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# The Classic Fairy Tales Norton Critical Editions

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

Fairy Tale as Myth/Myth as Fairy Tale

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

The Classic Fairy Tales

Classic Fairy Tales

Little Red Riding Hood Uncloaked

Fairy Tales and the Art of Subversion

Gender and Narrative Strategies

Expanded Edition

Fairy Tale

Text, Criticisms /\$cedited by Maria Tatar

Fairy Tale

The Annotated Brothers Grimm

The Fairest of Them All

Fairy Tales

Aladdin: A New Translation  
The Land of Stories: A Treasury of Classic Fairy Tales  
Once Upon a Time  
Beauty and the Beast  
Postmodern Fairy Tales  
The Heroine with 1001 Faces  
A Novel of the Fairy Tale Series  
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The Hard Facts of the Grimms' Fairy Tales  
Catarina the Wise and Other Wondrous Sicilian Folk and Fairy Tales  
The Classic Fairy Tales  
The Norton Anthology of Children's Literature  
A Very Short Introduction  
The Annotated Hans Christian Andersen  
The Cambridge Companion to Fairy Tales  
Teaching Fairy Tales  
The Great Fairy Tale Tradition  
A Book of Folk and Fairy Tales  
The Classic Fairy Tales  
The Sister Who Ate Her Brothers: And Other Gruesome Tales

A New History  
The Fairy-Tale Princess  
Feminist Fairy Tales  
The Story of Bluebeard and His Wives  
The Grimm Reader: The Classic Tales of the Brothers Grimm

*The Classic  
Fairy Tales*  
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Editions by guest

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## ALEX LANG

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

In her most ambitious  
annotated work to date,  
Tatar celebrates the  
stories told by Denmark's  
"perfect wizard" and re-  
envisions Hans Christian

Andersen as a writer who  
casts his spell on both  
children and adults.

Lushly illustrated with  
more than 150 rare  
images, this edition will  
captivate readers.

Fairy Tale as Myth/Myth  
as Fairy Tale W. W. Norton  
& Company

An international team of  
scholars explores the  
historical origins, cultural  
dissemination and

continuing literary and  
psychological power of  
fairy tales.

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

Little, Brown  
Books for Young Readers  
Presents new translations  
of forty fairy tale classics  
in a volume that includes  
previously omitted tales  
and is complemented by  
hundreds of annotations

that explore the historical origins, cultural complexities, and psychological effects of the stories.

### **The Classic Fairy Tales**

W. W. Norton

Murder, mutilation, cannibalism, infanticide, and incest: the darker side of classic fairy tales is the subject of this groundbreaking and intriguing study of Jacob and Wilhelm Grimm's *Nursery and Household Tales*. This expanded edition includes a new preface and an appendix featuring translations of

six tales with commentary by Maria Tatar.

Throughout the book, Tatar draws on the disciplinary tools of psychoanalysis and folklore while also providing historical context to explore the harsher aspects of these stories, presenting new interpretations of tales that engage in a kind of cultural repetition compulsion. No other book so thoroughly challenges us to rethink the happily-ever-after of these classic stories. *Classic Fairy Tales*

Princeton University Press  
From wicked queens, beautiful princesses, elves, monsters, and goblins to giants, glass slippers, poisoned apples, magic keys, and mirrors, the characters and images of fairy tales have cast a spell over readers and audiences, both adults and children, for centuries. These fantastic stories have travelled across cultural borders, and been passed on from generation to generation, ever-changing, renewed with each re-telling. Few forms of literature have

greater power to enchant us and rekindle our imagination than a fairy tale. But what is a fairy tale? Where do they come from and what do they mean? What do they try and communicate to us about morality, sexuality, and society? The range of fairy tales stretches across great distances and time; their history is entangled with folklore and myth, and their inspiration draws on ideas about nature and the supernatural, imagination and fantasy, psychoanalysis, and

feminism. Marina Warner has loved fairy tales over a long writing life, and she explores here a multitude of tales through the ages, their different manifestations on the page, the stage, and the screen. From the phenomenal rise of Victorian and Edwardian literature to contemporary children's stories, Warner unfolds a glittering array of examples, from classics such as Red Riding Hood, Cinderella, and The Sleeping Beauty, the Grimm Brothers' Hansel and Gretel, and Hans

Andersen's *The Little Mermaid*, to modern-day realizations including Walt Disney's *Snow White* and gothic interpretations such as *Pan's Labyrinth*. In ten succinct chapters, Marina Warner digs into a rich hoard of fairy tales in their brilliant and fantastical variations, in order to define a genre and evaluate a literary form that keeps shifting through time and history. Her book makes a persuasive case for fairy tale as a crucial repository of human understanding and culture.

*Little Red Riding Hood Uncloaked* OUP Oxford Postmodern Fairy Tales seeks to understand the fairy tale not as children's literature but within the broader context of folklore and literary studies. It focuses on the narrative strategies through which women are portrayed in four classic stories: "Snow White," "Little Red Riding Hood," "Beauty and the Beast," and "Bluebeard." Bacchilega traces the oral sources of each tale, offers a provocative interpretation of

contemporary versions by Angela Carter, Robert Coover, Donald Barthelme, Margaret Atwood, and Tanith Lee, and explores the ways in which the tales are transformed in film, television, and musicals. **Fairy Tales and the Art of Subversion** University of Pennsylvania Press The first edition of its kind, *The Great Fairy Tale Tradition* is indispensable for students of fairy tales. **Gender and Narrative Strategies** SUNY Press A retelling of four familiar fairy tales; includes

vocabulary and identification exercises at the end of each tale. *Expanded Edition* W. W. Norton & Company Presents a selection of fairy tales, picture books, nursery rhymes, fantasy, alphabets, chapbooks, and comics published in English since 1659, including more than ninety complete works and excerpts from 170 authors and illustrators. *Fairy Tale* Univ. Press of Mississippi Rewrites the old German folktale, *Sleeping Beauty*, into a story about the

ramifications of the Holocaust.

### **Text, Criticisms**

#### **/Scedited by Maria**

**Tatar** Liveright Publishing  
The fairy tale may be one of the most important cultural and social influences on children's lives. But until *Fairy Tales and the Art of Subversion*, little attention had been paid to the ways in which the writers and collectors of tales used traditional forms and genres in order to shape children's lives – their behavior, values, and relationship to society. As Jack Zipes

convincingly shows, fairy tales have always been a powerful discourse, capable of being used to shape or destabilize attitudes and behavior within culture. For this new edition, the author has revised the work throughout and added a new introduction bringing this classic title up to date.

#### Fairy Tale The Classic Fairy Tales

Focusing on six types of tales in variants from around the world, essays explore the genre, cultural implications, and

critical history.

*The Annotated Brothers Grimm Basic Books (AZ)* World-renowned folklorist Maria Tatar reveals an astonishing but long buried history of heroines, taking us from Cassandra and Scheherazade to Nancy Drew and Wonder Woman. *The Heroine with 1,001 Faces* dismantles the cult of warrior heroes, revealing a secret history of heroinism at the very heart of our collective cultural imagination. Maria Tatar, a leading authority on fairy tales and folklore, explores how

heroines, rarely wielding a sword and often deprived of a pen, have flown beneath the radar even as they have been bent on redemptive missions. Deploying the domestic crafts and using words as weapons, they have found ways to survive assaults and rescue others from harm, all while repairing the fraying edges in the fabric of their social worlds. Like the tongueless Philomela, who spins the tale of her rape into a tapestry, or Arachne, who portrays the misdeeds of the gods,

they have discovered instruments for securing fairness in the storytelling circles where so-called women's work—spinning, mending, and weaving—is carried out. Tatar challenges the canonical models of heroism in Joseph Campbell's *The Hero with a Thousand Faces*, with their male-centric emphases on achieving glory and immortality. Finding the women missing from his account and defining their own heroic trajectories is no easy task, for Campbell created the

playbook for Hollywood directors. Audiences around the world have willingly surrendered to the lure of quest narratives and charismatic heroes. Whether in the form of Frodo, Luke Skywalker, or Harry Potter, Campbell's archetypal hero has dominated more than the box office. In a broad-ranging volume that moves with ease from the local to the global, Tatar demonstrates how our new heroines wear their curiosity as a badge of honor rather than a mark



of shame, and how their “mischief making” evidences compassion and concern. From Bluebeard’s wife to Nancy Drew, and from Jane Eyre to Janie Crawford, women have long crafted stories to broadcast offenses in the pursuit of social justice. Girls, too, have now precociously stepped up to the plate, with Hermione Granger, Katniss Everdeen, and Starr Carter as trickster figures enacting their own forms of extrajudicial justice. Their quests may not take the traditional

form of a “hero’s journey,” but they reveal the value of courage, defiance, and, above all, care. “By turns dazzling and chilling” (Ruth Franklin), *The Heroine with 1,001 Faces* creates a luminous arc that takes us from ancient times to the present day. It casts an unusually wide net, expanding the canon and thinking capaciously in global terms, breaking down the boundaries of genre, and displaying a sovereign command of cultural context. This, then, is a historic volume

that informs our present and its newfound investment in empathy and social justice like no other work of recent cultural history. *The Fairest of Them All* Princeton University Press Reveals the intricate sexual politics, moral ambiguities, and philosophical underpinnings of the folktale, tracing its history from the court of Louis XIV to its applications in modern marketing, and showing how it has served as a measure of social and sexual mores for

women. 25,000 first printing.

**Fairy Tales** Cambridge University Press  
Where did Cinderella come from? Puss in Boots? Rapunzel? The origins of fairy tales are looked at in a new way in these highly engaging pages. Conventional wisdom holds that fairy tales originated in the oral traditions of peasants and were recorded for posterity by the Brothers Grimm during the nineteenth century. Ruth B. Bottigheimer overturns this view in a lively

account of the origins of these well-loved stories. Charles Perrault created Cinderella and her fairy godmother, but no countrywoman whispered this tale into Perrault's ear. Instead, his Cinderella appeared only after he had edited it from the book of often amoral tales published by Giambattista Basile in Naples. Distinguishing fairy tales from folktales and showing the influence of the medieval romance on them, Bottigheimer documents how fairy tales originated as urban

writing for urban readers and listeners. Working backward from the Grimms to the earliest known sixteenth-century fairy tales of the Italian Renaissance, Bottigheimer argues for a book-based history of fairy tales. The first new approach to fairy tale history in decades, this book answers questions about where fairy tales came from and how they spread, illuminating a narrative process long veiled by surmise and assumption.  
*Aladdin: A New*

*Translation* University of Chicago Press  
Forty of the most famous and celebrated stories from the Brothers Grimm translated and edited by a leading professor of folklore. Even after two hundred years, the tales collected by the Brothers Grimm remain among our most powerful stories. Their scenes of unsparring savagery and jaw-dropping beauty remind us that fairy tales, in all their simplicity, have the power to change us. With some of the most famous stories in world literature,

including “Cinderella,” “Little Red Riding Hood,” “Hansel and Gretel,” “Snow White,” as well as some less well known stories like “The Seven Ravens,” this definitive collection promises to entrance readers with the strange and wonderful world of the Brothers Grimm. Maria Tatar’s engaging preface provides readers with the historical and cultural context to understand what these stories meant and their contemporary resonance. Fans of all ages will be drawn to this

elegant and accessible collection of stories that have cast their magical spell over children and adults alike for generations.

**The Land of Stories: A Treasury of Classic Fairy Tales**

The Planet  
The classic fairy tale of Blue Beard illustrated by Walter Crane. Crane's work in children's books in cooperation with the publisher Edmund Evans earned him worldwide fame in the latter 19th century.

Once Upon a Time W. W. Norton

Maria Tatar analyses the many forms the tale of Bluebeard's wife has taken over time, showing how artists have taken the Bluebeard theme and revived it with their own signature twists.

### **Beauty and the Beast**

W. W. Norton & Company  
Marina Warner guides us through the rich world of fairy tale, from Cinderella and Hansel and Gretel to Snow White and Pan's Labyrinth. Exploring pervasive themes of folklore, myth, the supernatural, imagination, and fantasy, Warner

highlights the impact of the genre on human understanding, history, and culture.

### Postmodern Fairy Tales

Harper Collins

For years many folklorists have denied the possibility of a truly American folk or fairy tale. They have argued that the tales found in the United States are watered-down derivatives of European fare. With this gathering, William Bernard McCarthy compiles evidence strongly to the contrary. Cinderella in America: A

Book of Folk and Fairy Tales represents these tales as they have been told in the United States from Revolutionary days until the present. To capture this richness, tales are grouped in chapters that represent regional and ethnic groups, including Iberian, French, German, British, Irish, other European, African American, and Native American. These tales are drawn from published collections, journals, and archives, and from fieldwork by McCarthy and his

colleagues. Created along the nationalist model of the Brothers Grimm yet as diverse in its voices and themes as the nation it represents, Cinderella in America shows these

tales truly merit the designation American. William Bernard McCarthy is professor emeritus of English at Pennsylvania State University. His

previous books are The Ballad Matrix: Personality, Milieu, and the Oral Tradition and Jack in Two Worlds: Contemporary North American Tales and Their Tellers .

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