



quand
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trouve la
ce. Le
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te, il faut
elle coure.
vantes. Et e
l'accompagne
ment. Du gra
air!
t vers les collines. Elles se sentent légères.
des vêtements trop lourds pour la saison.
e ! Enlevez-moi ces frâsques ! Voilà, C
e. En avant, Mesdames !
t dans un silence habité de mille voix.
arrêter là, mais la belle jeune fille deman
es atteignent, haletantes, une clairière. Que
quelle merveille ! se dit la belle jeune fille. Et là,
tie ! Elle tombe sur un ours. Un ours gigantesque, qui s'g
part. Bon sang, quel ours prodigieux ! Elles vont toutes mourir,
c'est certain.
is l'ours a sa préférence. Il pose son œil avec
le e
ui n'en mène pas large. L'ours
sa
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groses patt
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THE FAIRY TALE FACTORY

Temporary exhibition
17 May 2019 - 5 January 2020

Tribune de Genève

lémanbleu

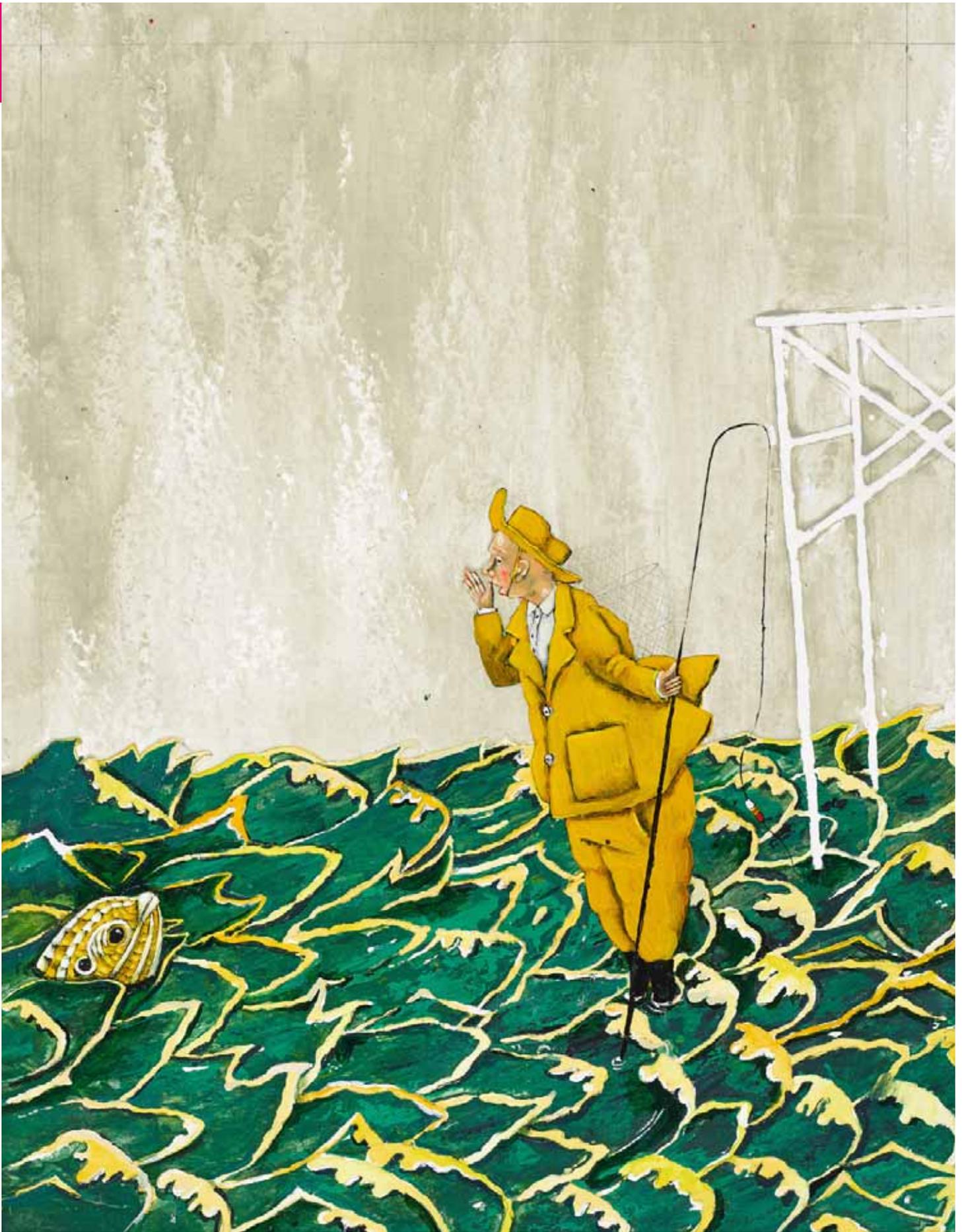
Geneva
City of culture
www.meg-geneve.ch



Winner of the 2017
European Museum
of the Year Award



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EDITORIAL

The sixth large-scale temporary exhibition since the reopening of the MEG in November 2014, “The Fairy Tale Factory” marks the end of a first cycle which has taken us on journeys from one continent to another and across the centuries. After exploring religion and politics in pre-Columbian Moche society (2014-2015), we focused on the richness of Buddhist Japanism in the late 19th century (2015). We then plunged into the fascination of Amazonian shamanism (2016), before turning to the history of Aboriginal arts and those of the Torres Strait Islanders in the 20th and 21st centuries (2017). Finally, in 2018, we lured you into the world of the ecstatic religions in Africa.

“The Fairy Tale Factory” is again an exhibition with an immersive scenography. Using both sound and image, it will offer you an intense, unforgettable experience. Made up of several hundred objects taken from the museum’s collections or on loan, it also boasts many contemporary creations: four illustrators, a costume-designer and a playwright have contributed to it. In addition, “The Fairy Tale Factory” proposes an as lively as ever programme of different activities for a wide public: a whole range of different types of visits, encounters, workshops and shows.

I wish you a magical excursion into the dreamlike world of “The Fairy Tale Factory”!



PREFACE

There are of course fairy tales all over the world, but on the Old Continent they have a very singular history, for at the hour of European ethnography's birth, they were collected as essential examples of what nowadays we would call "immaterial culture".

Many other institutions, in particular libraries, have already successfully tackled the task of producing an exhibition on fairy tales. It therefore seemed obvious to us that, if we wanted to examine tales from an ethnologist's point of view, we needed to look at them from all angles, and not just when they are decked in the shimmering "attire" of a fine edition, a form they rapidly adopted.

Therefore, in its exhibition "The Fairy Tale Factory", the MEG assumes two roles.

First that of the storyteller, narrating in its own way eight tales from the traditional European repertoire. These stories, little or less known today, are staged in "theatres of the imagination" which make it possible to utterly immerse oneself in the tale and to throw off the rules of the real world. In these spaces, the Museum uses its heritage collections evocatively. It also entrusted the job of rewriting a contemporary version of each of these texts to the writer Fabrice Melquiot and asked the Italian Lorenzo Mattotti, the French woman Camille Garoche, the Fleming Carll Cneut and the Genevan Jean-Philippe Kalonji to illustrate them with original creations, drawings, paintings and paper cut-outs...

In addition, the exhibition shows the other side of the picture, in a visit devoted to the "strings of the tales". Here the MEG adopts a more "classic" position and suggests exploring all the uses and functions attributed to these stories. To do so, it calls on the most famous tales, those which we constantly and effortlessly remember.

It is difficult to define tales because they encompass very different realities: on the one hand, popular tales handed down orally, gathered by collectors and sometimes adapted by writers; on the other, tales entirely made up by authors and which may subsequently become part of oral tradition and thus be subjected to the variations peculiar to this form of transmission. On a closer look, tales remain very like all other forms of orality but they are without doubt the most widespread and best-known genre of this heterogeneous corpus.

Most specialists agree on the structural criteria making it possible to define tales but it is probably their variability which best characterizes them. In fact, tales are neither necessarily intended for the young, nor vehicles for a univocal morality born of traditional culture. From this point of view, they have long interested scientists and scholars. Many disciplines have looked into tales and believed they have uncovered their secrets. But tales have no respect for borders and travel so well in space, as well as in time, that it is impossible to determine with certainty when they first appeared.



Among all the tools developed for studying tales, the ATU (Aarne-Thompson-Uther) classification system deserves special attention. Introduced in 1910 by the Finnish folklorist Antti Aarne, it is structured around the complex notion of “tale type” and enables the indexation of tales and other vernacular narratives. It is an empirical, imperfect tool constantly in the process of being revised but it has proved absolutely essential: it has also allowed research on tales to escape the different forms of exploitation of which it has fallen prey.

The ATU classification system shows without a shadow of doubt that tales have such ancient roots that all memories of them have been lost, thus definitively refuting the classic premise that original national traditions may exist and that tales were forged within cultural, linguistic or state boundaries. If, despite their infinite number of variants, they sometimes still appear anecdotal and codified, this is because they remain the expression of a community and of an abundance of shared knowledge. We think we know the European tales by heart but in fact we are only familiar with a tiny part of this vast repertoire, mostly a selection from Perrault and the Brothers Grimm. And if these stories at times disconcert us, this is because our culture has lost its direct connection with the knowledge useful for understanding them. That is why anthologies of them have an aura of nostalgia, even strangeness, for today’s reader.

The long association between ethnology and tales can help us to understand this age-old and perpetually changing tradition: tales enable researchers to examine traditional societies – and thus contemporary societies. Moreover, tales have never really become obsolete. Although periods of apparent eclipse can be detected, this was more to do with the way science considered them than an actual disappearance.

In North America from the 1950s on, then again in the 1960s to 70s in Europe, there was a “revival of tales”. It was then too that the storyteller’s art became a profession in its own right within the scenic arts family. Despite appearances, the world of tales is a lively world full of contrasts and constantly changing. Perhaps one of its assets is the way it takes advantage of the variety of narrative registers, mingling the serious with the mischievous and hope with gloom.

Finally, over the centuries, tales have inspired politicians, great artists, writers, musicians, visual artists, psychoanalysts... These stories still live in our collective imagination and their history enables us to follow ours. From this point of view, tales have lost none of their power and efficacy.

Since all tales are meaningful and no interpretations of tales will ever manage to exhaust their meaning, we hope to inspire our visitors to take their turn to listen, read and tell stories.



The MEG explores the magical world of fairy tales

Fairy tales are far from being reserved for children and not as innocent as they may seem. With its new exhibition “The Fairy Tale Factory”, the MEG spotlights European traditional popular stories. From 2019 on, visitors will be able to plunge into the fantastic world of tales, discover their history as well as the many forms of exploitation to which they have been subjected.

“Once upon a time...” We all know stories beginning with these four words. From Finland to the Mediterranean, from the Celtic countries to the Balkans, tales are part of our common heritage. They belong to our collective imagination. In its new exhibition, the MEG explores this universe which is both familiar and totally fantastical.

INTRODUCTION

Eight tales, little or unknown to the general public, are staged in “theatres of the imagination”. Magic lanterns, dioramas, mirrors, optical illusions and changes of scale allow us to completely immerse ourselves in the story and throw off the rules of the real world. Fabrice Melquiot, the director of the Am Stram Gram theatre, has written contemporary versions of these often ancestral narratives for the MEG. But their subjects remain topical: the difficulty of finding a spouse,

the relationship with nature and death, or the insatiable thirst for power. Five illustrators present their vision of the tales in drawings, paintings and paper cut-outs. Objects taken from the Museum’s European collections bring them to life.

Visitors also discover the other side of the picture. Another part of the exhibition reveals the European history of this oral tradition which originally possessed almost as many variants as there were narrators. Collected since the Renaissance, tales now find themselves rigidly set in a single version corresponding to the expectations of contemporary readers. Who today would want to read the variant of *Little Red Riding Hood* in which the child eats the flesh of her grandmother who was killed and roasted by the wolf?

Immensely popular and part of Europe’s collective imaginary, tales were inevitably used to influence people’s minds and orientate their behaviour. Often conveying moral messages, they made it possible to instill in children the virtues of bourgeois society. The political world also took possession of them, for propaganda or protest purposes. This was the case for the Nazi party which produced films transposing the Grimm brothers’ stories to the Germany of the 1930s. Or the feminist movement, which has made witches anti-patriarchal figures. To this day, everyone can still interpret tales in their own way and project their own values onto them...

THE EXHIBITION'S SCENOGRAPHY

The scenography of “The Fairy Tale Factory” exhibition was entrusted to Holzer Kobler Architekturen following an invitation to tender extended to five scenographers. Founded in Zurich in 2004 by the architects Barbara Holzer and Tristan Kobler, this firm has carried out a hundred or so scenographic projects at both a national and international level. These include the permanent exhibition visits of the Dresden Military History Museum (2011) and the Grimm

World Kassel (2015) in Germany, as well as the temporary exhibitions *Qin, the Eternal Emperor and His Terra Cotta Warriors* at the Bern History Museum (2013) or *Prison* at the International Red Cross and Red Crescent Museum (2019).

The scenographic project of “The Fairy Tale Factory” exhibition is distinguished by three parts, all offering very different ways of experiencing the visit. Like a threshold separating the real and the imaginary world, the prologue takes the form of a simple, sober access area, whose walls murmur the stock phrase “Once upon a time...” in many European languages. It leads to a monumental wrought-iron gate marking the entrance to the exhibition’s central space. Visitors pass through the doorway to immediately discover a new atmosphere reminiscent of that reigning backstage in a theatre or in the alleys of a maze. This is the exhibition section entitled *The Strings of the Tales*, characterized by its functional aspect. Here, as at the Pompidou Centre, the emphasizing of the load-bearing structure, the tubes used for the technical installations in the construction of the building and its fittings, is elevated to the status of a design concept: the charm of these utilitarian corridors becomes a kind of guiding principle, forming in itself a truly experimental universe.

These narrow passages wind their way between the eight “Theatres of the Imagination” which compose the heart and third section of the exhibition. These enclosed spaces are freely arranged around the room and therefore accessible to visitors at will. The interior of these spaces cannot be seen from the outside; you enter to find yourself in the middle of a specific universe in which illusion reigns. Here each tale is staged to match its imaginary world or the way it has been treated graphically by one of the four illustrators. The walls, floor and ceiling are part of the place’s atmosphere and create a mood linked to the tale’s theme (drunkenness, excess, wealth, etc.). These immersive spaces make use of the objects’ scale, the unusual nature of the materials or the brightness of the colours and lighting... The visitor’s curiosity is thus stimulated by the desire to discover all these strange, concealed rooms.



NUMBER OF OBJECTS IN THE EXHIBITION

453 exhibits

- 343 objects from the MEG collection
 - 70 objects on loan
- including
- 11 books or sets of book from the Martin Bodmer Foundation
 - 19 objects from the CRIÉE
 - 1 piece of jewellery from Cartier
 - 1 work by Kiki Smith from the Pace Gallery
 - 38 objects from other lenders

35 illustrations

Carl Cneutt: 9 plates

- The Fisherman, his Wife and the Golden Fish
- The Bear in Love

Camille Garoche: 8 dioramas in paper cut-outs

- The Spindle, the Shuttle and the Needle
- The Moon and the She-wolf

Jean-Philippe Kalonji: 8 plates

- Mary's Bread
- The Devil's Trousers

Lorenzo Mattotti: 10 plates

- Vines and Wine
- Godmother Death

12 films

- 2 portraits of storytellers, Philippe Campiche and Casilda Rigueiro, talking about their art
- 1 film of an Italian *cantastorie's* performance
- 6 portraits of Valaisian storytellers
- 1 interview with the psychoanalyst Bruno Bettelheim
- 1 archive film on the brushmaker Walter Schubnell
- 1 excerpt from the film *Rotkäppchen und der Wolf* (1937)

ARTISTS' BIOGRAPHIES



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CARLL CNEUT

Carll Cneut was born in Wervicq in Belgium in 1969. He has been drawing since childhood. After studying graphic arts at the Saint-Luc Institute in Ghent, he worked in advertising before doing illustrations for the press and children's literature. His first book was published in 1996 and he has since been recognized as a talented illustrator with comic books brought out by different publishers (*La fée sorcière*, 1999, with Brigitte Minne). In 2002, he was responsible for the text and drawings of *L'étonnante histoire d'amour de Lucien le chien* (Gold plaque at the Bratislava Illustration Biennial, 2003). He has received a number of awards, notably the Golden Peacock in 2000 for the comic book *Willy* published by Circonflexe Editions and the Flemish Community Prize for Literature in 2014. His use of colour and his superimposition of several techniques enable him to obtain images which are both deep and full of details, which lend themselves to several levels of interpretation.



©Didier Genevois

CAMILLE GAROCHE

Camille Garoche was born in Paris in 1982. After spending her childhood in the South-West, she studied graphic arts at the Cergy School of Fine Arts and the Maryse Eloy School of Art. In 2006, she illustrated a tale given away with a Hermès perfume and created a range of stationery for La Marelle en Papier. Since then she has concentrated solely on illustration. After a spell in Germany, she today lives and works in Paris. As well as projects for exhibitions, she regularly collaborates with the Steiff brand while also publishing many works for children (*Fox's Garden*, 2014; *Le lapin de neige*, 2015). She has adopted the technique of paper cut-outs which she presents in 3-dimensional settings.



©Guillaume Megevand

KALONJI

Jean-Philippe Kalonji was born in Geneva in 1973. He spent his childhood drawing and at a very early age abandoned school with his pencils and sketchbook. Self-taught, he learned on the job between New York, London and Japan, where a multitude of encounters enriched his talent as an illustrator and graphic artist. He produced his first comic book in 1992 for Atoz Editions: *Street Nations* tells the story of the hip-hop movement of which he was part. Since then he has contributed to the Genevan review *Sauve Qui Peut* and published comic books and children's works hailed by the critics (*In Bed*, 2014; *D'un monde à l'autre*, 2014). At ease in several techniques, he is particularly fond of using watercolours and watercoloured pastels.



©Jorge Colombo

LORENZO MATTOTTI

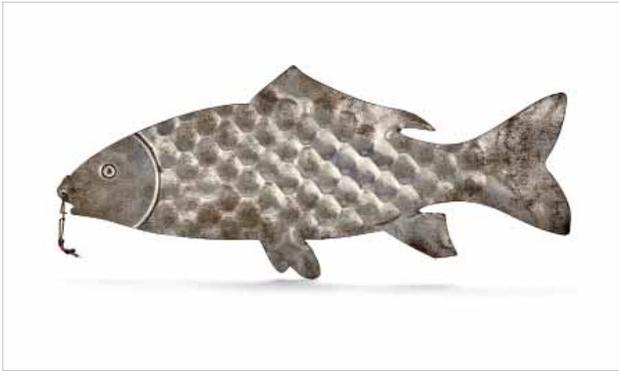
Born in Brescia, Italy, in 1954, Lorenzo Mattotti is one of the greatest Italian talents in illustrative drawing. He studied architecture in Venice before turning to graphic art and joining the *Valvoline* artists' collective, whose aim was to give new life to the aesthetics and linguistics of comic books. He is an all-round author, doing illustrations for the press (*Le Monde*, *The New Yorker*, *Cosmopolitan*, *Vogue*), comic books and children's books (*Eugenio*, Bratislava Illustration Biennial Award, 1993). It is to him we owe notably *Fires* (1986), whose success made of him an illustrator and painter very much in demand, *Stigmatè* (1994, with Claudio Piersanti), *Le Bruit du givre* (2003, with Jorge Zentner) or again *Chimère* (2006) and *Oltremai* (2013). At ease in several techniques, he has used his talents to illustrate Dante Aligheri's *Inferno* or *Hansel and Gretel*. In 2019 with Thomas Bidegain he made a cartoon feature film adapted from Dino Buzzati's novel *The Bears' Famous Invasion of Sicily*.



© Jeanne Roualet

FABRICE MELQUIOT

Fabrice Melquiot was born in Modane, Savoie, in 1972. He is an author and director for the theatre which he considers a sphere particularly open to song and performance. He began to work as an actor in the Millefontaines company directed by Emmanuel Demarcy-Mota. In parallel, Fabrice Melquiot wrote and published his first children's texts (*Les petits mélancoliques* and *Le jardin de Beamon*) in 1998 for the Ecole des Loisirs. His work was also broadcast on France Culture and, the same year, would be awarded the Paul Gilson Prize from the Community of French Language Public Radios and, in Bratislava, the European Prize for the best radio work for adolescents. The author of some sixty plays translated into a dozen languages, he also continued to work as a director. In 2008, he received the Beatrix Dussane-André Roussin Award from the French Academy for the totality of his work for the stage. Fabrice Melquiot has directed the Am Stram Gram Theatre in Geneva since 2012.





es war einmal

Dawno, dawno temu

Erant in quadam civitate

Einaferò var taò

B'iat una borta

оум дос смс оум мс a fost odată

once upon a time

си беше еднаш

Kde bolo, tam bolo
na ishtë njehëre

bir varmış bir yokmuş

Nekoč pred davnimi časi

היה היה פעם

era uma vez

Давним-давно

Biri var idi, biri yox idi

Érase una vez

der var engang

Fadó, fadó

einu sinni var

il était une fois

Bazen behin

Egyszer volt

Hi havia una vegada

olipa kerran

имало едно време

Elasid kord

жил был

μια φορά κι έναν καιρό

det var en gång

Bha siud ann uaireigin

једном давно

c'era una volta

er was eens

reiz sensenos laikos

Amser maith yn ôl

bylo nebylo

Gh-avaet une fai de temp

un còp i avia

A mol iz geveyn a mayse

Կար-չկար

Un cop qu'i abè

Et war eemol

det var en gång

Ur wech e oa

Igl era ina giada

Darba, fost l-oħrajn



Exhibition
texts

The Fairy Tale Factory



From the Mediterranean to Scandinavia and the Celtic countries to the Balkans, European fairy tales have travelled across space and time and changed depending on storytellers, interpretations and audiences. Every country in the world has its stock of tales, but European tales possess their own specific history.

And when we look at the old, popular versions of these stories, we can see that this oral tradition was neither necessarily intended for the young nor a vehicle for a rigidly set morality. As the expression of an age-old tradition, tales enable us to question traditional and contemporary societies. They have lost nothing of their power, for the message they convey remains particularly relevant for us today.

“Once upon a time...”, tales often begin with a short expression like this. This little phrase we expect opens the doors of the imagination. Time stops when it is said and the tale takes possession of us, carries us away, imposing its own rules and logic. However we would be wrong to consider tales merely as magic interludes: the path of tales is a byway retaining a strong link to historical and anthropological reality. In fact it is said “that a good tale never lies”.



The Fairy Tale Factory: instructions for use

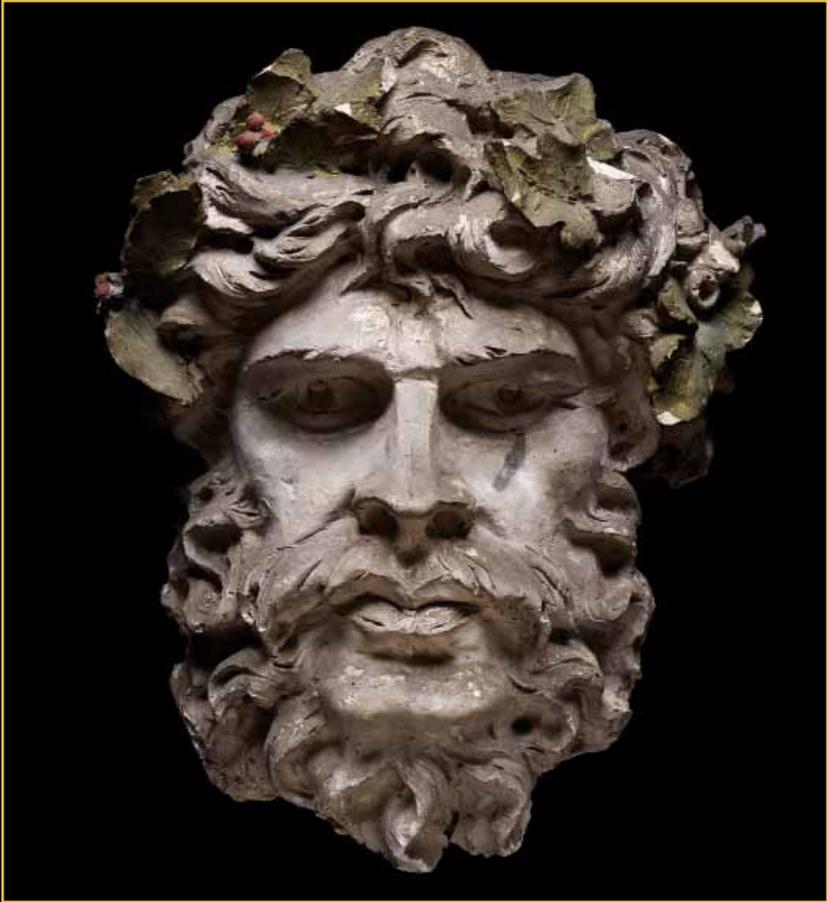
For this exhibition, the MEG has become a storyteller. In its own way, it tells eight tales from the traditional European repertoire.

These stories are staged in **theatres of the imagination**, which allow us to totally immerse ourselves in the tale and free ourselves from the rules of the real world. In order to do this, the Museum asked the writer Fabrice Melquiot to rewrite a contemporary version of these tales. It also invited four European illustrators – the Italian artist Lorenzo Mattotti, the French artist Camille Garoch, the Fleming artist Carl Cneut and the Genevan artist Jean-Philippe Kalonji – to transcribe their version of these stories in sketches, paintings and paper cut-outs. Objects from the MEG collections, from hearses to spindles and wolf-traps, come to life and enliven these tales.

The exhibition also shows behind the scenes, in a section devoted to the **strings of the tales**. This second part proposes an exploration of all the uses and functions assigned to these stories. Tales are among the first examples of immaterial cultural heritage to have been

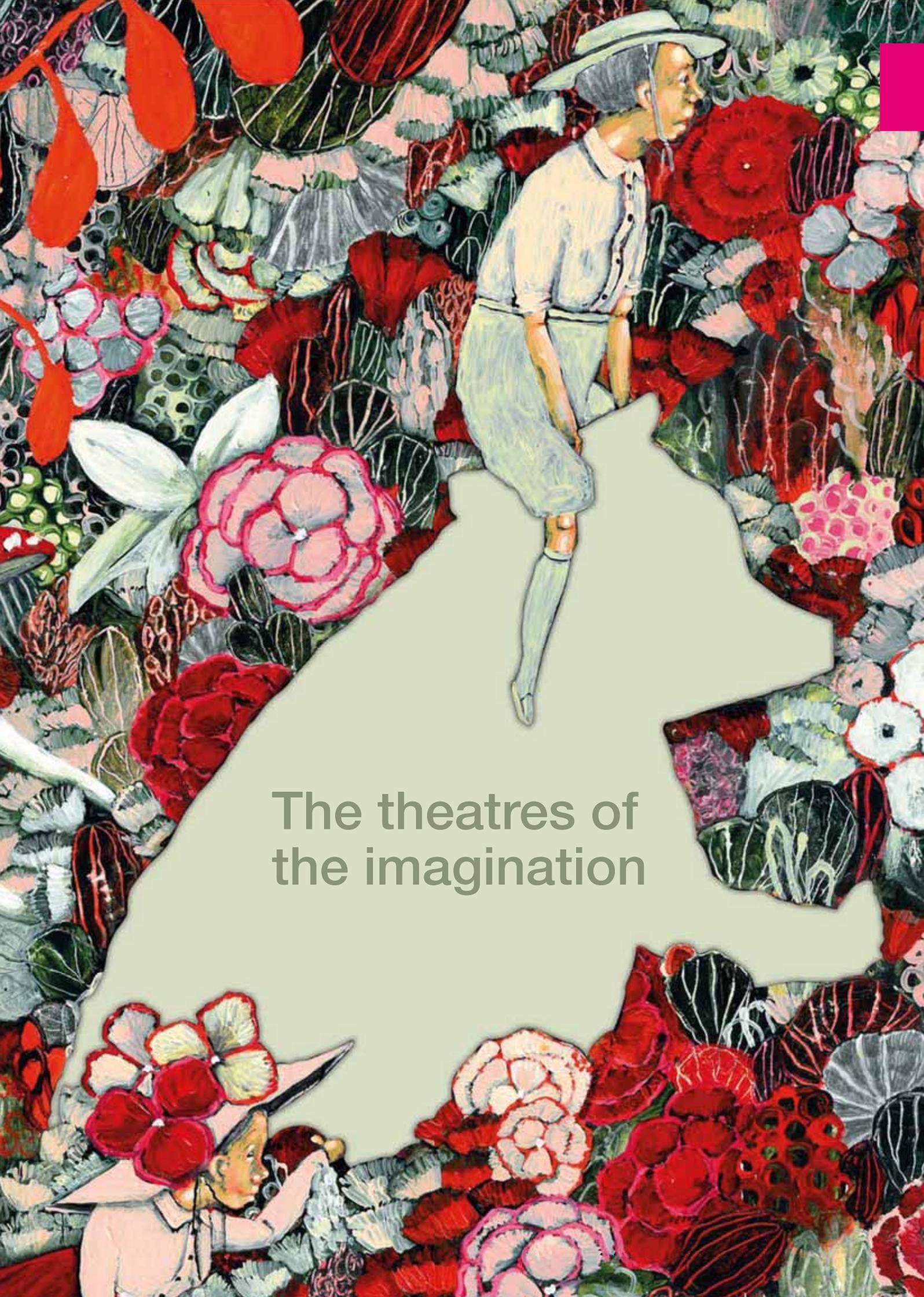
collected at the hour of European ethnography's birth. Over the centuries, they have inspired great artists, writers, musicians, visual artists, psychoanalysts... These stories still live in our collective imaginary and their history enables us to follow that of our societies. Unrelentingly exploiting this living matter, European societies are always giving them new forms.











The theatres of
the imagination

The Spindle, the Shuttle and the Needle



Tale illustrated by Camille Garoche

This fairy tale deals with the difficulty of finding a spouse. It belongs to a tradition of tales in which successful marriages should be able to reconcile the irreconcilable. Although it seems conventional, its characters evade their allotted roles: the girl is independent, the prince resists social dictates... Everything appears to be happening as expected, however nothing is in the right place. In fact, the story makes use of the workings of several classic tales identified by folklorists. In particular, it presents a feminine version of the *three magic objects* figure. These are the work tools, passed down by a godmother to her god-daughter. Not only do these simple objects illustrate the generational link, they also give the tale a final development by becoming, after the wedding and the revelation of their exceptional nature, real museum pieces.

A young prince who is reluctant to marry accepts his mother's demands to do so on condition that he finds the woman who is both the richest and the poorest in his realm. So he sets off in search of her, but no young woman seems to suit him until, at the window of a little house, he notices a beautiful, serious girl concentrating on her work. Is it her beauty or her indifference that he likes? As he is going away, the young woman calls on her magic work tools (the spindle, shuttle and needle). While the spindle spins a golden thread to bring the prince back to her, the shuttle and needle are busy transforming her clothes and home. Finally, it is thanks to their intervention that she is able to sew her destiny to that of the prince. The spindle, the shuttle and the needle then become part of the kingdom's heritage.

Once upon a time...

- You're not going to begin our story like that.
- It's a fairy tale, isn't it?
- Yes. But...
- Aren't you happy?
- Yes, yes. Very. We're lucky. Do you want me to start?
- Go on.
- When I was young, I lived with my godmother. She made a living from her needle; she worked hard. She brought me up to love a job well done. On her death, she left me her cottage, spindle, shuttle and needle. I used to spin, weave and sew. I was fine, independent, and my dead protected me. I'd scarcely finished one piece of sewing when another client would arrive.
- At the time, I was living like a prince. Not easy.
- You nonetheless managed to impose your principles.
- Oh yes, I had a strong character and I told my father: "For a wife, I shall take the woman who is both the richest and the poorest."
- A nice turn of phrase, my love.
- Yes. That's true. I said it so much. Bah! Hundreds of times and every time there was the same problem: they brought me the richest and the poorest. They understood nothing. I wanted the one who was both at the same time. Finally, in your village, I was told that the poorest woman lived in an old cottage at the far end of the hamlet.
- I was just spinning. I caught sight of you from the window. I went bright red and opened the window just to see your flamboyance. Then I went back to spinning. But I started to sing a tune my godmother used to sing to me: "*Hurry, spindle; let nothing stop you. Lead my beloved and his trumpets here.*" And then the spindle began to move. All by itself. It went out of the window. It began to race through the fields, leaving behind it a golden thread. So I picked up my shuttle and started to weave again as if nothing had happened. We do strange things sometimes...
- A few kilometres away, I saw the spindle hovering around me. I decided to follow it back along its thread.
- Meanwhile, I was still singing like my godmother: "*Chase after him, beloved shuttle. Bring my fiancé back to me.*" Then all by itself the shuttle began to weave an amazing rug with trees and animals that looked alive.
- While the shuttle was weaving this rug, you started to sing again.
- Yes, I started to sing again, with a needle in my hand: "*He's coming, dear little needle. Everything must be ready, I must be ready.*" As quick as lightning the needle flew out of my fingers: my tables and benches were covered with rugs; my chairs with velvet, my walls with silk.
- That's when...
- You came in. I was there, standing in the middle of all that finery.
- Yet it was you who shone the brightest, like a wild rose in a bush of thorns.
- You said: it's you. It's really you. The poorest and the richest. You will be my wife.
- You replied: if I so wish.
- There, that's our story.
- That's right. Here we are. I have kept the spindle, shuttle and needle forever.

The Spindle, the Shuttle and the Needle

According to Fabrice Melquiott's rewriting of the vernacular versions of tale types ATU 585, 563 and KHM 188

The Fisherman, his Wife and the Golden Fish

This fairy tale has been documented in numerous versions from Flanders to the Slavic countries. The Russian author Pushkin played a large role in its literary fortune. That is why the supernatural being – who helps then punishes – is above all familiar to us in the form of a fish, although he is known to have many other incarnations. The rising progression and blunt punchline of this tale capture our interest. Why does the story denounce the fisherman and his wife while other tales celebrate the success of characters with no particular merit? In popular cosmogony, all living beings are connected to each other, which involves prerogatives and duties. When men focus solely on their own interests and give free rein to their limitless desires, they upset the overall balance of the world. They are then punished for their excess by being cut down to size again.

A poor fisherman catches a golden fish in his nets. This is a magic being, which promises to grant his wishes and those of his family if the fisherman spares him. So the everyday life of the fisherman and his wife improves considerably. The story relates the different stages of their social advancement thanks to the golden fish's intervention: the arrival of economic comfort, then the emergence of limitless greed and cupidity, until it becomes madness. In the face of such arrogance, nature itself rebels and causes the couple's downfall.

I love fishing. And my wife loves fish.
Until the day I caught this brill which sang:
*Passing fisherman, take out your line / And don't bring me bad luck
I've still got lots of things to do / In the depths of the sea.*
It said to me:
– Let me live, be kind. So I let it go and saw it disappear.
I went back to my hut. My wife asked me what I'd caught.
– No. Nothing at all. Apart from a brill. But I set it free because it asked me to.
– What?
– It told me it wanted to live. So I let it go.
– Without asking it for anything? Do me a favour, go back and ask your big fish for a little cottage.
So I returned to the sea. It was yellow and green. I approached it and sang:
*Fish in the water, under the corals / Forgive my fickleness
When my wife has got something into her head / It's like swallowing a bone.*
I saw the brill coming back.
Dear fish, I've something to ask you. My wife would like a cottage.
Go home, it's settled.
I went home. I arrived outside a cottage. My wife was at the door, smiling at me.
In the evening, I sensed there was something on her mind:
– It's too small here. I want a castle. That's the very least it owes us. Do me a favour, go and ask your fish for a castle.
I went back. The sea was purple and blue, in places grey.
I approached it and sang:
– I've something to ask you. It's my wife. She'd like a castle.
– Go home, it's settled.
I went home. And my wife was on the steps of a castle. And behind it were cowsheds, stables, carriages, a garden...



Tale illustrated by Carll Cneut

– We shall live happily here, my love.

– We shall see, we shall see.

I don't like it when my wife says: we shall see. The next day, she said:

– I want to be queen, I must be queen.

My heart was heavy, but I went back. The sea was dark grey, the waves were big. I approached it and sang.

– What now?

– It's my wife. She wants to be queen.

– Go home. It's settled.

I went home and the castle was bigger. There were soldiers and my wife was wearing a crown.

It's so easy to be queen that I'd like to be an empress. Do me a favour. Hurry up.

When I approached the sea, the water was black and foaming.

– Dear fish, my wife wants to become an empress...

– Go home, it's settled.

I went home. The castle had grown even bigger. There were trumpets and drums. I sat down beside her after climbing up onto the throne...

– What are you doing here? Go and see the brill. Now I want to become Pope, hurry up.

The wind was strong. The sea was wild; the waves were 30 metres high...

– You're joking?

– No, no. She wants to become Pope.

– Go home.

Now there was an enormous church. My wife was a moon among men. Her seat was higher than all the others. A crowd was gazing devotedly up at her.

– Well... you must be pleased...

– We shall see.

But at dawn, she wondered why she could not command the moon and sun.

– Wake up; I tell you, I've got to be God! Hurry up.

The storm was raging. I could barely stay on my feet. The black sky was streaked with flashes of lightning and the thunder and waves could be heard rumbling.

I shouted: – My wife. She wants to become God.

– Go back to your shack and let me be.

The Fisherman, his Wife and the Golden Fish

According to Fabrice Melquiott's rewriting of the vernacular versions of tale type ATU 555 and KHM 19

Vines and Wine



Tale illustrated by Lorenzo Mattotti

This fairy tale has been documented in many different cultural regions and historical periods. The oldest versions go back to classical antiquity, but it is also found in Mediterranean Jewish and Christian traditions. Part of ætiological tales, it was gradually turned into a moral fable stressing the confrontation between the forces of Good and Evil. The tale also documents technical knowledge about wine-growing. Thus it not only mentions the necessity of controlling and regulating alcohol consumption, but also explains that in order to be fertile, nature must be domesticated. Every version of the tale reflects the cultural environment in which it developed and was passed down. For example, the peasant character is often designated by the name of the region's wine, making this tale an identity motif.

An ancient god (Dionysos, Bacchus or a faun) is travelling across the world as a simple pilgrim. Thirsty and hungry, he reaches the field of a humble peasant. Despite his poverty, the man welcomes the visitor generously. Touched, Bacchus turns this simple meal into a banquet. After this unexpected feast, the peasant falls asleep. Taking advantage of his host being asleep, the stranger gets down to work: skilfully, he prunes a winding green plant that only produces sour, green little fruits. Then the god feeds it by watering its roots with the blood of several animals (a bird, a ewe, a pig, etc.). The plant immediately thrives and gives forth fruit. The god contemplates his work then disappears. When the peasant wakes up, he discovers heavy, dark bunches of juicy fruits. He says to himself that the fruit of this bush will be precious and gladden men's hearts. But gifts of the ancient gods must be handled with caution: depending on how they drink, men can become gay and sing like birds or wallow in the mire and debase themselves.

In the days of the sun and moon, someone walked around murmuring: *"O Earth, recognize me... we are your children, we who are walking. No one must know that a god is among the fragile beings. I'm thirsty and I'm hungry. All men are thirsty and hungry like me. A god is hungry to experience hunger; I'm trying to understand and I'm walking, my back is breaking..."*

Thus murmured the ancient god and his words fell onto the stones, among the weeds and wild grasses. Exhausted from having walked so long, the god stopped at the edge of a field in the setting sun. A peasant joined him and beckoned him to come.

But who could have known he was a god?

– Well traveller? Your hair is grey with dust and the road has made you a fine suit. I don't have much to offer you, but I'll offer it to you gladly.

– That's kind of you, peasant.

The peasant welcomed the god into his home, convinced he was an exile. He shared his food and the little he possessed. Bacchus was moved to be so received. The peasant served him ewe's milk in a glass that was almost clean; Bacchus turned the milk into white wine.

When, after clinking glasses, the peasant lifted the glass to his lips, his face went crimson with surprise.

– What? But.... it was milk, I'm sure.

– Milk? What a joker you are. Your wine is good, let's enjoy it.

They drank together like old friends, then the peasant fell asleep, watched by the anonymous, happy god.

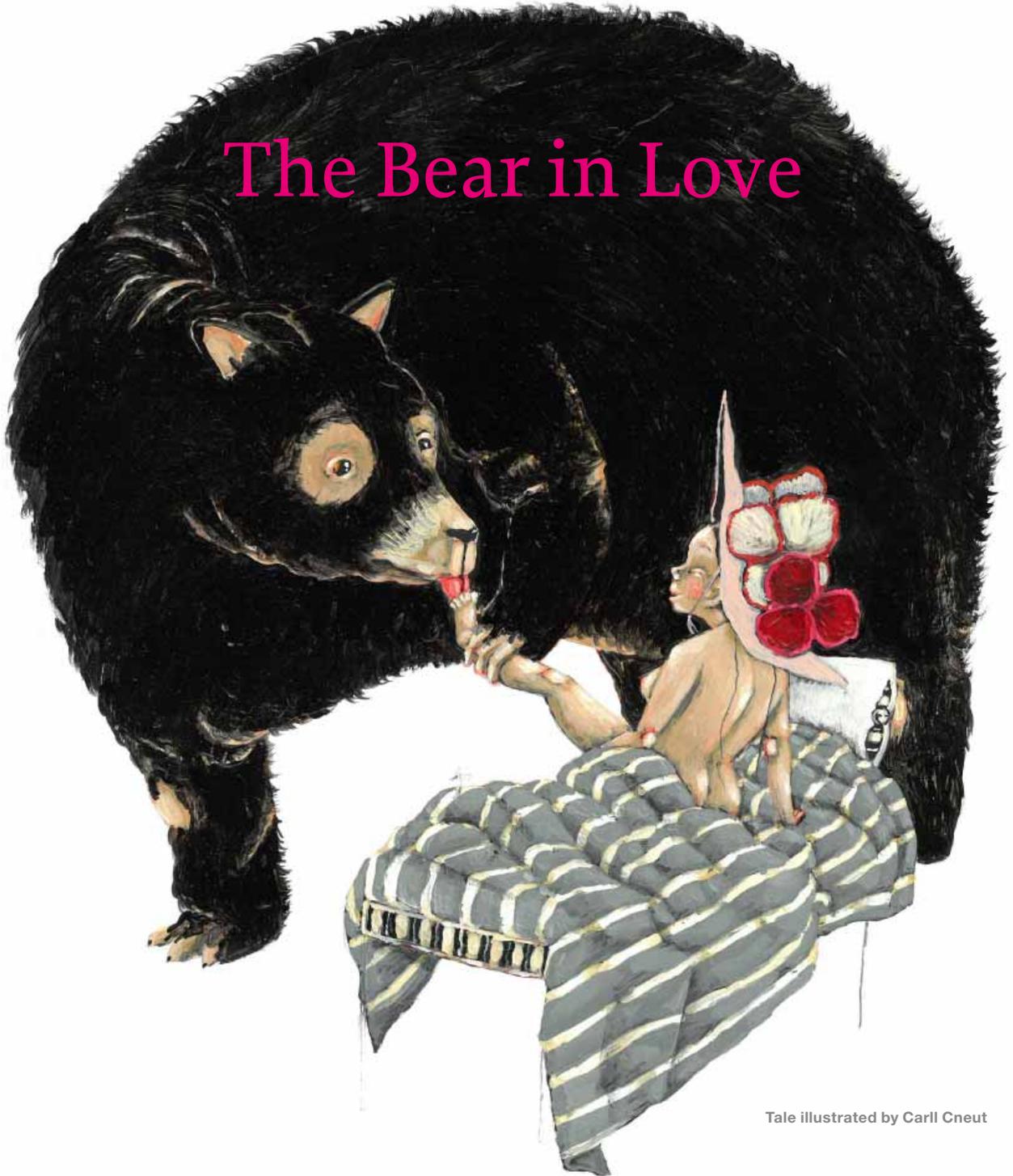
During the night, leaving the peasant to his dreams, Bacchus went out into the garden. He strolled around before kneeling down beside a winding green plant; its fruit was small and sour. He pruned the plant skilfully. It found his touch so sweet that it immediately gave forth a mass of fruit. After tending it, Bacchus watered it first with the blood of a bird. Then with the blood of a ewe. Then with the blood of a lion. With the blood of an ass. With the blood of a pig. Finally, with the blood of a monkey. Gods have their habits.

At dawn, the peasant opened his eyes and the vagabond had disappeared. The peasant examined the plant magically endowed with dark, juicy bunches of fruit. It was no longer just any plant; a gift from the ancient gods must be enjoyed with caution. He who drinks a little sings like a bird. He who drinks a little more finds the courage and rage of a lion. He who drinks even more risks becoming as fierce as a tiger. He who drinks too much lowers his head like a silly sheep. And finally, he who gives in to his love of drinking is like a pig laughing and crying in its mire; he is just a monkey with a funny face. Animals lie hidden in the acts of men. Deep in stone jars, wine tells what kind of beast we are.

Vines and Wine

According to Fabrice Melquiot's rewriting of the vernacular versions of tale types ATU 2.2. and 1.2

The Bear in Love



Tale illustrated by Carll Cneut

There is a large corpus of erotic fairy tales. Often explicit, these tales are influenced by the realms of jokes and ribaldry. Very widespread, they could be told among men, but also among women or even exchanged freely on festive occasions. This fairy tale from the Western Alps is singular to the extent that it is about an astonishingly affectionate relationship between a bear and a girl and of their strange way of making love. The tale is similar to the much better known John Bear cycle, although there are differences. Moreover, it documents the attention with which the rural world studied nature. The naturalist skills developed by observing hibernating animals were used in many other fields, such as that of climatology, agriculture or pharmacopoeia. Although there are several versions of the tale in which a bear-girl couple often engenders a strong man or hero, there exists only one variation of a female bear with a young man. Their children are bear cubs who return to live in the forest governed by their animal legacy.

A beautiful, courteous and charming girl from a good family goes out into the countryside with her maid servants. An enormous bear sees and captures her. He carries her off into his cave. He could devour her but he is overcome by her kindness. In love with her, he offers her a life in the natural luxury of his cave, courts her and voluptuously licks her feet. Through this contact, the girl becomes pregnant and gives birth to a healthy, handsome boy, who is exceptionally strong.

There is a beautiful, courteous and charming girl who dreams. When she is not dreaming, she lives avidly. Sometimes, when the light calls to her, she asks to go for a walk in the hills; she sits down in the shade of black oaks and chestnut trees and thinks how full life is.

This morning, she can't stay put. The sun is so high in the sky that she must go out, she must run. Why not, say her maidservants. And they go with her. What a truly beautiful day. Fresh air!

Together they set off for the hills. They feel as light as birds. They joke about wearing clothes too heavy for the season.

– It's impossible! Take these togs off me! That's it. Like that, put the cardigan over my arm. On we go, my ladies!

They walk in a silence full of a thousand voices. The maidservants would like to stop but the beautiful girl asks to climb higher. Out of breath, they reach a clearing. "How crazy, how thrilling, how marvellous!" says the beautiful girl to herself. And there, there in the flowers, oh dear! She comes upon a bear. A gigantic bear which appears from nowhere. Good grief, what an amazing bear! They are all going to die, there's no doubt about it.

But the bear has his preference. He gazes insistently at the beautiful girl, whose heart is in her boots. The bear stares at her, moves nearer and takes her in his big paws. He lifts her off the ground to clasp her to his coat. He wants to sniff her more closely, to take her away, to kidnap her... Standing on his back legs, he carries her off and disappears into the thick forest.

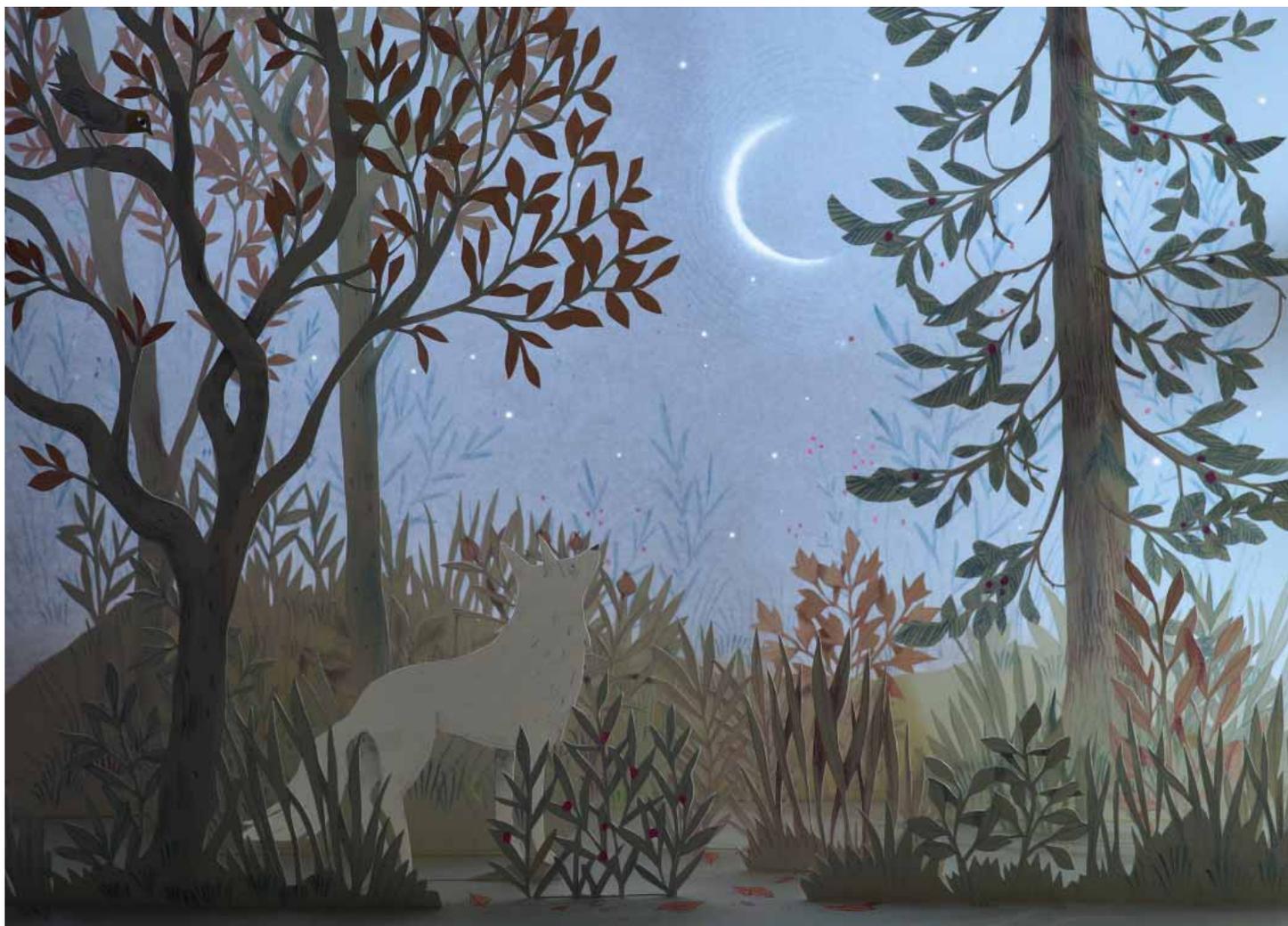
In his cave, the bear carefully puts the beautiful girl down in the darkness. It's a modest dwelling but well kept. Someone speaks, yet no one speaks. Speech takes on the appearance of silence. Or the opposite. They are contented. He takes off her shoes. She lets him do it. She is happy. The bear in love lays his dumb tongue on her slender white feet.

It is said that in the morning the spell continued and it was sweet to wake up in the bear's arms. It is said she lived happily in the cave, for months on end. It is said that after nine months she gave birth to an extraordinary boy who became a big, strong man. He spoke little and lived in the woods, under the stars which sang his parents' love.

The Bear in Love

According to Fabrice Melquiot's rewriting of the Valdostain vernacular versions of tale type ATU 301 and the scholarly version recounted by Olao Magno in the 16th century

The Moon and the She-wolf



Tale illustrated by Camille Garoche

In the rural world, the moon is the most important regulator of traditional rhythms. Its importance is such that it is found in beliefs, sayings and production techniques still current today. Its successive phases are used not only in the establishment of official and liturgical calendars but in the division of agricultural work and the organization of hunting and gathering. Every full moon is unique: one makes plants grow, another is good for fertility, others give birth to mermaids or bring back the dead... The autumn full moon, called the hunter's moon, is meant to give men the ability to understand wild animals. From the early 20th century, the popularization of new meteorological and astral knowledge helped to renew and transform highly developed popular knowledge. The latter would then be considered in two ways: either as a body of empirical disciplines needing to be verified by the laws of physics or as an art of interpretation making it possible to approach popular cosmology.

On a dark autumn night, a she-wolf is running through the woods and howling till she is out of breath. She has lost her cub. She can hear the noise made by the group of hunters and fears for her life. In the immensity of the sky, the moon has begun her course accompanied by her procession of stars. The heartrending moans of the she-wolf rise up into the firmament. Disturbed, the moon stops and asks the reason for this din. So the she-wolf explains that she has lost one of her young. She is looking for him desperately, with no success. Moved by her anguish, the moon stops at her zenith, swells up and concentrates on shining ever more brightly. The drops of sweat formed in this effort turn into a myriad of tiny creatures: fireflies and crickets, forever prisoners of the night. Meanwhile, the she-wolf has seen her cub. The men are drawing near and want to kill her. Only one of them notices the wolf cub and intervenes. Then the angry moon routs the assailants. Ever since, the moon has reminded the world of her reign and power: she waxes and wanes every month, thus displaying her ascendancy. Wolves know this and pay her homage.

Once upon a time there was night. Once upon a time there was the moon. Once upon a time there were wolves. Once upon a time there were men. I'm telling you this, my child, realizing I know nothing. Yet I'm already old. I've known thousands of nights. I've often looked at the moon. I've approached wolves and I'm a man among men.

I like wolves. Do you? Wolves have children, they worry, they love, and they weep when they lose one of them. Men scare me. I don't like men very much. They curse wolves, they shut them up in enclosures or, worse still, they hunt them to kill them.

I was a hunter once; I know what I'm talking about. One night, I met a she-wolf under the moon. I was that man who, with other men, was chasing a she-wolf in order to kill her. The she-wolf had lost one of her cubs and was distressed. We could hear her howling at the top of her lungs and we were following her tracks. Her lament rose into the air, filling the greenery and waking the birds. The wind carried it up into the sky until it disturbed the moon who stopped in her course and remained motionless on high. I saw her lean down towards the she-wolf. At the time, in the dead of the night, I couldn't hear the moon and the she-wolf speak to each other but, later, the she-wolf told me that the noble moon had wanted to help her.

The moon began to shine and shine and shine ever more brightly. The she-wolf, led by the light, began to flee again until she reached the moat of a castle: the wolf cub was there, trapped in the ditches. The hunters had caught up with her; their weapons aimed, they were after their trophy. They were hunting the beast who was searching for her child and wanted to bring him back alive. Full, imperial and divine, the moon lit up the night which resembled the early hours of morning. Fine drops formed on her brow and fell to the earth, turning instantly into crickets or fireflies forever prisoners of the night. The moon was too huge for the hunters to bear and, terrified, they bolted as fast as their legs could carry them.

All but one of them. Me. I who had intervened between the men and the she-wolf, between the moon and the night. Don't ask me why, my child. Let's say hate had left me. Now, I played with beasts as if men had never been separated from them.

The moon had reminded the world of her rule. Since that night, every month, she has waxed and waned, proving her ascendancy over beings and things. Wolves pay homage to her and sing her. The autumn moon turns men who know how to look at her into leaders of wolves. Don't ask me how.

The Moon and the She-wolf

According to Fabrice Melquiot's rewriting of the vernacular versions of tale types ATU 157 and 751 and an unlisted Afghan etiological tale

Mary's Bread



Tale illustrated by Jean-Philippe Kalonji

This short story belongs to the “why fairy tales”, which evoke the origin of things. It is also connected to “Popular Bibles” or “Peasant Gospels”, the original tales which complete, enrich and transform holy stories and official doctrine. Once very widespread, these tales are now little known. Here the Virgin Mary, the most human of the divine figures, is unusually embodied. An agile little girl, she does what she pleases with no regard for propriety and her heavenly destiny. A mediator between mortals and the divine, she uses cunning like the “tricksters” found in many mythologies. But the story here is mingled with Christian symbols. The mystery of fermentation rubs shoulders with that of corn germination, a metaphor for the death and resurrection of Christ.

At the beginning of time, bread was made without leaven. The only person who knew the secret of making bread rise was the Sibyl, the Wise Woman, who lived in Aspromonte. Among her pupils was the Virgin who as a child observed the sweet-smelling, risen bread which came out of her teacher's oven. The little girl had noticed that the Sibyl added something to the bread and water. One day, she pinched a little piece of dough which she hid in her armpit. Then she ran home with it to her mother, Saint Anne, and explained to her how to knead it. The Sibyl was extremely angry with Mary, not only because of the stolen leaven but also because she had understood, thanks to her ability to foresee the future, that the little girl was going to become the Virgin, the mother of Jesus. She became nasty and envious and for this God punished her, condemning her to live forever in darkness.

At the beginning of time, bread used to be cooked without leaven. It was hard, dry biscuit. The Sibyl of Aspromonte alone knew the secret of making bread rise. She was an old maid, a prophetess who could read the sky. Her house was surrounded by holm oaks, vines and olive trees. The Sibyl taught the art of divination. Her pupils looked at the sky with her, screwing up their eyes to see the trails of the future better. Among these children, there was a thin, pale little girl. This was the Virgin Mary as a child.

One day, the mischievous little Madonna watched the Sibyl making bread rise by adding to the water and flour a piece of dough she had kept aside, secretly. Then, when the Sibyl looked up to the sky, the Virgin Mary pinched a piece of the paste, hid it in her armpit and ran off home. When she took the leaven from her armpit, she discovered it had become hollow in order to keep the dough warm. That is why, ever since, all humans have had hollow armpits.

Soon, everybody in the Aspromonte Mountains knew about this. They stopped wondering about the appearance of these hollow armpits because they were covertly exchanging what was needed to make bread softer.

It is said that the Sibyl went green with rage at having been deceived and red with anger on learning that this kid was the mother of Jesus. As she was becoming nasty and envious, God punished her by condemning her to live forever in the darkness of a cavern.

Since then, it is angels who have spread their wings over dough being kneaded and bread cooking. And what do angels do with the crumbs once the bread has been eaten? It is said they throw it to the dead, who have a sparrow's appetite. Perhaps, when bread is thrown to sparrows, the dead eat it too.

Mary's Bread

According to Fabrice Melquiot's rewriting of the vernacular versions of tale type ATU 1525 and an episode in the Grecanic popular Bible

Godmother Death



Tale illustrated by Lorenzo Mattotti

Today this fairy tale is known thanks to the Grimm brothers' collection, but its existence has been documented all over the continent since the 17th century. There are more than two hundred versions in southern Europe and the Occitan-speaking regions. It represents the popular view of justice and the ambiguous notion of fate. It also evokes popular piety, which contrary to appearances, is free from all bigotry. The heavenly figures are approached with a certain suspicion, while death's cruel but salutary role is acknowledged. Indeed, in the rural cultures of Europe, it is believed that a life cannot be judged until it is over. This tale also explains extended kinship ties and, in particular, illustrates the major role that in the past godfathers and godmothers played in children's education.

A poor man is looking for a godfather or godmother for his last child. He refuses God's offer and that of the Devil: despite their power, he does not trust them for they take little notice of men. When he encounters Death, he recognizes her as the right godmother. Like all good godmothers, Death sees to the well-being of her godson and makes a doctor of him. The young man never makes a wrong prognosis for he sees his godmother at the feet of his patients when she comes to take their life. He thus builds up a solid reputation and prospers until the day he tries to be clever and deceives his godmother to save lives dear to him. Disappointed and angry, Death takes him into her abode where the lamps of all the lives in the world are burning. She shows her godson that every life possesses its own path: if the course of individual destinies is altered, the entire balance of the world is corrupted. Despite her affection for him, she quenches her ward's flame.

Once upon a time there was a man weighed down by poverty. He had twelve children and a thirteenth was born. So he set off on the road to find him a godfather.

His first encounter was with God. He knew what was on the man's mind and said:

– I am God. This is a fine child.

– He's my thirteenth. I'm trying to find a godfather for him.

– Count on me. I'll be his godfather. I'll make him happy for as long as he lives on earth.

– I'd rather not. It's kind of you but no thanks. Your hearing's bad, your hand sows where it will. You give to the rich, while the poor die.

Then the Devil himself appeared, unrecognizable. Deep in his eyes the memory of fire. He went up to the poor man and laid his cards on the table.

– I am the Devil. I want to be your son's godfather. I'll shower him with gold and he'll taste all the pleasures of life.

– I'd rather not. It's kind of you but no thanks. You've got a forked tongue. You're handsome and ugly. You deceive people so as to roast them alive.

Death in person came to him; you could hear her jawbones grinding.

– Take me as godmother. I am Death. What a cute little boy. *Tickle, tickle.*

– You're what I need. You treat everyone the same and you seem to like kids.

– Oh yes, I love kids, they're the most precious of all. I shall make your son a good, rich and famous man.

The christening took place. Death remained a good godmother. Then the godson came of age. Death gave the young man her present.

– I shall make a doctor of you, the very best. If you see me at the patient's head, you'll be able to cure him. You will give him this herb. But if you see me at his feet, then he's for me. Never hinder me. I trust you.

A renowned doctor, the man is now rich. One day, the king falls ill. Death is standing at his feet.

– What if I were to cheat? Just once.

He picks up the king's body and turns it round. Death is now standing at his head. No one has seen anything. The doctor gives him some of his herb and the king recovers.

– You've lied to me. Don't do it again.

Then it was the king's daughter's turn to be ill, with Death at her feet. The young man turns the princess round. Thus Death is standing at her head and he can cure her.

Death has been betrayed, once too often. With tears in her eyes and anger on her lips, she says to him:

– Your turn has come, my love. Take my hand.

In her cave burn unending lights. Candles, some long, some consumed, others about to disappear; flames are blown out as others shoot up.

– Here is the life you have left.

– But it's tiny. Give me a chance. Light another candle. Love me a bit longer.

– A flame must go out for another to be lit.

– Then take my candle-end and put it on a big one so they can join together. I beg you, godmother. I'll never betray you again.

The Reaper takes the candle between her fingers. She pretends to be searching and snuffs it out. The doctor collapses onto the floor.

Godmother Death

According to the vernacular version of tale types ATU 332 and KHM 044

The Devil's Trousers



Tale illustrated by Jean-Philippe Kalonji

Because of the large number of tales which represent wealth in a parodic or derogatory fashion, it could be believed that economic affluence was a controversial subject in popular culture, but this would be a mistake. It is not wealth itself which is criticized but miserliness, considered a social disease. According to popular medicine, the health of the human body depends to a great extent on the balance and circulation of its fluids. Making use of the correspondences between the micro and macrocosm, rural society imagines the health of the social body in the same way and valorizes exchanges and redistribution of wealth.

In this mischievous fairy tale, a handsome young man is pestered by all the women he encounters in his places of work. Ill at ease, he moves on every time. But this life of poverty and roaming weighs him down. Weary and tired, he makes a pact with the Devil to free himself of material constraints. He thus obtains a pair of magic trousers whose pockets fill up with gold as soon as he put his hand in them. He has to wear them for seven years, without ever taking them off or washing. He becomes immensely rich and continues to do good around him, giving generously to those in need. That is how he comes to the aid of the country's king impoverished by wars and, in the person of the latter's youngest daughter, finds his wife. His wedding day is also the anniversary of his meeting with the Devil. After washing and rubbing off the dirt, he puts his affairs in order and prepares to leave with the Devil for he knows he is destined to finish in hell. But thanks to his generosity, he escapes his punishment and lives happily ever after. The Devil decides to take instead of him souls blackened by envy and rancour.

I was told the story of a poor devil who was extremely handsome and who gave his soul to the Devil, all for a pair of trousers.

On the death of his father, a young man squandered his meagre fortune. With little means of support left, he went to ask the King for work. And he was so handsome that the Queen demanded he remain at her side. But he, who wanted none of that, resigned. He went to another king. His daughter swooned at the sight of such perfection. And so on and so forth, five or six employers, five or six resignations.

– Curse you, my beauty; I would give my soul to be rid of you.

Hardly had he pronounced these words than he saw the Devil sit down beside him and ask him:

– Why are you weeping? I'll exchange your beauty for this pair of trousers. In seven years time, I'll come back to get them and claim what you owe me. Until then, live your life and have no fear, but never take the trousers off and forget any thought of washing.

The young man put the trousers on and fell asleep. When he woke up, his pockets were full of gold. As soon as he plunged his hands into them, gold flowed freely. Whenever poor devils went by, he helped them. His beard and hair had grown, his nails too. He was caked in thick dirt: the handsome man had become a real toad.

Meanwhile, war was being waged. One morning, the King's steward gave it to be understood that they were stony broke.

– Go and see the rich guy opposite, said the King, and the steward went to visit the golden toad.

– Millions? It's as good as done, but I must be married to one of the King's daughters. I leave the choice up to you.

– None of my daughters will want him as a husband, replied the King.

– Have his portrait done, said the steward.

The painter's likeness was too faithful. The work was shown to the eldest daughter. She screamed and cursed her father. It was shown to the younger one. She rolled about on the floor. As for the youngest, she looked at it without screaming, without vomiting and without cursing.

– His eyes would be expressive if his beard was shorter. Under the black bark, a tree is green. I'm happy to marry him.

The deal was clinched. He had a tray of jewels, presents, the trousseau and, exceptionally, the dowry delivered to his betrothed.

It was time to get washed. He took four baths in as many bathtubs and made use of scissors and a razor. He rubbed off the caked dirt and, free of it, he sparkled.

The marriage was celebrated and the party a success. Everyone went into raptures over the well-matched bridal pair. Except the two sisters, flabbergasted they had refused him. Dying of envy, they were transformed into harpies by jealousy.

One evening when the seven years were coming to an end, the young husband took his leave and went to get ready.

– Here are your trousers. I'm giving them back to you. But I'd like to keep my soul. I believe I'm attached to it after all.

– All right, said the devil. I shall be indulgent. And anyway, thanks to you I'm leaving with a soul in each hand.

The next morning, the princesses were sought in all the apartments of the King's palace. They were not found there.

The Devil's Trousers

According to Fabrice Melquiot's rewriting of the vernacular versions of tale types ATU 560-561 and 1182 A





The strings of the tales

Fixing the stories

Derived from oral tradition, the tales most often read and told today frequently come from very old collections. For the first collections of tales were published between the Renaissance and the 18th century and correspond to a real fashion phenomenon. These learned works exploited the fascination popular beliefs held for the educated elites and fixed in writing tales presented as ancestral and vernacular – that is to say, still used in popular spheres. Adapted to the tastes of Parisian salons, the literary versions of *Sleeping Beauty* or *Little Red Riding Hood* proposed in the 17th century by Charles Perrault became stereotyped models which supplanted the numerous variations of the oral tradition. Accompanied by sumptuous illustrations, these first editions were a great commercial success which stimulated the emergence of a new literary genre: the fairy tale.

Perrault's "moment"

It is above all the Academician Charles Perrault who was responsible for making popular tales famous among the European elite. The immense success encountered by his collection bears witness to the great enthusiasm of educated milieus for everything fantastic in the 17th century. Probably inspired by "wet nurse stories" passed down during evening gatherings, Perrault's tales are however much more sophisticated than they appear. The work was intended for the fashionable public of the court and contains "moralities" with educational qualities. Perpetuating the tradition of the ancient *fabula*, "fairy tales" also take elements from a literary genre formalized in the Renaissance by the Italian authors Straparola and Basile in particular. Madame d'Aulnoy, a great promoter of this fashion for the fantastic, published at the same time her *Contes des fées* peopled with legendary, magical and folkloric creatures, even if the tales themselves were above all literary creations.

The provenance of the eight tales collected in the *Contes du temps passé* remains a mystery and their definitive attribution to the Academician Charles Perrault uncertain. The author's possible women informants are unknown, even if the famous frontispiece presents a metaphor for them in the guise of Mother Goose, both a spinner and a storyteller. Certainly derived from the erudite literature of the Renaissance, *The Sleeping Beauty* even seems to be unrelated to oral tradition.

Le Cabinet des fées (The Fairies' Study), an encyclopaedic compilation

Published on the eve of the French Revolution by the typographer and publisher Charles-Joseph de Mayer, *Le Cabinet des fées* (The Fairies' Study) includes the tales most fashionable in 17th century salons, as well as numerous versions published in the Age of Enlightenment. With forty-one illustrated volumes, this compilation aims to be as exhaustive as a scholarly encyclopaedia. In order to better conserve them, it contains hundreds of tales of different kinds and origins. In particular, the last four volumes are devoted to oriental tales, which had become very popular in Europe since the translation and rewriting of *A Thousand and One Nights* by Antoine Galland. However Perrault's fairy tales occupy a privileged position in this monumental collection which reproduces all the tales attributed to the Academician – eight in prose and three in verse.

The Fairy Tale, an author's genre

Made popular in Europe by Charles Perrault then by the Grimm brothers, fairy tales made their mark in the 19th century as a genre in their own right. Attracted by the success of the burgeoning literature for children, many writers adopted the narrative form of the fairy tale in sophisticated tales accompanied by sumptuous illustrations. *The adventures of Pinocchio* (1883) by the Italian Carlo Collodi or the fable of the British writer Lewis Carroll are direct products of their authors' imagination. Although Hans Christian Andersen's fairy tales (1835) are partly inspired by oral tradition, the Danish author asserts his author's approach and artistic ambition. Read and reread by the European public, in the collective imagination these new tales became part of the corpus of "traditional tales". Crude, elliptic and sometimes disturbing, these texts also share a similar liberty of expression.



HISTOIRES
OU
CONTES
DU TEMPS PASSE'.

Avec des Moralitez.



A PARIS,
Chez CLAUDE BARBIN, sur le
second Peron de la Sain-
te-Chapelle, au Palais.

Avec Privilège de Sa Majesté.

M. DC. XCVII.

Collecting and classifying

Before being a literary fashion, fairy tales belonged to oral tradition. These stories often handed down from generation to generation during evening gatherings in villages very quickly began to fascinate linguists and the first folklorists. The big collections of tales undertaken after the Grimm brothers were thus part of the study of “popular arts and traditions” which developed throughout the 19th century and directly contributed to the birth of European ethnography. For folklorists considered vernacular tales to be the remains of an ancestral culture on the decline in the face of society’s industrialization and urbanization. Consequently, the aim of the successive collection campaigns was to preserve the trace of this oral tradition, even if the passage from orality to the written word raised many questions.

The Grimm brothers

The founding fathers of German philology, the brothers Jacob and Wilhelm Grimm are today famous for their collection of *Children’s and Household Tales* (1812), on the UNESCO Memory of the World Register since 2005. Their approach was part of a vast European movement, which began in Scotland in the late 18th century, to gather popular

epics and legends. However, the Grimm brothers were pioneers of tale collection. In their quest to document the “origins” of German identity, they gathered more than two hundred stories among villagers in the Hesse region, which they considered to be pure vestiges of “popular genius”. Some of them however come from the literary tradition, in particular, Perrault’s tales which were well known to the Grimm brothers’ informants.

Folklorists and the collection of tales

Like the Grimm brothers, all European folklorists considered tales as the ancestral expression of popular culture, in the same way as rural songs, legends or superstitions. From the mid 19th century on, Europe became the theatre of big collection campaigns aided by public institutions, learned societies and enlightened amateurs. Their aim was to gather together what would subsequently be called immaterial cultural heritage. The MEG conserves the archives of such great collectors as Romanian Constantin Brăiloiu and the Genevan Georges Amoudruz who were particularly interested in oral tradition. Supported by the MEG and the Télévision Suisse Romande, campaigns





continued up until the 1980s. The media of these many collections bear witness to the different technologies used over time to gather as literally as possible this evanescent and changing material.

Georges Amoudruz, a Genevan amateur folklorist with a passion for the Alpine and Rhone valleys, built up a large collection including thousands of objects, handwritten notes, photographs, a library and an icon library. He mixed these different elements so as to better understand the object studied. For several decades, he carried out fieldwork investigations, sometimes collecting tales. His approach was not systematic but always remained faithful to sources.

In Search of *Little Red Riding Hood*

The many collections of tales undertaken by European folklorists illustrate the malleable nature of this oral tradition. For example, the campaigns carried out in France by Achille Millien then Paul Delarue and Marie-Louise Tenèze identified at least thirty-five versions of *Little Red Riding Hood*, all of which contain substantial variations in comparison with the story fixed by Charles Perrault and the Grimm brothers. A study of these different versions makes it possible to detect how certain elements due to literary interventions – for example, the red cape – were substituted for other details. Conversely, we can discern in the different oral versions motifs specific to rural societies that the first paper editions neglect or eliminate: teaching of domestic work (pins) to girls, first experience of sexuality (sharing a bed), rites of passage, cannibalism, etc.

Classifying the versions: ATU

The successive collections gathered countless tales which, despite their diversity, show similarities from one country to another. Begun in the early 19th century, ATU classification establishes the notions of “tale type” and “motif” in order to organize all the variants of these stories. It is a system of classification developed between 1910 and 2004 by three different authors: Antti Aarne, Stith Thompson and Hans-Jörg Uther. Thanks to the numbering of tale types, this system identifies model tales, isolates their motifs and locates cultural variants. It works like an immense alphabetical index which enables the different scientific disciplines to find their way in the rich and diverse universe of these tales. But ATU is only one of the methods of classification possible. Vladimir Propp and Claude Lévi-Strauss proposed their own system based on other principles.

Cinderella or tale type 510A

Tale type 510A, for example, is similar to the version of *Cinderella* published by the Neapolitan Basile in the 17th century then by Charles Perrault and the Grimm brothers. It has four components: a persecuted heroine, a magic helper, an encounter with a prince and a marriage conditional on evidence – a fitting slipper. Numerous versions can be found all over the world: Scandinavia, the Maghreb, the Far East, Anatolia, the Balkans, the Alps, etc.

Storytelling



The value of a tale, considered in its living form, depends on the skill and the oratorical art displayed by the male or female storyteller. Masters of the word, they are mediators who connect a story to a strong emotional experience. Their art consists in revealing the images of fictional accounts. Storytellers thus invite their listeners to travel for a while in an imaginary space-time. They make use of different linguistic tools to advance the action of the tale, to make it possible to visualize its development and experience its many episodes. These rhetorical tools, chosen according to the narrative, underline the contrasting passages thanks to vocal effects and gestures. Speech is sometimes judiciously interrupted by a musical interlude.

The figure of the Sicilian *cantastorie*

It is their longevity which distinguishes the Sicilian *cantastorie* from other Italian and even European popular storytellers. These travelling "performers" have worked continuously since the 17th century. Mixing songs and tales, *cantastorie* illustrate their words with a figurative board, the *cartellone*, representing the characters and main stages of the story. Traditionally, *cantastorie* live off what their audience gives them and, sometimes, from the sale of little pamphlets describing the show. Their repertoires often include adaptations of traditional tales. The most popular stories can have more than five hundred different versions. In tune with what is happening in their community,

cantastorie also relay the news and more trivial events. Both chroniclers and opinion-makers, they provide the link between popular and scholarly culture and illustrate the hybridization of the different narrative styles.

From the 1960s on, the production of records and later audio cassettes with original *cantastorie* compositions developed. The sleeves often reproduced the original *cartellone* used for performances. Sold at the end of shows, these records and cassettes gradually replaced the traditional pedlars' pamphlets.

Tales in music

The traditional evening gatherings, which in the past used to bring together in a private space the inhabitants of a house or a district, often included a moment devoted to tales. The storyteller would take the stage, becoming a magician of words for the duration of his tale. Now that they have left this private context to take place in more open, public spaces, many storytelling performances include the use of musical instruments played by the storyteller himself or by an accompanying musician. These musical instruments often possess a power and timbre which go well with the storyteller's vocal intensity: the Vosges spinet, small accordion, hurdy-gurdy or *nyckelharpa* fiddle, instruments that are sometimes also found in the hands of bards and other traditional storytellers in old iconography.



The art of narration

For the storyteller, the framework of a tale is like an internal score he has to bring to life. In order to keep his audience actively listening, the storyteller uses different narrative devices: onomatopoeia, repetition, acceleration or slowing down, and the enunciation of short motifs which punctuate the narration like a refrain. He whispers and shouts, imitates the different characters' voices or makes animals and objects speak. Each storyteller's performance can be seen as an act of creation and improvisation. He immediately adjusts it to his audience's reactions, while dramatizing the elements of the tale whose developments are often known in advance.

The Art of Storytelling

Philippe Campiche and Casilda Regueiro are two professional storytellers based in Geneva, who tell stories for audiences of all ages. They draw their stories from traditional repertoires and interpret them in their own way. Also involved in the teaching and passing down of their art, they present the aspects of it to which they are particularly attached: the tale's specificity, the establishment of a dialogue with the audience, the storyteller's creative space and the workings of orality.



Putting into pictures

The dissemination of tales in Europe is not only linked to the vivacity of oral tradition or the success of printed editions. Since the early 19th century, entertainment artists and professionals have made the tales of Charles Perrault and the Grimm brothers their own in order to adapt them to new visual media. Pedlar image-makers or entertainment promoters therefore formatted the most famous tales to make them suit their publics' tastes. These tales "in pictures" simplified the narrative structure of the stories and fixed stereotyped representations of the main protagonists who became veritable symbols. This was the first stage in the long process of making a visual imaginary which is still under way, as can be seen in the work of Walt Disney and his like.

The Épinal printers

The images of Épinal played a large part in the immense popular success encountered by the tales of Perrault in France and Switzerland in the early 19th century. Distributed thanks to a large network of pedlars and sold very cheaply, these "printed pictures" were highly prized entertainment products, in town and country. In order to please their clients, the printmakers of Épinal copied and simplified the illustrations of old luxury editions or directly plagiarized their competitors. These pedlars' pictures also depicted the first theatrical adaptations of Perrault's tales, such as the fairy-opera *Little Cinderella* which was spectacularly successful in Parisian theatres but remained inaccessible for most of the rural population.

Thanks to its low selling prices and intense creativity, the Pellerin printing house in Épinal was one of the most prosperous in France throughout the 19th century. While its competitors favoured lithography, until very late on this family business employed the traditional technique of woodcutting, used since the end of the Middle Ages to illustrate pedlars' literature.

Performances of tales

Like pedlars' pictures, the performing arts adopted stereotyped versions of the works of Perrault and the Grimm brothers to entertain their audiences. In some contexts, the dramatization of the tales' emblematic figures was superimposed on older traditions. This was the case for Punchinello in Italy, for Punch in the United Kingdom or Karagöz in Anatolian culture. The adventures of these characters then conveyed a form of social or political protest. If, from the 18th century, the theatre and puppet shows exploited the fairy tale theme, with the industrial age, the miniaturization of magic lanterns made it possible to recreate "picture shows" in every home. Some tales, like *Little Red Riding Hood* or *Cinderella* lent themselves particularly well to these adaptations. They then acquired a celebrity which eclipsed the rest of the tales corpus.

The Bindschedler puppet theatre

After having learned to correctly put on glove puppets, Jean Bindschedler adopted the career of librettist-puppeteer and opened a first theatre at home. A committed actor in the cultural life of Fribourg, he created the Swiss Puppet Museum then the Bindshedler Foundation to house his collection and promote this art. Trained in the traditions of northern popular theatre, he is particularly fond of glove puppets which he finds more expressive. In his repertoire, he often revisits traditional European, African and Asian tales.

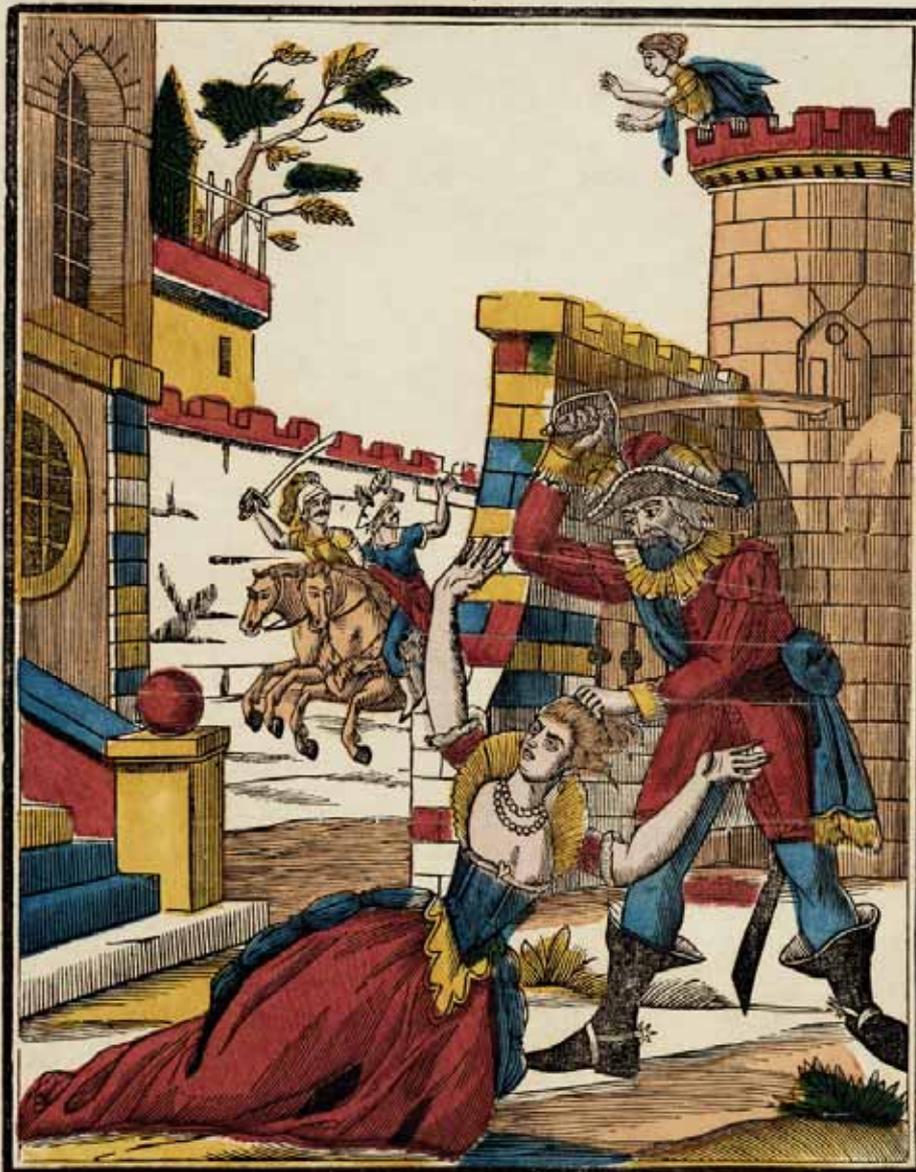
Shadow play

Shadow puppets are thought to have originated in the East, but this ancient form of entertainment is also widespread in the West and the Muslim world, like for instance the comical Karagöz of Anatolia. In the 18th and 19th century, there was a revival of shadow puppetry in France. The Cabaret du Chat Noir which opened in Paris in 1887 made this its speciality. Renowned artists, such as Caran d'Ache, contributed to the success of its productions which were soon published for private use.

HISTOIRE DE LA BARBE-BLEUE,

AVEC SON PORTRAIT,
TIRÉE DES CONTES DES FÉES.

UN homme fort puissant et fort riche, avait une physionomie reboutante et une barbe très-bleue; ces défauts le rendaient si laid qu'aucune fille ne pouvait se décider à l'épouser; de plus, il passait avec raison pour être très-méchant, les six premières femmes qu'il avait épousées étaient disparues sans qu'on sache ce qu'elles étaient devenues. Cela était cause que toutes les filles à qui on le proposait en mariage, refusaient de l'épouser, il avait beau faire parade de ses richesses, rien ne pouvait balancer ses défauts; la couleur de sa barbe révoltait plus que la grandeur de son château et l'étendue de ses domaines ne pouvaient éblouir; cependant, une jeune imprudente, ne consultant que sa vanité, se maria avec lui, et c'est bien le sujet d'une morale. Son mari, qui joignait à la brutalité une sorte de malice, feignit d'être obligé de s'absenter pour quelques jours, lui laissant les chefs de ses appartements, entr'autres d'un cabinet secret où étaient enfermés les corps de ses six premières femmes; mais avec défense de n'y pas entrer - elle promit, et ne tint point parole; la curiosité la mena à la désobéissance. Le mari, à son retour, lui demanda ses clefs, qu'elle lui donna d'une main tremblante: D'où vient, lui dit-il, que la clef de mon cabinet n'est point avec les autres, il faut, dit-elle, que je l'aie laissée sur ma table. Ne manquez pas, dit la Barbe-Bleue, de me la donner. Après plusieurs remises, il fallut apporter la clef: la Barbe-Bleue l'ayant considérée, dit à sa femme, pourquoi y a-t-il du sang sur cette clef? Je n'en sais rien, répondit la pauvre femme, plus pâle que la mort. Je le sais bien, reprit la



Barbe-Bleue; vous avez voulu entrer dans le cabinet; vous y entrerez et fera prendre votre place auprès des Dames que vous y avez vues. Elle se jette à genoux en demandant pardon à son mari, avec toutes les marques d'un vrai repentir, de lui avoir désobéi; elle aurait attendu un rocher: mais la Barbe-Bleue, avec son cœur de pierre, lui dit, avec une voix de tonnerre: Malheur il faut mourir tout à l'heure. Finque'il faut mourir, répondit-elle en le regardant, les yeux baignés de larmes, donnez-moi un peu de temps pour prier Dieu. Je vous donne, reprit-il, un demi-quart d'heure, mais pas un moment davantage. Lorsqu'elle fut seule, elle appella sa sœur Anne, et lui dit monte, je te prie, sur le haut de la tour, pour voir si mes frères ne viennent point, ils m'ont promis de me venir voir aujourd'hui; si tu les vois, fais leur signe de se hâter. La sœur Anne monte sur la tour, et la pauvre affligée lui criait de temps en temps: Anne, ma sœur Anne, ne vois-tu rien venir? Je vois, lui répondit-elle, deux Cavaliers qui viennent de ce côté. Dieu soit loué! s'écria-t-elle, ce sont mes frères. Cependant la Barbe-Bleue, tenant un grand couteau à sa main, lui criait d'une voix de tonnerre: Descendrez-tu, ou je monterai la-haut. Encore un petit moment, lui dit-elle. Un moment après, il l'appella si fort que la maison en trembla. La pauvre femme descendit et alla se jeter à ses pieds, toute éplorée et toute échevelée; cela ne sert de rien, dit la Barbe-Bleue, il faut mourir; puis la prenant d'une main par les cheveux, et de l'autre levant le couteau en l'air, il allait lui abattre la tête; elle lui demandait encore un petit moment: non, lui dit-il, recommande-toi bien à Dieu, en levant son bras..... Dans ce moment, on heurta si fort à la porte, que la Barbe-Bleue s'arrêta tout court; on ouvrit et aussitôt on vit entrer deux Cavaliers qui, mettant l'épée à la main, coururent droit à la Barbe-Bleue, lui passèrent leurs épées au travers du corps et le laissèrent mort. La pauvre femme était aussi morte que (*)

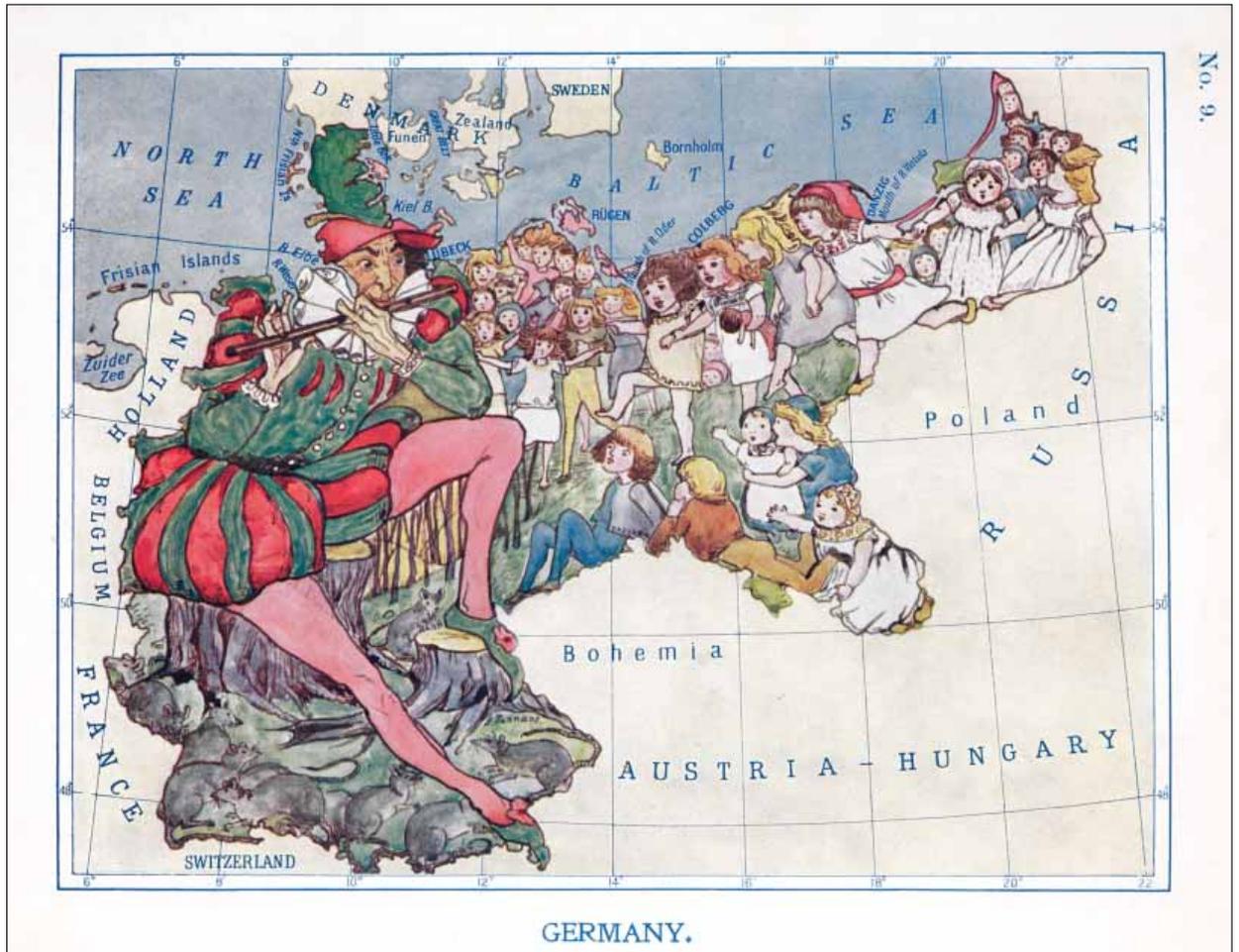
(*) son mari, et n'avait pas la force de se lever pour embrasser ses frères. La Barbe-Bleue n'avait point d'héritiers, sa femme demeura maîtresse de tous ses biens, qu'elle employa à acheter des charges à ses deux frères, à marier sa sœur Anne à un jeune gentilhomme, et à se marier elle-même à un honnête homme, qu'il lui fit oublier le mauvais temps qu'elle avait passé avec la Barbe-Bleue.



La curiosité, malgré tous les attraits, coûte souvent bien des regrets; on en voit tous les jours des exemples paraitre. C'est, n'en déplaise au sexe, un plaisir bien léger; dès qu'on le prend il cesse de l'être, et toujours il coûte trop cher.

De la Fabrique de PELLERIN, Imprimeur-Libraire, à ÉPINAL.

Constructing identity



A cultural heritage common to all European cultures, popular tales were used politically to an unprecedented extent at the time of the creation of the modern nation-states. For the most famous tales of Charles Perrault and the Grimm brothers were widely exploited by the great European powers which clashed at the end of the 19th century. The construction of national identities was thus based on the material collected by folklorists. Like customs, vernacular languages or rural dress, tales were supposed to symbolize the particular “soul” of each nation. From then on, they served as catalysts in the cultural unification of different populations and in their mobilization for the war effort. Soon the establishment of authoritarian nationalist regimes saw the beginning in Europe of massive exploitation of popular tales, which were manipulated for purposes of ideological propaganda.

The creation of national identities

Like other aspects of popular culture, tales and legends occupied a central place in the process of creating national identities which intensified in Europe after the 1870 Franco-German war. On the unification of Germany, the Grimm brothers’ anthology was seen as a collection of German cultural specificities and became a tool of national cohesion. Assimilated with common, legendary ancestors, *The Pied Piper of Hamelin* or *Hansel and Gretel* were established as figures of reference for the many confederate German states. French cartoonists made use of the devouring figure of the ogre in *Tom Thumb* to denounce the German Emperor’s expansionist policy.



Hansel and Gretel

The characters of Hansel and Gretel, which had become veritable icons of German identity, were the object of many by-products promoting the Made in Germany label. In particular, the two children decorate domestic and food utensils, in reference to one of the central themes of their tale. Their effigy is also recurrent in the confectionary tradition of Alsace, strongly influenced by Germanic culture.

Stamps between East and West

Despite the partition of Germany after the Second World War, the Grimm brothers are still considered “the fathers of the homeland” in both states. The West (FRG) and the East (GDR) thus respectively issued stamps depicting famous tales. A symbol of East Germany and “socialist modernity”, the Sandman (*Sandmann*) cartoon character even makes the ancestral figures of Hansel and Gretel part of his adventures.

National Tales

The nationalization of tales collected in Europe during the 19th century became more pronounced in the bellicose context of the First World War. In the same way as “national dress”, tales and legends were meant to be able to illustrate the irreducible differences between peoples. Although defying all logic, the attribution of every oral tale to a specific region on the geopolitical scene thus corresponded to pragmatic necessities. Switzerland did not escape this process. The “heroic” tales published on the eve of the Great War by the ultra-conservative Gonzague de Reynold reflect their author’s ideological project. The famous Anglo-French illustrator Edmond Dulac also took part in the war effort, with his tales of the nations allied against the Austro-Germano-Italian Alliance.

Tales and legends of all countries

Created on the eve of the first world conflict, the “Contes et légendes de tous les pays” collection by the Parisian publisher Nathan reflects the patriotic fever which took hold of Belle Époque France. A big commercial success, one of the first titles (E. Hinzelin, 1913) was thus devoted to the tales and legends of Alsace, annexed by the German Empire in 1870. Though the collection was above all enriched during the inter-war period, it would endure until the 1980s.

Creating alterity

In spite of appearances, no type of tale belonging to only one community exists. For example, in the Jewish Ashkenazi and Sephardic traditions, one finds tales from the Talmudic tradition similar to those collected among Christian communities. However, tales often play the role of identity catalyst for diaspora cultures subjected to forced migration and denigration. Conversely, some tales attributed to minorities helped to fix their derogatory stereotypes. The legend of the *Wandering Jew* is a typical example. Originating in a mediaeval ecclesiastical chronicle, this mythic tale inspired many writers and artists before being taken over in the 19th century by various anti-Semitic movements. The Jewish community itself detected in it the tragic destiny of a whole people and incorporated it into its cultural heritage.

Training minds



Wolf doll and Little Red Riding Hood

The artist Kiki Smith reinterprets the imaginary world of fairy tales in a series of sensitive works treating man's ambiguous relationship with nature, particularly that between femininity and bestiality, as well as the theme of transformation and change. In its form, her work *Wolf and Little Red Riding Hood* revisits the topsyturvy doll dear to American culture. In the early 20th century, the new educational methods began to use it as an important tool for educating children. Since the 1970s, these dolls have been principally made to bring together the different characters of the same story. In this work, Kiki Smith uses the same mechanisms. Ignoring social and sexual roles, she proclaims her freedom.

Very far from the oral tradition of their origins, fairy tales formalized by literature lent themselves to many educational and moralizing uses. After the Industrial Revolution, these increasingly stereotyped stories incorporated new media which targeted children. They gradually came to belong exclusively to the world of childhood, even though Perrault and the Grimm brothers' collections had been initially intended for an adult readership. Formidably efficient educational tools, fairy tales thus helped to instill in children the constituent values of bourgeois society as established in the mid 19th century. Having become vehicles of the "prevailing morality", the characters of the most famous tales thus laid themselves open to criticism during the big social protest movements of the 1960s.

Playing, reading and learning

With the birth of state education and specialist child literature, fairy tales became privileged vectors of instruction. In France, Germany or Switzerland, the tales of Perrault and the Grimm brothers became part of school curricula in the early 20th century. The state school system considered the most famous fairy tales to be moral tales intended for children's education. Their characters people numerous educational media for learning the elementary subjects: reading textbooks, alphabet primers, arithmetic lotto sets or school charts. The original stories were often



simplified and accompanied by a short moral, written in verse to make it easier for children to remember. The first publishers of games also used the potential of fairy tales to flood the market with products that were both entertaining and educational.

Indoctrination

Permeating the European collective imaginary, popular tales were subject to intense ideological exploitation in the 1930s with the advent of authoritarian regimes. In Germany, the 3rd Reich used the Grimm brothers' collection in the same way as Nordic sagas or mediaeval legends in order to instil in children the values advocated by the national-socialist party. Hitler's regime put *Children's and Household Tales* on the school curriculum and supported twenty or so film adaptations upholding the heroic virtues of the "pure" Germanic race. Italy was also the scene of such propagandist exploitation. Put in the same category as traditional tales, Carlo Collodi's *Adventures of Pinocchio* were used by the fascist regime in the post-war years, as well as by the conservative and centrist parties.

Consumption

Characterized by their paternalistic policy, the big Swiss industrialists also latched onto the fairy tale theme for advertising purposes. Openly aimed at waged women, the first products of the food-processing industry were meant to be a solution to the reduced time allotted to cooking and so become essential household items. From then on, the imagery of fairy tales possessed great advertising potential for creating new consumer habits and establishing them in a familiar universe. As one of the symbols of children's tales, Little Red Riding Hood for example was the subject of several publicity campaigns for the leading product of a famous Vevey food-processing firm: baby cereal.

Decoding the subconscious

Fairy tales do not only inhabit the collective imaginary: they also haunt our individual unconscious. Their interpretation has been part of the field of psychoanalysis since the beginnings of the discipline. Indeed Freud considered that these stories, structured around existential problems, were rooted in the most primitive zones of the psyche. For Marie-Louise von Franz, they maintain the symbolic link between the different levels of the subconscious. As famous as it is controversial, the work of Bruno Bettelheim questions the effects of fairy tales on children's subconscious and their moral education. These perspectives attach a fundamental therapeutic value to tales, which is today taken into account by certain schools of child psychology. Nurtured by these

contributions, contemporary artists find in these tales a major source of inspiration for symbolizing the connections between the individual and his fantastical universe.

Militant action

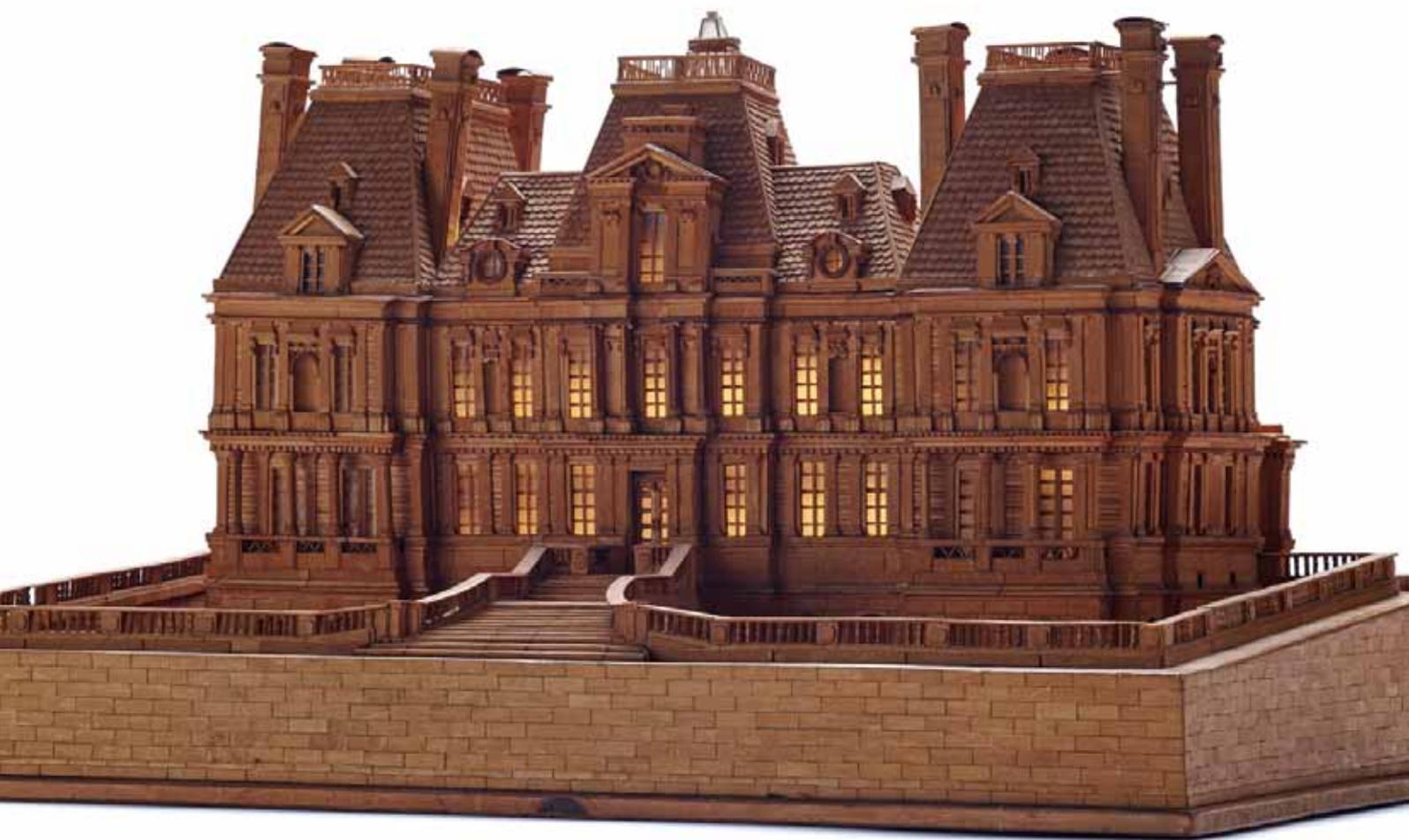
From the 1960s on, different protest movements demystified the imaginary of fairy tales and refashioned certain characters in order to criticize the moral values they conveyed. This was particularly the case for the witch Carabosse in Perrault, the opposite of the good fairy godmother, or of the Grimm brothers' witch Grimalde, Snow White's jealous stepmother. In Italy as in Switzerland or France, the feminist struggle took over this figure in order to condemn the workings of patriarchy and introduce a new solidarity of gender and age. Witches were also evoked to denounce the historical episode of the Great Witch-Hunt (16th to 17th century) during which several thousand women were executed on suspicion of satanic sorcery. Thanks to this militant action, the figure of the witch has regained its ambiguity and even become resolutely positive.

The Factory

Literature has fixed tales in standard versions, but however old they may be, tales remain living stories. Rooted in the present, they evolve according to their tellers and their audiences. In all contexts, the world of tales appeals to our imagination, our fantasies, our beliefs, our deep-seated fears, our dreams or love of adventure. They always remain topical and adapt, for example to the appearance of new digital media.

Anyone can become a storyteller and there are as many tales as there are voices to tell them. This space is intended as a laboratory of living tales: a place of artistic creation, games, discovery and poetic journeys, as much for tale professionals as for the storytellers we all are. It is up to you now to make and to live your own tale!





GLOSSARY

Tale

This ambiguous word designates at the same time popular stories and author's writing. Tales are always closely related to forms of orality: from the simplest (lullabies, tongue twisters, riddles and puns) to the most complex (myths, legends and epics). They are also similar to songs, ballads and life stories. Specialists agree on the identification of broad categories but these classifications are never exhaustive. Today it is *fantastic tales* we know best. In the past however, other forms were common: *accumulative tales* (which make use of accumulation like nursery rhymes), *aetiological tales*, *tales of wisdom* (related to sayings), *tales of lies* (based on misinterpretation), *animal tales*, *facetious tales*, *erotic tales*, *religious tales* and *new tales* (related to verbal jousting).

Therefore it is their variability which best characterizes tales.

Tale type in the ATU (Aarne-Thompson-Uther) classification system

Consulting the ATU classification system is at times disconcerting. It is more like the telephone directory than our childhood books of fairy tales. In fact, this repertoire provides the coordinates needed to find the various formulations of a tale type. Since tales keep on changing according to places and times, the repertoire makes it possible to find them in all their forms, both on a regional and global scale. Tale types are neither the primitive form of tales, nor their most complete version or most aesthetically accomplished one. According to Josiane Bru and Nicole Belmont, tale types can be considered as the narrative's aide-memoire or skeleton. In this form, the tale can be memorized but it is its variants that will give it body and panache.

Devil/ogre/monster

The ogres of tales are obviously related to classical mythology. Figures similar to bugbears, they are monsters who devour men. In Perrault's tales, the ogre figure seems to be characterized by a gigantic brute with an insatiable appetite but a narrow mind. By extension, the word ogre now designates disgusting, dull-minded creatures with violent, predatory natures which especially attack those who are weakest. If we look more closely, the ogres in tales appear in many different circumstances and in far more ambiguous, attractive embodiments. Bluebeard, the Devil, the Magus, the Dwarf, the Dragon or the Elf-knight are all similar characters. The Devil, henceforth recognized as one of the oldest figures attested, is not only the incarnation of Evil but also a demiurge in his own right, sometimes an unexpected ally and destroyer of human wickedness.

Époché

Ancient Greek used a particular word, *epoché*, to indicate the interruption of the normal course of time. This interruption could only happen during exceptional events (the founding of a city, birth of a prophet or beginning of a new astrological era) and it involved not only time being "suspended" but also qualitatively modified in its true nature. Subsequently the word *epoché* was adopted by philosophy which translated it by "suspension of judgement"; finally, it became part of common parlance to indicate the particular state of receptivity to which readers and audiences accede when they are captivated by a narrative.

Epic

Epics are said to be to nations what myths are to religion. Whether they be legendary or historical, the heroes of epics play a dominant role in the history of a people or an ethnic group. Most epics are in verse, sometimes punctuated by singing; others may be told in prose. The narrative model of the famous *Epic of Gilgamesh* (18th century BC) can be found in the Gospels as well as in medieval literature and our popular tales. Some epics were only written down very late on. This was the case for the *Kalevala*, the epic Finnish cycle of more than 23,000 verses, which was only transcribed by Elias Lönnrot between 1835 and 1836.

Fable

Fables are imaginary stories with a moral or educational purpose. They often use animals to represent humans. Fables were put into writing very early on. The European public knows above all the great fable writers of the classical period (Hesiod, Aesop), then those of the Enlightenment like the French La Fontaine, but a collection of Indian fables, the *Pañcatantra* written in Sanskrit, was circulated in Europe in Arabic versions as early as the 7th century. Contrary to appearances, moralizing fables have close links with facetious tales.

Fairy/witch/Baba Yaga/magic beings

In old collections of European tales, only male or female magicians with good or bad intentions are mentioned. These supernatural creatures are closely related to the ambiguous, touchy and capricious ancient gods. In Perrault's *The Sleeping Beauty*, the princess is a victim of an offended fairy's wrath, while in the first editions of the Brothers Grimm the terms "enchantress" (*Zauberin*) and "witch" (*Hexe*) are used indiscriminately to refer to antagonistic women, endowed with magic powers, whose attitudes change depending on interactions. The Baba Yaga, an emblematic character of Slavonic tales, is by turn a kidnapper, fighter, donor, ogress, guardian of the dead and wild beasts... Gradually, the social uses of tales led to these unclassifiable beings being separated into indisputable categories, positive for fairies or negative for witches.

Legend

Originally designating the life and hagiography of saints, legends are narratives connected to a place, character or event supposed to have really existed. Like myths, legends may be linked to the supernatural world, but they refer more closely to a known geography and an identifiable temporality. They may be the object of beliefs but, unlike myths, they are not considered to give rise to specific ritual practices. The border between legends and tales is fine as is shown, for example, by the narrative cycles associated with the character of Melusine. In contemporary times, sociology and ethnology have taken an interest in the urban legends produced in the context of industrial societies. Toponymic or historical legends like urban legends have often provided storytellers with choice material.

Myth

It is difficult to define myths univocally as all the human science disciplines do it in their own way. In French, the term appeared in the 19th century as a synonym of a fabulous story (as opposed to a true story). Since the work of Georges Dumézil and, above all, Claude Lévi-Strauss, myths have designated founding tales and symbolically embodied the forces of nature and aspects of the human condition. In the West, myths are often only associated with the Greek, Roman or Nordic mythologies, therefore with scholarly knowledge. Literature, philosophy and psychoanalysis have found so much inspiration and material in them that it is hard to conceive of myths as a form of oral tradition, which is however the case.

Godfather / godmother

Godfather or godmotherhood is a form of spiritual kinship established by the rite of baptism. In the Catholic church, in order to take part in the child's sacrament, the godfather and godmother (*compadres et commares*) must be baptized, live a Christian life and commit themselves to offer spiritual and material aid to their godchild, to the extent of becoming substitute parents if the need should arise. In memory of this bond, new-born babes often have their godfather's or godmother's Christian name along with that of their grandparents. A real institution in traditional societies, godparenting provided the essential functions of relations, protection and patronage. In tales, godmothers and godfathers fulfill the same role and sometimes prove themselves to be exceptional beings who can use their magic powers to give their grandchildren extraordinary presents.

Distaff

Intended for spinning wool, hemp or flax, distaffs are used with a spindle or on a spinning wheel. Whether made of wood, wicker or metal, their finely worked heads hold the tow while the spindle – weighted by whorls – assists the hands and spins the fibres into an even yarn. This was a nimble-fingered skill learned in childhood and perfected by regular practice. Combining dexterity and endurance, spinning skill has long been considered to reflect a moral quality, a fact attested in many popular tales and songs. All over Europe, a finely-worked spindle was a gift of love presented by a young man to his fiancée.

Trickster

Tricksters are mythical characters found in all cultures. Claude Lévi-Strauss talks of them as "those who deceive, betray". They are generally cunning beings, full of innocence and covetousness, who break all the rules and commit every blunder possible. Their acts lead to evolution and change in the state of things and the condition of men. In Europe, tricksters have been recognized in the characters of Tom Thumb or the mischievous Till, as well as in Saint Anthony the Great or the young Virgin Mary. There have also been animal embodiments of them, foxes, cats or wrens being the best known.



PROGRAMME OF ACTIVITIES

For its new temporary exhibition, the MEG proposes an original approach. It incorporates in the scenography an activity space where visitors of all ages can interact and make the world of tales their own.

In this space, called “The Factory”, everyone can become a storyteller and there are as many tales as there are voices to tell them. This space is intended to be a laboratory of living tales : a place for artistic creation, play, discovery and poetic voyages, both for tale professionals and the storytellers we all are. Over to you to make and live your own story!

And since the world of tales appeals to our imagination, fantasies, beliefs, deep fears, dreams or yearnings for adventure, a rich cultural programme will be proposed here in order to explore all these facets : storytelling sessions, encounters, workshops, concerts...



PUBLICATIONS

Catalogue



The Fairy Tale Factory

Edited by Federica Tamarozzi

Geneva: La Joie de lire / MEG, 200 pages, 2019

N° ISBN: 978-2-8890-8482-1

Price: 39 CHF

On sale at the MEG reception desk

The world of tales is a contrasting world forever changing. This is what the Geneva Ethnography Museum (MEG) has tried to show in its exhibition “The Fairy Tale Factory” and this richly illustrated catalogue.

We think we know the European tales by heart but only a tiny part of these old stories has been handed down to us by oral tradition. Leaving behind the well-known Perrault and Grimm tales, this book presents eight popular tales, reinterpreted in Fabrice Melquiot’s alert and sensitive writing and illustrated by original creations, drawings, paintings and paper cut-outs by Carl Cneut, Camille Garoche, Kalonji and Lorenzo Mattotti. The tales are neither necessarily intended for the young, nor vehicles for a moral message. Here specialists explore the world of these stories and the ambiguous uses that have been made of them. Let yourselves be charmed by tales skilfully mingling contrasting ingredients: horror, the grotesque and irony with poetry, tenderness and love... Rich in emotions, these stories are still alive in our collective imagination and their history enables us to follow our own. From this point of view, tales have lost nothing of their power and efficacy.

Summary

PREFACE by Boris Wastiau

INTRODUCTION by Federica Tamarozzi

Eight illustrated tales rewritten by Fabrice Melquiot

The Spindle, the Shuttle and the Needle

The Fisherman, his Wife and the Golden Fish

Vines and Wine

The Devil’s Trousers

The Moon and the She-wolf

The Bear in Love

Mary’s Bread

Godmother Death

Study and Interpretation of the Tales

L’ethnologue, au fil des contes by Anne Monjaret

L’objet conte: collecte et classement. L’exemple français, by Josiane Bru

Les frères Grimm et la fabrication des contes, by René Wetzel

À qui appartient vraiment le conte?, by Francesca Serra

La Bodmeriana, bibliothèque de contes de fées? by Nicolas Ducimetière

Richesse et morale des contes, by Federica Tamarozzi
Le conte étiologique, by Galina Kabakova
Il y a temps et temps, by Federica Tamarozzi
La Bible populaire, by Galina Kabakova
Arcanes du vin, alambic du temps, by Chantal Courtois
La Barbe-Bleue et l'imagerie d'Épinal, by Vincent Fontana
Contes, légendes et nations, by Vincent Fontana
Contes de fées et psychanalyse, by Federica Tamarozzi
Le retour de la sorcière, by Federica Tamarozzi
Sauvage comme le loup, by Claire Galloni d'Istria
Les contes de Grimm dans le cinéma de propagande nazie, by Vincent Fontana
Pinocchio politique, by Stefano Pivato
Le conte et l'art du conteur, by Madeleine Leclair
Cantastorie, by Mauro Geraci

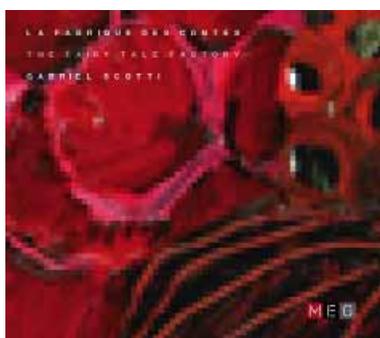
BIBLIOGRAPHY

ACKNOWLEDGEMENTS

ILLUSTRATORS' BIOGRAPHIES

GLOSSARY

CD



The Fairy Tale Factory

Editorial direction: Madeleine Leclair

Recordings and compositions: Gabriel Scotti (2019)

Rewriting of the tales' texts based on the vernacular versions: Fabrice Melquiot

CD MEG-AIMP CXVI-501

Price: 15 CHF

Distribution: Word and Sound

On sale at the MEG reception desk or www.ville-ge.ch/meg/cd.php

This CD, released on the occasion of "The Fairy Tale Factory" exhibition, contains the eight tales at the heart of the scenography imagined for the exhibition. These stories from traditional repertoires have been handed down orally over several generations and travelled across Europe, from the Mediterranean to Scandinavia and the Celtic countries to the Balkans.

Rewritten in a contemporary version by the writer Fabrice Melquiot, these stories, performed by eight men and women storytellers aged from ten to ninety-nine, are presented in a sound setting composed by Gabriel Scotti who drew his inspiration from recordings conserved in the MEG's Archives internationales de musique populaire. The tales in music are followed by the eight musical tracks of G. Scotti's compositions.

The booklet presents the texts of the tales accompanied by drawings, paintings and photographs of dioramas in paper cut-outs, done by Carll Cneut, Camille Garoche, Kalonji and Lorenzo Mattotti, the four illustrators invited to bring these tales to life for the exhibition.

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Photography:
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Publisher:
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Cultural and scientific mediation
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Audioguide
Julie Dorner
Production:
Acoustiguide France

Costumes
Atelier Nolita

Communication and promotion
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Camille Jacob

Poster
Saentys Communication Ltd

Guided tours
Bureau des intermittents de
la médiation (BIM)

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Control room and security
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Alimentarium, Vevey
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Fondation Martin Bodmer, Cologny
La CRIÉE, Geneva
MEN, Neuchâtel
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Musée de l'image, Épinal, France
Musée des arts populaires, Laduz, France
Musée suisse du jeu, La Tour-de-Peilz
Muséum d'histoire naturelle, Geneva
Pace Gallery, New York et Geneva
Alain Perraudin, Saillon
Giuseppina et Assuntina Pes, Sant'Antioco, Italy
Fortunato Sindoni, Porto Salvo, Italy
Claudio Zanettin, Cortina d'Ampezzo, Italy

Firms and other service providers

Actoform, Ecublens
Aïnu, Gentilly, France
Alluvial Leichstspiegel, Munich, Germany
Andromeda Film, Zurich
Atelier Richard, Petit-Lancy
Edmond Baud, Carouge
Bombie, Geneva
Marco Colucci, Geneva
Coprint, Plan-les-Ouates
Hélène Dubuis, Conservation-restauration, Erde
Erlacher Polster, Langenthal
Expomobilia – MCH Live Marketing Solutions, Effretikon
Goppion, Milan, Italy
GP Studio, Carouge
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Raphaël Haab, Onex
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Hello Print, Bagnolet, France
David Hodgetts, Geneva
Luke Jerram Ltd, Bristol, United Kingdom
Kuratle & Jaecker, Carouge
Masé Studios, Satigny
Mauquoy Token Company, Westerlo, Belgium
Molésou Impressions, Meyrin
Novoglas, Villmergen
ORIF – Intégration et formation professionnelle, Vernier
Photoration, Geneva
Philippe Racine, Geneva
Lucile Ruynat, Conservation-restauration, Fribourg
Skynight, Satigny
Smarin, Nice, France
Sommer GmbH, Hiltter, Germany
Stella, Graulhet, France
Terrain Vague, Lausanne
Wider, Geneva

The MEG especially thanks

Paola Agosti, Turin, Italy
Jacques Ayer, Muséum d'histoire naturelle, Geneva
Laurent Bastard, Musée du compagnonnage, Tours, France
Jacques Berchtold, Fondation Martin Bodmer, Cologny
Alexandre Blanc, Wood Caprices, Puidoux
Francine Bouchet, La Joie de lire, Geneva
Josiane Bru, EHESS, Toulouse, France
Bundesarchiv-Filmarchiv, Berlin, Germany
Philippe Campiche, Association Pousse-caillou, Bernex
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Louisa Karapidaki, Académie d'Athènes, Greece
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Giovanni Kezich, Museo degli Usi e Costumi delle Gente Trentina, San Michele All'Adige, Italy
Tristan Kobler, Holzer Kobler Architekturen, Zurich
Jérôme Lacour, Université de Genève
Yann Laville, MEN, Neuchâtel
Bianca Lazzaro, Rome, Italy
Pascale Lepeu, Collection Cartier, Geneva
Françoise Loux, CNRS, Paris, France
Andy Macrae, Le Grand-Saconnex
Felicita Maeder, Musée d'histoire naturelle, Basel
Jean-Yves Marin, Musée d'art et d'histoire, Geneva
Arno Mathies, Holzer Kobler Architekturen, Zurich
Fabrice Melquiot, Théâtre Am Stram Gram, Geneva
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Marta Montevecchi, Bologna, Italy
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Catherine Nussbaumer, Catnuss, Carouge
Medienproduktion und Vertrieb Genschow, Berlin, Germany
Alain Perraudin, Saillon
Giuseppina et Assuntina Pes, Sant'Antioco, Italy
Giorgio Pesce, Atelier Poisson, Chavannes-Près-Renens
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Claudio Zanettin, Cortina d'Ampezzo, Italy

The MEG warmly thanks all the people, institutions and firms which have not been mentioned and who contributed to the creation of this exhibition, its programme and catalogue

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The exhibition has received the support of Société des amis du Musée d'ethnographie de Genève (SAMEG)

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#ExpoContes

KEY INFORMATION

The Fairy Tale Factory **From 17 May 2019 to 5 January 2020**

Temporary exhibition

Press conference

Wednesday 15 May 2019 at 10 am., MEG

Opening Night

Thursday 16 May 2019

4.30 pm., doors open

6 pm., official speeches

6.30 pm., toast

7-11 pm., DJ set with DJ Olga (MEG gardens)

Exhibitions open until 10 pm., free admission

Public opening

Friday 17 May 2019 at 11 am.



PRACTICAL INFORMATION

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Open from Tuesdays to Sundays, from 11 a.m. to 6 p.m.
Closed Mondays, 25 December and 1 January

Permanent exhibition: free admission
Temporary exhibition: 9/6 CHF
Free admission for under 18s as well as on the first Sunday of the month

An audioguide is available at the Museum's reception desk

You can also download on the App Store or Google Play our mobile app "The fairy tale factory".

Further information:

Totem, the MEG's magazine, is published three times a year

To receive the newsletter, register on www.meg-geneve.ch

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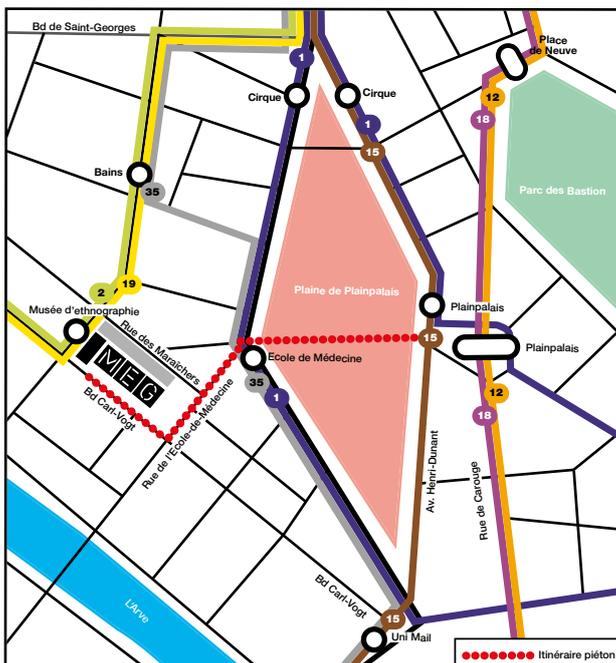
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Our **MEG Café** is open from Tuesday to Sunday, 9.30 a.m. to 6.15 p.m.

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Winner of the 2017 European Museum of the Year Award



How to get there?

By Bus: 1, 2, 19, 35 or
by Tram: 12, 15, 18



THE MEG

The MEG (Musée d'ethnographie de Genève) is a public institution, founded in 1901, whose first director was the Genevan anthropologist Eugène Pittard (1867-1962). The Museum's mission is to conserve objects illustrating the culture of peoples throughout the history of the world. It houses a collection of more than 70,000 objects and its library contains more than 60,000 documents on the cultures of the world. The Museum possesses a unique

collection of musical recordings, the Archives internationales de musique populaire (AIMP), containing more than 18,000 hours of music including the collection gathered by Constantin Brăiloiu between 1944 and 1958. With more than 3,000 hours of historic recordings, this constitutes the core of the collection. Admission to the permanent collection, which presents more than a thousand objects from the five continents, is free. Along with its permanent collection and temporary exhibitions, the MEG offers a programme of cultural and scientific mediation, concerts, film and lecture cycles as well as shows. Since October 2014, the MEG's treasures have been shown to advantage in a new building designed by the Zurich firm Graber Pulver Architekten AG on the site it has occupied since 1941.

VISUALS OF THE EXHIBITION



- [1] Hairpins**
Switzerland, Nidwald and Lucerne
Late 19th century
Silver, vermeil, semi-precious stones, enamel and pieces of glass
Transfer from the Musée d'art et d'histoire de Genève in 1918
MEG Inv. ETHEU 007891
Photo: © MEG, J. Watts



- [2] Wine jug signed J.K.**
Slovakia
1854
Varnished terracotta
Gift of Olga Revilliod-Masaryk in 1940
MEG Inv. ETHEU 017574
Photo: © MEG, J. Watts



- [3] Praštěnky pair of trousers**
Czech Republic, South Moravia, Břeclav
Early 20th century
Wool, cotton, leather
Gift of Olga Revilliod-Masaryk in 1940
MEG Inv. ETHEU 017718
Photo: © MEG, J. Watts



- [4] Hacivat, shadow puppets**
Turkey
Early 20th century
Polychrome parchment
Gift of Eugène Pittard between 1941 and 1947
MEG Inv. ETHAS 018410
Photo: © MEG, J. Watts



- [5] Cradle and net frame**
Italy, Aosta valley
1602 or 1669
Larch
Gift of Professor Perrière in 1942
MEG Inv. ETHEU 019008
Photo: © MEG, J. Watts



- [6] Vilnic skirt**
Romania, Oltenia, Gorj or Romanaji
20th century
Woven wool and cotton, *passementerie*
Gift from the Romanian government through Dionisie Bircea, First Secretary of the Legation of the Romanian Popular Republic in Bern, in 1960
MEG Inv. ETHEU 028790
Photo: © MEG, J. Watts



- [7] Model inspired by the castle of Maisons-Laffitte**
Made by an anonymous patient in Bel-Air psychiatric hospital Switzerland, Geneva, Chêne-Bourg
1935-1940
Wood, cardboard
Gift of Dr Charles Ladame in 1946
MEG Inv. ETHEU 052321
Photo: © MEG, J. Watts



- [8] Pair of shoes for bound feet**
China
20th century
Silk, wood and various materials
Gift of Philippe Nordmann in 2004
MEG Inv. ETHAS 052920
Photo: © MEG, J. Watts



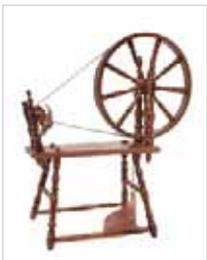
- [9] Little Red Riding Hood glove puppets and props**
by Jean Bindschedler
Switzerland, Fribourg
2012
Paper mâché, wood, fabric
Gift of Jean Bindschedler
MEG Inv. ETHEU 066486
Photo: © MEG, J. Watts



[10] Rukinlapa or kehrävarsi set of distaffs
 Finland
 Second half 19th – early 20th century
 Polychrome carved wood
 Acquired by Jean-Louis Perret, a Swiss academic and translator, between 1927 and 1945
 MEG Inv. ETHEU 067978
 Photo: © MEG, J. Watts



[11] Zoomorphic jugs
 France and Switzerland
 Late 19th and early 20th century
 Barbotine and varnished terracotta
 Georges Amoudruz Collection acquired in 1976
 MEG Inv. ETHEU 101529
 Photo: © MEG, J. Watts



[12] Single treadle horizontal spinning wheel
 Switzerland, Appenzell
 Late 19th century
 Beech wood
 Georges Amoudruz Collection acquired in 1976
 MEG Inv. ETHEU 101696
 Photo: © MEG, J. Watts



[13] Lure for freshwater fishing
 Switzerland, Geneva, La Jonction district
 20th century
 Tin
 Anonymous gift in 1990 in the context of the "Working-class life" collection
 MEG Inv. ETHEU 108003
 Photo: © MEG, J. Watts



[14] Horse-drawn hearse with harness
 Carriage makers L. Quillet
 Switzerland, Neuchâtel
 1900
 Wood, sheet iron, wrought iron, cloth and *passementerie*
 Anonymous gift in 1990
 MEG Inv. ETHEU 108981
 Photo: © MEG, J. Watts



[15] Cases and wax cylinders
 Various publishers
 France
 20th century
 MEG Inv. AIMP C9-C183
 Photo: © MEG, J. Watts



[16] Death mask with articulated jaw for the tschäggättä
 Switzerland, Valais, Lötschental, Wiler (Lötschen)
 1941
 Arolla pine wood and bovids' teeth
 Gift of Eugène Pittard in 1959
 MEG Inv. ETHEU 031453
 Photo: © MEG, J. Watts



[17] Dionysian head
 Obverse cast of model in full round
 Switzerland, Geneva
 Late 19th – early 20th century
 Plaster and traces of red and green colour
 Gift of Pierre Ducor in the 1990s
 MEG Inv. ETHEU 110608
 Photo: © MEG, J. Watts



[18] Zoomorphic sign
 Switzerland, Geneva, La Jonction district
 Early 20th century
 Plaster
 Anonymous gift in 1981 and 1983
 MEG Inv. ETHEU 110609
 Photo: © MEG, J. Watts



[19] Portrait of young prince
 India, Rajasthan, Jaipur
 Early 20th century
 Paint on reverse glass
 Gift of Roman Juon in 1998
 MEG Inv. ETHAS 047504
 Photo: © MEG, J. Watts



[20] Divinatory cards
 France
 19th century
 Cardboard, paper, fabrics, silk threads
 Gift of the painter Émile Chambon in 1981
 MEG Inv. ETHEU 057686
 Photo: © MEG, J. Watts



[21] Fotă overskirt
 Romania, Romanian Moldova, Vrancea
 Early 20th century
 Woollen cloth, silk and cotton embroidery, bead appliqué and paper strips
 Joana Mirabaud Collection
 acquired in 2013
 MEG Inv. ETHEU 066209
 Photo: © MEG, J. Watts



[22] Glöcklerkappe processional hat
 By Max Höllmoser, Kohlstatt group
 Austria, Upper Austria, Gmunden, Ebensee
 2015-2018
 Paper and wood
 Acquired in 2018 with the participation of the Museum Ebensee
 MEG Inv. ETHEU 068137
 Photo: © MEG, J. Watts



[23] Märchen (tales) school chart
 By Walter Schmid
 Schweizerisches Schulwandbilder Werk/Ernst Ingold & Co. AG editions
 Switzerland, Bern, Herzogenbuchsee
 1995
 Cardboard
 Acquired in 2018
 MEG Inv. ETHEU 068148
 Photo: © MEG, J. Watts



[24] Virgin with hops
 Czech Republic, Bohemia (former Austro-Hungarian Empire)
 Late 19th – early 20th century
 Paint on reverse glass
 Acquired in 2015 with the aid of the Muzeum Kreslów
 MEG Inv. ETHEU 068166
 Photo: © MEG, J. Watts



[25] Untitled (Wolf and Riding Hood Doll)
 Side A
 By Kiki Smith
 United States, New York
 1999
 Silkscreen on fabric
 Pace Gallery, New York



[26] Untitled (Wolf and Ridinghood Doll)
 Side B
 By Kiki Smith
 United States, New York
 1999
 Silkscreen on fabric
 Pace Gallery, New York



[27] Histoire de la Barbe-Bleue (Story of Bluebeard)
 Anonymous, after an illustration by Clément-Pierre Marillier, Pellerin printing house
 France, Épinal
 Circa 1822
 Xylograph on laid paper, stencil-coloured
 Musée de l'Image, Épinal



[28-29-30-31] Stories of Old
 By Elizabeth A. Hoskyn, illustrated by L. Tennant
 1912 (original edition), London, Adam and Charles Black
 MEG Bibliothèque Inv. PR EU 937
 © MEG, J. Watts



[32-33] Histoires ou contes du temps passé (Stories and Tales of the Past with Morals)
 By Charles Perrault, illustrations by Antoine Clouzier
 1697 (original edition), Paris, Claude Barbin
 © Fondation Martin Bodmer, Cologny/Naomi Wenger



[34] **Die Brüder Jacob und Wilhelm Grimm bei der Märchen-
erzählerin Frau Viehmann
in Niederzwehren** (The Grimm
brothers at the house of Frau
Viehmann, the storyteller,
in Niederzwehren)
by Ludwig Katzenstein
1892
Lithograph
Acquired in 2018
MEG Inv. ETHEU 068141



[35] **Kinder und Hausmärchen
(Children's and Household
Tales)**
Manuscripts as they were sent
to C. Brentano in 1810
(Ölenberg manuscript)
by Jacob and Wilhelm Grimm
1810, Germany, Kassel
© Fondation Martin Bodmer,
Cologney / Naomi Wenger



[36] **Alice's Adventures in
Wonderland**
By Lewis Carroll, illustrated by
John Tenniel
1865 (original edition), London,
Macmillan
© Fondation Martin Bodmer,
Cologney / Naomi Wenger



[37] **Le avventure di Pinocchio
(The Adventures of Pinocchio)**
Italian social-democrat party's
(PSDI) anti-communist brochure
Italy
1948
Private collection



[38] **Excerpts from the film
Rotkäppchen und der Wolf
(Little Red Riding Hood and
the Wolf)**
By Fritz Genschow and Renee
Stobrawa
Germany
1937
Bundesarchiv, Berlin



[39] **Series of seven photographs**
By Paola Agosti
Italy, Rome
1976
Paola Agosti Collection, Torino



[40] **A Storia I Cola Pesci
(The Story of Cola Pesce)**
By Silvia Scimone
Italy
2001
Acrylic and sea sand on canvas
Private collection



[41] **Cantastorie records**
Producers: Fonola, Sorriso, PIG
Italy, Sicily
1970-1980
45 RPM records
Marco Botta Collection acquired
in 2011
MEG Inv. AIMP S197



[42] **Interview with
Philippe Campiche**
By the Terrain Vague Collective
Switzerland, Geneva
2019



[43] **Interview with
Casilda Regueiro**
By the Terrain Vague Collective
Switzerland, Geneva
2019



[44] **Little Red Riding Hood**
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[45] **Little Red Riding Hood**
Scene
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[46] **Cinderella**
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[47] Cinderella
Scene
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[48] Pinocchio
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[49] Mary's Bread
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[50] The Fisherman, his Wife and the Golden Fish
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[51] The Bear in Love
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[52] The Spindle, the Shuttle and the Needle
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[53] The Spindle, the Shuttle and the Needle
Scene
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[54] Godmother Death
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[55] The Moon and the She-wolf
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[56] The Devil's Trousers
Installation by Johnathan Watts
using the MEG collections
Switzerland, Geneva
2018
Photo: © MEG, J. Watts



[57] The Fisherman, his Wife and the Golden Fish (b. 1/4)
Series of four plates by Carl Cneut (1969-)
Belgium, Ghent
2018
Acrylic on paper
Done for the MEG on the occasion of the exhibition
Photo: © MEG, J. Watts



[58] The Fisherman, his Wife and the Golden Fish (b. 2b/4)
Series of four plates by Carl Cneut (1969-)
Belgium, Ghent
2018
Acrylic on paper
Done for the MEG on the occasion of the exhibition
Photo: © MEG, J. Watts



[59] The Bear in Love (b. 4/5)
Series of four plates by Carl Cneut (1969-)
Belgium, Ghent
2018
Acrylic on paper
Done for the MEG on the occasion of the exhibition
Owned by the artist
Photo: © MEG, J. Watts



[60] The Moon and the She-wolf (b. 1/4)
By Camille Garoche (1982-)
France, Paris
2018
Mixed media on paper
Done for the MEG on the occasion of the exhibition
MEG Inv. ETHEU 068470
Photo: © MEG, J. Watts



[61] The Spindle, the Shuttle and the Needle (b. 3/4)
By Camille Garoche (1982-)
France, Paris
2018
Mixed media on paper
Done for the MEG on the occasion of the exhibition
MEG Inv. ETHEU 068467
Photo: © MEG, J. Watts



[62] Mary's Bread (b. 3/4)
By Jean-Philippe Kalonji (1973-)
Switzerland, Geneva
2018
Watercolour on paper
Done for the MEG on the occasion of the exhibition
MEG Inv. 068468
Photo: © MEG, J. Watts



[63] The Devil's Trousers (b. 4/4)
By Jean-Philippe Kalonji (1973-)
Switzerland, Geneva
2018
Watercolour pencil on paper
Done for the MEG on the occasion of the exhibition
MEG Inv. ETHEU 068469
Photo: © MEG, J. Watts



[64] Vines and Wine (b. 1/3)
By Lorenzo Mattotti (1954-)
France, Paris
2018
Indian ink on paper
Done for the MEG on the occasion of the exhibition
Owned by the artist
Photo: © MEG, J. Watts



[65] Godmother Death (2/7)
By Lorenzo Mattotti (1954-)
France, Paris
2018
Indian ink on paper
Done for the MEG on the occasion of the exhibition
Photo: © MEG, J. Watts



[66] Exhibition "The Fairy Tale Factory"
Scenography: Holzer Kobler Architekturen
Prologue
Photo: © MEG, J. Watts



[67] Exhibition "The Fairy Tale Factory"
Scenography: Holzer Kobler Architekturen
Part "The strings of the tales"
Photo: © MEG, J. Watts



[68] Exhibition "The Fairy Tale Factory"
Scenography: Holzer Kobler Architekturen
Part "The strings of the tales"
Photo: © MEG, J. Watts



[69] Exhibition "The Fairy Tale Factory"
Scenography: Holzer Kobler Architekturen
Part "The theatres of the imagination"
Tale "The Spindle, the Shuttle and the Needle"
Photo: © MEG, J. Watts



[70] Exhibition "The Fairy Tale Factory"
Scenography: Holzer Kobler Architekturen
Part "The theatres of the imagination"
Tale "The Spindle, the Shuttle and the Needle"
Photo: © MEG, J. Watts



[71] Exhibition "The Fairy Tale Factory"
Scenography: Holzer Kobler Architekturen
Part "The theatres of the imagination"
Tale "The Fisherman, his Wife and the Golden Fish"
Photo: © MEG, J. Watts



[72] Exhibition "The Fairy Tale Factory"
Scenography: Holzer Kobler Architekturen
Part "The strings of the tales"
Photo: © MEG, J. Watts



[73] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The theatres of the imagination”
 Tale “Vines and Wine”
 Photo: © MEG, J. Watts



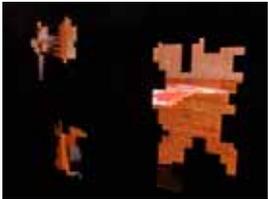
[79] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The theatres of the imagination”
 Tale “Mary’s Bread”
 Photo: © MEG, J. Watts



[74] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The theatres of the imagination”
 Tale “The Bear in Love”
 Photo: © MEG, J. Watts



[80] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The theatres of the imagination”
 Tale “Mary’s Bread”
 Photo: © MEG, J. Watts



[75] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The theatres of the imagination”
 Tale “The Bear in Love”
 Photo: © MEG, J. Watts



[81] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The strings of the tales”
 Photo: © MEG, J. Watts



[76] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The theatres of the imagination”
 Tale “The Moon and the She-wolf”
 Photo: © MEG, J. Watts



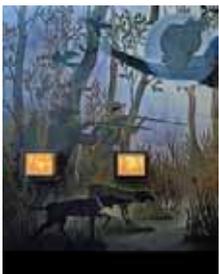
[82] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The theatres of the imagination”
 Tale “The Devil’s Trousers”
 Photo: © MEG, J. Watts



[77] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The theatres of the imagination”
 Tale “The Moon and the She-wolf”
 Photo: © MEG, J. Watts



[83] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The theatres of the imagination”
 Tale “The Devil’s Trousers”
 Photo: © MEG, J. Watts



[78] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The theatres of the imagination”
 Tale “The Moon and the She-wolf”
 Photo: © MEG, J. Watts



[84] Exhibition
“The Fairy Tale Factory”
 Scenography: Holzer Kobler
 Architekturen
 Part “The theatres of the imagination”
 Tale “Godmother Death”
 Photo: © MEG, J. Watts



[85] Exhibition
“The Fairy Tale Factory”
Scenography: Holzer Kobler
Architekturen
Part “The theatres of the imagination”
Tale “Godmother Death”
Photo: © MEG, J. Watts



[86] Exhibition
“The Fairy Tale Factory”
Scenography: Holzer Kobler
Architekturen
Part “The strings of the tales”
Photo: © MEG, J. Watts



[87] Exhibition
“The Fairy Tale Factory”
Scenography: Holzer Kobler
Architekturen
Part “The factory”, activity space
incorporated in the exhibition
Photo: © MEG, J. Watts



[88] Exhibition
“The Fairy Tale Factory”
Scenography: Holzer Kobler
Architekturen
Part “The factory”, activity space
incorporated in the exhibition
Disguise yourself and publish
your photo in the exhibition!
Costumes: Atelier Nolita
Photo: © MEG, J. Watts



[89] Exhibition
“The Fairy Tale Factory”
Scenography: Holzer Kobler
Architekturen
Part “The factory”, activity space
incorporated in the exhibition
Disguise yourself and publish
your photo in the exhibition!
Costumes: Atelier Nolita
Photo: © MEG, J. Watts



[90] Exhibition
“The Fairy Tale Factory”
Scenography: Holzer Kobler
Architekturen
Part “The factory”, activity space
incorporated in the exhibition
Disguise yourself and publish
your photo in the exhibition!
Costumes: Atelier Nolita
Photo: © MEG, J. Watts

Images are available in
high definition on:
www.ville-ge.ch/meg/presse.php



[91] Poster
“The Fairy Tale Factory”
 Design : Saentys
 Illustration : © Carl Cneut



[92] Poster
“The Fairy Tale Factory”
 Design : Saentys
 Illustration : © Jean-Philippe Kalonji



[93] Poster
“The Fairy Tale Factory”
 Design : Saentys
 Illustration : © Lorenzo Mattotti



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LA FABRIQUE DES CONTES

Exposition temporaire
Du 17 mai 2019 au 5 janvier 2020

Tribune de Genève

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