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INTRODUCTION:
THE STRUGGLE FOR MEANING

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Fairy Tales and the Existential Predicament

In order to master the psychological problems of growing up—overcoming narcissistic disappointments, oedipal dilemmas, sibling rivalries; becoming able to relinquish childhood dependencies; gaining a feeling of selfhood and of self-worth, and a sense of moral obligation

—a child needs to understand what is going on within his conscious self so that he can also cope with that which goes on in his unconscious. He can achieve this understanding, and with it the ability to cope, not through rational comprehension of the nature and content of his unconscious, but by becoming familiar with it through spinning out daydreams—ruminating, rearranging, and fantasizing about suitable story elements in response to unconscious pressures. By doing this, the child fits unconscious content into conscious fantasies, which then enable him to deal with that content. It is here that fairy tales have unequalled value, because they offer new dimensions to the child's imagination which would be impossible for him to discover as truly on his own. Even more important, the form and structure of fairy tales suggest images to the child by which he can structure his daydreams and with them give better direction to his life.

In child or adult, the unconscious is a powerful determinant of behavior. When the unconscious is repressed and its content denied entrance into awareness, then eventually the person's conscious mind will be partially overwhelmed by derivatives of these unconscious elements, or else he is forced to keep such rigid, compulsive control over them that his personality may become severely crippled. But when unconscious material *is* to some degree permitted to come to awareness and worked through in imagination, its potential for causing harm—to ourselves or others—is much reduced; some of its forces can then be made to serve positive purposes. However, the prevalent parental belief is that a child must be diverted from what troubles him most: his formless, nameless anxieties, and his chaotic, angry, and even violent fantasies. Many parents believe that only conscious reality or pleasant and wish-fulfilling images should be presented to the child—that he should be exposed only to the sunny side of things. But such one-sided fare nourishes the mind only in a one-sided way, and real life is not all sunny.

There is a widespread refusal to let children know that the source of much that goes wrong in life is due to our very own natures—the propensity of all men for acting aggressively, asocially, selfishly, out of anger and anxiety. Instead, we want our children to believe that, inherently, all men are good. But children know that *they* are not always good; and often, even when they are, they would prefer not to be. This contradicts what they are told by their parents, and therefore makes the child a monster in his own eyes.

The dominant culture wishes to pretend, particularly where children are concerned, that the dark side of man does not exist, and

professes a belief in an optimistic meliorism. Psychoanalysis itself is viewed as having the purpose of making life easy—but this is not what its founder intended. Psychoanalysis was created to enable man to accept the problematic nature of life without being defeated by it, or giving in to escapism. Freud's prescription is that only by struggling courageously against what seem like overwhelming odds can man succeed in wringing meaning out of his existence.

This is exactly the message that fairy tales get across to the child in manifold form: that a struggle against severe difficulties in life is unavoidable, is an intrinsic part of human existence—but that if one does not shy away, but steadfastly meets unexpected and often unjust hardships, one masters all obstacles and at the end emerges victorious.

Modern stories written for young children mainly avoid these existential problems, although they are crucial issues for all of us. The child needs most particularly to be given suggestions in symbolic form about how he may deal with these issues and grow safely into maturity. "Safe" stories mention neither death nor aging, the limits to our existence, nor the wish for eternal life. The fairy tale, by contrast, confronts the child squarely with the basic human predicaments.

For example, many fairy stories begin with the death of a mother or father; in these tales the death of the parent creates the most agonizing problems, as it (or the fear of it) does in real life. Other stories tell about an aging parent who decides that the time has come to let the new generation take over. But before this can happen, the successor has to prove himself capable and worthy. The Brothers Grimm's story "The Three Feathers" begins: "There was once upon a time a king who had three sons. . . . When the king had become old and weak, and was thinking of his end, he did not know which of his sons should inherit the kingdom after him." In order to decide, the king sets all his sons a difficult task; the son who meets it best "shall be king after my death."

It is characteristic of fairy tales to state an existential dilemma briefly and pointedly. This permits the child to come to grips with the problem in its most essential form, where a more complex plot would confuse matters for him. The fairy tale simplifies all situations. Its figures are clearly drawn; and details, unless very important, are eliminated. All characters are typical rather than unique.

Contrary to what takes place in many modern children's stories, in fairy tales evil is as omnipresent as virtue. In practically every fairy tale good and evil are given body in the form of some figures and their

actions, as good and evil are omnipresent in life and the propensities for both are present in every man. It is this duality which poses the moral problem, and requires the struggle to solve it.

Evil is not without its attractions—symbolized by the mighty giant or dragon, the power of the witch, the cunning queen in “Snow White”—and often it is temporarily in the ascendancy. In many fairy tales a usurper succeeds for a time in seizing the place which rightfully belongs to the hero—as the wicked sisters do in “Cinderella.” It is not that the evildoer is punished at the story’s end which makes immersing oneself in fairy stories an experience in moral education, although this is part of it. In fairy tales, as in life, punishment or fear of it is only a limited deterrent to crime. The conviction that crime does not pay is a much more effective deterrent, and that is why in fairy tales the bad person always loses out. It is not the fact that virtue wins out at the end which promotes morality, but that the hero is most attractive to the child, who identifies with the hero in all his struggles. Because of this identification the child imagines that he suffers with the hero his trials and tribulations, and triumphs with him as virtue is victorious. The child makes such identifications all on his own, and the inner and outer struggles of the hero imprint morality on him.

The figures in fairy tales are not ambivalent—not good and bad at the same time, as we all are in reality. But since polarization dominates the child’s mind, it also dominates fairy tales. A person is either good or bad, nothing in between. One brother is stupid, the other is clever. One sister is virtuous and industrious, the others are vile and lazy. One is beautiful, the others are ugly. One parent is all good, the other evil. The juxtaposition of opposite characters is not for the purpose of stressing right behavior, as would be true for cautionary tales. (There are some amoral fairy tales where goodness or badness, beauty or ugliness play no role at all.) Presenting the polarities of character permits the child to comprehend easily the difference between the two, which he could not do as readily were the figures drawn more true to life, with all the complexities that characterize real people. Ambiguities must wait until a relatively firm personality has been established on the basis of positive identifications. Then the child has a basis for understanding that there are great differences between people, and that therefore one has to make choices about who one wants to be. This basic decision, on which all later personality development will build, is facilitated by the polarizations of the fairy tale.

Furthermore, a child’s choices are based, not so much on right versus wrong, as on who arouses his sympathy and who his antipathy.

The more simple and straightforward a good character, the easier it is for a child to identify with it and to reject the bad other. The child identifies with the good hero not because of his goodness, but because the hero's condition makes a deep positive appeal to him. The question for the child is not "Do I want to be good?" but "Who do I want to be like?" The child decides this on the basis of projecting himself wholeheartedly into one character. If this fairy-tale figure is a very good person, then the child decides that he wants to be good, too.

Amoral fairy tales show no polarization or juxtaposition of good and bad persons; that is because these amoral stories serve an entirely different purpose. Such tales or type figures as "Puss in Boots," who arranges for the hero's success through trickery, and Jack, who steals the giant's treasure, build character not by promoting choices between good and bad, but by giving the child the hope that even the meekest can succeed in life. After all, what's the use of choosing to become a good person when one feels so insignificant that he fears he will never amount to anything? Morality is not the issue in these tales, but rather, assurance that one can succeed. Whether one meets life with a belief in the possibility of mastering its difficulties or with the expectation of defeat is also a very important existential problem.

The deep inner conflicts originating in our primitive drives and our violent emotions are all denied in much of modern children's literature, and so the child is not helped in coping with them. But the child is subject to desperate feelings of loneliness and isolation, and he often experiences mortal anxiety. More often than not, he is unable to express these feelings in words, or he can do so only by indirection: fear of the dark, of some animal, anxiety about his body. Since it creates discomfort in a parent to recognize these emotions in his child, the parent tends to overlook them, or he belittles these spoken fears out of his own anxiety, believing this will cover over the child's fears.

The fairy tale, by contrast, takes these existential anxieties and dilemmas very seriously and addresses itself directly to them: the need to be loved and the fear that one is thought worthless; the love of life, and the fear of death. Further, the fairy tale offers solutions in ways that the child can grasp on his level of understanding. For example, fairy tales pose the dilemma of wishing to live eternally by occasionally concluding: "If they have not died, they are still alive." The other ending—"And they lived happily ever after"—does not for a moment fool the child that eternal life is possible. But it does indicate that which alone can take the sting out of the narrow limits of our time on this earth: forming a truly satisfying bond to another. The tales teach that when one has done this, one has reached the ultimate in

emotional security of existence and permanence of relation available to man; and this alone can dissipate the fear of death. If one has found true adult love, the fairy story also tells, one doesn't need to wish for eternal life. This is suggested by another ending found in fairy tales: "They lived for a long time afterward, happy and in pleasure."

An uninformed view of the fairy tale sees in this type of ending an unrealistic wish-fulfillment, missing completely the important message it conveys to the child. These tales tell him that by forming a true interpersonal relation, one escapes the separation anxiety which haunts him (and which sets the stage for many fairy tales, but is always resolved at the story's ending). Furthermore, the story tells, this ending is not made possible, as the child wishes and believes, by holding on to his mother eternally. If we try to escape separation anxiety and death anxiety by desperately keeping our grasp on our parents, we will only be cruelly forced out, like Hansel and Gretel.

Only by going out into the world can the fairy-tale hero (child) find himself there; and as he does, he will also find the other with whom he will be able to live happily ever after; that is, without ever again having to experience separation anxiety. The fairy tale is future-oriented and guides the child—in terms he can understand in both his conscious and his unconscious mind—to relinquish his infantile dependency wishes and achieve a more satisfying independent existence.

Today children no longer grow up within the security of an extended family, or of a well-integrated community. Therefore, even more than at the times fairy tales were invented, it is important to provide the modern child with images of heroes who have to go out into the world all by themselves and who, although originally ignorant of the ultimate things, find secure places in the world by following their right way with deep inner confidence.

The fairy-tale hero proceeds for a time in isolation, as the modern child often feels isolated. The hero is helped by being in touch with primitive things—a tree, an animal, nature—as the child feels more in touch with those things than most adults do. The fate of these heroes convinces the child that, like them, he may feel outcast and abandoned in the world, groping in the dark, but, like them, in the course of his life he will be guided step by step, and given help when it is needed. Today, even more than in past times, the child needs the reassurance offered by the image of the isolated man who nevertheless is capable of achieving meaningful and rewarding relations with the world around him.

The Fairy Tale: A Unique Art Form

While it entertains the child, the fairy tale enlightens him about himself, and fosters his personality development. It offers meaning on so many different levels, and enriches the child's existence in so many ways, that no one book can do justice to the multitude and diversity of the contributions such tales make to the child's life.

This book attempts to show how fairy stories represent in imaginative form what the process of healthy human development consists of, and how the tales make such development attractive for the child to engage in. This growth process begins with the resistance against the parents and fear of growing up, and ends when youth has truly found itself, achieved psychological independence and moral maturity, and no longer views the other sex as threatening or demonic, but is able to relate positively to it. In short, this book explicates why fairy tales make such great and positive psychological contributions to the child's inner growth.

The delight we experience when we allow ourselves to respond to a fairy tale, the enchantment we feel, comes not from the psychological meaning of a tale (although this contributes to it) but from its literary qualities—the tale itself as a work of art. The fairy tale could not have its psychological impact on the child were it not first and foremost a work of art.

Fairy tales are unique, not only as a form of literature, but as works of art which are fully comprehensible to the child, as no other form of art is. As with all great art, the fairy tale's deepest meaning will be different for each person, and different for the same person at various moments in his life. The child will extract different meaning from the same fairy tale, depending on his interests and needs of the moment. When given the chance, he will return to the same tale when he is ready to enlarge on old meanings, or replace them with new ones.

As works of art, fairy tales have many aspects worth exploring in addition to the psychological meaning and impact to which this book is devoted. For example, our cultural heritage finds expression in fairy tales, and through them is communicated to the child's mind.* An-

*One example may illustrate: In the Brothers Grimm's story "The Seven Ravens," seven brothers disappear and become ravens as their sister enters life. Water has to be fetched from the well in a jug for the girl's baptism, and the loss of the jug is the fateful event which sets the stage for the story. The ceremony of baptism also heralds

other volume could detail the unique contribution fairy tales can and do make to the child's moral education, a topic which is only touched on in the pages which follow.

Folklorists approach fairy tales in ways germane to their discipline; linguists and literary critics examine their meaning for other reasons. It is interesting to observe that, for example, some see in the motif of Little Red Riding Hood's being swallowed by the wolf the theme of night devouring the day, of the moon eclipsing the sun, of winter replacing the warm seasons, of the god swallowing the sacrificial victim, and so on. Interesting as such interpretations are, they seem to offer little to the parent or educator who wants to know what meaning a fairy story may have to the child, whose experience is, after all, quite far removed from interpretations of the world on the basis of concerns with nature or celestial deities.

Fairy tales also abound in religious motifs; many Biblical stories are of the same nature as fairy tales. The conscious and unconscious associations which fairy tales evoke in the mind of the listener depend on his general frame of reference and his personal preoccupations. Hence, religious persons will find in them much of importance that is not mentioned here.

Most fairy tales originated in periods when religion was a most important part of life; thus, they deal, directly or by inference, with religious themes. The stories of *The Thousand and One Nights* are full of references to Islamic religion. A great many Western fairy tales have religious content; but most of these stories are neglected today and unknown to the larger public just because, for many, these religious themes no longer arouse universally and personally meaningful associations. The neglect of "Our Lady's Child," one of the most beautiful stories of the Brothers Grimm, illustrates this. It begins ex-

the beginning of a Christian existence. It is possible to view the seven brothers as representing that which had to disappear for Christianity to come into being. If so, they represent the pre-Christian, pagan world in which the seven planets stood for the sky gods of antiquity. The newborn girl is then the new religion, which can succeed only if the old creed does not interfere with its development. With Christianity, the brothers who represent paganism become relegated to darkness. But as ravens, they dwell in a mountain at the end of the world, and this suggests their continued existence in a subterranean, subconscious world. Their return to humanity occurs only because the sister sacrifices one of her fingers, and this conforms to the Christian idea that only those who are willing to sacrifice that part of their body which prevents them from reaching perfection, if the circumstance requires it, will be allowed to enter heaven. The new religion, Christianity, can liberate even those who remained at first arrested in paganism.

actly like "Hansel and Gretel": "Hard by a great forest dwelt a wood-cutter with his wife." As in "Hansel and Gretel," the couple are so poor that they can no longer feed themselves and their three-year-old daughter. Moved by their distress, the Virgin Mary appears to them and offers to take care of the little girl, whom she takes with her to heaven. The girl lives a wonderful life there until she reaches the age of fourteen. At this time, much as in the very different tale of "Bluebeard," the Virgin entrusts the girl with the keys to thirteen doors, twelve of which she may open, but not the thirteenth. The girl cannot resist this temptation; she lies about it, and in consequence has to return to earth, mute. She undergoes severe ordeals and is about to be burned at the stake. At this moment, as she desires only to confess her misdeed, she regains her voice to do so, and is granted by the Virgin "happiness for her whole life." The lesson of the story is: a voice used to tell lies leads us only to perdition; better we should be deprived of it, as is the heroine of the story. But a voice used to repent, to admit our failures and state the truth, redeems us.

Quite a few of the Brothers Grimm's other stories contain or begin with religious allusions. "The Old Man Made Young Again" starts: "At the time when our Lord still walked the earth, he and St. Peter stopped one evening at a smith's house. . . ." In another story, "The Poor Man and the Rich Man," God, like any other fairy-tale hero, is tired from walking. That story begins: "In olden times, when the Lord himself still used to walk about on this earth amongst men, it once happened that he was tired and overtaken by the darkness before he could reach an inn. Now there stood on the road before him two houses facing each other. . . ." But important and fascinating as these religious aspects of fairy stories are, they remain beyond the scope and purpose of this book, and so are left unexamined here.

Even given this book's relatively restricted purpose, that of suggesting why fairy tales are so meaningful to children in helping them cope with the psychological problems of growing up and integrating their personalities, some serious but necessary limitations have had to be accepted.

The first of these lies in the fact that today only a small number of fairy tales are widely known. Most of the points made in this book could have been illustrated more vividly if some of the more obscure fairy stories could have been referred to. But since these tales, though once familiar, are presently unknown, it would have been necessary to reprint them here, making for a book of unwieldy size. Therefore the decision was made to concentrate on a few still-popular fairy stories, to show some of their underlying meanings, and how these

may relate to the child's growing-up problems, to our understanding of ourselves and of the world. And the second part of the book, rather than striving for an exhaustive completeness that is beyond reach, examines some well-known favorites in some detail, for the meaning and pleasure that may be gained from them.

If this book had been devoted to only one or two tales, it would have been possible to show many more of their facets, although even then complete probing of their depths would not have been achieved; for this, each story has meanings on too many levels. Which story is most important to a particular child at a particular age depends entirely on his psychological stage of development, and the problems which are most pressing to him at the moment. While in writing the book it seemed reasonable to concentrate on a fairy tale's central meanings, this has the shortcoming of neglecting other aspects which might be much more significant to some individual child because of problems he is struggling with at the time. This, then, is another necessary limitation of this presentation.

For example, in discussing "Hansel and Gretel," the child's striving to hold on to his parents even though the time has come for meeting the world on his own is stressed, as well as the need to transcend a primitive orality, symbolized by the children's infatuation with the gingerbread house. Thus, it would seem that this fairy tale has most to offer to the young child ready to make his first steps out into the world. It gives body to his anxieties, and offers reassurance about these fears because even in their most exaggerated form—*anxieties about being devoured*—they prove unwarranted: the children are victorious in the end, and a most threatening enemy—the witch—is utterly defeated. Thus, a good case could be made that this story has its greatest appeal and value for the child at the age when fairy tales begin to exercise their beneficial impact, that is, around the age of four or five.

But separation anxiety—the fear of being deserted—and starvation fear, including oral greediness, are not restricted to a particular period of development. Such fears occur at all ages in the unconscious, and thus this tale also has meaning for, and provides encouragement to, much older children. As a matter of fact, the older person might find it considerably more difficult to admit consciously his fear of being deserted by his parents, or to face his oral greed; and this is even more reason to let the fairy tale speak to his unconscious, give body to his unconscious anxieties, and relieve them, without this ever coming to conscious awareness.

Other features of the same story may offer much-needed reassur-

ance and guidance to an older child. In early adolescence a girl had been fascinated by "Hansel and Gretel," and had derived great comfort from reading and rereading it, fantasizing about it. As a child, she had been dominated by a slightly older brother. He had, in a way, shown her the path, as Hansel did when he put down the pebbles which guided his sister and himself back home. As an adolescent, this girl continued to rely on her brother; and this feature of the story felt reassuring. But at the same time she also resented the brother's dominance. Without her being conscious of it at the time, her struggle for independence rotated around the figure of Hansel. The story told her unconsciously that to follow Hansel's lead led her back, not forward, and it was also meaningful that although Hansel was the leader at the story's beginning, it was Gretel who in the end achieved freedom and independence for both, because it was she who defeated the witch. As an adult, this woman came to understand that the fairy tale had helped her greatly in throwing off her dependence on her brother, as it had convinced her that an early dependence on him need not interfere with her later ascendancy. Thus, a story which for one reason had been meaningful to her as a young child provided guidance for her at adolescence for a quite different reason.

The central motif of "Snow White" is the pubertal girl's surpassing in every way the evil stepmother who, out of jealousy, denies her an independent existence—symbolically represented by the stepmother's trying to see Snow White destroyed. The story's deepest meaning for one particular five-year-old, however, was far removed from these pubertal problems. Her mother was cold and distant, so much so that she felt lost. The story assured her that she need not despair: Snow White, betrayed by her stepmother, was saved by males—first the dwarfs and later the prince. This child, too, did not despair because of the mother's desertion, but trusted that rescue would come from males. Confident that "Snow White" showed her the way, she turned to her father, who responded favorably; the fairy tale's happy ending made it possible for this girl to find a happy solution to the impasse in living into which her mother's lack of interest had projected her. Thus, a fairy tale can have as important a meaning to a five-year-old as to a thirteen-year-old, although the personal meanings they derive from it may be quite different.

In "Rapunzel" we learn that the enchantress locked Rapunzel into the tower when she reached the age of twelve. Thus, hers is likewise the story of a pubertal girl, and of a jealous mother who tries to prevent her from gaining independence—a typical adolescent prob-

lem, which finds a happy solution when Rapunzel becomes united with her prince. But one five-year-old boy gained quite a different reassurance from this story. When he learned that his grandmother, who took care of him most of the day, would have to go to the hospital because of serious illness—his mother was working all day, and there was no father in the home—he asked to be read the story of Rapunzel. At this critical time in his life, two elements of the tale were important to him. First, there was the security from all dangers in which the substitute mother kept the child, an idea which greatly appealed to him at that moment. So what normally could be viewed as a representation of negative, selfish behavior was capable of having a most reassuring meaning under specific circumstances. And even more important to the boy was another central motif of the story: that Rapunzel found the means of escaping her predicament in her own body—the tresses on which the prince climbed up to her room in the tower. That one's body can provide a lifeline reassured him that, if necessary, he would similarly find in his own body the source of his security. This shows that a fairy tale—because it addresses itself in the most imaginative form to essential human problems, and does so in an indirect way—can have much to offer to a little boy even if the story's heroine is an adolescent girl.

These examples may help to counteract any impression made by my concentration here on a story's main motifs, and demonstrate that fairy tales have great psychological meaning for children of all ages, both girls and boys, irrespective of the age and sex of the story's hero. Rich personal meaning is gained from fairy stories because they facilitate changes in identification as the child deals with different problems, one at a time. In the light of her earlier identification with a Gretel who was glad to be led by Hansel, the adolescent girl's later identification with a Gretel who overcame the witch made her growth toward independence more rewarding and secure. The little boy's first finding security in the idea of being kept within the safety of the tower permitted him later on to glory in the realization that a much more dependable security could be found in what his body had to offer him, by way of providing him with a lifeline.

As we cannot know at what age a particular fairy tale will be most important to a particular child, we cannot ourselves decide which of the many tales he should be told at any given time or why. This only the child can determine and reveal by the strength of feeling with which he reacts to what a tale evokes in his conscious and unconscious mind. Naturally a parent will begin by telling or reading to his child

a tale the parent himself or herself cared for as a child, or cares for now. If the child does not take to the story, this means that its motifs or themes have failed to evoke a meaningful response at this moment in his life. Then it is best to tell him another fairy tale the next evening. Soon he will indicate that a certain story has become important to him by his immediate response to it, or by his asking to be told this story over and over again. If all goes well, the child's enthusiasm for this story will be contagious, and the story will become important to the parent too, if for no other reason than that it means so much to the child. Finally there will come the time when the child has gained all he can from the preferred story, or the problems which made him respond to it have been replaced by others which find better expression in some other tale. He may then temporarily lose interest in this story and enjoy some other one much more. In the telling of fairy stories it is always best to follow the child's lead.

Even if a parent should guess correctly why his child has become involved emotionally with a given tale, this is knowledge best kept to oneself. The young child's most important experiences and reactions are largely subconscious, and should remain so until he reaches a much more mature age and understanding. It is always intrusive to interpret a person's unconscious thoughts, to make conscious what he wishes to keep preconscious, and this is especially true in the case of a child. Just as important for the child's well-being as feeling that his parent shares his emotions, through enjoying the same fairy tale, is the child's feeling that his inner thoughts are not known to his parent until he decides to reveal them. If the parent indicates that he knows them already, the child is prevented from making the most precious gift to his parent of sharing with him what until then was secret and private to the child. And since, in addition, a parent is so much more powerful than a child, his domination may appear limitless—and hence destructively overwhelming—if he seems able to read the child's secret thoughts, know his most hidden feelings, even before the child himself has begun to become aware of them.

Explaining to a child why a fairy tale is so captivating to him destroys, moreover, the story's enchantment, which depends to a considerable degree on the child's not quite knowing why he is delighted by it. And with the forfeiture of this power to enchant goes also a loss of the story's potential for helping the child struggle on his own, and master all by himself the problem which has made the story meaningful to him in the first place. Adult interpretations, as correct as they may be, rob the child of the opportunity to feel that he, on his own,

through repeated hearing and ruminating about the story, has coped successfully with a difficult situation. We grow, we find meaning in life, and security in ourselves by having understood and solved personal problems on our own, not by having them explained to us by others.

Fairy-tale motifs are not neurotic symptoms, something one is better off understanding rationally so that one can rid oneself of them. Such motifs are experienced as wondrous because the child feels understood and appreciated deep down in his feelings, hopes, and anxieties, without these all having to be dragged up and investigated in the harsh light of a rationality that is still beyond him. Fairy tales enrich the child's life and give it an enchanted quality just because he does not quite know how the stories have worked their wonder on him.

This book has been written to help adults, and most especially those with children in their care, to become more fully aware of the importance of such tales. As has already been pointed out, innumerable interpretations besides those suggested in the text that follows may be pertinent; fairy tales, like all true works of art, possess a multifarious richness and depth that far transcend what even the most thorough discursive examination can extract from them. What is said in this book should be viewed as illustrative and suggestive merely. If the reader is stimulated to go beyond the surface in his own way, he will extract ever more varied personal meaning from these stories, which will then also become more meaningful to the children he may tell them to.

Here, however, one especially crucial limitation must be noted: The true meaning and impact of a fairy tale can be appreciated, its enchantment can be experienced, only from the story in its original form. Describing the significant features of a fairy tale gives as little feeling for what it is all about as the listing of the events of a poem does for its appreciation. Such a description of main features, however, is all that a book like this one can provide, short of actually reprinting the stories. Since most of these fairy tales are readily available elsewhere, the hope is that this book will be read in conjunction with a re-reading of the tales discussed.* Whether it is "Little Red Riding Hood," "Cinderella," or any other fairy tale, only the story itself permits an appreciation of its poetic qualities, and with it an understanding of how it enriches a responsive mind.

*The versions of the fairy tales discussed in this book are referred to in the Notes at the end of the book.