The Great Fairy Tale Tradition

From Straparola and Basile to the Brothers Grimm

Selected and Edited by
Jack Zipes

A NORTON CRITICAL EDITION

A NORTON CRITICAL EDITION

THE GREAT FAIRY TALE TRADITION: FROM STRAPAROLA AND BASILE TO THE BROTHERS GRIMM

TEXTS

CRITICISM

Selected, Translated, and Edited by

JACK ZIPES

UNIVERSITY OF MINNESOTA

W • W • NORTON & COMPANY • *New York* • *London*

To Alan Dundes and Rudolf Schenda,
two of the most innovative and challenging folklorists of the twentieth century, in appreciation of their inspiring work

---

Copyright © 2001 by Jack Zipes.

All rights reserved.
Printed in the United States of America.
First Edition.

The text of this book is composed in Electra
with the display set in Bernhard Modern.
Composition by PennSet, Inc.
Manufacturing by Courier Companies, Inc.
Book design by Antonina Krass.

Library of Congress Cataloging-in-Publication Data

The great fairy tale tradition : texts, criticism / translated and edited by Jack Zipes.
p. cm. — (A Norton critical edition)
Includes bibliographical references.

ISBN 0-393-97636-X (pbk.)

1. Fairy tales. 2. Fairy tales — History and criticism. I. Zipes, Jack David. II. Series.

PN6071.F15 G74 2000
398.2 — dc21 00-041897

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110
www.wwnorton.com

W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street, London W1T 3QT

6 7 8 9 0

A Note on the Illustrations

There have been hundreds of illustrated books of the classical fairy tales, and they have played a major role in the formation of the great fairy tale tradition. The illustrations included in the present edition have been chosen to provide a small sampling of the diverse and innovative techniques used by artists to project their particular views of the fairy tale discourse. The illustrations for this book have been taken from:

Giambattista Basile, *The Pentamerone; or, The Story of Stories*, trans. John Edward Taylor, illustr. George Cruikshank (New rev. ed. London: T. Fisher Unwin, 1893).

Beauty and the Beast, illustr. Walter Crane (Routledge, 1875).

Fairy Tales of the Brothers Grimm, trans. Mrs. Edgar Lucas, illustr. Arthur Rackham (London: Selfridge, 1911).

Grimms' Fairy Tales, illustr. Charles Folkard (London: Adam and Charles Black, 1911).

Charles Perrault, *Les Contes de Perrault*, preface by J. T. de Saint Germain, illustr. anonymous (Paris: Émile Guérin, ca. 1890).

Giovan Francesco Straparola, *The Facetious Nights of Straparola*, trans. William G. Waters, illustr. Jules Garnier and E. R. Hughes, 4 vols. (London: Lawrence and Bullen, 1894).

The illustration for the cover appeared in Giambattista Basile, *Stories from The Pentamerone*, ed. E. F. Strange, trans. John Edward Taylor, illustr. Warwick Goble (London: Macmillan, 1911).

The early editions of the tales by Straparola and Basile did not contain any illustrations, and the first editions of the tales by the French writers and the Brothers Grimm were sparsely illustrated. It was not until the middle of the nineteenth century that publishers began to include black-and-white ink drawings, woodcuts, lithographs, and paintings in collections of fairy tales. With advances in technology, European and American publishers started to print color illustrations, and they ushered in the golden age of illustration, especially in Victorian England. George Cruikshank, Walter Crane, Jules Garnier, E. R. Hughes, Arthur Rackham, Charles Folkard, and Warwick Goble were among the best British artists at the end of the nineteenth century and beginning of the twentieth. Although Crane created many picture books with several scenes from individual fairy tales, most of the illustrators supplied one drawing for each tale in the book, and the scene they chose tended to highlight and interpret one specific dramatic situation in the tale.

There were also numerous editions with illustrations by unknown artists in England, on the Continent, and in North America. Therefore, I have included several lithographs by an anonymous illustrator from *Les Contes de Perrault*, published by Guérin, who produced various fairy tale books at the end of the nineteenth century.

试读结束：需要全本请在线购买： www.ertongbook.com

Introduction

How did literary fairy tales originate? How did they spread? How was their great tradition formed? There are numerous theories about the origins of the fairy tale, but none have provided conclusive proof about the original development of the literary fairy tale. This is because it is next to impossible to pinpoint such proof. It is next to impossible because the fairy tale is similar to a mysterious biological species that appeared at one point in history, began to evolve almost naturally, and has continued to transform itself vigorously to the present day.

It may seem strange to compare the genre of the fairy tale to a natural species. Yet there is a virtue to developing a biological analogy to make sense out of the great tradition of the literary fairy tale. In fact, the literary fairy tale has evolved from the stories of the oral tradition, piece by piece in a process of incremental adaptation, generation by generation in the different cultures of the people who cross-fertilized the oral tales and disseminated them. If we consider that tales are mentally and physically conceived by human beings as material products of culture, then it is possible to analyze how special forms of telling originated as species.

In one of his provocative essays about paleontology, Stephen Jay Gould sought to explain his theory of punctuated equilibrium that has helped him understand speciation, the origin of new and distinct biological populations, and he formulated the following definition: "Species are real units, arising by branching in the first moments of a long and stable existence. A trend arises by the differential success of certain kind of species. . . . Speciation is the real cause of change, not an arbitrary consequence of artificial division of a continuum. Since the causes of branching are so different from those of continuous transformation, trends must receive a new explanatory apparatus under punctuated equilibrium."[1]

Since we know that many different kinds of storytelling existed in antiquity[2] before oral wonder tales came into existence, and since we know that there were many kinds of wondrous oral and literary tales that served to form the hybrid "species" of the literary fairy tale, we can trace a historical evolution of all these tales by examining how bits and pieces of story accumulated in different cultures and then eventually gelled to form a genre. We cannot say with historical precision when the literary fairy tale evolved, but we can trace motifs and elements of the literary fairy tale to numerous types of storytelling and stories of antiquity that contributed

1. Stephen Jay Gould, "Opus 200," *Natural History* 8 (August 1991): 18.
2. For a concise history, see Anne Pellowski, *The World of Storytelling*, rev. ed. (Bronx, NY: H. W. Wilson, 1990).

to the formation of a particular branch of telling and writing tales.[3] In the western European tradition, this branching occurred sometime in the fourteenth and fifteenth centuries and led to a special literary genre in the sixteenth century that we today call the literary fairy tale.

Writers and storytellers during the Renaissance began setting a trend by distinguishing a certain type of telling and writing from the main body of storytelling. This type, which can be broadly defined as the oral wonder tale, eventually succeeded to specify and define itself as a separate species and became a literary genre in late-seventeenth-century France. This speciation or evolution of the literary fairy tale can be traced through historical documentation of oral tales and through the comparative analysis of other genres such as myth, legend, anecdote, joke, lais, epic, and so on. As a hybrid genre or species, the fairy tale borrowed from these genres to formulate its own conventions and laws and to stabilize itself throughout Europe by the end of the eighteenth century.

In the course of development, there was a fruitful interaction between oral storytelling and literary reproduction and invention of tales that is often documented in the frames created by the early writers of fairy tales such as Giovan Francesco Straparola in *Le piacevoli notti* (*The Pleasant Nights*, 1550/53), Giambattista Basile in *Lo cunto de le cunti* (known as *The Pentamerone*, 1634–36), Marie-Jeanne Lhéritier in *Oeuvres meslées* (*Assorted Works*, 1696), Marie-Catherine d'Aulnoy in *Les contes de fées* (*The Fairy Tales*, 1697), Charles Perrault in *Histoires ou contes de temps passé* (*Stories or Tales of Past Times*, 1697), Jean de Mailly's *Les illustres fées* (*The Illustrious Fairies*, 1698), Henriette Julie Murat's *Histoires sublimes et allégoriques* (*Sublime and Allegorical Stories*, 1699), and others. Of course, the most famous frame of all is that used by Antoine Galland in his translation and adaptation of *Les milles et une nuit* (*The Thousand and One Nights*, 1704–17). All the early writers of fairy tales borrowed from other literary and oral tales, and thus their narratives can be regarded as retellings that adapt the motifs, themes, and characters to fit their tastes and the expectations of the audiences for which they were writing. Very little attention has been paid to the depth and extent of their borrowings and the intercultural layers of their tales. In particular, the similarities of the tales and the cycles that developed based on tale types are extremely important to grasp if we want to know more about the origins and stabilization of the literary genre that produced an equilibrium by the nineteenth century. This equilibrium can best be seen in the work of the Brothers Grimm, who created a large and stable body of tales which I designate as the first major equilibrium of the literary genre. It is from this equilibrium that we can look back to see what constituted the literary genre of the fairy tale and look forward to "punctuated" equilibriums, genres that have branched off from the Grimms' model or retellings of the Grimms' tales that have brought about changes in the species.

It is not commonly known that the Grimms' body of tales rests on numerous Oriental, Italian, French, Scandinavian, and Slavic literary and

3. See the important recent study by Graham Anderson, *Fairy Tales in the Ancient World* (London: Routledge, 2000).

oral stories. However, it is the richness of this intercultural mesh that makes the genre of the fairy tale as species so fascinating and the Grimms' stabilization of the genre so significant. It is this realization that prompted me to collect some of the more significant tales that were published before the Grimms' edition of *Children's and Household Tales* (*Kinder- und Hausmärchen*, 1812–15) and influenced the formation of the Grimms' book as equilibrium of the genre. The period between 1500 and 1815 is key for understanding the genesis of the literary fairy tale, and the significant fairy tales that prefigured the formation of the Grimms' tales have often been neglected. There is, however, a distinct manner in which the Grimms' tales were engendered as equilibrium of the genre, and it involved oral procreation of tales that became very relevant for the survival of people in specific societies, the interaction of oral and literary tales, and the writing down, repetition, and transformation of relevant tales. To a great extent, this process can be traced in the works of Straparola, Basile, d'Aulnoy, Lhéritier, Perrault, and others in this anthology.

The present collection is the first of its kind in any language and brings together unfamiliar fairy tales originally published in Latin, Italian, French, and German before the appearance of the Grimms' tales. And it also includes the familiar Grimms' tales. Not all the stories are strictly speaking fairy tales. Some are humorous folk anecdotes, and others are closely tied to the legend. However, most of them found their way into the French and German classical fairy tale tradition and are highly significant for understanding how the literary genre evolved in Europe and in North America from the sixteenth to the nineteenth century.

The tales are arranged according to types. I have purposely not followed the traditional Aarne-Thompson method of cataloguing the tale types that folklorists use because their system pertains largely to oral folktales and because I have problems with the manner in which they defined their types. Instead, I have arranged the tales according to themes that I thought were most striking and are similar to elective affinities, and I have provided headnotes that explain some of the historical influences that account for the affinities. Unfortunately, I was not able to include every single "pre-Grimm" tale that fit each theme, but I have tried to refer to them in the headnotes.

The headnotes to the tales provide historical background material that addresses the connections between the tales and their authors. The short biographies following the texts of the fairy tales amplify the information presented in the introduction. I have translated all the tales myself, and in each case I have tried to use the first publications or reprints of the first editions. The most difficult tales to translate were those by Giambattista Basile, who wrote them in Neapolitan dialect. Therefore, I used several editions as my sources: Michele Rak's *Lo cunto de li cunti* (1986), which contains the Neapolitan text and a modern Italian translation on opposite pages; Alessandra Burani and Ruggero Guarini's *Il racconto dei racconti* (1994), a modern Italian translation; *The Pentamerone of Giambattista Basile* (1932), translated and edited by N. M. Penzer, and based on a modern translation by the Italian scholar Benedetto Croce. All of these editions have invaluable notes, and wherever I could, I interpreted the

notes and incorporated their meaning into the texts of my translation. In addition, I did not seek to annotate the tales in such a thorough manner as did Rak, Burani, Guarini, and Penzer. Scholars interested in pursuing work on Basile can turn to these other editions and translations. Moreover, Nancy Canepa, the leading expert on Basile in the United States, is preparing a complete translation of *Lo cunto de li cunti*, also known as *The Pentamerone*, and I expect her translation to be the definitive one in English with ample notation. All the other Latin, Italian, French, and German texts, while they presented their own difficulties for translation, were not as complex as Basile's extraordinary Neapolitan stories. In some cases, I had already translated the tales, and so I reworked them carefully for this edition.

I have included seven essays for background reading: my own study, "Cross-Cultural Connections and the Contamination of the Classical Fairy Tale"; W. G. Waters's "Terminal Essay" from *The Facetious Nights of Straparola*; Benedetto Croce's "*Lo cunto de li cunti* as a Literary Work"; Lewis Seifert's "The Marvelous in Context: The Place of the *Contes de fées* in Late Seventeenth-Century France"; Patricia Hannon's "*Corps cadavres:* Heroes and Heroines in the Tales of Perrault"; Harry Velten's "The Influence of Charles Perrault's *Contes de ma Mère L'Oie* on German Folklore"; and Siegfried Neumann's "The Brothers Grimm as Collectors and Editors of German Folktales." Waters was one of the first and best scholarly translators of Straparola's tales; Croce, one of the greatest scholars of Italian literature, wrote extensively on Basile and Neapolitan literature; Seifert is one of the foremost American scholars to reinterpret the rise of the French fairy tale as a literary genre in the late seventeenth century; Hannon has made major contributions toward the feminist analysis of the French writers of fairy tales; Velten is one of the first American critics to trace the cross-cultural connections between Perrault and German fairy tales; and the German scholar Neumann provides a comprehensive historical analysis of how the Grimms collected and edited their tales.

In preparing all the material for publication, I was helped by Wolfgang Mieder, one of the world's leading authority on proverbs, who was most generous with his advice, and by Lewis Seifert and Nancy Canepa, whose work in the field of French and Italian fairy tale research respectively is exemplary. Thanks to a research grant from the National Endowment of the Humanities, I was able to devote a great deal of my time to this project in 1998–99. Since I had been dreaming of realizing this project for the past fifteen years and had some difficulty in finding the right publisher for this undertaking, I am deeply grateful to Carol Bemis, my editor at Norton, who was willing to take the plunge and has been most supportive of my work. Finally, for help in seeing the manuscript through production, I should like to express my appreciation to Marian Johnson, Christa Grenawalt, Brian Baker, and Diane O'Connor.

Contents

A Note on the Illustrations ix
Introduction xi

The Texts of the Great Fairy Tale Tradition 1

CLEVER THIEVES 3
Giovan Francesco Straparola • Cassandrino the Thief 4
Jacob and Wilhelm Grimm • The Master Thief 9

SWINDLED SWINDLERS 15
Giovan Francesco Straparola • The Priest Scarpacifico 15
Jacob and Wilhelm Grimm • Little Farmer 21

INCESTUOUS FATHERS 26
Giovan Francesco Straparola • Tebaldo 27
Giambattista Basile • The Bear 33
Charles Perrault • Donkey-Skin 38
Jacob and Wilhelm Grimm • All Fur 47

BEASTLY BORN HEROES 51
Giovan Francesco Straparola • The Pig Prince 51
Marie-Catherine d'Aulnoy • The Wild Boar 57
Henriette Julie de Murat • The Pig King 82
Jacob and Wilhelm Grimm • Hans My Hedgehog 96

THE WISHES OF FOOLS 100
Giovan Francesco Straparola • Pietro the Fool 101
Giambattista Basile • Peruonto 106
Marie-Catherine d'Aulnoy • The Dolphin 113
Jacob and Wilhelm Grimm • Simple Hans 136

DANGEROUS SIRENS 138
Giovan Francesco Straparola • Fortunio and the Siren 138
Jean de Mailly • Fortunio 145
Jacob and Wilhelm Grimm • The Nixie in the Pond 155

DISGUISED HEROES 159
Giovan Francesco Straparola • Constanza/Constanzo 159
Giambattista Basile • The Three Crowns 167
Marie-Catherine d'Aulnoy • Belle-Belle; or, The Chevalier Fortuné 174
Henriette Julie de Murat • The Savage 205

ENVIOUS SISTERS 220
Giovan Francesco Straparola • Ancilotto, King of Provino 220
Marie-Catherine d'Aulnoy • Princess Belle-Etoile and Prince Cheri 229
Eustache Le Noble • The Bird of Truth 264

Antoine Galland • The Jealous Sisters and Their Cadette 270
Jacob and Wilhelm Grimm • The Three Little Birds 302
WILD MEN 306
Giovan Francesco Straparola • Guerrino and the Wild Man 307
Jean de Mailly • Prince Guerini 316
Jacob and Wilhelm Grimm • The Wild Man 323
Friedmund von Arnim • Iron Hans 326
Jacob and Wilhelm Grimm • Iron Hans 329
COMPETITIVE BROTHERS 335
Girolamo Morlini • Three Brothers Who Become Wealthy Wandering the World 336
Giovan Francesco Straparola • The Three Brothers 337
Giambattista Basile • The Five Sons 339
Jacob and Wilhelm Grimm • The Four Skillful Brothers 342
TRIUMPHANT APPRENTICES 347
Giovan Francesco Straparola • Maestro Lattantio and His Apprentice Dionigi 347
Eustache Le Noble • The Apprentice Magician 353
Jacob and Wilhelm Grimm • The Thief and His Master 359
BROTHERLY LOVE 361
Giovan Francesco Straparola • Cesarino, the Dragon Slayer 361
Giambattista Basile • The Merchant 366
Jacob and Wilhelm Grimm • The Two Brothers 374
SHREWD CATS 390
Giovan Francesco Straparola • Constantino Fortunato 390
Giambattista Basile • Cagliuso 394
Charles Perrault • The Master Cat; or, Puss in Boots 397
Jacob and Wilhelm Grimm • Puss in Boots 402
VIRTUOUS QUEENS 406
Giovan Francesco Straparola • Biancabella and the Snake 406
Jean de Mailly • Blanche Belle 415
MAGIC HELPERS 421
Giambattista Basile • The Ogre 421
Jacob and Wilhelm Grimm • The Magic Table, the Golden Donkey, and the Club in the Sack 427
FOOLISH PEASANTS 435
Giambattista Basile • Vardiello 435
Jacob and Wilhelm Grimm • Freddy and Katy 439
THE REVENGE AND REWARD OF NEGLECTED DAUGHTERS 444
Giambattista Basile • The Cat Cinderella 445
Charles Perrault • Cinderella; or, The Glass Slipper 449
Marie-Catherine d'Aulnoy • Finette Cendron 454
Jacob and Wilhelm Grimm • Cinderella 468
THE POWER OF LOVE 474
Giambattista Basile • Petrosinella 475
Charlotte-Rose de la Force • Persinette 479
Friedrich Schulz • Rapunzel 484
Jacob and Wilhelm Grimm • Rapunzel 489

试读结束：需要全本请在线购买： www.ertongbook.com

terrible curses and lucky princes 492
Giambattista Basile • The Dove 492
Jacob and Wilhelm Grimm • The Two Kings' Children 500
the father's betrayal 506
Giovanni Fiorentino • Dionigia and the King of England 507
Giambattista Basile • The Maiden Without Hands 512
Jacob and Wilhelm Grimm • The Maiden Without Hands 519
the art of good conduct 524
Giambattista Basile • Sapia Liccarda 524
Marie-Jeanne Lhéritier • The Discreet Princess; or, The Adventures of Finette 528
rewards and punishments for good and bad girls 543
Giambattista Basile • The Three Fairies 544
Marie-Jeanne Lhéritier • The Enchantments of Eloquence; or, The Effects of Sweetness 550
Charles Perrault • The Fairies 564
Jeanne-Marie Leprince de Beaumont • Aurore and Aimée 567
Jacob and Wilhelm Grimm • Mother Holle 572
magical transformations 575
Giambattista Basile • The Three Animal Kings 575
Friedmund von Arnim • The Castle of the Golden Sun 580
Jacob and Wilhelm Grimm • The Crystal Ball 581
the fate of spinning 584
Giambattista Basile • The Seven Pieces of Bacon Rind 585
Marie-Jeanne Lhéritier • Ricdin-Ricdon 588
Jacob and Wilhelm Grimm • Rumpelstiltskin 625
Jacob and Wilhelm Grimm • The Three Spinners 628
Jacob and Wilhelm Grimm • The Lazy Spinner 630
good at heart and ugly as sin 632
Giambattista Basile • The Two Cakes 632
Jacob and Wilhelm Grimm • The White Bride and the Black Bride 637
faithful sisters 641
Giambattista Basile • The Seven Doves 641
Jacob and Wilhelm Grimm • The Twelve Brothers 650
faithful servants 654
Giambattista Basile • The Raven 654
Jacob and Wilhelm Grimm • Faithful Johannes 662
the taming of shrews 668
Giambattista Basile • Pride Punished 669
Jacob and Wilhelm Grimm • King Thrushbeard 673
lucky bumpkins 678
Giambattista Basile • The Goose 678
Jacob and Wilhelm Grimm • The Golden Goose 681
the fruitful sleep 684
Giambattista Basile • Sun, Moon, and Talia 685
Charles Perrault • Sleeping Beauty 688
Jacob and Wilhelm Grimm • Brier Rose 696

ABANDONED CHILDREN 699
Giambattista Basile • Ninnillo and Nennella 700
Charles Perrault • Little Thumbling 704
Jacob and Wilhelm Grimm • Hansel and Gretel 711
INCONVENIENT MARRIAGES 717
Catherine Bernard • Riquet with the Tuft 717
Charles Perrault • Riquet with the Tuft 722
Jeanne-Marie Leprince de Beaumont • Spirituel and Astre 727
BLOODTHIRSTY HUSBANDS 731
Charles Perrault • Bluebeard 732
Jacob and Wilhelm Grimm • Bluebeard 736
Jacob and Wilhelm Grimm • The Robber Bridegroom 738
Jacob and Wilhelm Grimm • Fitcher's Bird 741
DANGEROUS WOLVES AND NAIVE GIRLS 744
Charles Perrault • Little Red Riding Hood 745
Jacob and Wilhelm Grimm • Little Red Cap 747
LOVE CONQUERS ALL 751
Marie-Catherine d'Aulnoy • The Orange Tree and the Bee 751
Jacob and Wilhelm Grimm • Okerlo 770
COMPASSIONATE SISTERS AND UNGRATEFUL DEMONS 772
Caroline Stahl • The Ungrateful Dwarf 772
Jacob and Wilhelm Grimm • Snow White and Rose Red 774
THE REDEEMER 779
Albert Ludwig Grimm • The Three Princes 779
Jacob and Wilhelm Grimm • The Queen Bee 785
THE BEAST AS BRIDEGROOM 787
Marie-Catherine d'Aulnoy • The Ram 789
Jean-Paul Bignon • Princess Zeineb and King Leopard 800
Jeanne-Marie Leprince de Beaumont • Beauty and the Beast 805
Jacob and Wilhelm Grimm • The Singing, Springing Lark 816

AUTHOR BIOGRAPHIES 821

Criticism 843
Jack Zipes • Cross-Cultural Connections and the Contamination of the Classical Fairy Tale 845
W. G. Waters • [The Mysterious Giovan Francesco Straparola, Founding Father of the Fairy Tale] 869
Benedetto Croce • [The Fantastic Accomplishment of Giambattista Basile and His *Tale of Tales*] 879
Lewis Seifert • The Marvelous in Context: The Place of the *Contes de Fées* in Late Seventeenth-Century France 902
Patricia Hannon • *Corps cadavres*: Heroes and Heroines in the Tales of Perrault 933
Harry Velten • The Influence of Charles Perrault's *Contes de ma Mère L'oie* on German Folklore 958
Siegfried Neumann • The Brothers Grimm as Collectors and Editors of German Folktales 969

Selected Bibliography 981

The Texts of
THE GREAT FAIRY TALE TRADITION

Clever Thieves

Tales about the exploits of thieves were commonly told and published throughout the Medieval and Renaissance periods. Broadly speaking, there were two types of tales: (1) narratives in which the thieves stole for aggrandizement and violated someone else's property—the thieves are depicted in a negative light and are generally punished for their devious and selfish actions; (2) tales in which the heroes do not steal out of social need but to accomplish a particular goal that involves recognition of their skill and cunning—these "admirable" and likeable thieves are often compulsive and seek to celebrate their art. There is also a fascinating version of this kind of master thief in Al-Mas'udi's tenth-century universal history *Muruj al-Dhahab*, first published in English as *El-Mas'udi's Historical Encyclopedia, entitled Meadows of Gold and Mines of Gems* (1841), with a more recent edition, *The Meadows of Gold: The Abbasids*, edited by Paul Lunde and Caroline Stone, published in 1989. In one story, the Caliph Mutawakkil bets the doctor Bakhtishu' that one of the most famous master thieves of his day, who was called by the nickname al-Uqab, "The Eagle," or Abu al-Baz, "Father of the Falcon," can easily steal something from the doctor within three days. If this thief succeeds, the caliph will receive ten thousand dinars. If not, the doctor will be given a country estate. The doctor accepts, and the caliph orders the talented thief, al-Uqab, to steal something precious from the doctor. Although the doctor has his house guarded with great care, the thief manages to steal the doctor himself from his house and carry him to the caliph in a chest. We learn that Al-Uqab succeeded in doing this by mixing a sleeping potion in the food of the doctor's guards. Then he pretended to be an angel who had descended from heaven. He carried a burning torch in one hand and told the doctor that he had been sent by Jesus to take him back to heaven. Consequently, the doctor naively and willingly entered the chest to be taken to heaven. Such histories and legends of thieves circulated throughout the Middle East and Europe. In addition, there were popular books such as François de Calvi's *Histoire générale des Larrons* (1623), often reprinted, which documented the different types of thieves that often served as models in literature. The Grimms' source was primarily a story by Friedrich Stertzing in the journal *Zeitschrift für deutsches Alterthum* 3 (1843). However, it is apparent from the similarities with Straparola's tale that they were familiar with it and may have used it in creating their own tale. Peter Christen Asbjornsen published a version of "The Master Thief" in *Norske Folke-eventyr* (*Norwegian Fairy Tales*, 1841), and it was translated into English and appeared in *Blackwood's Magazine* (November 1851).

GIOVAN FRANCESCO STRAPAROLA

Cassandrino the Thief†

Not very long ago a handsome young rogue named Cassandrino lived in Perugia, an ancient and noble city of Romagna, renowned as a center of learning and lavish living. Cassandrino enjoyed the pleasures of life and was well known in Perugia as a cunning thief. But many of the inhabitants from different social classes made grave and serious charges against him to the chief magistrate of the city because Cassandrino had stolen so many goods from them. The magistrate, however, never punished him, even though he threatened at times to do so, for despite everything, Cassandrino did have a redeeming quality: he never robbed out of mere avarice. Rather he wanted to be in a position every now and then to offer generous and magnificent gifts to those people who showed him favors and treated him with kindness. Indeed, he was so affable, pleasant, and witty that the magistrate loved him very much and would not let a day pass without seeing him.

So Cassandrino continued to lead his partly virtuous and partly degenerate life while the magistrate listened to the just complaints lodged against the young man day after day. No matter what happened, the magistrate could not bring himself to punish Cassandrino because of the great affection he felt for him. One day, however, he summoned Cassandrino to his secret chamber and began to admonish him with friendly words and implored him to put an end to his wayward life and to become more virtuous, warning him of the perilous risks that he was taking. After Cassandrino listened attentively to the magistrate's words, he replied, "Sir, I have clearly understood your friendly and gracious warning, and I know full well that it springs from your affection for me. Therefore, I am most grateful for your advice, but I am distressed that we should be plagued by certain foolish people, jealous of the well-being of others and always ready to do damage to their honor with their spiteful words. These busybodies who spread such tales about me would do better to keep their poisonous tongues between their teeth than to let them run on and harm me."

The magistrate, who did not need much persuasion to believe Cassandrino's story, trusted his words entirely and gave no or little credence to the complaints against him. Due to the affection that he felt for the young man, he closed his eyes so that he would not see anything. Sometime after this last conversation, Cassandrino happened to dine with the provost and began talking about various things that pleased and delighted his friend. Among other things Cassandrino talked about a young man who was so naturally gifted and cunning that there was nothing he could not steal, no matter how well it was hidden or how carefully it was guarded. When the

† Giovan Francesco Straparola, "Cassandrino the Thief"—"Cassandrino, famosissimo ladro e amico del pretore di Perugia, li fura il letto ed un suo cavallo leardo; indi, apprentatoli pre' Severino in un saccone legato, diventa umo da bene e di gran maneggio" (1550), *Favola* II, *Notte prima* in *Le piacevoli notti*, 2 vols. (Venice: Comin da Trino, 1550/53).

试读结束：需要全本请在线购买： www.ertongbook.com