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From the Editor

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This special issue of *Marvels & Tales* focuses on feminist fairy-tale studies. The special title, *Fairy Tale Liberation—Thirty Years Later*, refers to the fact that it has been three decades since the advent of feminist fairy-tale scholarship, which began when Alison Lurie published her controversial 1970 article entitled “Fairy Tale Liberation.” The intent of this issue is to take stock of feminist fairy-tale scholarship, offer new contributions that advance the discussion of gender in fairy tales, and encourage additional research in new directions. The contributions published here include critical articles by well-known scholars, who break new ground by reconsidering problems in a new context and by advocating new models of interpretation. Ruth B. Bottigheimer reexamines conventional wisdom about the modern fairy-tale heroine in European tale collections by expanding the sociohistorical context and linking her emergence to the phenomenon of fertility control. Lewis C. Seifert considers the problems of subversion and ambiguity in literary tales by seventeenth-century French women and recommends approaches that can help us better understand how to interpret these texts. Elizabeth Wanning Harries considers two postwar autobiographies by women to demonstrate the complexity of their responses to the classical fairy tale, especially as it relates to problematic questions of female identity. The issue also presents two autobiographical reflections by two women whose influential work has figured significantly in the history of feminist fairy-tale scholarship and storytelling—Kay Stone and Jane Yolen. Moreover, Jeannine Blackwell and Shawn C. Jarvis offer for the first time in English fairy-tale texts by German women writers from the eighteenth and nineteenth centuries, which attest to a neglected tradition of female-penned literary fairy tales and open up further avenues for new research. Finally, the review section, edited by Cristina Bacchilega, has a special emphasis on diverse works, critical and creative, by and about women.

I am grateful to all the contributors for their participation in this special issue and to Mary Gell of Wayne State University, who provided editorial help.