters

and their roles
in the

development of

the plot. The

popularity of

the waltz

persisted beyond

the original era

of the Viennese

waltz. Twentieth-

century

composers wrote

waltzes either

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to pay homage to the Viennese waltz and its creators or to evoke the spirit of that earlier period. In compositions such as La Valse and Wozzeck, Ravel and Berg make deliberate references to the Viennese

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waltz without
yielding their
own musical
language to its
convention.

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