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SLEEPING BEAUTY AND HER MANY RELATIVES

by

DOROTHY J. KEMPTNER

Under the Direction of Robin Huff

ABSTRACT

The Grimm Brothers' *Little Briar-Rose* is a beloved fairytale, which is more commonly known as *Sleeping Beauty*. What began as a *Volksmärchen*, is now a world famous and beloved *Kunstmärchen.* The Brothers collected and adapted the tale, incorporating their own literary style, helping to develop a literary Germanic cultural history. In this thesis I analyze how the tale evolves from the original oral tale to the literary story, and how various perspectives of culture and authors, with particular audiences in mind, adapt their versions. Historical background of the Grimms and their influences, an analysis of how the story was revised by the Grimms in the 1812 and 1857 editions, how American children's versions compare to the Grimms' version and how Jane Yolen's version of *Sleeping Beauty* meets the structural and cultural expectations of the Grimms' tale are examined.

INDEX WORDS: Fairytale, Grimm Brothers, Sleeping Beauty, Little Briar-Rose, Dornröschen, Märchen, Disney, Children's literature, Holocaust literature, Jane Yolen

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DOROTHY J. KEMPTNER

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Arts

in the College of Arts and Sciences

Georgia State University

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2009

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August 2009

To my loving and supportive family,

Mitch, Justin, Hilary and Mark

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CHAPTER 1

Introduction, historical background and collection of tales by the Brothers Grimm

Can the versions of *Sleeping Beauty* depicted in this thesis be considered adaptations of the original fairytale, *Volksmärchen*, and the literary fairytale, *Kunstmärchen,* of the Romantics? Jacob and Wilhlem Grimm adapted *Little Briar-Rose* from other versions of *Sleeping Beauty*, specifically from Charles Perrault and Giambattista Basile, combining details and aspects to create a Germanic *Sleeping Beauty*. Is their 1812 version considered a *Volksmärchen,* then, and their later editions *Kunstmärchen*? Can a novel be considered a form of a *Kunstmärchen* because it models the tale of the *Volksmärchen* of *Little Briar-Rose*? In this thesis, I attempt to answer these questions because the Brothers Grimm created a legacy of such powerful literary influence, that the world continues to pattern literary art after their exhaustive work in creating the spirit of German cultural history through the oral tradition of the people.

According to Carol Tully, in the introduction of her book, *Goethe, Tieck, Fouqué, Brentano: Romantic Fairy Tales*, the Romantic period in Germany is acknowledged as one of the finest periods in German literature, 1795-1820. The mood of the period reflects the turmoil of the age of upheaval and change, revolution, war in Europe and intellectual and scientific discovery; in addition, a new social order without feudalism began to emerge. Contemporary society found Romanticism's tendency toward the unknown, the uncanny and the mysterious world of the darker side of human existence difficult to cope with. The genre of the fairy tale appealed to not only the early Romantics, but also the High Romantics. The earlier fairy tale writers were influenced by the theories of Friedrich and August Wilhelm Schlegel, brothers who published the periodical, the *Athenaeum* (1798-1800), which became a forum for the discussion of

literature and aesthetics. The central premise of the early Romantic aesthetic theory was the creation of universal poetry, the fusion of the poetic genres with philosophy, criticism and rhetoric to form a continually developing aesthetic ideal. Pantheist imagery, symbolism, the depiction of the artist as the embodiment of the Romantic self, the appreciation of the dark side of Nature and the organic were all typical aspects of Romanticism. Johann Wolfgang von Goethe helped establish the genre of *Kunstmärchen* in his text*, The Fairy Tale,* depicting numerous Romantic fairy tale aspects by way of a semi-dream world inhabited by people, spirits and animals with no boundaries to the inorganic. Ludwig Tieck's, *Der blonde Eckbert*, (*Eckbert the Fair*, 1797) depicts a pair of outsiders who seek refuge from the world in a dark wood and in incestuous passion. Friedrich von Hardenberg, known as Novalis, wrote *Die Lehrlinge zu Saïs* (*The Disciples at Saïs*, 1802), but left it incomplete due to his untimely death, which was later published posthumously. *Der Lehrling* is part one, and a fairy tale story is the second part titled, *Hyazinth und Rosenblütchen, die Natur.* Wilhelm Heinrich Wackenroder published a collection of essays called, *Herzensergießungen eines kunstliebenden Klosterbruders* (*Outpourings of an Art-Loving Friar,* 1797), which is a tribute to medieval literature and art (Gutenberg Proj., *Wackenroder*).

The later Romantic generation was preoccupied with the role of the supernatural and a fascination and the idealization of the past, particularly the Middle Ages, through folk culture. The Romantics made efforts to revive and record aspects of ancient Germanic culture and develop the spirit of the German nation. The literary fairy tale, or the *Kunstmärchen,* is most representative of the central Romantic genre and is associated with wondrous events, found universally in oral culture. The natural form of the genre, the *Volksmärchen*, surfaced as a revival of traditional oral culture. Some of the authors include: Johann Musäus, wrote

Volksmärchen der Deutschen (*German Folk Tales,* 1782-6), which was rewritten from oral and written sources; Friedrich de la Motte Fouqué wrote *Undine in* 1811, in which a water nymph falls in love, acquires a soul and discovers the reality of human suffering; Clemens Brentano published *The Tale of Honest Casper and Fair Annie*, 1817, where a young couple is overcome by tragedy due to a false sense of pride, inherited from their past; Wilhelm Hauff wrote a famous collection of tales, *Märchen Almanach auf das Jahr 1826 (Fairytale Almanac of 1826).* The most famous collection of all, the *Kinder– und Hausmärchen (Children's and Household tales,* 1812) of the Brothers Grimm was an enormous success, which came to represent the voice of the German People (Tully vii-xi). A brief biography of the Grimm Brothers' lives follow.

Jacob Ludwig Grimm (1785-1863) and Wilhelm Carl Grimm (1786-1859) were born in Hanau, Germany, and relocated to Kassel in 1791, because their father, Philipp, had obtained an excellent position as district magistrate, and soon became one of the most important figures in the town. All six of the Grimm children received a classical education and strict religious training in the Reform Calvinist Church. Jacob and Wilhelm were very fond of country life, were intelligent, hardworking students, and became very familiar with farming, nature and peasant customs and superstitions. Tragically, their father died suddenly at the age of 44 of pneumonia, in the year 1796, and their mother, Dorothea, had to move out of their large home and manage the family of six without servants or financial support. The family was totally dependent on outside help, especially from Johannes Hermann Zimmer, the Grimms' grandfather and Henriette Zimmer, their aunt. Jacob, who was the oldest at eleven years of age, assumed adult responsibilities, as did Wilhelm. In 1798 their aunt arranged for the two brothers to study at the prestigious Lyzeum in Kassel, and also obtained provisions and funds for the family. Just as they

were about to enter high school, their beloved grandfather died, and they were left almost totally alone to determine their future and that of their family.

Since their family was without a father, the brothers became very aware of class injustice and exploitation, because some teachers considered their family socially inferior to the other "highborn" students. Jacob was introverted, serious and robust; Wilhelm was outgoing, gregarious and asthmatic; the two were inseparable and very devoted to each other. They studied 12 hours a day in high school, where they shared a room, and wanted to live up to their father's expectations and become lawyers. The rigorous schooling in Kassel strengthened Jacob's resolve to succeed and help his mother bring up the other children properly. Wilhelm, however, contracted scarlet fever and asthma and had to postpone his studies at the university for a year.

They both graduated from the Lyzeum at the head of the class, Jacob in 1802 and Wilhelm in 1803, but had to obtain special dispensations to study law at the University of Marburg because their social standing was not high enough to qualify for automatic admission. Many of the 200 students came from wealthy families and received stipends to attend college, but the Grimms had to pay for their own education and live on a modest budget. Jacob and Wilhelm identified with the common hard-working German people from their own experiences and wanted to prove their own personal individual worth.

Professor Friedrich Carl von Savigny, the founder of the historical school of law and one of Jacob's professors, had a significant personal and professional influence on Jacob and Wilhelm. The significant kernel of his teachings to the Grimms' future was his view of law. He believed that the purpose and spirit of a law could be comprehended after tracing its origins to the development of the customs and language of the people who share them, and by investigating the changing historical context in which laws developed. Jacob and Wilhelm applied this philosophy

and historical method to the origins of literature, in relation to the culture of a particular nation. They began classifying literature according to aesthetic and historical standards, pursuing studies of Old German.

Politically they also longed for a unified Germany and a defeat of the French. Over 200 German principalities existed at this time, often warring with each other. Many rulers wanted absolute rule; some principalities were beholden to the Catholic or Protestant churches, but more progressive thinkers envisioned peaceful conditions within a kind of unified state. Savigny's circle of friends shared these visions, Clemens Brentano and his wife, Sophie Merau, and Achim von Arnim, who married Brentano's sister Bettina. The works of Johann Georg Hamann and Johann Gottfried Herder, who called for a rediscovery of *Volkspoesie,* the natural and genuine literature of the people, inspired and stimulated Savigny's circle, including the Brothers Grimm.

In 1805 Jacob was invited by Savigny to accompany him to Paris as his assistant on a project concerning the history of Roman law. Jacob collected documents and materials related to German customs, law and literature, and recorded that he felt truly drawn to ancient German literature. In 1806 he returned to Germany and decided to abandon the study of law, pursuing instead the study of philology and literature. He returned to Kassel and assumed the head of the family, supporting his mother, brothers and sister as secretary for the Hessian War Commission, which made decisions about the war with France. In his personal time, Jacob studied old German literature and customs.

Ludwig, Carl, Ferdinand and Lotte were the siblings still at home with Dorothea and Jacob, virtually all teenagers or in their early twenties, when Dorothea died in 1808. Lotte managed the Grimm household until she married Ludwig Hassenpflug in 1822, who became an important politician in Germany. Between 1806 and 1810, Jacob and Wilhelm, concerned about the

stability of their home, began gathering folk tales and other materials related to folklore. In 1805, Achim von Arnim and Clemens Brentano published the first volume of *Des Knaben Wunderhorn* (*The Boy's Wonder Horn*), a collection of old German folk songs. Brentano asked the Grimms to help him collect oral tales for a future volume of folk tales he wanted to publish. The brothers selected tales from old books and asked friends and acquaintances in Kassel to tell them tales or gather the stories themselves. They were devoted to uncovering the "natural poetry" of the German people, exploring epics, sagas, and tales that contained essential truths about the German cultural heritage. The Grimms believed that the most natural and pure forms of culture, those which held the community together, were linguistic and located in the past. They also believed that modern literature was artificial and could not express the genuine essence of folk culture that emanated naturally from the people's experience and bound them together. The purpose of their collecting folk songs, tales, proverbs, legends, and documents was to write a history of old German literature and to demonstrate how cultivated literature (*Kunstpoesie*) evolved out of traditional folk material and how it had forced (*Naturpoesie*) natural literature such as tales and legends, to recede during the Renaissance and remain among the people in an oral tradition. Jacob theorized that natural literature was the poetry of the uneducated, not of the sophisticated, emerging pure and anonymous from the people as a collective, existing both in history and myth. He feared that the natural forms would be forgotten and neglected. The brothers saw it as their mission as literary historians to preserve the pure sources of modern German literature and to reveal the connection of literate culture to the oral tradition (Zipes 1-11). In a letter from Jacob to Achim von Arnim, he states his position clearly:

> *Poesie* is that which only emanates from the soul and turns into words. Thus it springs continually from a natural drive and innate ability to capture this drive—

> folk *poesie* stems from the soul of the entire community. What I call cultivated poetry stems from the individual. That is why the new poetry names its poets; the old knows none to name. It was not made by one or two or three, but it is the sum of the entire community, May 20, 1811. (Kaiser 449-50)

According to Zipes, between 1802 and 1812, Jacob and Wilhelm had to establish careers in order to provide for the family. They became absorbed in reconstituting German culture in its oral and written forms in order to make available to Germans the connections between the customs, laws and beliefs of the German people and their origins. By comparing the motifs and themes in the German tales and legends with those of other countries, they hoped to learn more about the uniqueness of their own culture. From their personal religious upbringing, they validated the patriarch in the family and male domination, which in their time, was second nature and religiously justifiable. In 1807 Jacob lost his job on the War Commission, then Kassel was invaded by the French and became part of Westphalia under Jérome Bonaparte. Jacob was awarded the position of private librarian to King Jérome in Kassel, enabling him to continue his studies, support his brothers and sister and also financially support Wilhelm, who needed to travel to Halle to undergo a cure for asthma and a rare heart disease.

In 1810, the brothers reached an agreement with Clemens Brentano that they would be allowed to publish the tales they had been collecting for him. The first volume of the *Children's and Household Tales* (*Kinder-und Hausmärchen, KHM)* appeared in 1812, which they had never intended to publish, when their collecting of tales began, and which was not at all intended for children. The Napoleonic Wars and the French invasion of the Rhineland kept German unification an impossibility. In 1813 the French withdrew from Kassel and the French armies were defeated in battles throughout Central Europe. In 1814, Jacob was appointed a member of

the Hessian Peace Delegation and served as a diplomat in Paris and Vienna. Wilhelm in the meantime procured the position as secretary to the royal librarian in Kassel, and focused on the second volume of the *Children's and Household Tales*, fully annotated, in 1815. Jacob then secured the position of second librarian in the royal library of Kassel, after the peace treaty with the French was concluded in Vienna. The second edition in 1819 of *Children's and Household Tales* was not a great success, but the Grimms' reputation was growing due to their philological studies.

In 1825 Wilhelm married Dortchen Wild, who had known the brothers for 20 years, and had provided them with countless tales, which were influenced by the French tradition. The couple had three children, and Jacob lived with them also. In 1829 William I, the Elector of Kassel, slighted Wilhelm and Jacob when he rejected both of them for the vacant position of first librarian of the royal library. They both resigned their posts and were offered positions by the University of Göttingen, where Jacob became professor of old German literature and head librarian, and Wilhelm became librarian and later professor in 1835. Wilhelm prepared the third revised edition of *Children's and Household Tales.*

In 1837, King Ernst August II revoked the constitution of 1833 and attempted to restore absolutism to the Kingdom of Hannover, declaring that all civil servants must pledge an oath to serve him personally. The Grimms were summarily dismissed along with five other renowned professors, known as the "Göttingen Seven" because of their stand for civil rights against the tyranny of the king. To avoid imprisonment, Jacob returned to Kassel and was later joined by Wilhelm and his family. In 1840 they received an invitation by the Prussian king Friedrich Wilhelm IV to be professors at the University of Berlin and to do research at the Academy of Sciences, due to the influence of Bettina von Arnim and Savigny, both in Berlin. There they

began work on *The German Dictionary*, which was not finished until 1961. In 1848 Jacob resigned from his position as professor and Wilhelm in 1852. They focused on writing and in 1863 Jacob died; four years later Wilhelm followed (12-23).

The Grimm Brothers were not the first to begin collecting and publishing folk and fairy tales. Their principal concern was to uncover the etymological and linguistic truths that bound the German people together and were expressed in their laws and customs. When they began collecting tales, it was at Brentano's request for a future book he intended to publish. In 1815 Jacob composed, printed and distributed a letter, *Circular-Letter Concerned with the Collecting of Folk Poetry* (*Circular wegen der Aufsammlung der Volkspoesie*), which describes the basic principles and intentions of the Grimms in collecting the songs and tales. He invites certain people to become a member of their group, and describes it by announcing that a society has been founded with the goal to spread all through Germany, and a mission to save and collect all the existing songs and tales that can be found among the common German peasantry (*Landvolk*). He lists the particular cultural items sought, which included folk songs and rhymes; tales in prose such as nursery rhymes and children's fairy tales; funny tales about tricks played; folk festivals, mores, customs and games; superstitions about spirits, ghosts, and witches; proverbs, and the list outlines details of examples sought. He continues to advise not to embellish the tales, but to record them "faithfully and truly", with the very words of the teller and in the most exact and detailed way. Their preferential places to collect were from the quiet and untouched woods and mountains, and also with certain classes of people such as the shepherds, fishermen and miners. The brothers hoped to build a paternal, cultural heritage in Germany, from these collections, which in the context of natural and pure lore, were threatened to be lost forever. The Grimms' main method of collecting stories was to invite storytellers to their home and have them tell the

tale aloud, which the Grimms recorded. Most of them were educated young women from the middle class or aristocracy, who related tales from their nursemaids, governesses, servants, or they may have read them.

In 1808 Jacob became friends with Werner von Haxthausen from Westphalia, a student at the University of Halle, who was interested in collecting folk songs. Wilhelm visited the Haxthausen estate in 1811 and wrote down tales from a circle of young people with whom he became acquainted, Ludowine, Marianne, and August von Haxthausen and Jenny and Annette von Droste-Hülshoff. The majority of the storytellers came from Hessia and were of French origin because the Hassenpflugs were of Huguenot ancestry and spoke French at home. Dorothea Viehmann, a tailor's wife, and Johann Friedrich Krause, an old retired soldier gave them many significant tales. The brothers also took tales directly from books, journals, and letters, editing them according to their preference and knowledge of different versions.

In 1810 Brentano requested that the Brothers send him their collection, and fearing that the stories would be altered, they recopied the originals in order to preserve their authenticity, which documented basic truths about the customs and practices of the German people. Brentano abandoned the 49 texts in Ölenberg Monastery in Alsace without ever informing anyone, and in 1920 the handwritten tales were rediscovered and published. Heinz Rölleke has carefully shown in his publication of 1974 how the Grimms' original handwritten manuscripts reveal the sources and the changes the brothers made in adopting the tales.

After sending their copies to Brentano, the Grimm Brothers decided to publish the tales themselves, adding new tales continually. Jacob set the framework for the editing practices of that tales, setting the tone for how the stories should be altered and stylized between 1807 and 1812, but both brothers were in agreement in getting them ready for publication. Wilhelm was

more aware and careful to refine the style of the texts in order to make the tales acceptable for a children's audience, or for adults who wanted the tales suitable for children, after 1815. In their editing of the tales they made them stylistically smoother and were concerned with a clear sequential structure. Adjectives, old proverbs, and direct dialogue were added to make the stories come alive. They reinforced the motives for action in the plot and created psychological motifs; in addition they eliminated aspects that would change the rustic tone. The model for many of their stories was the work of artist Philipp Otto Runge, whose two stories in dialect, *The Fisherman and His Wife* and *The Juniper Tree* represented the ideal narrative that the Grimms wanted to create (Zipes 25-30). According to Heinz Rölleke, Clemens Brentano was their biggest influence in the collection of tales. Through him they learned how to reconstruct what they thought to be the original fairy tale tone, by restoring corrupt passages. They collected stories that corresponded only to his ideal, leaving out those that were abstruse, fragmentary, obscene or rebellious. They learned with and through Brentano their method of contamination of related texts (61).

Jack Zipes defines "contamination of texts" in this way: "Contamination of a text is the mixing of different variants of a known tale to form either a new variant or an ideal tale type based on different variants." Thus the original text is tampered with and rendered impure, but the result brings the old tale to life and much of the folklore in the nineteenth century was preserved in this way. The Grimms were collectors and re-creators of tales, publishing 156 tales in their two volumes of 1812 and 1815. They created an ideal type for the literary fairy tale, which they sincerely maintained to be as close to the oral tradition as possible, however incorporating stylistic, formal, and substantial thematic changes to appeal to a growing middle-class audience. Their tales became a model for the majority of European collectors in the nineteenth century. In

1819, the second edition of now 170 texts was published, whereby they had established the form and manner of how they wanted to preserve, contain and present to the German people what they perceived as true aspects of German and European culture and civilization.

Five more editions and 39 new texts were added to the collection after 1819 and eight texts were omitted. In 1857, there were 211 texts in all, most from literary sources, or sent to the brothers by others who had listened to them, or recorded by the brothers themselves. Wilhelm was primarily responsible for the editing at this point and tried to make the tales more appealing to bourgeois audiences, while still maintaining the approximate accuracy of the historical truth of the tales. The brothers' main ambition was to recapture the historical truth of a tale by revising differing versions to create an idealized finished product, which they perceived to be the original message of the tale (31-32).

Folk tales are oral tales, which were born from the common people of a nation. Once a tale has been told it is gone. The collectors could not have published the tales exactly as they hear them because spoken language is very different from written. The collectors had the task of making the tale read properly, which involves personal judgment and style, imposing the imprint of the new intermediary. The number of separate recorded versions of a single folk tale is sometimes hundreds (Hallet and Karasek xvi). An original folk tale cannot be represented in a book, because the transformation into literary form requires careful analysis of the tale and the motive and values of those creating it (Hallet and Karasek xix). Various fairy tale collectors and writers with their own influences and experiences enhanced the genre and its historical development: Clemens Brentano, Charles Perrault, Hans Christian Andersen, Andrew Lang, Madame d'Aulnoy, Giambattista Basile, to name a few.

Finally, according to Tully, the genre of folk tale or fairy tale is a relatively brief tale, involving usually a quest and a trial; the unreal world is filled with fantastic aspects and wish fulfillment. The plots are of escape and rescue, resurrection and retribution, of fears and danger to overcome and are mainly stories of the journey to maturity and independence in the strange and familiar. The stories seem to belong to no time, or to some distant feudal or absolutist time, once upon that time, to be set no where, though in humble cottages, palaces, the forest, full of threat and darkness, surprises, where the figures usually have no names.

There is a difference between *Volksmärchen*, original fairy tales, and *Kunstmärchen,* literary fairy tales*,* however. The *Kunstmärchen* is a specifically literary branch of the *Märchen,* fairy tale*,* genre, and refers to texts created to simulate or evoke folk tales. *Volksmärchen* claim to originate from the people themselves. The *Volksmärchen* are concentrated, simple, and clear narratives, which divulge only the most necessary information, which would be conducive to oral presentation. The tales usually contain extremes and contrasts and certain types of characters, such as testers, helpers and heroes, who are rarely given individual personalities. There is usually a polarity of aspects such as illness/cure, capture/escape, desire/fulfillment, problem/solution, and poverty/wealth, for example. Finally the *Volksmärchen* plots typically revolve around the overcoming of some struggle against evil, or a difficulty that requires completion.

The *Kunstmärchen* are *Volksmärchen* with more content; the characters are developed and have psychological depth; the narrative descriptions are more complex with descriptions of natural surroundings, poetic interludes, and emotive reactions. The polar extremes may not be fulfilled as they typically are in *Volksmärchen*, where the problem may not get a solution and the desire may not get fulfillment (x-xii). Finally, technological advancement made it possible for

the middle classes to influence and ultimately institutionalize their ideas and practices through education and literacy, which became the standards of behavior for other social classes. A fairy tale would begin with "once upon a time," with a functional scheme consisting of a character who would prove his worth, rise in social status, and achieve success through cleverness and hard work. This structure in the Grimms' tales was not typical of the *Volksmärchen,* which were not eloquently structured with bourgoise values. On the other hand, the storytellers of the *Volksmärchen* also embellished, edited and revised the oral tales, in their own language, to suit their own culture, with their own emphasis. The literary fairy tale, the *Kunstmärchen,* has become the "classical" genre of fairy tale, and can be manipulated to represent aspects of the world and time desired, in a particular manner and style, to reflect what the author desires. The genre encompasses conventional narrative motifs, themes, semantic codes and character types; it creates specific audience expectations through the conventions; sets up a customary social system that calls for its use in socializing and amusing children; and provides pleasure for adults. All of these specific features respond to market conditions (Zipes 56-57). Three versions of *Little Briar-Rose* were published by the Brothers Grimm in the years 1812, 1819 and 1857. The 1812 and 1857 versions will be discussed in the next chapter, in order to display in detail, what transformations take place in the short span of time and literacy.

CHAPTER 2

An analysis of the differences between the 1812 and 1857 editions of *Little Briar-Rose* in English and German

The first edition of Jacob and Wilhelm Grimm's collected folk and fairytales, *Children's and Household Tales,* was published in 1812 with a total of 86 stories in place; their second volume of 70 stories followed in 1814. According to Zipes, the Grimms revised their tales to conform to what they thought to be suitable for children:

> They eliminated erotic and sexual elements that might be offensive to middle-class morality, added numerous Christian expressions and references, emphasized specific role models for male and female protagonists according to the dominant patriarchal code of that time, and endowed many of the tales with a "homey" or *biedermeier* flavor by the use of diminutives, quaint expressions and cute descriptions. (46)

Their second edition, two volumes, were issued in 1819 and a third in 1822, totaling 170 tales. The third edition appeared in 1837; a fourth edition in 1840; the fifth edition in 1843; a sixth edition in 1850; and the seventh edition in 1857. Stories were added, and also subtracted, from one edition to the next, until the seventh held 211 tales. What is the most remarkable is that the original Grimm tale of *Little Briar-Rose* of 1812, and the revised and edited version of the very same tale of 1857, is very much altered (Folklore and Mythology Elec. Texts, ed. Ashliman, link to *Sleeping Beauty*, link to *Little Brier-Rose* 1812 and 1857 versions). A discussion of the changes of the two historical collections and adaptations follows the chart, which compares the two tales.

Table 2.1 Comparison of 1812 and 1857 Versions of *Little Briar-Rose* in English

Little Briar-Rose **First Edition 1812**	***Little Briar-Rose*** **Final Edition 1857**
A king and queen had no children, although they wanted one very much.	In past times there were a king and a queen, who said every day, "Oh, if only we had a child!" but they never received one.
Then one day while the queen was sitting in her bath,	Then it happened one day while the queen was sitting in her bath,
a crab crept out of the water onto the ground and said, "Your wish will soon be fulfilled, and you will bring a daughter into the world."	that a frog crept out of the water onto the ground and said to her, "Your wish shall be fulfilled, and before a year passes you will bring a daughter into the world."
And that is what happened.	What the frog said did happen,
The king was so happy about the birth of the princess that he held a great celebration.	and the queen gave birth to a girl who was so beautiful that the king could not contain himself for joy, and he ordered a great celebration.
He also invited the fairies who lived in his kingdom,	He invited his relatives, friends, and acquaintances, but also the wise women so that they would be kindly disposed toward the child.
but because he had only twelve golden plates, one had to be left out, for there were thirteen of them.	There were thirteen of them in his kingdom, but because he had only twelve golden plates from which they were to eat, one of them had to remain at home.
The fairies came to the celebration, and as it was ending they presented the child with gifts.	The feast was celebrated with great splendor, and at its conclusion the wise women presented the child with their magic gifts.
The one promised virtue,	The one gave her virtue,
the second one gave beauty,	the second one beauty,
	the third one wealth,
and so on, each one offering something desirable and magnificent.	and so on with everything that one could wish for on earth.

The eleventh fairy had just presented her gift when the thirteenth fairy walked in.	The eleventh one had just pronounced her blessing when the thirteenth one suddenly walked in.
She was very angry that she had not been invited and cried out, “Because you did not invite me, I tell you that in her fifteenth year, your daughter will prick herself with a spindle and fall over dead.”	She wanted to avenge herself for not having been invited, and without greeting anyone or even looking at them she cried out with a loud voice, “In the princess’ fifteenth year she shall prick herself with a spindle and fall over dead.”
	And without saying another word, she turned around and left the hall.
The parents were horrified,	Everyone was horrified,
but the twelfth fairy, who had not yet offered her wish,	and the twelfth wise woman, who had not yet offered her wish, stepped forward.
said, “It shall not be her death.	Because she was unable to undo the wicked wish, but only to soften it, she said, “It shall not be her death.
She will only fall into a hundred-year sleep.”	The princess will only fall into a hundred-year deep sleep.”
The king, hoping to rescue his dear child,	The king, wanting to rescue his dear child,
issued an order that all spindles in the entire kingdom should be destroyed.	issued an order that all spindles in the entire kingdom should be burned.
One day, when she had just reached her fifteenth year,	Now it happened that on the day when she turned fifteen years of age
the king and queen went away, leaving her all alone in the castle.	the king and the queen were not at home, and the girl was all alone in the castle.
She walked from room to room, following her heart’s desire.	She walked around from one place to the next, looking into rooms and chambers as her heart desired.
Finally she came to an old tower.	Finally she came to an old tower.
A narrow stairway led up to it. Being curious, she climbed up until she came to a small door.	She climbed up the narrow, winding stairs and arrived at a small door.

There was a small yellow key in the door.	In the lock there was a rusty key,
She turned it, and the door sprang open.	and when she turned it the door sprang open.
She found herself in a small room where an old woman sat spinning flax.	There in a small room sat an old woman with a spindle busily spinning her flax.
She was attracted to the old woman, and joked with her, and said that she too would like to try her hand at spinning.	"Good day, old woman," said the princess. "What are you doing there?" "I am spinning," said the old woman, nodding her head.
She picked up the spindle,	"What is that thing that is so merrily bouncing about?" asked the girl, taking hold of the spindle, for she too wanted to spin.
but no sooner did she touch it, than she pricked herself with it and then fell down into a deep sleep.	She had no sooner touched the spindle when the magic curse was fulfilled, and she pricked herself in the finger. The instant that she felt the prick she fell onto a bed that was standing there, and she lay there in a deep sleep.
At that same moment the king and his attendants returned, and everyone began to fall asleep:	And this sleep spread throughout the entire castle. The king and queen, who had just returned home, walked into the hall and began falling asleep, and all of their attendants as well.
the horses in the stalls, the pigeons on the roof, the dogs in the courtyard, the flies on the walls.	The horses fell asleep in their stalls, the dogs in the courtyard, the pigeons on the roof, the flies on the walls,
Even the fire on the hearth flickered, stopped moving and fell asleep.	and even the fire on the hearth flickered, stopped moving, and fell asleep.
The roast stopped sizzling.	The roast stopped sizzling.
The cook let go of the kitchen boy, whose hair he was about to pull.	The cook, who was about to pull kitchen boy's hair for having done something wrong, let him loose and fell asleep.
The maid dropped the chicken that she was plucking.	
They all slept.	The wind stopped blowing, and outside the castle not a leaf was stirring in the trees.

And a thorn hedge grew up around the entire castle, growing higher and higher, until nothing at all could be seen of it.	Round about the castle a thorn hedge began to grow, and every year it became higher, until it finally surrounded and covered the entire castle. Finally nothing at all could be seen of it, not even the flag on the roof.
Princes, who had heard about the beautiful Brier-Rose, came and tried to free her, but they could not penetrate the hedge.	A legend circulated throughout the land about the beautiful sleeping Little Brier-Rose, for so the princess was called. Legends also told that from time to time princes came, wanting to force their way through the hedge into the castle.
It was as if the thorns were firmly attached to hands. The princes became stuck in them, and they died miserably.	However, they did not succeed, for the thorns held firmly together, as though they had hands, and the young men became stuck in them, could not free themselves, and died miserably.
And thus it continued for many long years. Then one day a prince was traveling through the land. An old man told him about the belief that there was a castle behind the thorn hedge, with a wonderfully beautiful princess asleep inside with all of her attendants.	Many long, long years later, once again a prince came to the country. He heard an old man telling about the thorn hedge. It was said that there was a castle behind it, in which a beautiful princess named Little Brier-Rose had been asleep for a hundred years, and with her the king and the queen and all the royal attendants were sleeping.
His grandfather had told him that many princes had tried to penetrate the hedge, but that they had gotten stuck in the thorns and had been pricked to death.	He also knew from his grandfather that many princes had come and tried to penetrate the thorn hedge, but they had become stuck in it and died a sorrowful death.
"I'm not afraid of that," said the prince. "I shall penetrate the hedge and free the beautiful Brier-Rose."	Then the young man said, "I am not afraid. I will go there and see the beautiful Little Brier-Rose." However much the good old man tried to dissuade him, the prince would not listen to his words.
	The hundred years had just passed, and the day had come when Little Brier-Rose was to awaken.
He went forth, but when he came to the thorn hedge, it turned into flowers. They separated, and he walked through, but after he passed, they turned back into thorns.	When the prince approached the thorn hedge, it was nothing but large, beautiful flowers that separated by themselves, allowing him to pass through without harm, but then behind him closed back into a hedge.
He went into the castle.	

Horses and colorful hunting dogs were asleep in the courtyard. Pigeons, with their little heads stuck under their wings, were sitting on the roof.	In the courtyard he saw the horses and spotted hunting dogs lying there asleep, and on the roof the pigeons, perched with their little heads tucked under their wings.
As he walked inside, the flies on the wall, the fire in the kitchen, the cook and the maid were all asleep.	When he walked inside the flies were asleep on the wall, the cook in the kitchen was still holding up his hand as if he wanted to grab the boy, and the maid was sitting in front of the black chicken that was supposed to be plucked.
He walked further. All the attendants were asleep; and still further, the king and the queen.	He walked further and saw all the attendants lying asleep in the hall, and above them near the throne the king and the queen were lying.
Finally he came to the old tower where Brier-Rose was lying asleep.	Finally he came to the tower and opened the door to the little room where Little Brier-Rose was sleeping.
The prince was so amazed at her beauty that he bent over and kissed her.	There she lay and was so beautiful that he could not take his eyes off her. He bent over and gave her a kiss.
At that moment she awoke, and with her the king and the queen, and all the attendants, and the horses and the dogs, and the pigeons on the roof, and the flies on the walls.	When he touched her with the kiss Little Brier-Rose opened her eyes, awoke, and looked at him kindly.
	They went downstairs together, and the king awoke, and the queen, and all the royal attendants, and they looked at one another in amazement.
	The horses in the courtyard stood up and shook themselves. The hunting dogs jumped and wagged their tails.
	The pigeons on the roof pulled their little heads out from beneath their wings, looked around, and flew into the field. The flies on the walls crept about again.
The fire stood up and flickered, and then finished cooking the food.	The fire in the kitchen rose up, broke into flames, and cooked the food.
The roast sizzled away.	The roast began to sizzle once again.
The cook boxed the kitchen boy's ears.	The cook boxed the boy's ears, causing him to cry, and the maid finished plucking the chicken.

And the maid finished plucking the chicken.	
Then the prince and Brier-Rose got married, and they lived long and happily until they died.	And then the prince's marriage to Little Brier-Rose was celebrated with great splendor, and they lived happily until they died.

The 1812 version of *Little Briar-Rose* is much simpler in language and structure, whereas the 1857 adaptation has lengthier details, explanations and conversations. Joyce Crick, in her book of the Grimms' tales, notices that the tales alter from stories that were to be told, to those that were to be read. She mentions obvious differences in presentation styles of early and later versions, "This transition may also lie behind the great increase in dialogue in the 1819 edition and thereafter...The second edition introduces a...shift from indirect to direct speech throughout" (xxxiv). In the translated 1812 tale, there are 847 words, in the 1857 tale, 1, 277. One of the goals of the Grimms' enterprise of fairytale collecting and publishing was not only to record historical German culture, but also to earn a living. The 1857 edition reflects those needs in order for the public to want to purchase them for their children and for themselves. As the story begins, there is a crab in the 1812 edition, which is a little scary, when you picture a crab coming out of your bathtub. And although the frog in the 1857 version softens the scene up a bit, it is still strange and surprising to have a reptile come out of your tub. It is good that both creatures talk, so children hopefully realize that it is the magical part of the story, and not real life, otherwise they might find yet another excuse for not wanting to bathe. Continuing with the tale, in the later version the queen has a part in the birth of the couple's blessed child, whereas in the earlier version, the king takes over the story, and the queen is not mentioned again until they are not at home for their daughter's birthday.

The king is in charge of the celebration he wants to have, and the 1857 version lists the groups he invites, including the wise women, but in the 1812 version, it only mentions inviting the fairies in the kingdom. The concept of 'wise women' take out some of the magic in the story since it is very plausible to have wise women among you, but it is difficult to find a fairy. In addition, it sounds like the king specifically wants to invite the wise women only so that they will treat his daughter kindly; the 1812 tale leaves the purpose out altogether. Because he has only twelve gold plates for these important women, one must either 'be left out,' in the 1812 story, or 'remain at home' in the 1857 tale. Even though the excuse of not having enough plates is weak and impolite, because how difficult could it be for a king to get hold of one more plate, it sounds a little better that one has to stay home, as opposed to the king leaving someone out, same results, just candy-coated a little, not much though. Both actions make the point that the powerful people are not always making wise decisions for the betterment of the community. In this case, the king is making a poor decision and jeopardizing his family's welfare. The celebration is barely described, but in the 1857 version, at least it is celebrated with 'great splendor'; nothing describes it in the 1812 version.

The gifts of the wise women are magic in the 1857 tale, but simply gifts of fairies in the first tale. The first two gifts given the princess are virtue and beauty. The definition of virtue in Wikipedia is, "a character trait or quality valued as being good." The definition lists 120 different virtuous traits, such as kindness, peacefulness, commitment, and fortitude (Wikipedia, *virtue*). In the Merriam-Webster dictionary, the first definition listed is, "conformity to a standard of right a: morality b: a particular moral excellence." (Merriam-Web. Online Dict., *virtue).* The third magic gift listed is wealth, but no third gift is listed for the 1812 edition. Concluding the gifts hand out is that each fairy offers something 'desirable and magnificent,'

which the reader is left to imagine what they might be, and there are ten other gifts to consider. In the later version, there are nine more blessings, but they are 'everything that one could wish for on earth'. Once again, the reader is left to figure out what there is left to wish for. The culture in Germany at the time, is interested in beauty, virtue and money for their women, so if you have those three things, then you may be a princess, or at least be set for life financially. What about health and a happy life and/or marriage, healthy children, a good education, no war, just to name a few? Those ideas are a part of the 2009 culture in America, not the nineteenth century culture in Germany, but surely people always want some of those gifts?

After the eleventh gift is presented, the thirteenth 'fairy', or 'one' walks in, and curses the princess. The 1857 version describes the scene a little bit more than the first edition by the angry wise woman's entrance of not greeting anyone and then leaving without saying anything to anyone. Interestingly enough, the *parents* are horrified in the 1812 version, but *everyone* is horrified in the 1857 tale. The 1857 twelfth wise woman explains that she cannot undo the wicked wish, but she can soften it to the hundred-year deep sleep, and the twelfth fairy in the 1812 tale simply states that it will not be death, just a hundred-year sleep. The king orders all spindles be either destroyed in 1812, or burned in 1857.

The next scene is that the princess has turned fifteen and is alone in her castle, so she explores as she wishes. The earlier version calls her curious, and that is why she chooses to climb the narrow stairway leading up to a small door with a yellow key in it. It is almost as if the message is that curiosity will get one in trouble, so not an attribute in this case. In 1857, the princess climbs narrow, winding stairs to come to a lock with a rusty key. The 1857 princess has an actual conversation with the old woman at the spindle, and the spindle itself is described, but in the earlier version, a brief narrative takes place and then the princess falls down into a deep sleep

after pricking her finger. In the later version, the magic curse is mentioned as being fulfilled and the princess falls on a bed that happens to be standing there in the room.

As soon as she falls asleep, everyone, including the returning parents begin falling asleep. To make the scene more descriptive and even comical, details of the live characters and animals around the castle are described as they are falling asleep, but only the maid plucking the chicken in 1812 was left out of the 1857 version in the initial scene of falling asleep, but she is mentioned two more times, as in the 1812 edition, a possible oversight on the authors' part. In addition, a closer look at the scene with the cook shows that semantics, a nicer flow and more explanation to make the scene clearer to the reader was intended. In the earlier version, "The cook let go of the kitchen boy, whose hair he was about to pull." In 1857, "The cook, who was about to pull kitchen boy's hair for having done something wrong, let him loose and fell asleep." In 1857 the wind even stops blowing, but in 1812 they all sleep, not a mention of the world or weather outside the castle.

More detail in 1857 again, describes the hedge growing annually, and the legend of the many princes who try to force their way through the thorns. In 1812, it was 'as if the thorns were firmly attached to hands', which held the princes there to die miserably. But in 1857, the thorns held firmly together 'as though they had hands', and the men died miserably. Many long years after that an old man tells a traveling prince that there is a beautiful princess asleep inside the castle, and his grandfather tells him about the many princes who have tried, but died. In the 1812 tale, the prince wants to *free* the beautiful Briar-Rose, but in 1857, he wants to *see* the beautiful Little Briar-Rose.

In both tales, the hedge turns into flowers and separates for him, then turns into thorns and closes back up behind him. Both princes find the princess so beautiful that he bends over to kiss

her. In 1857, Little Briar-Rose acknowledges the prince immediately, looks at him kindly and they go downstairs together, but in 1812, everything begins to wake up in detail, with more descriptive scenes in 1857. When everything and everyone wake up in 1812, the prince and Briar-Rose marry and live long and happily until they die. In 1857, the marriage is celebrated with great splendor, and they too live happily, just not specifically *long*, until they die.

The two versions are similar, but the 1812 tale does not bother with detail and descriptions, whereas in 1857, the scenes are much more colorful and easy to imagine. The first version seems to want to tell the story for the sake of the message, which is that parents cannot protect their children from life, and that people are around to help their children and save them from evil, and finally that beautiful, brave people live happily ever after in love. The second version relaxes the message a little by adding details of conversations, of characteristics of characters and detailing more of the scenes. The reader picks up the messages, but in a less direct way, while being entertained. An oral tale would be more entertaining and easier to understand in a simple narrative style, which the 1812 tale succeeds in doing. The extent of any editing at all from the oral tale to what was finally put on paper will remain a mystery. What can be measured is the difference in the narratives of the two editions themselves. The 1857 tale is much more sophisticated, lengthier and contains more drama with its conversations, so true to the *Kunstmärchen.*

In the next section, the German versions of 1812 and 1857 are transcribed in a comparison chart and a discussion of the linguistic differences will be noted after the narrative display (Folklore and Mythology Elec. Texts, ed. Ashliman, link to *Sleeping Beauty*, link to *Dornröschen* 1812 and 1857 versions).

Table 2.2 Comparison of 1812 and 1857 Versions of Little Briar-Rose in German

Dornröschen **Erste Auflage 1812**	***Dornröschen*** **Letzte Auflage 1857**
Ein König und eine Königin kriegten gar keine Kinder, und hätten so gern eins gehabt.	Vor Zeiten war ein König und eine Königin, die sprachen jeden Tag »ach, wenn wir doch ein Kind hätten!« und kriegten immer keins.
Einmal saß die Königin im Bade, da kroch ein Krebs aus dem Wasser ans Land und sprach: »dein Wunsch wird bald erfüllt werden und du wirst eine Tochter zur Welt bringen.«	Da trug sich zu, als die Königin einmal im Bade saß, daß ein Frosch aus dem Wasser ans Land kroch und zu ihr sprach »dein Wunsch wird erfüllt werden, ehe ein Jahr vergeht, wirst du eine Tochter zur Welt bringen.«
Das traf auch ein, und der König war so erfreut über die Geburt der Prinzessin, daß er ein großes Fest anstellen ließ,	Was der Frosch gesagt hatte, das geschah, und die Königin gebar ein Mädchen, das war so schön, daß der König vor Freude sich nicht zu lassen wußte und ein großes Fest anstellte.
und dazu lud er auch die Feen ein, die im Lande waren, weil er nur zwölf goldene Teller hatte, konnte er eine nicht einladen: es waren ihrer nemlich dreizehen.	Er ladete nicht bloß seine Verwandte, Freunde und Bekannte, sondern auch die weisen Frauen dazu ein, damit sie dem Kind hold und gewogen wären. Es waren ihrer dreizehn in seinem Reiche, weil er aber nur zwölf goldene Teller hatte, von welchen sie essen sollten, so mußte eine von ihnen daheim bleiben.
Die Feen kamen zu dem Fest, und beschenkten das Kind am Ende desselben: die eine mit Tugend, die zweite mit Schönheit und so die andern mit allem, was nur auf der Welt herrlich und zu wünschen war,	Das Fest ward mit aller Pracht gefeiert, und als es zu Ende war, beschenkten die weisen Frauen das Kind mit ihren Wundergaben: die eine mit Tugend, die andere mit Schönheit, die dritte mit Reichtum, und so mit allem, was auf der Welt zu wünschen ist.
wie aber eben die elfte ihr Geschenk gesagt hatte, trat die dreizehnte herein, recht zornig, daß sie nicht war eingeladen worden und rief: »weil ihr mich nicht gebeten, so sage ich euch, daß eure Tochter in ihrem fünfzehnten Jahre an einer Spindel sich stechen und todt hinfallen wird.«	Als elfe ihre Sprüche eben getan hatten, trat plötzlich die dreizehnte herein. Sie wollte sich dafür rächen, daß sie nicht eingeladen war, und ohne jemand zu grüßen oder nur anzusehen, rief sie mit lauter Stimme »die Königstochter soll sich in ihrem fünfzehnten Jahr an einer Spindel stechen und tot hinfallen.«
Die Eltern erschracken, aber die zwölfte Fee hatte noch einen Wunsch zu thun, da sprach sie: »es soll aber kein Tod seyn, sie soll nur hundert Jahr in einen tiefen Schlaf fallen.«	Und ohne ein Wort weiter zu sprechen, kehrte sie sich um und verließ den Saal. Alle waren erschrocken, da trat die zwölfte hervor, die ihren Wunsch noch übrig hatte, und weil sie den bösen Spruch nicht aufheben, sondern nur ihn mildern konnte, so sagte sie »es soll aber kein Tod sein, sondern ein hundertjähriger tiefer Schlaf, in welchen die Königstochter fällt.«

Der König hoffte immer noch sein liebes Kind zu erretten, und ließ den Befehl ausgehen, daß alle Spindeln im ganzen Königreich sollten abgeschafft werden.	Der König, der sein liebes Kind vor dem Unglück gern bewahren wollte, ließ den Befehl ausgehen, daß alle Spindeln im ganzen Königreiche sollten verbrannt werden.
Die Prinzessin aber wuchs heran, und war ein Wunder von Schönheit.	An dem Mädchen aber wurden die Gaben der weisen Frauen sämtlich erfüllt, denn es war so schön, sittsam, freundlich und verständig, daß es jedermann, der es ansah, lieb haben mußte.
Eines Tags, als sie ihr fünfzehntes Jahr eben erreicht hatte, war der König und die Königin ausgegangen, und sie ganz allein im Schloß, da ging sie aller Orten herum nach ihrer Lust, endlich kam sie auch an einen alten Thurm.	Es geschah, daß an dem Tage, wo es gerade funfzehn Jahr alt ward, der König und die Königin nicht zu Haus waren, und das Mädchen ganz allein im Schloß zurückblieb. Da ging es allerorten herum, besah Stuben und Kammern, wie es Lust hatte, und kam endlich auch an einen alten Turm.
Eine enge Treppe führte dazu, und da sie neugierig war, stieg sie hinauf und gelangte zu einer kleinen Thüre, darin steckte ein gelber Schlüssel, den drehte sie um, da sprang die Thüre auf und sie war in einem kleinen Stübchen, darin saß eine alte Frau und spann ihren Flachs.	Es stieg die enge Wendeltreppe hinauf, und gelangte zu einer kleinen Türe. In dem Schloß steckte ein verrosteter Schlüssel, und als es umdrehte, sprang die Türe auf, und saß da in einem kleinen Stübchen eine alte Frau mit einer Spindel und spann emsig ihren Flachs.
Die alte Frau gefiel ihr wohl, und sie machte Scherz mit ihr und sagte, sie wollte auch einmal spinnen, und nahm ihr die Spindel aus der Hand.	»Guten Tag, du altes Mütterchen,« sprach die Königstochter, »was machst du da?« »Ich spinne,« sagte die Alte und nickte mit dem Kopf. »Was ist das für ein Ding, das so lustig herumspringt?« sprach das Mädchen, nahm die Spindel und wollte auch spinnen.
Kaum aber hatte sie die Spindel angerührt, so stach sie sich damit, und alsbald fiel sie nieder in einen tiefen Schlaf.	Kaum hatte sie aber die Spindel angerührt, so ging der Zauberspruch in Erfüllung, und sie stach sich damit in den Finger. In dem Augenblick aber, wo sie den Stich empfand, fiel sie auf das Bett nieder, das da stand, und lag in einem tiefen Schlaf.
In dem Augenblick kam der König mit dem ganzen Hofstaat zurück, und da fing alles an einzuschlafen,	Und dieser Schlaf verbreitete sich über das ganze Schloß: der König und die Königin, die eben heim gekommen waren und in den Saal getreten waren, fingen an einzuschlafen, und der ganze Hofstaat mit ihnen.
die Pferde in den Ställen, die Tauben auf dem Dach, die Hunde im Hof, die Fliegen an den Wänden, ja das Feuer, das auf dem Heerde flackerte, ward still und schlief ein,	Da schliefen auch die Pferde im Stall, die Hunde im Hofe, die Tauben auf dem Dache, die Fliegen an der Wand, ja, das Feuer, das auf dem Herde flackerte, ward still und schlief ein
und der Braten hörte auf zu brutzeln,	und der Braten hörte auf zu brutzeln,
und der Koch ließ den Küchenjungen los, den er an den Haaren ziehen wollte,	und der Koch, der den Küchenjungen, weil er etwas versehen hatte, an den Haaren ziehen wollte, ließ ihn los und schlief.

	Und der Wind legte sich, und auf den Bäumen vor dem Schloß regte sich kein Blättchen mehr.
und die Magd ließ das Huhn fallen, das sie rupfte und schlief,	
und um das ganze Schloß zog sich eine Dornhecke hoch und immer höher, so daß man gar nichts mehr davon sah.	Rings um das Schloß aber begann eine Dornenhecke zu wachsen, die jedes Jahr höher ward, und endlich das ganze Schloß umzog und darüber hinauswuchs, daß gar nichts mehr davon zu sehen war, selbst nicht die Fahne auf dem Dach.
	Es ging aber die Sage in dem Land von dem schönen schlafenden Dornröschen, denn so ward die Königstochter genannt,
Prinzen, die von dem schönen Dornröschen gehört hatten, kamen und wollten es befreien,	also daß von Zeit zu Zeit Königssöhne kamen und durch die Hecke in das Schloß dringen wollten.
aber sie konnten durch die Hecke nicht hindurch dringen, es war als hielten sich die Dornen fest wie an Händen zusammen,	Es war ihnen aber nicht möglich, denn die Dornen, als hätten sie Hände, hielten fest zusammen,
und sie blieben darin hängen und kamen jämmerlich um.	und die Jünglinge blieben darin hängen, konnten sich nicht wieder losmachen und starben eines jämmerlichen Todes.
So währte das lange, lange Jahre: da zog einmal ein Königssohn durch das Land,	Nach langen Jahren kam wieder einmal ein Königssohn in das Land,
dem erzählte ein alter Mann davon, man glaube, daß hinter der Dornhecke ein Schloß stehe, und eine wunderschöne Prinzessin schlafe darin mit ihrem ganzen Hofstaat;	und hörte, wie ein alter Mann von der Dornhecke erzählte, es sollte ein Schloß dahinter stehen, in welchem eine wunderschöne Königstochter, Dornröschen genannt,
	schon seit hundert Jahren schliefe, und mit ihr schliefe der König und die Königin und der ganze Hofstaat.
sein Großvater habe ihm gesagt, daß sonst viele Prinzen gekommen wären und hätten hindurchdringen wollen,	Er wußte auch von seinem Großvater, daß schon viele Königssöhne gekommen wären und versucht hätten, durch die Dornenhecke zu dringen,
sie wären aber in den Dornen hängen geblieben und todtgestochen worden.	aber sie wären darin hängen geblieben und eines traurigen Todes gestorben.
»Das soll mich nicht schrecken, sagte der Königssohn,	Da sprach der Jüngling »ich fürchte mich nicht,
ich will durch die Hecke dringen und das schöne Dornröschen befreien;«	ich will hinaus und das schöne Dornröschen sehen.«

da ging er fort,	Der gute Alte mochte ihm abraten, wie er wollte, er hörte nicht auf seine Worte.
	Nun waren aber gerade die hundert Jahre verflossen, und der Tag war gekommen, wo Dornröschen wieder erwachen sollte.
und wie er zu der Dornhecke kam, waren es lauter Blumen,	Als der Königssohn sich der Dornenhecke näherte, waren es lauter große schöne Blumen,
die thaten sich von einander, und er ging hindurch, und hinter ihm wurden es wieder Dornen.	die taten sich von selbst auseinander und ließen ihn unbeschädigt hindurch, und hinter ihm taten sie sich wieder als eine Hecke zusammen.
Da kam er ins Schloß, und in dem Hof lagen die Pferde und schliefen, und die bunten Jagdhunde,	Im Schloßhof sah er die Pferde und scheckigen Jagdhunde liegen und schlafen,
und auf dem Dach saßen die Tauben und hatten ihre Köpfchen in den Flügel gesteckt,	auf dem Dache saßen die Tauben und hatten das Köpfchen unter den Flügel gesteckt.
und wie er hineinkam,	Und als er ins Haus kam,
schliefen die Fliegen an den Wänden,	schliefen die Fliegen an der Wand,
und das Feuer in der Küche,	
der Koch und die Magd, da ging er weiter,	der Koch in der Küche hielt noch die Hand, als wollte er den Jungen anpacken, und die Magd saß vor dem schwarzen Huhn, das sollte gerupft werden.
da lag der ganze Hofstaat und schlief,	Da ging er weiter und sah im Saale den ganzen Hofstaat liegen und schlafen,
und noch weiter, der König und die Königin;	und oben bei dem Throne lag der König und die Königin.
und es war so still, daß einer seinen Athem hörte,	Da ging er noch weiter, und alles war so still, daß einer seinen Atem hören konnte,
da kam er endlich in den alten Thurm, da lag Dornröschen und schlief.	und endlich kam er zu dem Turm und öffnete die Türe zu der kleinen Stube, in welcher Dornröschen schlief.
Da war der Königssohn so erstaunt über ihre Schönheit,	Da lag es und war so schön, daß er die Augen nicht abwenden konnte,
daß er sich bückte und sie küßte,	und er bückte sich und gab ihm einen Kuß.
und in dem Augenblick wachte sie auf,	Wie er es mit dem Kuß berührt hatte, schlug Dornröschen die Augen auf, erwachte, und blickte ihn ganz freundlich an.

und der König und die Königin, und der ganze Hofstaat,	Da gingen sie zusammen herab, und der König erwachte und die Königin und der ganze Hofstaat,
	und sahen einander mit großen Augen an.
und die Pferde und die Hunde,	Und die Pferde im Hof standen auf und rüttelten sich: die Jagdhunde sprangen und wedelten:
und die Tauben auf dem Dach,	die Tauben auf dem Dache zogen das Köpfchen unterm Flügel hervor, sahen umher und flogen ins Feld:
und die Fliegen an den Wänden,	die Fliegen an den Wänden krochen weiter:
und das Feuer stand auf und flackerte und kochte das Essen fertig,	das Feuer in der Küche erhob sich, flackerte und kochte das Essen:
und der Braten brutzelte fort,	der Braten fing wieder an zu brutzeln:
und der Koch gab dem Küchenjungen eine Ohrfeige,	und der Koch gab dem Jungen eine Ohrfeige, daß er schrie:
und die Magd rupfte das Huhn fertig.	und die Magd rupfte das Huhn fertig.
Da ward die Hochzeit von dem Königssohn mit Dornröschen gefeiert,	Und da wurde die Hochzeit des Königssohns mit dem Dornröschen in aller Pracht gefeiert,
und sie lebten vergnügt bis an ihr Ende.	und sie lebten vergnügt bis an ihr Ende.

The 1812 edition is simpler and shorter, containing 844 words, whereas in 1857, due to more conversation and details in the scenes, there are 1,216 words, not surprisingly because the English versions have similar word counts. In the first scene in 1857, the king and queen are expressing their disappointment about not having a child. The fact that someone of royalty begins their sentence of exasperation with, 'ach!' is a little odd because that is not a particularly proper word, more like slang, which royalty is not reputed to use. Perhaps, "oh my", or "oh dear", brings the level up to a more realistic, higher-class level. In both editions, the crab and frog say "du" to the queen, which is enlightening, in that humans address animals as "du", the familiar form of you, so it would make sense that animals feel comfortable using the familiar in return, but we really do not know this for a fact. The crab promises that her wish will be soon

fulfilled, but the frog promises that before the year is up, she will bring a daughter into the world. The next sentence towards the end, in italics, is incredibly complex for the 1857 version in contrast to the 1812 version: *...daß der König vor Freude sich nicht zu lassen wußte und ein großes Fest anstellte*. In 1812: *...der König war so erfreut über die Geburt der Prinzessin, daß er ein großes Fest anstellen ließ,...*" It seems that the language is simpler in the 1812 version and is clearer to the reader, but the 1857 version sounds more correct in grammatic structure, just a little complicated for young ears to comprehend easily. The language of 1857 is more sophisticated and complex, even though the story lends itself to more descriptions.

In 1812, the word *einladen* in the past is *lud...ein*, however in 1857, *ladete...ein* is used, which is not the current past tense form. Also 1812's tale uses the spelling of *nemlich* for *nämlich* and *dreizehen* for *dreizehn*. Both versions tend to add *e'*s to the ends of words, but the 1857 version has a higher tendency to do that. In speaking about the eleventh fairy or wise woman, the 1812 tale calls her *die elfte*, and the 1857 version leaves her as, *als elfe*. There is a word order discrepancy in the 1812 scene, in contrast to the 1857 scene: *...daß sie nicht war eingeladen worden...* and the later scene: *...daß sie nicht eingeladen war...* In addition, the angry 1812 fairy speaks directly and in the familiar case of *you* to the royal couple as she curses their daughter using *eure Tochter* and the word *tot* is spelled *todt*. In the 1857 story, she does not address anyone specifically, but the word *tot* is spelled as such. The word *tun* is spelled *thun* and the word *sein* is spelled *seyn* in the 1812 edition. Once again, the complex grammar in the 1857 edition seems complicated for a child to hear as a bedtime story, compared to the simple narrative of the 1812 version: 1857: "Alle waren erschrocken, da trat die zwölfte hervor, die ihren Wunsch noch übrig hatte, und weil sie den bösen Spruch nicht aufheben, sondern nur ihn mildern konnte, so sagte sie »es soll aber kein Tod sein, sondern ein hundertjähriger tiefer

Schlaf, in welchen die Königstochter fällt." And in the 1812 tale: "Die Eltern erschracken, aber die zwölfte Fee hatte noch einen Wunsch zu thun, da sprach sie: »es soll aber kein Tod seyn, sie soll nur hundert Jahr in einen tiefen Schlaf fallen." 46 words in contrast to 32, which is not that large of a difference, but the complexity of the 1857 version is obviously not the language level of a young child, say of eight or nine years of age.

In the earlier tale, more spelling differences are noted, *Thurm* instead of *Turm* and *Thüre* for *Tür*, *Heerde* for *Herd*, *ward* for *war* and *Dornhecke,* whereas in 1857 it is *Dornenhecke*. In the 1857 tale *Königreiche*, *Tage, Türe*, *im Hofe*, *auf dem Dache*, *Throne* and *Herde* all have the added *e* at the end. *Ward* for *war* is also used in 1857, *zu Haus* is shortened from *zu Hause*, and finally *du altes Mütterchen* is used by the princess when she is addressing the old woman who is spinning in the tower, using a familiar *you* to an elder, which is not at all customary in Germany. As the old man tells the prince about the princess sleeping in the castle, the 1812 edition uses verb conjugations such as *man glaube*, *ein Schloß stehe* and *eine Prinzessin schlafe,* whereas in 1857, the verb tenses are different: *es sollte stehen*, *eine Königstochter schliefe*, and on another point, *schliefe der König und die Königin* should be *schliefen.* Again in 1812, the word *thaten* instead of *taten* and *Athem* instead *of Atem* are spelled as such.

As the descriptions of the sleeping people are told in detail in the 1857 version, it is interesting to note that the maid is not mentioned when everyone falls asleep, but as the prince is looking for Dornröschen, the maid is then mentioned for the first time: *the maid sat in front of the black chicken that was supposed to be plucked*, *die Magd saß vor dem schwarzen Huhn, das sollte gerupft werden.* A summary of the linguistic differences would be easier to see in a chart:

Table 2.3 Comparison of 1812 and 1857 Linguistic Aspects of *Little Briar-Rose* in German

Dornröschen **1812 Auflage**	***Dornröschen*** **1857 Auflage**
844 Words	1, 216 Words
	"ach!"
"du" to queen by crab	"du" to queen by frog
war so erfreut über die Geburt der Prinzessin, daß er ein großes Fest anstellen ließ	daß der König vor Freude sich nicht zu lassen wußte und ein großes Fest anstellte
Lud...ein	Ladete...ein
Nemlich / nämlich Dreizehen	 dreizehn
im Bade, im Lande, in ihrem fünfzehnten Jahre	im Bade, in seinem Reiche
die elfte	als elfe
daß sie nicht war eingeladen worden	daß sie nicht eingeladen war
eure Tochter	
todt	tot
seyn	
"Die Eltern erschracken, aber die zwölfte Fee hatte noch einen Wunsch zu thun, da sprach sie: »es soll aber kein Tod seyn, sie soll nur hundert Jahr in einen tiefen Schlaf fallen." 32 words	"Alle waren erschrocken, da trat die zwölfte hervor, die ihren Wunsch noch übrig hatte, und weil sie den bösen Spruch nicht aufheben, sondern nur ihn mildern konnte, so sagte sie »es soll aber kein Tod sein, sondern ein hundertjähriger tiefer Schlaf, in welchen die Königstochter fällt." 46 words
Thurm Thüre Heerde / Herd Dornhecke thun / tun; thaten / taten; Athem / Atem	Turm Türe Herde Dornenhecke. im Königreiche Tage im Hofe auf dem Dache Throne
ward / war	ward / war
	Zu Haus/ zu Hause
	du altes Mütterchen
man glaube, ein Schloß stehe and eine Prinzessin schlafe	es sollte stehen, eine Königstochter schliefe,

	schliefe der König und die Königin, should be schliefen.

Both versions use the familiar forms when addressing each other, no matter what the status. In the 1812 fairytale, some words that begin with *t*, have an *h* added next to it; *Athem* would be an exception; and words that end in *t* have a *d* before them. The *e* is added to many nouns to add an extra syllable to them, perhaps to sound more rhythmic. The linguistic changes are very interesting to analyze because there is a big discrepancy in the language of the 1812 version and that of the 1857 tale. The stories are definitely very much alike, but the simplicity of the 1812 edition is apparent. In 1857 the language is more complex, and sounds more adult in literary levels. So why would that be the case if the Grimms were trying to have children as their main audience, especially by 1857? They were scholars, not authors of children's stories. When they began their daunting task of recovering German history and culture through literature, it was to record the tales as purely as possible. When the demand for them became widespread for many audiences, the literary balance between adult and children's tale needed to be maintained, if not lean more toward the adult, the consumer. Perhaps the linguistic differences evidenced in the older version is proof that the Grimms initially kept the *Volksmärchen* as true to genre as possible, including the authentic spelling and language of the people. However, when the 1857 version was published, due to current cultural literary influences, with a wider, more educated audience, the demand increased for more sophistication and less grass roots sounding tales.

CHAPTER 3

Sleeping Beauty versions of various authors, 1600-1900

Long before the Brothers Grimm collected the tale of *Little Briar-Rose*, there existed much earlier versions of the story that were similar, but not exactly like their famous tale. In the twelfth century, a father puts his maiden daughter to sleep by pricking her with a sleep-thorn, which ensures that she will remain young and beautiful as ever until a hero rides through the fire. The fires were woven of thorn branches, emblems of death, and kindled with another thorn branch, like those that grew around *Sleeping Beauty's* castle. In the 12th century Norse saga, *Volsunga*, the god Odin, upset with the Valkyrie, Brunhilde, cursed her to sleep on a couch surrounded by fire until any man would rescue and marry her. She was rescued when Siegfried entered her domain and awakened the woman warrior by cutting off her armor. In Richard Wagner's opera *The Valkyrie,* the doomed warrior is the god's own son, Siegmund, the mortal he loves above all others (Gould 88-89). In the 14th century, a medieval *Sleeping Beauty* appears in the Catalan manuscript *Frayre de Joy e Sor de Plaser*, in which Frayre de Joy rapes Sor de Plaser while she is in a catatonic state and impregnates her (Jehenson, par. 3). In 1528, *Perceforest* was printed in Paris and was based on oral stories from the 1300's, and was translated into Italian in 1831. The work included a section titled, *Histoire de Troylus et de Zellandine,* or *Troylus and Zellandine* (Goldbert, par.1). A disgruntled deity places a curse on the

young princess Zellandine, which causes her to go into a deep slumber. Many years later a prince, Troylus, comes across Zellandine, assaults her and as a result they have a child.

Another *Sleeping Beauty* version is depicted in *The Ninth Captain's Tale* from, *The Book of the Thousand Nights and One Night*, translated into English in 1706 known also as *The Arabian Nights,* which is a collection of Middle-Eastern folktales. In the story, a sultan's son is lovesick over the beauty of Sittukhan, who is tricked into spinning deadly flax, and a morsel enters behind one of her nails, putting her to sleep. She is laid out in a pavilion where the sultan's son continually stays with her after pulling the flax morsel from her finger and reviving her. After he looks elsewhere for entertainment, Sittukhan wishes on a talismanic ring for more beauty and riches to gain him back, and captures his heart once again. (Folklore and Mythology Elec. Texts, ed. Ashliman, link to *Sleeping Beauty*, link to *The Ninth Captain's Tale*).

Finally, *The Glass Coffin*, tale 163, collected for the Grimms' 1812 edition of *Children's and Household Tales*, is also considered a *Sleeping Beauty* story. A tailor travels in a wood, spends the night in a stranger's hut and witnesses a stag killing a bull. The stag takes the tailor to a cave, where a voice guides him to two glass coffins, one which holds a shrunken, minature kingdom and the other a beautiful, sleeping maiden. She awakes and tells him how to open her coffin and tells him the story of her imprisonment and that of her brother. The tailor and the maiden marry (Folklore and Mythology Elec. Texts, ed. Ashliman, link to *Sleeping Beauty*, link to *The Glass Coffin*).

According to Laura Kready, in the early 1600s, Giambattista Basile, an Italian nobleman and soldier, published *Il Pentamerone* also known as *Lo cunto de le cunti* (*The Tale of Tales*), which is a collection of folk and fairy tales (SurLaLune, *A Study of Fairy Tales*, Chapter 4). It was written in the difficult-to-translate Neapolitan dialect. Volumes 1-3 appeared in 1634, followed

by volume 4 in 1635 and volume 5 in 1636. They were published posthumously since Basile died in 1632. Due to the obscure dialect, they were not translated into Italian until 1747, German in 1846, and English in 1848, keeping them from having influence upon the oral tradition until then. There may have been an earlier edition of *The Pentamerone*, which sold out, but it was republished in Naples in 1645, 1674, 1714, 1722, 1728, 1749, 1788, and in Rome in 1679. This was the best collection of tales formed by a nation in a long time, due to the fact that the traditions were complete, and the author had a special talent for collecting them, and an intimate knowledge of the dialect. It is possible that this collection of fifty stories may be considered the basis of many others. Basile was very careful not to alter tales as he recorded them from sources. He told his stories with allusions to manners and customs, to old stories and mythology, rich in picturesque, proverbial expressions. Thomas Keightley translated three stories in *Fairy Mythology*, and two tales in *Tales and Popular Fictions*. His were the first translations of these tales into any language other than Italian. Among the stories of Basile are the German *Cinderella*, *How Six got on in the World*, *Rapunzel*, *Snow White*, *Dame Holle*, *Briar Rose*, and *Hansel and Grethel*. One of his stories was called *Sun, Moon and Talia*, which is considered a *Sleeping Beauty* story, and will be discussed below.

In 1696, in *Recueil*, a magazine published by Moetjens, at The Hague, The Story of *Sleeping Beauty in the Wood* appeared by Charles Perrault. Perrault was born in Paris to a wealthy bourgeois family, and was a major supporter of the "Moderns" of literature, pitted against the "Ancients," publishing works in an attempt to prove the superiority of the literature of his century. In 1695, he decided to dedicate himself to his children and published *Tales and Stories of the Past with Morals*, in 1697, with the subtitle, *Tales of Mother Goose*. Its publication made him a success beyone his own circles, and with it the beginnings of the new literary genre, the

fairy tale, appeared. In the tales he used images from his personal surroundings, such as the Chateu Ussé for *Sleeping Beauty* and in *Puss-in-Boots*, the Marquis of the Château d'Oiron. He also wrote with flowing detail, focusing on the world of fashion in his time. At 75 he died in Paris in 1703 (Wikipedia, *C.Perrault*).

The Grimms' story of *Little Briar-Rose* is Giambattista Basile's and Charles Perrault's versions adapted, edited and revised (Tatar 233). They are considered to be tale type 410, by the Aarne-Thompson, classification system, which is Antti Aarne's system, revised by Stith Thompson. The magic tales involve an enchanted relative, in this case the daughter, thus being classified as a 410 (*A-Thomp. Class. System*, Wikipedia). Looking at the three tales of *Sleeping Beauty*, the Grimms, Basile and Perrault, is an interesting way to see how the tales have similarities and differences, even though appearing around the same time frame. The collecting of tales is influenced by the culture of the time, the recorders and their personal styles and goals in recording them, and various outside influences, which are part of human nature. The Grimms' edited and revised their collections with their country's national heritage in mind; and personally their religious upbringing was an influence, as was their sincere concern that children were a major part of their audience. Their tale will look like the Italian and French tales, but will be simpler and moral, and ends with the prince and princess finding each other. Basile's audience was the elite of the time period, and their courtly conversation of reading tales was a favorite pastime. His story will reflect societal ills of his time, in a sometime unorthodox, or satirical style. Perrault wrote his tales for his children, and loved to include images around him, and also the fashion of the time. His tale will be more tame than Basile's, but not as morally aware as the German authors. What all three tales do have in common is a sleeping woman who is found by a male, and that is the only hint for now. Below are paraphrased versions of the three tales, but

since it is interesting to note how each story begins and ends, the first and last lines are transcribed as they were written.

Little Briar-Rose by the Brothers Grimm 1857

The story begins with, "In past times there were a king and a queen, who said everyday, "Oh, if only we had a child!" but they never received one." A frog crept out of the bath water to tell the queen that her wish would be fulfilled within the year. When the baby was born, the parents planned a celebration but invited only twelve of the thirteen wise women in the kingdom because they only had twelve golden plates. Eleven wise women gave the baby gifts, but the thirteenth uninvited, angry wise woman came in and cursed the princess, saying that she would die at the age of 15, when she pricked her finger with a spindle. The twelfth wise woman softened the curse to a sleep of 100 years, instead of death. The king tried to save his daughter by burning all spindles, but she pricked her finger on a spindle belonging to an old woman in a hidden room in a tower in the castle, and all the residents of the castle, both human and animal, fell asleep. A comical description of how everything stops in mid-action developed. A briar thicket grew around the castle, hiding it from sight. During the 100 years, brave princes attempted to fight through the brambles, but died doing so. Finally a prince heard the story from his grandfather and wanted to see the beautiful Little Briar-Rose for himself. He was able to pass through the briars-turned-flowers, as it parted to make way for him, then closed behind him, turning back into thorns. The prince kissed the princess on her lips, and the entire castle woke up. The tale ends with, "And then the prince's marriage to Little Briar-Rose was celebrated with great splendor, and they lived happily until they died."

Sun, Moon, and Talia (Talia, the Greek word Thaleia, meaning "the blossoming one") by Giambattista Basile 1634

"There once lived a great lord, who was blessed with the birth of a daughter, whom he named Talia." Wise men and astrologers predicted that she would incur great danger from a splinter of flax, so he forbade that any material of the kind be in the house. When Talia was grown she looked out the window, saw an old woman spinning and took the distaff from her hand. She stretched the flax, and a splinter of it ran under her nail, and she fell dead. The woman ran in fright and is still running. The father lay her out in one of his country mansions, sitting her on a velvet throne under a canopy of brocade, closed the doors and abandoned the house, wanting to forget all that happened.

After a time, a king was out hunting, when one of his falcons escaped and flew into the house where Talia lay. Curious, the king climbed a ladder and went all through the house. When he saw the beautiful Talia, he believed she was asleep and carried her to a bed, where he raped her (*gathered the first fruits of love*), left her on the bed and returned to his own kingdom. Nine months later Talia delivered two beautiful children, Sun and Moon, attended by two fairies who took care of her at the palace, and put them at their mother's breasts. They began to suck on Talia's fingers and sucked the splinter of flax out, waking their mother, who began to breast feed them. The king returned to the palace to find Talia awake with two babies, and told her what he did when she was asleep. Their friendship was knitted with tighter bonds, and he remained with her for a few days, promising to return soon and take her with him to his kingdom.

The queen, the king's wife, suspected something, threatened her husband's secretary to tell her everything and sent him to ask Talia to bring the children, in the king's name, in order to secretly kill them. When Sun and Moon arrived, she commanded the cook to kill them and serve

them to the king, but the cook brought the children to his home and killed two lambs instead, tricking the queen. The queen then sent for Talia in the king's name, and she came instantly to see her children. The queen accused her of being with her husband, but Talia blamed the king who had taken possession of her when she was asleep. She would not listen and commanded that Talia be burned. Talia begged to be permitted to take off her clothes, which the queen wanted for herself, so agreed to it. With every item she removed, she screamed and when she was on her last item, the king appeared, demanding to know what was going on. When the queen told him he had eaten his own children, the cook came forward and pleaded for his life since he in fact had saved the children. The queen was thrown into the fire along with his secretary; the king married Talia, and gave a generous reward to the cook. "Talia enjoyed a long life with her husband and her children, thus experiencing the truth of the proverb: Those whom fortune favors, find good luck even in their sleep." (Folklore and Mythology Elec. Texts, ed. Ashliman, link to *Sleeping Beauty*, link to *Sun, Moon and Talia*)

The Sleeping Beauty in the Wood by Charles Perrault 1696

"There were formerly a king and a queen, who were so sorry that they had no children; so sorry that it cannot be expressed." They went to all the waters in the world; made vows, pilgrimages, with no success. The queen had a daughter at last, a very fine christening was planned, and all the fairies they could find in the kingdom, seven, were her godmothers. Every fairy at the feast had a magnificent cover with a case of massive gold, in which were a spoon, knife, and fork all of pure gold, set with diamonds and rubies. A very old fairy came into the hall, who had not been invited because she had not been seen in over fifty years, believed to be dead or enchanted. The king ordered her a cover, but could not give her a gold one because he

only had seven for the fairies present. Offended, she muttered some threats, which another fairy overheard, and hid so she could speak last to try to repair what the old fairy might do.

The old fairy's turn came, said that the princess will pierce her hand with a spindle, and die. The young fairy changed the curse by having the princess fall into a profound sleep for a hundred years, and at the end a king's son shall come and awake her. The king forbade everybody to spin with a distaff and spindle and to not have any in their houses. When the princess was fifteen or sixteen, the king and queen were gone and the princess found an old kind woman spinning in the room of a tower in the castle. She tried to spin and the needle ran into her hand and she fell down in a swoon. The good old woman cried out for help and everyone tried to revive the princess. The king had the princess carried into the finest apartment in his palace, and laid upon a bed all embroidered with gold and silver.

The good fairy who had saved her life, was twelve thousand leagues off, but a dwarf instantly informed her of the accident, who had boots of seven leagues, which could tread over seven leagues of ground in one stride. The fairy touched everyone and everything, except for the king and queen, and all fell asleep, even the princess' spaniel, Mopsey. The king and queen left the castle and made a proclamation that no one should dare come near the castle, meanwhile, for a quarter of an hour, vast numbers of trees, bushes and brambles grew, intertwining with one another covering the castle up to the towers.

A hundred years passed and the son of the present king asked about the towers, heard various legends about it and was in doubt as to what to believe. From a very good countryman he heard that the princess was in a hundred year sleep and would be awakened by a king's son for whom she was reserved. The young prince believed that he was the one to be successful, and pushed on by love and honor, resolved to look into it. He advanced toward the wood and it separated for

him, then closed in again behind him. After searching the grounds, he came to the princess on the bed, knelt down beside her and she awoke, because it was time. They were in love immediately, wept more than talked and married right after eating supper. The prince left the next day, without the princess, telling his father at home a lie about where he had been.

The king believed him, but the mother could not, because he went hunting almost everyday, had an excuse for being out days at a time, and suspected he was married. The young couple was now married two years and had two children, Sun and Day. The queen tried to get the story from her son, but he did not trust her because she was of the race of ogres, and the king would not have married her, but for her vast wealth. When the king died two years later, the prince openly declared his marriage and brought his family to the palace. Soon he had to go to war and left his mother the queen in charge. She sent her daughter-in-law to a country house in the woods, so that she could easily gratify her horrible longing. The queen told the cook she wanted to eat Morning for dinner, but the cook could not kill her, bringing her to his wife to hide, which he also did for Day eight days later, serving the queen lamb instead. She then wanted to eat her son's wife, and since the cook had a difficult time finding a beast to replace her, decided to save his own life and kill the queen, which she begged him to do since her two children were missing. When the cook told her they were alive she rejoiced and the cook, changing his mind, brought her to his house instead, killing a young hind to replace her. The queen invented a story to tell her son, how mad wolves had eaten up the mother and her two children.

The ogress discovered that the mother and her children were still alive, ordered a large tub filled with toads, vipers, snakes and all sorts of serpents to be brought in, and the queen, her children, the clerk of the kitchen, his wife and maid would be thrown in. The king unexpectedly arrived and the enraged ogress threw herself into the tub and was instantly devoured. The king

felt very sorry for his mother, but he soon comforted himself with his beautiful wife and his pretty children.

" Moral: Many a girl has waited long for a husband brave or strong; But I'm sure I never met any sort of woman yet who could wait a hundred years, free from fretting, free from fears. Now our story seems to show that a century or so, late or early, matters not; true love comes by fairy-lot. Some old folk will even say it grows better by delay. Yet this good advice, I fear, helps us neither there nor here. Though philosophers may prate how much wiser 'tis to wait, maids will be sighing still—Young blood must when young blood will!" (Folklore and Mythology Elec. Texts, ed. Ashliman, link to *Sleeping Beauty*, link to *The Sleeping Beauty in the Wood*)

One of the main similarities of the three tales is that they center around a very much loved baby daughter, who at birth is cursed by death, or great danger predicted in her future, of either a spindle or flax itself, when she becomes fifteen or sixteen years of age, specifically in Grimms and Perrault. Parents cannot protect their children from the dangers of the outside world no matter what they do to circumvent it. For instance when the king demands that all of the spindles be destroyed, or in *Talia* the father forbids flax in his home, there randomly appears an old woman who is using the illegal spindle, or material, out of view of the parents, and after the daughter pricks her finger out of curiosity, she falls into a comatose sleep. The old woman represents life in its natural state, aspects that can be trusted, but can be dangerous also. Maybe the daughter knew that the spindle and the flax would be dangerous to her, but curiosity and perhaps rebellion against a curse perhaps she did not believe or did not know about was her motivation for ignoring her father's edict. Why is it an old woman? One reason is that women spin in the cultures represented in Germany, France and Italy, not men.

A plethora of sources examine the sybolism of the story, which I will briefly mention. For instance, the curse of the old woman is a symbol for the beginning of menstruation, which later could mean an active sexual life. The spindle pricking and the blood as a result represents a virgin who experiences a sexual relationship for the first time. The father's protective edict to prohibit any spindles or flax symbolizes the fact that fathers do not particularly want their daughters sexually active and *protect* themselves from that part of life. They secretly want to keep their daughters safe with them.

The final aspect that the three tales have in common is that a man finds the young woman sleeping, thinks her incredibly beautiful, and they marry each other at some point in each of the stories. This is where the major similarities end. The message here is that beautiful women will be found by men, as they wait for them, and the couple will fall in love with each other, and be very happy. At this point there is almost nothing similar to the Perrault and Grimms' tales with Basile's.

Perrault and the Grimms have similar tales up to the marriage of the couple. One fairy, or wise woman, is left out of the celebration and is offended by it, thus cursing their only beloved child. Both stories make a large matter of the place setting for the special women, especially Perrault, who goes into a lot of detail, which he is famous for, going into detail about the fashion of the times. The royal couple has made a royal blunder publicly slighting one of the most powerful women in their kingdom. What were they thinking? Maybe they thought that just one little person left out would not be that big of a deal. They were so wrong, and their daughter paid for their miscalculation.

Once the princess is cursed into her sleep, in Grimms' everyone and everything fall asleep, and the depiction of what various living things are doing mid-action while falling asleep is

comical. In the Perrault story, the fairy comes to the castle and since only the princess is asleep, as an act of kindness to the princess, she puts everyone to sleep, including the princess' spaniel, Mopsey, but the king and queen are not put to sleep. Perrault does take the time to tell his reader the kind of dog and its name. The focus of this scene is the comical everyday goings on of the people who live in the castle and how the curse stops them, so an entertaining break for the reader. Perrault's scene is more serious because the fairy feels sorry for the princess and puts everyone to sleep, however a comical aspect could be the dog Mopsey and the dwarf with the league long shoes.

The next scene is that a thick rose briar grows around the castle, covering it. In Perrault's, it specifically grows for a quarter of an hour. In both stories, the prince who arrives at the castle 100 years after the curse, can pass through the brambles as they part for him, closing back up as he walks through. In the Grimms' tale, they are flowers as he walks through them; then they turn back into thorns. This must be *the* prince who is going to rescue the princess since the brambles never parted for any of the other princes.

Between Perrault and Grimms, the major parting of ways begins with finding the beautiful young woman in her comatose state. The Grimms' prince's motivation to get to the princess was to see the beautiful Little Briar-Rose and to be brave in doing so. It was told that many princes died trying to get through the brambles. However in Perrault's version, the prince was on fire to be the one to get to the princess, since he could perhaps be the one reserved for her, calling it his duty of honor and love. This would be considered a romantic part, where the brave prince will try to rescue the maiden.

How the young maiden wakes up in the three tales is interesting to examine. The Grimms' prince kisses Little Briar-Rose on the lips, she wakes up and so does everyone in the kingdom,

and they marry and live happily until they die. The Perrault prince only kneels next to her and that action awakens her. They fall in love immediately, weeping together and get married right after supper, but the prince leaves the next day without her to return to his parents' home. Basile's *Talia* awakes when one of her babies, conceived by being raped in her comatose state, is trying to find her breast, and sucks the flax splinter out of her finger. The Perrault prince is less invasive since he does not touch her without permission, but the kiss of the Grimms' prince attempts to make the tale more romantic. Basile's king does everything reprehensible, from climbing into a home without permission, looking around the house and raping a young woman in a sleeping state, he is married, and then leaves the girl, still comatose. The baby wakes up Talia, so he/she saves her from her sleep. The king is evil, although he is not depicted as such. Basile gives him the excuse to go into the house to find his falcon, which is a very common symbol of one's beloved; and that the maiden was so beautiful, he raped her out of love. It is as if the author depicts the actions as somewhat inconsequential since upon his return, after telling Talia what he did to her, the king's and Talia's bonds grew closer. What? Did part of Talia's brain die when the flax splinter entered her finger? The message here is that Talia is so happy to have two children, it does not matter how they got there. Perhaps that is a comment on Italian societal standards, that to bear children was the highest honor and happiness, no matter what the rest of your life was like.

Before discussing the morals of the three tales, the roles of women are very important and varied. As mentioned, fairies and wise women help out or curse Sleeping Beauty. The nice fairy and wise woman change the curse so that the princess does not die, but falls into a sleep. In *Talia*, the fairies help keep her and her babies alive, while she is in her comatose state. The vengeful fairy or wise woman curses the baby due to the parents' offense, aiming to hurt the

parents. As already stated the old woman is the kind person who has the cursed spindle or flax, which unintentionally ends Sleeping Beauty's aware state. The Beauties themselves are curious and friendly, and want to experience something new, like the spindle or flax.

The mother in Perrault's tale is from a race of ogres who was married for her money even though she was a cannibal. Her insatiable hunger is aimed towards her own grandchildren and daughter-in-law. She kills herself by jumping in the tub of vipers she had set out for her daughter-in-law and grandchildren, but not for her son. Basile's wife of the cheating king is furious with Talia, and blames her for her husband's actions, does not believe he raped her, and is jealous of their children, which she does not have herself. Out of revenge she tries to have the children killed, then eaten by their father, and wants justice only for the mistress by having her burned. Her husband has his wife burned to death himself.

Is there a positive role model for girls as they read these tales of a Sleeping Beauty? Beware of your mother-in-law and the wife of your lover who raped and impregnated you, but whom you love. Your mother-in-law will not want to eat her own son, just who he holds dear. Your lover will kill his wife over you, even though he is the one who should be brought to justice, but no one, not even his wife, will make any accusation against him. Sweet old women will let you do things that will ruin your life, and your parents will make decisions that will cause you to be cursed by old, forgotten important women. Some women will help you immensely, actually save your life. If you are beautiful, beware, these things could happen to you. No one is sure about what happens to young ugly women. *Sleeping Ugly*?

The final aspect of this discussion is the endings of the three tales and what message they leave with the reader. In *Sun, Moon, and Talia* the king returns to Talia, they fall in love, even though Talia knows what he did, his wife the queen finds out and tries to kill the children and

Talia, but she gets burned to death herself, by order of the king, her husband. The king marries Talia. "The moral is: Those whom fortune favors, find good luck even in their sleep." Good luck must be referring to the birth of her two beautiful children, because the rest of her story is tragic to say the least. Her father started it all by selfishly leaving her abandoned in a house without any protection to keep intruders out. Why did he not seek medical help? He was weak and incapacitated, where he should have been the guardian watching over the welfare of his daughter. The married king was evil, was not loyal to his wife, did not control his physical, inappropriate urges, nor hold himself accountable for his actions, condemning his wife to death. So the meaning of *fortune* could be literal in that Talia is lucky to have landed a king with wealth and power, and fortunate that she is beautiful with beautiful children and wanted by a king.

Concluding Perrault's tale, *The Sleeping Beauty in the Wood*, after the newly married prince conceals the truth of his marriage for two years and two children later because his mother is an ogress, the father dies and the prince brings the family to his castle, where the mother tries to eat them while he is away. Just as she plans to have them thrown into a tub of deadly vipers, the king returns and his mother jumps in the tub instead. The text of the entire moral is lengthy, but the message is that women do not like to wait to get married to a brave or strong man. And the last line of the moral really says it all, "Young blood must when young blood will!" Young people are impetuous and impatient. The Sleeping Beauty waited 100 years and immediately upon meeting her young prince, married him, without knowing about her mother-in-law, the ogress. Did she not find it curious that they never went home to meet the parents or for the children to know their grandparents? Maybe it did not matter since she was told that the prince who made it through to her through all the briars was the one who was meant for her, and she

believed it. The way the moral is written makes it sound like women are silly with their fears about getting married soon enough, and although the mature thing to do is wait, most rarely do.

Finally the end of *Little Briar-Rose* is the way many of the Grimms' tales end, they "live happily until they die." Since there is no ogress or jealous wife at the end of their tale, the message is simply that beautiful women will be cursed by angry women, through no fault of their own, rescued or sought after by brave, powerful men, who will love them instantly and marry them.

At the beginning of this chapter I mentioned that many variants of *Sleeping Beauty* were in existence before the Grimms collected *Little Briar-Rose*. The Grimms kept them as part of their collection and were influenced by them in theme, style and historical value. This is the aspect of oral tale collection that keeps it a mystery as to how much, even in the original Grimms tale, was edited, revised and adapted to be considered a *Volksmärchen*. Was the Perrault tale so popular that when it got to Germany, some aspects were changed due to the tastes of the people telling the tale? When Basile's was relayed, did the German folk decide that it was not for children's ears and leave it out of their entertainment in the village? When the Grimms decided to keep Little Briar-Rose as part of their collection, what made them choose to truncate the rest of the story after the marriage? Since Perrault, Basile and Grimms tell different tales of a sleeping beauty, it is apparent that the goals for the tales are very much varied by each author. Basile's in no way could be a story for children, and Perrault's is a scary tale, with a dark component, whereas the Grimms' tale is more for entertaining and teaching some life lessons, even if they are somewhat skewed. The fact that Perrault was from France, Basile from Italy and the Grimms from Germany is part of the major differences for the tales, where the cultures and societal

standards of the authors for a particular audience influence the nature of the tale and make it popular in their world.

CHAPTER 4

A discussion of three American children's versions of *Sleeping Beauty*

Jacob and Wilhelm Grimm collected folk tales, with the intention of keeping them as purely original as possible. In their first publication of the *Children's and Household Tales* in 1812, even though the brothers had edited them to leave out erotic and violent scenes for a more mild form of entertainment, parents still found them too mature in nature to read to their children. In later editions, the Grimms revised the tales even more to be appropriate for the audience of children. In the following discussion of three American children's versions of *Sleeping Beauty,* contrasts and comparisons are made in connection with the Grimms' version of the 1857 tale of *Little Briar- Rose*, or *Sleeping Beauty*, which has been analyzed in Chapter 2. Mahlon F. Craft, who is a professional graphic designer, rewrote the tale in 2002, (Craft), and in a correspondence from him in answer to my question about which version of *Sleeping Beauty* he used to base his story on, his reply was, "Kinuko compiled a rough outline of the story for *Sleeping Beauty* from a variety of sources and versions according to scenes that were important to her to illustrate for the book. I used the outline as a basis to construct a story in my own words, with a couple of minor additions of my own. It really was more of a collaborative effort between the two of us."

The illustrator is Mr. Craft's wife, Kinuko Y. Craft, who is one of the most widely respected and well-known fantasy artists in the United States today. Her work includes paintings for the book covers of many well-known fantasy authors, opera posters, fairy tale books and covers for many national magazines.

Margaret Early wrote the second *Sleeping Beauty* tale in 1993, and is an adapter, author and illustrator of hundreds of children's books (Early). Her tale is similar to an adaptation of Charles Perrault's, *The Sleeping Beauty in the Wood*. Walt Disney, who is considered a legend, born in Chicago in 1901 and died in 1966, adapted the third story. During his 43 year Hollywood career, he established his product as a genuine part of America. He was the creator of Mickey Mouse, and founder of Disneyland and Walt Disney World. His passion was to perfect animation, making *Sleeping Beauty* one of the 81 full-length animated musical features. His work brought joy, happiness and a universal way to communicate with people of every nation. He was an original hero, who was a multiple Academy Award-winning American film producer, director, screenwriter, voice actor, animator, entrepreneur and philanthropist. A discussion of the stories will follow the details of the tales listed in the chart below. The stories are not written in their entirety where there are similarities, but mostly showing the differences, however the opening lines and the conclusions are transcribed word for word (Disney).

Table 4.1 Comparison of Three American Children's Versions of Sleeping Beauty

Sleeping Beauty **Mahlon F. Craft 2002**	***Sleeping Beauty*** **Margaret Early 1993**	***Sleeping Beauty*** **Walt Disney 1951**
Once upon a time	Once upon a time	Once upon a time,
there lived a King and Queen whose fondest desire was to have a child—"A little one to bounce on our knee."	there lived a King and Queen who were very unhappy, more than words can tell, because they had no children.	in a faraway land, there lived a king named Stefan and his lovely queen. They were good and kind and were loved by their subjects.

		In another kingdom nearby lived their friend, King Hubert, and his son, Prince Phillip. Both kings hoped that one day their kingdoms would be united by the marriage of their children.
The Queen began to bathe at a secluded pool where there lived an ancient frog.	They tried seeking out doctors, and healers, all over the world; making vows to saints and going on pilgrimages to holy places, but to no avail.	For many years King Stefan and his queen had longed for a child.
She sang to the old creature as sweetly as she would to a child of her own.		
One day the frog sprang from his perch and began to speak, "To one far more fair than I should song so sweet be sung. Within twelve months' time a daughter to you shall be born."		
The child was soon born and was called Aurora, and the King ordered a great christening feast to celebrate.	After many years, the Queen had a daughter and a splendid christening was arranged.	Finally, their wish was granted and a daughter was born. They called her Aurora, which means "sunrise," for she filled their lives with sunshine. A great holiday was proclaimed throughout the kingdom, so that all might celebrate the infant princess' birth.
		People came from everywhere in the kingdom, bringing gifts and good wishes to the Princess Aurora. King Stefan and King Phillip embraced. Now their children could be betrothed and, when they became of age, could marry. The kingdoms would be united at last. Young Prince Phillip looked down at the sleeping baby. It was hard to believe that she would one day be his wife.

To invite fairies required very special golden place settings for each.		Then the trumpets sounded as three sparkling balls of light floated into the room. Three fairies magically appeared from the light, waving their wands. They were the good fairies—Flora, Fauna and Merryweather. They had come to bestow their gifts upon the infant princess.
There were thirteen fairies and the King had just twelve settings, and they were very costly indeed.	All the fairies who could be found in that country, just seven of them, were invited to be godmothers.	
The King became quite vexed for his treasuries were nearly as dear to him as his daughter.		
The thirteenth fairy was very old and had not been seen for more than fifty years, so the King assumed she was dead or under a spell, did not bother to inquire further and did not invite her.		
The twelve place settings were magnificent with plates and cups of beaten gold, and a jeweled chest containing a knife, fork, and spoon, all inlaid with precious stones. The table was laid with bowls and glasses of crystal and all was set aglitter by candles too numerous to count.	The seven fairies were guests of honor and a place was laid for each of them with a magnificent golden dish, and forks, knives, and spoons inlaid with diamonds and rubies.	
	As the guests were about to be seated, in came a very old fairy who had not been invited because she had lived alone in a tower for more than fifty years and everyone had forgotten her. But there was no golden plate for her, because there were only nine, seven for the fairies, one for the King and one for the Queen.	

	One of the fairies overheard the old fairy say, "How dare thy insult me! Just wait, I'll show them." She decided that she would keep her own gift until last, so that she could remedy any evil spell.	
...Each fairy presented the child with a magic gift. One gave virtue, another wisdom, a third beauty, ...nearly every good fortune in life.	After dinner, the fairies began to present their gifts to the baby Princess. The first gave her the gift of perfect beauty; the second promised that she would be always bright and cheerful; the third, that she would be wonderfully graceful in everything she did; the fourth, that she would dance exquisitely; the fifth, that she would sing like a nightingale; and the sixth, that she would play all kinds of musical instruments supremely well.	Flora approached the cradle first. "Little princess, my gift shall be the gift of beauty: gold of sunshine in her hair, and lips that shame the red rose. You shall walk in springtime wherever you go." ... Then it was Fauna's turn. "Tiny princess, my gift shall be the gift of song."
Just as the eleventh fairy bestowed her wish, the thirteenth fairy, appeared in a flash. "On her sixteenth birthday, the Princess shall prick herself with a spindle and die!" cried the thirteenth fairy.	Then it was the old fairy's turn. Shaking with spite, she cried: "The Princess will pierce her hand with a spindle –and then she will die!"	But before Merryweather could continue, a great gust of wind blew open the doors and swept into the room. Lightening flashed, thunder boomed, and the room filled with darkness. Suddenly, a bright flame appeared in the middle of the great hall. The flame took the shape of an evil-looking woman, dressed in a long black cape. She carried a staff, upon which sat a black raven. "It's Maleficent!" Fauna gasped. "I really felt quite distressed at not receiving an invitation to your party," Maleficent began, looking at the king. "And to show I bear no ill will, I, too, shall bestow a gift on the child." She struck her staff on the ground to silence the room before she spoke again. "Listen well, all of you. The princess shall indeed grow in grace and beauty, but before the sun sets on her sixteenth birthday, she shall prick her finger on the spindle of a spinning wheel...and die."

The King and Queen now despaired of the terrible cost of the King's rash and selfish decision to ignore the thirteenth fairy.		King Stefan could bear the evil no longer and shouted, "Seize that creature!" But before the guards could take her, Maleficent raised her arms and disappeared in a burst of fire and smoke.
The twelfth fairy stepped forward, "Your Majesties! Calm yourselves. Although my power cannot alter my elder sister's terrible wish, the Princess shall not die. Instead Aurora shall fall into a deep sleep that will last one hundred years."	The seventh fairy came forward and said: "Set your minds at rest. Your daughter will not die in this way. It is true that she will pierce her hand with a spindle, but instead of dying she will simply fall into a deep sleep that will last a hundred years. At the end of that time the son of a King will come and awaken her."	It was Flora who broke the stunned silence. "Don't despair, Your Majesties. Merryweather still has her gift to give." "Sweet Princess...not in death, but just in sleep, the fateful prophecy you'll keep, and from this slumber you shall wake, when true love's kiss the spell shall break."
With that, she and all of the rest of the fairies vanished.		
The King ordered every spindle be immediately destroyed. By this the King sought to protect his child from the misfortune he had caused, and as years passed so it seemed he had.	Hoping to prevent the old fairy's prophecy from coming true, the King immediately issued a proclamation forbidding all his subjects, on pain of death, to spin flax or wool in their homes. All spindles in the kingdom were to be destroyed.	King Stefan was still fearful for his daughter's life. To stop the evil curse, he immediately ordered that every spinning wheel be burned. A large bonfire was lit. By dawn there was not a spinning wheel left in the kingdom that could threaten Princess Aurora.
		But Flora, Fauna and Merryweather knew that this could not stop Maleficent, so they devised a plan to disguise themselves as peasant women and raise Aurora as a foundling child deep in the forest. The fairies would return with the princess just before her sixteenth birthday, when Maleficent's curse would end.
Aurora grew into a maiden of great beauty; so gentle, kind and clever that everyone who happened upon her could not help but love her.		And so for sixteen long years, the whereabouts of the princess remained a secret, deep in a forest, in a woodcutter's cottage. The good fairies lived like mortals and revealed nothing to Briar Rose, as they called her.

		For sixteen years Maleficent searched for Aurora with no success. She sent her raven to search for a maid of sixteen with hair of sunshine gold and lips read as the rose.
On the day of her sixteenth birthday, the King and Queen had gone out to find a very special gift, and the Princess was left in the castle, free to do as she pleased.	Sixteen years later, the young Princess was amusing herself in the palace	The fairies wanted to have a surprise sixteenth birthday party for Briar Rose so they sent her out into the forest to pick wild berries. She sang a song in the forest, a young prince on horseback heard her voice and found her. They sang and danced together and held hands, falling in love. The prince asked her name, but she ran away because she wasn't allowed to talk to strangers. She told him to come tonight to the cottage in the glen. Meanwhile the fairies decided to use magic to make the cake and dress for Briar Rose perfect, and the raven discovered they lived there by seeing magic colors coming out of the chimney. Briar Rose told them of the young man in the forest, so the fairies told her the truth about her life and that they were bringing her back to her home tonight. At the castle King Hubert and King Stefan were not pleased to hear that Prince Phillip was in love with a girl in the forest. When they reached the castle, the fairies secretly took the princess to a room where they left her alone for a few minutes.
At the top of the tower's winding staircase, she came upon a door, which suddenly sprang open all of its own accord.	And suddenly came to a remote little attic at the top of a tower.	But no sooner had they left, than a wisp of light appeared in the room. As if in a trance, Aurora followed the light through a secret panel in the fireplace and up a winding staircase to a hidden tower room.
There sat an old woman, spinning flax.	In this room an old woman sat alone, spinning. She had not heard of the King's proclamation forbidding the use of spindles.	There stood the cruel Maleficent, next to a spinning wheel!

"Good day, good woman." Aurora said politely. "What are you doing here?" "Dear child, I am spinning," said the old woman. "Do you find it interesting?" "Oh yes! It looks such a merry thing to do," the Princess said. "May I try too?" "Why of course, my dear," the old woman said. "But mind the spindle," she added cunningly, "For it has very special powers."	"What are you doing?" asked the Princess. "I am spinning, my dear," replied the old woman. "How pretty it is," said the Princess. "How do you do it? Please may I try?"	"Touch the spindle!" she commanded.
Indeed, the moment the wheel began to turn, the spindle threw off a shower of glowing lights in every direction. "How beautiful!" Aurora exclaimed. Enchanted, she could not resist examining the spinning shaft. But the instant she touched it, the sharp point pricked her finger. The Princess collapsed on the floor and the spell immediately took hold.	But as she reached out to touch the wheel, the spindle pricked her hand, and the Princess fell to the floor in a swoon.	The three fairies followed Aurora's path to the hidden tower, but they were too late. There stood Maleficent and revealed the fallen princess on the floor.
The old fairy—for that is who the old woman really was—smiled, reveling in her deed, then vanished without a trace.	The old woman was terrified and called for help. Servants came running from every part of the palace. But nothing would revive her.	Then the evil fairy disappeared in flames and smoke.
At once, sleep fell over the entire palace and an eerie silence came over all.		
Deep in sorrow the King and Queen lovingly laid their daughter on a bed covered with the finest embroidery in the most elegant room atop the tallest tower.	The King ordered his daughter to be carried to the finest apartment in the palace and placed upon a bed covered with gold and silver embroidery.	
Aurora's soft cheeks were flushed delicately as the petals of a rose,	Her cheeks were still rosy, her lips like coral.	
and though her eyes were indeed closed, the gentle rise and fall of her bosom made it plain she was still alive.	"I can hear the soft sound of her breathing," said the King, reassured that she was still alive.	

When this happened, the twelfth fairy—whose wish had saved Aurora from the eternal sleep—was far away, leagues beyond a distance that could be traveled by mortal souls. She knew instantly of the misfortune and speedily arrived in a chariot of fire drawn by dragons.	The King and Queen summoned the good fairy who had saved the Princess' life by giving her the gift of sleep for a hundred years.	
When the King beheld this sight he drew back in fear, such was his guilt over his daughter's plight. Nevertheless he went down to the gates of his palace and with a mournful face, offered his hand to welcome her.		
	"How sad the Princess will be if she awakens to find the castle empty," she said to them.	
As the fairy bid them good-bye, she touched the grieving couple with her wand, and they –like all the rest—fell fast asleep.	So, with her wand, she touched everything in the palace—and all fell asleep.	The three fairies put everyone to sleep, until Rose awakened, because they did not want the king and queen to be heartbroken.
		Flora overheard King Hubert, while falling asleep, trying to tell King Stefan about the girl from the forest Prince Phillip insisted he was going to marry, realizing that this was Aurora's young man in the forest. The fairies had to get back to the cottage where he would be visiting her.
		Maleficent called the prince to come into the cottage, disguising her voice. When he entered, she had him tied and gagged and brought him to the Forbidden Mountain. The fairies were too late, but found his hat, and planned to rescue him.
		Maleficent told the prince about Princess Aurora asleep in King Stefan's castle tower, and told him that she was the same peasant girl he had fallen in love with in the forest.

		Alone in the dungeon, the prince was secretly released by the three fairies, who armed him with a magical Shield of Virtue and a mighty Sword of Truth, which would triumph over evil.
Briars suddenly sprang up out of the earth and grew around the castle. Every moment the bramble, full of thorny spikes, grew taller and wider until only the very tip of the tower where Aurora lay remained visible to give any clue of what lay within.	A dense thicket of trees, thorns and brambles grew around the castle, so tangled and twisted that neither man nor beast could enter. In this way the good fairy ensured that the Princess would have nothing to fear from the prying eyes of intruders while she slept.	
The legend of Briar Rose was spread throughout the land. From time to time, princes heard of the legend and set out on vain quests to penetrate the hedge and reach the castle. Though many a gallant young prince entered, even when fully clad in battle dress, none was ever seen again.		
After many years, when no one any longer bothered to challenge the fearful briars, a young Prince from a faraway land found his way into the kingdom. The tenderhearted lad kept a falcon as a companion. When he loosed it for exercise it flew immediately high above the bramble where it circled curiously ‘round and ‘round. The moment the Prince’s eyes fell upon the tower he had to know what lay inside. Many believed there lived a powerful ogre who carried off wayward children to eat for tasty morsels after dinner.	A hundred years passed. A young Prince inquired about the distant towers and most believed that beyond the entangled castle walls lived an ogre who ate children.	
An old peasant woman told of the Legend of the Briars. She also told of the many others who had come to the mysterious briars only to disappear into them, never again to find their way back.	An old peasant told the prince, that his father told him, that in the castle there lies a most beautiful Princess, condemned to sleep for a hundred years until awakened by the son of a King.	

The handsome youth would not be daunted. The thought of a sleeping beauty such as Briar Rose lying unprotected in a thorny prison was more than his good and valiant nature could bear.		
When the Prince set upon the first thorny branch, to his amazement it only fell away harmlessly before him. As he strode into it, the bramble immediately closed behind so that his retinue was barred from following.	As the prince lifted his sword to fight his way through the brambles, they drew apart and let him through as if by magic. As he moved forward, the thicket closed behind him.	As the prince tried to escape Maleficent's domain, he had to dodge arrows, lightning bolts, and falling rocks. She created a wall of thorns to stop him at King Stefan's palace, but the prince hacked away at the thorny branches with the Sword of Truth until he got through. Finally she turned herself into a fierce fire-breathing dragon, and was close to finishing him, when his Shield of Virtue fell into the abyss. But the prince threw his Sword of Truth into the dragon's heart, causing it to plunge to its death.
When at last he reached the door to her chamber, it swung away of its own accord, and there was revealed the sleeping Princess. As if beholding a slumbering angel, the Prince could not turn away his gaze.	At last the Prince came to an exquisite chamber with golden paneling and rich brocades. On the bed was the loveliest vision he had ever seen: a Princess whose beauty seemed to glow from an inner light.	The prince followed the three fairies up a winding staircase to the tower chamber where Aurora lay asleep.
The power of her beauty was such that he immediately bent over and kissed her delicate lips.	The prince kneeled by the bed and pressed his lips against the Princess' brow. In a twinkling the spell was broken.	He approached the bed and gently kissed the sleeping princess.
A clock struck the hours. One hundred years after she pricked her finger, the Princess opened her eyes. Her enchantment was broken. "How long have I waited for this moment, my Prince!" exclaimed the Princess with a tender glance, and they immediately fell in love and embraced.	"Is it you, my Prince? You have been a long time coming," she tenderly whispered. The Prince told her that he loved her more than life itself. They went on talking for hours, and still had not said half the things they wanted to say to one another.	Aurora opened her eyes and smiled. Instantly everyone in the castle began to awaken, too.

	In the meantime everyone else in the palace had awakened and soon realized that they were hungry. The Prince helped the Princess to rise and her maids dressed her in splendid clothes. At dinner the Prince could not take his eyes off her. Her garments seemed strangely old-fashioned to him, but he took care not to tell her that she was dressed just like his great-grandmother, for she was simply beautiful.	As King Huber and King Stefan were discussing Prince Phillip's plan to marry a peasant girl, the trumpets sounded. Princess Aurora and Prince Philip made their entrance, arm in arm at the grand staircase. With open arms the king and queen welcomed their daughter after sixteen long years.
By and by the wedding was announced and the King spared no expense in inviting all.	The prince proposed to the Princess as the musicians played the old melodies. At once the King summoned the palace chaplain and they were married without delay.	It was announced that the prince and princess wished to marry. The two kings were overjoyed. Their kingdoms would be united at last.
By their many good and kindly deeds, they became revered by the people. To the end of their days, they lived happy and contented lives and thus the story of Briar Rose, who we now know as Sleeping Beauty, is remembered even till this day.	For days thereafter the wedding was celebrated with great splendor and joy. Since they had waited so long for their happiness, you may be sure that for the rest of their days they lived as happily as could be.	"I just love happy endings," Fauna said with a sigh. And they all agreed that this was certainly the happiest of endings.

First of all, the title of *Sleeping Beauty* is a big change from the Grimms' version, *Little Briar-Rose*. The revision of the title changes the focus from a cute, young girl in a tower buried behind briar rose bushes, needing to be rescued, to a beautiful, mature woman, sleeping, waiting to be found. In the Disney tale, the fairies change Princess Aurora's name to Briar Rose, while she is in hiding with them in the woods, in order to not give away Aurora's true identity. Craft calls her "The Legend of Briar Rose" at one point in his story, then reminds the reader in the end, *Briar Rose* is *Sleeping Beauty*. Early does not reference the name Briar Rose at all. In the three American tales, the stories begin with, "once upon a time", which is how many Grimms' fairytales begin, however not in *Little Briar-Rose*. In introducing the King and Queen, and their

frustration in waiting to conceive a child, the Craft's version is that they wanted to have a child to play with, a more lighthearted wish, whereas with Early's version, they searched all over the world for answers in their impatience to conceive a child, which is similar to Perrault's tale. In Disney, the responsibility of carrying on the lineage is described, with characters' names, their goodness to people, and the effect the birth would have on the kingdoms and the future rulers. It is easy to imagine the royalty at the time because their names are mentioned, making the reader feel a connection with them. Of obvious note is that the Queen has no name, but her husband, King Stefan does, as does the second, King Phillip and his son, Prince Phillip. The Grimms' tale simply expresses the daily desire of the King and Queen to want a child. Even though the King and Queen were the most powerful people in their kingdom, they could not control nature as much as they tried, or wished. The obvious deletion of Disney's Queen's name makes the story about a man's world, with their power and authority. Interestingly enough, there would be no family lineage without the Queen's ability to conceive and birth a child. The emphasis is on carrying on the family name for the rights to the kingdom, the power and the authority. The male heirs during the time of the Romantics were the inheritors of the family heritage and possessions. Even in our cultures today, males carry on the family name, while women change their name to the husband's name in marriage most of the time. In patriarchal families, the sons have the family responsibilities and authority, not the daughters.

Craft's Queen starts something new to help conceive a child, and bathes in a secluded pool where an ancient frog lives, who she sings to, who then promises her a child within twelve months. Early's Queen has no help from a reptile, nor does Perrault's or Disney's. However in the Grimms' version, the Queen is simply bathing as usual and a frog crawls out, promising her

also a child within the year. In tales, frogs are bearers of good, or good news, but not toads; toads are evil.

Craft's Princess is named Aurora, and her father is so happy he orders a great christening feast, as does someone in Early's and Perrault's tale, but the author does not specify who arranges the event, as Craft does. Early's and Perrault's Princess does not have her own name, and they mention that the Queen has the baby, but Craft leaves that detail out, for the reader to assume. The Disney tale spends time on detail about the future of the two royal families uniting at last. The daughter's name is Aurora, but there is no mention of the Queen giving birth, or of a christening, but a 'great holiday' is proclaimed, however we do not know by whom. Finally in the Grimms' version, the Queen is mentioned as giving birth, and the King orders a great celebration, not a christening. When the Queen is mentioned in the tale, the reader is reminded that the couple is valued equally, or perhaps even that since the Queen birthed this baby, she did something very important in the story. When the Queen is left out, the King becomes the main character for a large part of the story, and the Queen is left with no role at all. The celebration in terms of a christening is a religious event, to which particular people are invited. In the 'great holiday' proclaimed in the Disney version, the entire kingdom is invited to celebrate, without a religious connotation. The Grimms wrote about a celebration, yet certain people were invited, not everyone, which is more the style of a German celebration, very close friends, relatives and important acquaintances are typically included in such an event.

In Craft's story, the King makes a serious mistake based on frugality; because the twelve place settings for the fairies are very expensive, he unwisely decides to leave a fairy out of the invitations. In Early's and Perrault's tale, only seven fairies can be found, and they are invited to be godmothers, which is fitting for the christening celebrated. In Disney's story, three fairies

appear magically in the form of sparkling balls of light, transforming themselves with wands into human form, in order to come to give Aurora gifts. In Grimms, twelve of the thirteen wise women are invited, so that they will be kind to their daughter, however since they have only twelve plates, one has to stay home. The only fairy who does not expect to be invited is Maleficent, the evil fairy in Disney's tale.

The first three stories have fairies, which allude to magic and enchantment, whereas in the Grimm tale, the wise women are highly respected people for their wisdom, not appearing at first to be magic. Craft's story focuses on the King's treasure hoarding at the expense of his daughter's future, which will be mentioned later on in the story. Early's and Perrault's fairy has hidden herself away over the years, and unfortunately the kingdom has forgotten about her. In Early's tale, the grave mistake the King and Queen make in the fairy's case, is that they have nine golden plates, and instead of giving up one of their own for their honored guest, they keep them for themselves, which is a double insult. Disney has separated good and evil fairies; the one who is not at the celebration is evil, and again, the fairies all have names, as do the royal families. The Grimms' King is very practical and has twelve plates; so one wise woman has to stay at home. In addition, careful detail in describing the place settings can be found mainly in Craft's version; Early's and Perrault's versions do express some details, but Grimms mention only the fact that the plates are gold, and Disney leaves out the entire plate matter altogether.

The gifts bestowed on the Princess differ in each version interestingly enough. In Craft's tale, virtue, wisdom, beauty and every good fortune in life are wished upon her; in Early's and Perrault's tale, the fairies bestow perfect beauty, a cheerful disposition, gracefulness, dancing and singing talent, and the ability to play musical instruments expertly. In Disney, the gifts are beauty and singing ability. The Grimm's gifts are virtue, beauty, wealth, and 'everything that one

could wish for on earth'. It appears that all authors want a beautiful Princess, and what comes with her is, for the most part, entertaining abilities, not a very deeply serious and wise woman.

The thirteenth fairy in Craft's story appears in a flash, just as the eleventh fairy is bestowing her wish. The curse is that the princess will prick her finger on a spindle and die on her sixteenth birthday, like the curse in Disney's. In Early's tale, as in Perrault's, the old fairy is there already, just without the proper golden plate; her curse does not give an age of the Princess' downfall with the spindle. Disney's Maleficent, the evil fairy, is described more as an evil monster, who appears dramatically with booming thunder and great gusts of wind. Merryweather the good fairy, does not get to finish her wish, before Maleficent enters and curses the Princess for her sixteenth birthday. In the Grimm version, after the eleventh wise woman bestows her wish, the thirteenth wise woman walks in, announces the spindle curse for her fifteenth birthday and leaves the hall.

After the initial shock of the curse is over, all versions of the story, except Disney who does not mention a time span, promise a 100-year sleep for the princess, not death; and Craft and Grimms end the scene with that. Early and Disney promise a king's son to awaken her, Disney's specifically from a true love's kiss that shall break the spell. Disney's version focuses on the magical romantic possibilities of make-believe, calling it true love.

In all versions, the King, hoping to bypass the spindle-pricking curse, has all spindles destroyed, under penalty of death in some cases. Disney takes the story away from the model of the Grimms' version, and the good fairies want to raise Princess Aurora in the forest, so Maleficent cannot reach her with her evil. They plan to bring her back home right before her sixteenth birthday, when the curse will end. For sixteen years Maleficent looks for Briar Rose, as she is now called as a disguise, without success. Unfortunately, the fairies decide to use magic to

have a great surprise party for the Princess, while Briar Rose is in the woods meeting Prince Phillip for the first time. The use of magic shows Maleficent where the Princess is, and when the fairies bring her to the castle to celebrate with her family, Maleficent puts her in a trance to prick her finger. In Craft's tale, the King and Queen are out of the house searching for a perfect birthday gift for their daughter, but in Early's she is not alone, just amusing herself looking in the palace. Grimms do not specify where the parents are, but they are not at home.

In all versions, Sleeping Beauty winds up at the top of a tower, but in Craft's tale, a door suddenly springs open all on its own; and in the Grimms' version, there is a rusty key for the lock and when she turns it, the door springs open. The other versions do not mention a door, but all mention an old woman spinning, and Sleeping Beauty, curious, wants to spin, then she pricks her finger and falls into her 100-year sleep. In all versions, the entire kingdom is asleep, maybe not immediately, but eventually the entire kingdom is put to sleep either by the spell or the magic of the fairies or the wise women. In Craft's story, and the only story of the four, the King fears the arrival of the fairy who saved his daughter, due to his feeling of guilt over his daughter's plight. Remember he did not want to spend money on another plate for the missing fairy, thus angering her to curse his daughter.

At this point Disney spins a tale of its own, barely resembling the German fairytale of history. Maleficent kidnaps Prince Phillip and takes him to a place called the Forbidden Mountain. The three fairies release him and arm him with a magical Shield of Virtue and a mighty Sword of Truth, which will triumph over evil. In all of the other tales, a great briar thorn hedge walls in the castle up to the top of its tower. Craft's and Early's legend has it that an ogre lives there who eats children, while Perrault's ogre carries them off. Craft's tale varies in that when the Prince lets his

falcon fly around, it circles the Princess' tower continually, causing him great curiosity. He's the only Prince with an animal to help him.

In all versions but Disney's, the brambles part to let the Prince in, then close back up behind him, not allowing anyone to follow him. In Disney, Maleficent creates the wall of thorns as she sees that the Prince has escaped, but he gets through with his Sword of Truth. She then turns into a fierce, fire-breathing dragon and plunges to her death as the Prince throws his sword into her heart.

After the Prince hacks through all of the brambles or kills the evil Maleficent, he goes in search of the Princess. In Craft's story, the door to the Princess' chamber swings open on its own and the power of her beauty is such that he kisses her delicate lips. In Early's, the Princess' beauty glows from an inner light, and he presses his lips against her brow. The three Disney fairies escort the Prince to Aurora, and he gently kisses her. The Grimms tell in comical detail how all of the characters and animals are stopped in their sleep, including flies on the wall and the cook in the middle of grabbing the boy to hit him. The German Prince touches her with 'the kiss.'

There are varying effects on Sleeping Beauty once the Prince awakens her, which show the versions decidedly going in different directions for the ending. The Princess opened her eyes and exclaimed in Craft's tale, "How long have I waited for this moment, my Prince!" with a tender glance, and they immediately fell in love and embraced. Early's Princess was less enthusiastic: "Is it you, my Prince? You have been a long time coming," she tenderly whispered. This is similar to Perrault's, except she says to the Prince, "You have waited a long while," putting the waiting action on the Prince and not on her, as in Early's reaction. Early's Prince tells the Princess that he loved her more than life itself, and they went on talking for hours. Aurora in

Disneyland simply opens her eyes and smiles, and everyone begins to wake up, which amazingly is similar to the Grimms, where she opens her eyes, awakes and looks at him kindly.

Finally, the King learns his lesson, which is mentioned in the final scenes of Craft's story, where he spares no expense for his daughter's wedding, which happens by and by, inviting all. Early mentions that everyone is hungry as they awaken; the Prince notices the Princess' old-fashioned dress, like his great-grandmother would wear, proposes to her, and they are married without delay. Disney's twist again is that the Princess was asleep without any time passing from the time she pricked her finger, which is evidenced by the King and Queen welcoming their daughter after sixteen long years. The two kings were overjoyed that their kingdoms would be united at last, after it was announced that the couple wished to marry. The Grimm Brothers once again describe comically how everything awakes, including the flame to cook the food and the roast to sizzle; and the couple marries.

The final line in Mahlon Craft's Sleeping Beauty is, "To the end of their days, they lived happy and contented lives and thus the story of *Briar Rose*, who we now know as *Sleeping Beauty*, is remembered even till this day." The final line in Margaret Early's story is, "Since they had waited so long for their happiness, you may be sure that for the rest of their days they lived as happily as could be." Disney's final line is, "I just love happy endings," Fauna said with a sigh. And they all agreed that this was certainly the happiest of endings." The Grimms' final line sounds like Early's ending, "And then the prince's marriage to Little Brier-Rose was celebrated with great splendor, and they lived happily until they died."

In conclusion, the Grimm Brothers and other fairy tale collectors or writers created a genre of literature known as fairytales and folktales. *Sleeping Beauty* varied in form and details between these collectors and editors, but there was still a main theme and structure they followed. In the

three American versions highlighted, the genre of fairytale is obvious by their structure and close similarities to the Grimms' and Perrault's tales. The Grimms' tale is the most simplified, leaving much to the imagination for listeners and readers. There are no names, the scenes transition with minimal detail, except for the three depictions of scenes which are intended to be comical in describing the people and things, stopped in mid-action for a 100-year nap. It fits the definition clearly of what a *Volksmärchen* is, in contrast to the American versions. The main messages in their tale is that parents have little control over their children from before conception through adulthood, no matter how rich or powerful they are, but others will help along the way. Another message is that evil is around, so be careful about where curiosity brings you. Beauty will bring a prince, who will risk his life fighting for your lifelong love; and you will be in love with him because he has rescued you from a curse, and that was the wish of the wise woman. Perrault's *Sleeping Beauty* is discussed in Chapter Three.

Mahlon Craft's *Sleeping Beauty* is similar to the Grimms version in structure, but adds personality characteristics in order to understand the motives of their actions. For instance the King hoarded his money, did not want to purchase another setting for the thirteenth fairy, and angered her into putting a curse on his long awaited, cherished daughter. After he had to face consequences for his lapse in judgment, where Aurora pays for his mistake dearly, he understands that he should be willing to part with his wealth, that it is more important than people; but he does not quite understand that he was inconsiderate to the fairy, only that he angered her. Attributes of the handsome prince are his tenderheartedness, goodness and bravery, who will not be daunted by the briars and the legend of many failed attempts to rescue the princess. The author writes from his own perspective of the fairytale, by adding these details, because it causes the reader to understand the characters in a sympathetic way and to cheer for

them to have a happy ending. The fact that Craft cites three different times where the King feels remorse, along with the Queen on one occasion, for not purchasing another plate, is significant in that he wants to make sure that the message is clear: Sleeping Beauty would not have been cursed, but for the selfishness of her father.

Margaret Early's *Sleeping Beauty* has similarities to Perrault's tale, as shown partly in the analysis above, however it has its own messages for the reader of her tale. In this version the fairy was left out because she was forgotten, not because of a lack of place settings; the King should have done more research into the search for fairies in the kingdom, considering how powerful they were, but did not. The biggest insult in this tale is that a fairy was forgotten because she was old and out of circulation, which makes the reader sympathize with her. Also the gifts that Sleeping Beauty receives from her godmothers, the fairies, have little to do with enduring attributes befitting a future queen. She will be great at entertaining in a graceful and musically talented and cheerful way, and be beautiful to look at. Those are the important attributes for women at the time perhaps when *Sleeping Beauty* was first written, but presently this Queen would not last a day if those were the limits to her abilities.

Finally, the tale of *Sleeping Beauty*, Disney style, is an almost different tale altogether because some of the messages are lost in the many embellishments made to the Grimm fairytale. The focus on this tale is the power of magic and the struggle between good and evil. The three fairies raise Briar Rose for sixteen years in order to thwart the evil curse of Maleficent, but fail because they choose to use magic, which gives away their hideout. The fairies take action to help Sleeping Beauty and her parents, and also to help the prince rescue Sleeping Beauty. He alone cannot fight the evil Maleficent; the three fairies give him a magic Sword of Truth and Shield of Virtue to help defend himself and kill the evil one. The fact that Maleficent begins as a

gigantic monster-looking woman, who then turns into a fire-breathing dragon, departs from the genre of fairytale and moves into fantasy and the supernatural. Of course fantasy and the supernatural are in fairytales, but not to the extent that Disney elaborates on them. It is indeed magic that a curse of 100 years can be put on a teenager, but it is not so otherworldly to imagine that, as much as it is to picture three fairies appearing as sparkling balls, turning into human form. On the other hand, queens who sing to talking frogs, that foretell of an upcoming birth is not so normal either, so it is a matter of style, either subdued magic or extraordinary, fantastic magic, perhaps, that is at issue. Disney also explains and connects by fate and planned marriage, that Princess Aurora and Prince Phillip will marry when of age. Fate brings the two unknowingly together in the woods, and there is where they fall in love. The kings' plans for a united kingdom could be destroyed if the prince wants a different woman, but as fate would have it, he loves the princess he is supposed to love. Walt Disney's tale of *Sleeping Beauty* is a success for entertainment and magical worlds. There is not a lot of realism in the tale, but there are messages to be learned from it. Good overpowers evil and all live happily ever after. Unless you are a female fairy, you do not have a lot of importance in life, nor a lot of power or personality, however you will be admired for your beauty and your singing talent. If you are a powerful woman, you are a monster who needs to be destroyed, by a male with magic weapons. Men make the most important decisions, even for the women and their personal lives.

Jacob and Wilhelm Grimm adapted the tale of *Briar Rose*, *Dornröschen*, from oral and written tales of the past. The story is one that is so beloved by readers, that present day authors from all over the world adapt the story according to their cultural rules, or their preferences or style, to retell the wonderful tale of the sleeping teenager, of *Sleeping Beauty*. The messages vary, as do the aspects the re-tellers choose to maintain, embellish or delete. Disney seems to

have created a fairytale, reconstructed in magic and fantasy, for the big screen and entertainment for the masses, in order to meet the demands of the American cultural Hollywood industry, and remain competitive and successful. When a child wants someone to read the fairytale of *Sleeping Beauty*, the very basic structure from the Grimms' tale is present, it would just no longer do to tell the brief 1812 version and plan to be entertaining, for this era. *Kunstmärchen* at this point retain their theme and structure in their literary aspects, but the realm for the 2000's widens the parameters to unlimited possibilities, as it should be, and as you will see in the next chapter of a *Briar Rose* from the Holocaust.

CHAPTER 5

A discussion of a modern novel with the *Sleeping Beauty* theme

This final chapter focuses on a novel that considers itself a *Sleeping Beauty* tale, which is a popular trend currently, not just for this fairytale, but for many others as well. One can go online and for any Grimm fairytale sought, several children's versions and adult novels will be rewritten with the original in mind. It is as if the Grimms' 1812 versions of fairytales, or the over 200 tales from the 1857 edition, are the template for the future relatives of any of their stories, but for this discussion, for *Sleeping Beauty's* relatives. For the ease of the reader, here is the 1812 version of the Grimms' tale of *Little Briar-Rose*, so that when it is refered to for the discussion of the novel, you will not have to turn back pages to find it.

"A king and queen had no children, although they wanted one very much. Then one day while the queen was sitting in her bath, a crab crept out of the water onto the ground and said, "Your wish will soon be fulfilled, and you will bring a daughter into the world." And that is what happened. The king was so happy about the birth of the princess that he held a great celebration. He also invited the fairies who lived in his kingdom, but because he had only twelve golden plates, one had to be left out, for there were thirteen of them. The fairies came to the celebration, and as it was ending they presented the child with gifts. The one promised her virtue, the second one gave beauty, and so on, each one offering something desirable and magnificent. The eleventh fairy had just presented her gift when the thirteenth fairy walked in. She was very angry that she had not been invited and cried out, "Because you did not invite me, I tell you that in her fifteenth year, your daughter will prick herself with a spindle and fall over dead." The

parents were horrified, but the twelfth fairy, who had not yet offered her wish, said, "It shall not be her death. She will only fall into a hundred-year sleep." The king, hoping to rescue his dear child, issued an order that all spindles in the entire kingdom should be destroyed. The princess grew and became a miracle of beauty. One day, when she had just reached her fifteenth year, the king and queen went away, leaving her all alone in the castle. She walked from room to room, following her heart's desire. Finally she came to an old tower. A narrow stairway led up to it. Being curious, she climbed up until she came to a small door. There was a small yellow key in the door. She turned it, and the door sprang open. She found herself in a small room where an old woman sat spinning flax. She was attracted to the old woman, and joked with her, and said that she too would like to try her hand at spinning. She picked up the spindle, but no sooner did she touch it, than she pricked herself with it and then fell down into a deep sleep. At that same moment the king and his attendants returned, and everyone began to fall asleep: the horses in the stalls, the pigeons on the roof, the dogs in the courtyard, the flies on the walls. Even the fire on the hearth flickered, stopped moving, and fell asleep. The roast stopped sizzling. The cook let go of the kitchen boy, whose hair he was about to pull. The maid dropped the chicken that she was plucking. They all slept. And a thorn hedge grew up around the entire castle, growing higher and higher, until nothing at all could be seen of it. Princes, who had heard about the beautiful Brier-Rose, came and tried to free her, but they could not penetrate the hedge. It was as if the thorns were firmly attached to hands. The princes became stuck in them, and they died miserably. And thus it continued for many long years. Then one day a prince was traveling through the land. An old man told him about the belief that there was a castle behind the thorn hedge, with a wonderfully beautiful princess asleep inside with all of her attendants. His grandfather had told him that many princes had tried to penetrate the hedge, but that they had

gotten stuck in the thorns and had been pricked to death. "I'm not afraid of that," said the prince. "I shall penetrate the hedge and free the beautiful Brier-Rose." He went forth, but when he came to the thorn hedge, it turned into flowers. They separated, and he walked through, but after he passed, they turned back into thorns. He went into the castle. Horses and colorful hunting dogs were asleep in the courtyard. Pigeons, with their little heads stuck under their wings, were sitting on the roof. As he walked inside, the flies on the wall, the fire in the kitchen, the cook and the maid were all asleep. He walked further. All the attendants were asleep; and still further, the king and the queen. It was so quiet that he could hear his own breath. Finally he came to the old tower where Brier-Rose was lying asleep. The prince was so amazed at her beauty that he bent over and kissed her. At that moment she awoke, and with her the king and the queen, and all the attendants, and the horses and the dogs, and the pigeons on the roof, and the flies on the walls. The fire stood up and flickered, and then finished cooking the food. The roast sizzled away. The cook boxed the kitchen boy's ears. And the maid finished plucking the chicken. Then the prince and Brier-Rose got married, and they lived long and happily until they died."

To simplify the tale for easy reference, a possible schematic of the tale could look like this: The birth of a long-awaited, royal daughter is celebrated—the 13th fairy curses the child for being slighted by the parents, which is death by a spindle prick at the age of 15—the 12th fairy softens the curse to a 100-year sleep—the princess pricks herself on an old woman's spindle, in a room in the tower of her castle while the parents are away—everyone and everything in the castle fall asleep, including the king and queen—a thorn hedge grows and covers the entire castle—princes die in attempts to penetrate the hedge for the princess over the years—finally a prince is traveling through and wants to free Brier-Rose--the hedge parts for his arrival—the

prince kisses the princess and everything wakes up—the prince and Brier-Rose get married and live long and happily until they die.

This 1812 version was the first tale of *Little Briar-Rose* published by the Brothers Grimm, making it as close to an original Germanic folk tale that they would record, a *Volksmärchen*. Keeping this Grimms' template in mind, the novel *Briar Rose*, written by Jane Yolen, is set in historical German roots, but with the Holocaust and the Second World War as the backdrop (Yolen). Why would an author choose to write a post modern novel and take readers through historical events by way of the genre of the fairytale, and its supernatural, dark, ironic world, to tell a story of a not so distant past? Perhaps it is as Audrey M. Clark states in her online book review of *Briar Rose*, "...there is a part of us that is only able to comprehend the true enormity of such stories when they are hidden in depths of older tales, for these old tales exist in the dualities of light and dark, pain and joy, life and death" (*Briar Rose*, par. 7). Perhaps Ms. Yolen chose the genre of fairytales to intertextually tell her story in order to draw a parallel from the fact that fairytales are from the world of make-believe and fantasy, based on realisms, such as the dark nature of humans, to the Holocaust and how it was treated as a fairytale by Germans living around the corner from the Chelmno extermination camp, who did not want to believe in its reality, thereby denying its existence. The calculated extermination of a people was such a supernatural phenomenon, the very darkest of human nature, that the world saw it as a tale of sorts and initially could not comprehend it as a reality. Whereas a fairytale in its original form, the *Volksmärchen,* depicts polarities such as capture and escape or problems and solutions, the literary fairytale, or *Kunstmärchen,* depicts the polar extremes that do not get fulfilled, thus lacking the romantic happy ending quality. Holocaust literature never has a true happy ending,

just an ending. Can this novel be considered a *Sleeping Beauty* relative of the Grimms' *Briar Rose*?

A summary of the novel *Briar Rose* is as follows: a loving grandmother with a mysterious background insists that she is Briar Rose and only tells the story of *Sleeping Beauty* whenever it is story time. When she dies, she leaves a wooden box with clues to her true identity within. Becca, the youngest granddaughter promises her grandmother to find out about a castle she talked about, and wants to find out who her grandmother really is. As Ms. Yolen weaves the factual tale of the Chelmno extermination camp for women and the method used of gassing and mass burials, she also weaves the fairytale of Gitl Rose Mandlestein Ksiezniczka, a fictitious character, who is the only survivor ever known of the camp, and Becca's grandmother, and of course the fairytale within the tale of the Grimms' *Little Briar-Rose*.

The grandmother's tale ironically is of her experience at Chelmno and how she was rescued from a mass burial because Aron, a partisan from the woods, saw her arm move, dove into the pile of bodies to rescue her, and lifted her out of the mass grave. On her cheeks was an odd pattern of roses from the gassing, which eventually disappeared, thus the name *Briar Rose*. Her prince was another partisan who resuscitated her, saving her life. She married Aron, who was later killed in an attack and she was smuggled into the States as a Polish princess. She tells the story of *Sleeping Beauty* to her grandchildren, but really she is telling them her story of survival over and over again, reliving the surreal experience of her past and the German past.

Ms. Yolen tells the Grimms' tale through the grandmother, but metaphorically revises it to match the factual details of the real experience of the extermination camp at Chelmno. Although the children hear a fairytale, the real tale is a horror story; one so abominable, no one could really believe it is true. That is the real metaphor for the novel, that the Holocaust was so

unbelievable, it was like a fairytale that could never happen, but it really did, unlike the fairytales that never came true. *Sleeping Beauty* could never sleep 100 years and live to tell about it, but the Holocaust really did happen; it was not make-believe.

Metafiction is a type of fiction that reflects upon its own nature, modes of production and its intended effect on the reader. The many stories within the story of Yolen's *Briar Rose* make it such a work of fiction, and is superbly accomplished because the reader is reminded that a story is being told, within a story, about a historical reality that is not understandable. The complexity of the various tales within the fairytale make for an interesting presentational style that continually reminds the reader of the genre of fairytale. For instance, Gemma tells about her painful past, in part as a therapy, by way of the *Briar Rose* tale of the Grimms. Her grandchildren never grasp the real meaning of what she tells them because they only know and want to hear the make-believe romantic fairytale, which is what she wants them to hear. It is ironic that Gemma is telling the Holocaust tale and the children are hearing and understanding the Grimms' tale. Another fairytale variation is Becca's love interest in her boss, who in the end discovers his true feelings for her. She is on a quest to discover her grandmother's identity and roots, which is also a typical fairytale theme. And yet another fairytale thread is the one already mentioned about the town of Chelmno itself and its townspeople who saw their neighbors disappear and refused to admit that what they suspected was going on, really was. Or not just the people in Chelmno, the world in general could not believe the factual reports, pictures, eyewitness accounts. Finally there is the account of Joe Potcki who saved Gemma's life and smuggled her across the border, a somewhat happy ending.

Some of the interesting aspects of *Briar Rose* the novel are key elements of the Grimms' tale, and even allude to Perrault's tale. For the ease of the reader to discern the three threads of tales

happening at one time, the Grimms' tale, as Gemma tells it, will be in italics. Gemma is the grandmother and always begins her story with, *Once upon a time*, a typical fairytale beginning. *The baby who is born is a beautiful daughter*, *who has red hair* like Gemma and Becca and the grandmother claims to be *Briar Rose, the princess in the story*. *The bad fairy has big black boots and silver eagles on her hat, who curses not only Briar Rose, but her relatives and all the people in the village who bear her name*. The fairy wears the SS officer uniform and the curse is of Hitler's plan to exterminate the Jewish people. *The curse of the bad fairy is that when Briar Rose is seventeen she will lie down and a great mist will cover the castle and everyone will die, and the princess too*. When Gemma is seventeen, she is taken to Chelmno. The fairy's curse is a metaphor for the gassing of hundreds of thousands of people by the Nazi regime in the extermination camps; the castle is the building where the actual gassing takes place. People are told they will be showering, but instead they are gassed to death. *The good fairy saves a wish and says that not everyone dies, and specifically not the princess*, Becca's grandmother, *but everyone else still sleeps when the prince comes and wakes her up, death by sleep*. When Aron and Joseph save Gemma from the grave, she is the only one to survive the pile of the dead bodies; everyone looks like they are asleep, but they are dead. *A briary hedge grows with thorns as sharp as barbs, and no one can see out and no one cares to know about the sleeping folk inside*. The barbed wire of the concentration camp keeps the prisoners inside, and although the townspeople realize something horrific is going on in the outskirts of their village, they remain silent. *The prince is a peasant with no teeth*, Gemma relates in her fairytale, *and reaches into the thorns and asks, "Do you know courage?"* The Grimms' prince is of royal decent and has the courage to free Brier-Rose, although for the first time ever, the hedge parts for his presence, as if to say that he is the rightful prince to save the princess, and the other princes were not. Her

prince is a partisan who lost his teeth, and who pulls her from the pile of bodies in the mass grave and asks her if she knows courage, which means the courage to survive. Gemma tells her granddaughter that *the prince kisses her in the sleeping wood*, which is the allusion to Charles Perrault's tale, however the sleeping wood is the location of the mass grave she almost dies in, and where she lives with her group of new found friends, until she escapes to the United States.

For this novel it is certainly a tale of *Sleeping Beauty*, but in the *Kunstmärchen* art, in that the characters are developed and the details of the narration are complex and fully disclosed. Scenes are depicted fully with detail, mood, and emotions for a particular atmosphere. It is a tale that borrows a few of the Grimm fairytale aspects, such as a daughter, a curse, a woman who appears to be sleeping, rescued by a man, and a marriage. The results however are far from a *Volksmärchen* ending, with resolution or clarity. It is much more the *Kunstmärchen* ending of unresolved conflict and flaws, unresolved problems, without solutions, a tale which will never be explained. The creativity of the author to express the supernatural world within a reality, which at the time, and is still to this day, a phenomenon that seems surreal, but in truth is not, is an example of why extending the fairytale genre as *Kunstmärchen* works. However, it is no longer the simplified definition that will work, that the *Volksmärchen* was the oral tradition of the people and the *Kunstmärchen* was a more complex, sophisticated tale from it. In Ms. Yolen's work, she writes the original Germanic fairytale alongside a newer, horrific tale of Germanic origin, which does not really resemble the typical motifs, themes and style of the Grimm tale. Perhaps a newer extension of the genre has been created to encompass historical truths of a land and its culture encompassing horrific events. The fairy tale in this case, is not just a way of confronting the past, *Vergangenheitsbewältigung*, but encompasses the rhetorical device of irony, which underlines the incongruity between what one says, and what one means. Another

way to put it is that the *literal truth*, the Holocaust experience for Gemma, is in direct discordance to the *perceived truth*, the Grimms' tale she tells her grandchildren. Since Metafiction assumes reality is no longer understandable, and that history is just fiction or a construct, then the method of intertextuality, which is using a fairy tale as an allusive reference to tell a story, is the perfect way to show the mysteries of history and its multiple interpretations.

CHAPTER 6

Conclusion

Jacob and Wilhelm Grimm were scholars who aspired to create a German national identity through the culturally historical oral and written word. The political atmosphere during their time was one of turmoil and powerlessness for their country, and they sought to discover a German cultural heritage by way of collecting folk songs, tales, proverbs, legends and documents to reveal the connection of linguistic truths of Germanic literature to its community. They never imagined how their tireless endeavor would create a literal fairy tale genre due to its popularity. Because they were scholars, as they collected the tales and prepared them for publication, they began the tedious work of restoring, revising and editing the rustic, simple oral tales, into stylistically smoother stories with a clear sequential style. They were careful to vary the tales to accommodate their audiences, especially children and the bourgeoisie. However, they were very meticulous and dedicated to recapturing the historical truth of each tale by examining each variant to create the final story to reflect most accurately the original Germanic folk tale.

The Grimms were influenced in their writing by their personal backgrounds, the political and social climate of their time and their scholarly role models and friends. When they adapted the tales they collected, it was with all of those aspects in mind, whether subconsciously or purposefully. They sought to support their family and aspired to publish their work to earn a living, thus, in addition to their intrinsic and external influences, they created the tales to please the public. Is their 1812 version considered a *Volksmärchen,* then, and their later editions *Kunstmärchen?* Yes, the Grimms' 1812 version of *Briar Rose* is the purest form of the people's

oral tradition they created from not only Basile's and Perrault's tales, but of others' who continued to recite their variants. In order to achieve the pure form, due to human nature, one would have to be voice recorded and the tale transcribed word for word, whether or not the grammar was correct, the subject matter appropriate for children, or the syntax or semantics conformed to literary correctness. It appears that the tale of *Little Briar-Rose* has a succinct order, conforms to literary standards and reads extremely well. The 1812 tale is the closest version to the pure tale of the Germanic folk.

In the comparison of the 1812 and 1857 tales in English, the 1812 version is simpler, and the moral or message is more direct. The 1857 version takes care to go into detail in description and dialog to tell the story, with the purpose more to entertain, and the message is a little more flexible, not as direct. The language in 1812 is more basic, utilizing less vocabulary, where in the 1857 version the language flows smoother, with more vocabulary. The goal in revising the two versions was to please their audience and attempt to still stay as close to the Germanic folk tale as possible. The Grimms accomplished that.

In comparing the same tales in the German language, I assumed the similarities and differences would be similar. The linguistic changes were surprising, and very intriguing, for instance in the spelling changes, and in the use of 'du' in places where Germans are to this day very formal and structured when addressing adults. The syntactical alterations were astounding and more obvious in the German versions as opposed to the English translations. By comparing the versions in their native German language, it is obvious that the 1812 version is a simpler tale to perhaps even tell, not even necessarily read, but the 1857 version is a tale where the sophistication of the language and style is designed to reflect a level of literacy and content with

perhaps the purpose of advancing, educating and also entertaining the current society, often mirroring that society's values.

The Grimms' version of *Little Briar-Rose* differs from other versions of *Sleeping Beauty*, specifically from Charles Perrault and Giambattista Basile, but combines details and aspects to create a Germanic *Sleeping Beauty*. The 1812 and 1857 versions have a minimal resemblance to the French and Italian tales. It was a matter of taste and preference, literary research and audience approval, on the part of the Germanic writers to leave the story with the happy couple getting married. Further study would possibly show what the decision-making process was of the Grimms as they sifted through hundreds of versions of the *Sleeping Beauty* tales, and what inspired them to create the version they published. As shown, the basic theme of a sleeping beauty remains the same, but the directions the three authors go in are very different due to the geographical, societal, cultural and historical influences during their time.

Many authors re-write a Grimms tale for the purpose of celebrating the literature of that time, or the German culture, or the genre of fairy tale fits their purpose and goal in telling the tale. Sometimes their tales reflect closely what the Germanic original tale looked like, as in Mahlon Craft's and Margaret Early's *Sleeping Beauties*. Walt Disney adapted the German tales, and due to his genius, used them as a springboard to take the fairytale to unthinkable limits, thus stretching the definition of *Kunstmärchen* to new parameters, or perhaps a new word needs to be created to label such tales. I think *Kunstmärchen on Steroids* is catchy, and cultural.

The big moral for Craft's story is that the king was petty and selfish, when he had so much wealth; and due to his actions, his beloved daughter paid dearly. In this case, the Germanic structure of the tale remains, but the message is Americanized since he focuses on the lesson of sharing what you have, especially if you have a lot. Early's tale varies a bit from the German tale

because one of the main points in the story is that the fairy was forgotten because she was old and out of circulation. This reflects how the American culture concerns itself or does not, with the elderly, and their care and treatment. Finally the Disney version does use the structure of the Grimms' tale; one can recognize it as the skeletal system of the story, but the amount, size and variations of embellishments cause one to think that perhaps the genre of fairy tale needs a new branch. I would still consider it a *Kunstmärchen*, but would recommend that the Disney tales be categorized in another branch of the literary fairy tales.

Jane Yolen and other authors who celebrate the Grimms' tales by writing entire novels modeled after them, with their own creative style, structure and purpose, accomplish becoming a relative of the original simple people's characters. The basic fairytale schematic is present, because that is why the author chose the fairytale genre. It maintains its magical realm for the authors' purpose, like no other genre can quite accomplish. *Briar Rose* by Jane Yolen was effectively written in the fairytale style to tell a Germanic tale, which is based on historical truth, but too horrible to factually recite in any other form.

Sleeping Beauty will continue to be retold, rewritten, and new relatives who closely resemble the *Volksmärchen*'s *Little Briar-Rose* will be born. Those who barely resemble her will be created, claim to be her relative, and perhaps in some remote way, in the author's own creative mind, truly is. The Grimms' legacy and what they left for the literary community and their audiences will continue to have an impact on the fairytale genre and its counterparts, in universal parameters.

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