and thinking, for it is adorable, easy, and comforting in its simplicity.

Once Disney realized how successful he was with his formula for feature-length fairy tales, he never abandoned it, and in fact, if one regards two recent Disney Studio productions, *Beauty and the Beast* and *Aladdin*, Disney's contemporary animators have continued in his footsteps. There is nothing but the "eternal return of the same" in *Beauty and the Beast* and *Aladdin* that makes for enjoyable viewing and delight in techniques of these films as commodities but nothing new in the exploration of narration, animation, and signification.

There is something sad in the manner in which Disney "violated" the literary genre of the fairy tale and packaged his versions in his name through the merchandising of all sorts of books, articles, clothing, and records. Instead of using technology to enhance the communal aspects of narrative and bring about major changes in viewing stories to stir and animate viewers, he employed animators and technology to stop thinking about change, to return to his films, and to long nostalgically for neatly ordered patriarchal realms. Fortunately, the animation of the literary fairy tale did not stop with Disney, but that is another tale to tell, a tale about breaking Disney's magic spell.

---

FOlk & FAIRY TALES


TWENTIETH CENTURY AND LATER


POETRY


CRITICISM

FOLK & FAIRY TALES


BROTHERS GRIMM


CRITICISM


PERRAULT AND THE FRENCH


ANDERSEN / WILDE


PSYCHOLOGICAL

FOLK & FAIRY TALES

—. Once Upon a Midlife: Classical Stories and Mythic Tales to Illuminate the Middle Years. Los Angeles: Jeremy Tarcher, 1992.

ANTHROPOLOGICAL / FOLKORIC / LINGUISTIC

CRITICISM

FEMINIST

ILLUSTRATION AND FILM

JOURNALS
Canadian Children’s Literature (CanCL)
Children’s Literature (CL)
Children’s Literature Association Quarterly (ChLAQ)
Children’s Literature in Education (CLE)
Horn Book
The Lion and the Unicorn (LU)
CRITICISM

"When the Clock Strikes" from \textit{Red As Blood or Tales from the Sisters Grimm} by Tanith Lee, copyright \(\copyright\) 1983 by Tanith Lee as by arrangement with DAW Books, Inc. Used by permission of the publisher.


"Reading the Brothers Grimm to Jenny," reprinted by permission of Louisiana State University Press from \textit{The Private Life}, by Lisl Mueller. Copyright \(\copyright\) 1976 by Lisl Mueller.


"One of the Seven Has Somewhat to Say" by Sara Henderson Hay. Reprinted by permission of the University of Arkansas Press. Copyright 1998 by The Board of Trustees of the University of Arkansas.

"Cinderella" from \textit{Transformations} by Anne Sexton. Copyright \(\copyright\) 1971 by Anne Sexton. Reprinted by permission of Houghton Mifflin Company. All rights reserved.


Little Red Riding Hood, illustration by Sarah Moon, copyright \(\copyright\) Sarah Moon. Reproduced by permission of Creative Education, Inc., Mankato, MN.

Illustration of Little Red Riding Hood from \textit{Little Red Riding Hood} by Beni Montresor, copyright \(\copyright\) 1989 by Beni Montresor. Used by permission of Doubleday, a division of Random House, Inc.
FOLK & FAIRY TALES

Illustration of Hansel and Gretel from *Hansel and Gretel, and Other Stories by the Brothers Grimm*, illustrated by Kay Nielsen. Reproduced by permission of The Osborne Collection of Early Children's Books, Toronto Public Library. Reproduced by permission of Hodder and Stoughton Limited.


Hansel and Gretel, illustration by Tony Ross, copyright © 1989. Reproduced by permission of Andersen Press, Ltd.

Illustration of Beauty and the Beast from *Beauty and the Beast* by Nancy Willard. Illustration copyright © 1992 by Barry Moser, reprinted by permission of Harcourt, Inc.


“Go! Be a Beast,” extract from *From the Beast to the Blonde* by Marina Warner published by Chatto & Windus. Used by permission of The Random House Group Limited.


The editors of this book and the publisher have made every attempt to locate the authors of the copyrighted material or their heirs or assigns, and would be grateful for information that would allow them to correct any errors or omissions in a subsequent edition of the work.