

## JANETTE'S HAIR.

BY CHARLES G. HALPINE.

"Oh, looser the snood that you wear, Janette,  
Let me tangle a hand in your hair, my pet,  
For the world to me had no daintier sight  
Than your brown hair veiling your shoulders white.

"It was brown with a golden gloss, Janette,  
It was finer than silk of the dross, my pet,  
'Twas a beautiful mist falling down to your waist,  
'Twas a thing to be braided and jewelled and kissed—  
'Twas the loveliest hair in the world, my pet.

"My arm was the arm of a clown, Janette,  
It was sinewy, bristled and brown, my pet,  
But warmly and softly it loved to caress  
Your round white neck and your wealth of tress,  
Your beautiful plenty of hair, my pet.

"Your eyes had a swimming glory, Janette,  
Revealing the old, dear story, my pet,  
They were gray with that chastened tinge of the sky  
When the trout leaps quickest to snap the fly,  
And they matched with your golden hair, my pet.

"Your lips—but I have no words, Janette—  
They were fresh as the twitter of birds, my pet,  
When the spring is young, and the roses are wet  
With the dew-drops in each red bosom set,  
And they suited your golden hair, my pet.

"Oh, you tangled my life in your hair, Janette,  
'Twas a silken and golden snare, my pet,  
But, so gentle the bondage, my soul did implore  
The right to continue yours slave evermore,  
With my fingers enmeshed in your hair, my pet.

"Thus ever I dream what you were, Janette,  
With your lips and your eyes and your hair, my pet,  
In the darkness of desolate years I moan,  
And my tears fall bitterly over the stone  
That covers your golden hair, my pet."

## A FAIRY TALE.

THE MANY VERSIONS OF THE STORY OF  
BEAUTY AND THE BEAST.

The romantic story of "Beauty and the Beast" is deservedly one of the most popular of fairy tales. In the form to which we are so well accustomed it has gone the round of the civilized world, and has even made its way into lands tenanted by barbarous people. Many generations of children have sympathized with its amiable heroine. Many a plain man has been secretly consoled by the favorable impression produced upon her by its unprepossessing hero. Let us trace the story back as far as our limited information will guide us, first making our acknowledgments to its comparatively modern shapers and introducers into society, then catching a few glimpses of it as it has long circulated in ruder form among European rustics, and finally attempting to gain some insight into the significance attached to it by ancient Asiatic mythologists.

## THE FRENCH VERSION.

In the year 1740 Madame de Villeneuve, a French authoress of note, and one of the numerous writers of fairy tales who followed in the steps of Charles Perrault, published her "Contes Marins," a collection of stories supposed to be told by an old woman to a family during a voyage to San Domingo, one of them being a long and somewhat tedious romance called "La Belle et la Bête." Seventeen years later this story reappeared in the *Magazin des Enfants*, one of the numerous works of a lady who found in literature a refuge from an unhappy marriage.

Separated from her husband in 1745, Mme. de Beaumont, née La Prince, left France about three years later and settled in England, spending many years in London. Her *Magazin des Enfants*, which was published in London in the year 1757, contains a number of stories, and among them figures that of "La Belle et la Bête," a greatly abridged form of Mme. de Villeneuve's romance. As the *Magazin* went through several editions and was translated into many languages, the story of the "Beauty and the Beast" became widely known long before the period in which the study of popular tales began.

Mme. de Beaumont was not the only adapter of Mme. de Villeneuve's romance. On it was founded the opera of "Zémire et Azor," the words by Marmontel; the music by Gretry, which gained so great reputation, and even gave rise to tragedy at Marseilles. There, in 1788, the public insisting upon two daily representations of the opera instead of one, a riot took place. Soldiers were introduced into the theatre, making their appearance during a duet sung by the Beauty and the Beast. The pit resented the intrusion and insulted the military, who replied by a volley, which killed some of the audience and wounded more. The next day the piece was prohibited.

The story of "Beauty and the Beast" was not invented by Mme. de Villeneuve. The veniality of ugliness had already been illustrated by Perrault's "Riquet à la Houppe;" the merit of consoling a monster had, more than two centuries before, been recommended in that tale, by Straparola, which the Countess d'Aulnoy adapted and gave to the world under the title of "Prince Marcassin." But the French version of the story—wherein the heroine becomes affectionately attached to the monster, to which only filial duty had at first induced her to surrender herself, and when her prolonged absence had all but broken his heart and brought him to an untimely end, weeps over him so genuinely that the spell which has bound him breaks instead—has certain merits of which the originals which she and Perrault followed cannot boast, whether those originals are to be sought for in literature

or in unwritten rustic tradition. And so it has naturalized itself in many lands, passing literature to the folk lore to which so many literary productions are indebted for their existence. Thus, in a German variant of the story, the French influence is plainly visible, so much does the tale differ from other forms of the narrative found in Germany and elsewhere, and one Russian variant is so like the French story, so different from ordinary Slavonic popular tales, that it may be safely traced home to France. In it a merchant plucks a rose for his youngest daughter, and is condemned to die by the rose's proprietor, a three-headed snake. His daughter gives herself as his ransom to the snake, which treats her well, and after a time lets her go home for a visit, saying: "Take care not to be late. If you are only a minute behind time, I shall die of grief." She tarries too long and is late, and she finds the snake lying dead in a pond, "for it had flung itself into the water from grief." She shrieks, drags the snake's body out, "embraces one of its heads, and kisses it ever so closely." Whereupon the snake turns into a "brave youth," and says: "No snake am I, but an enchanted prince."

## COMPACTS WITH DEMONS

have, from very early times, formed themes for popular fiction, and during the middle ages many of the tales which originally referred to "lubber fiend," and other dull, though supernatural beings, were turned into narratives in which the devil himself was almost universally foiled. The story of "Bear-skin" relates how a maiden promised to accept as her husband a suitor of foul appearance, unwashed, unshorn, unkempt looking more like a monster than a man. This sacrifice she was induced to make because her lordly wooer, whose income was better than his looks, had saved her father from the misery into which his want of money threatened to plunge him. But, before the marriage took place, the bridegroom appeared one day fair to see, having washed and shaved and combed, and explained the cause of his previous squalor. He had obtained his wealth from the devil, who stipulated that he should utterly neglect, for the space of seven years, that cleanliness which is said to be next to godliness, and also that he should forfeit his soul, if he should die within that period. The seven years having elapsed, he was able to resume his former habits, and to claim his bride without compelling her to blush for his appearance.

In this story, as well as in many similar tales, the hero's monstrosity is merely a figure of speech. But in others it is an undeniable fact. Thus in the Countess d'Aulnoy's "Prince Marcassin," the hero is an enchanted prince, who comes into the world under the form of a pig, and retains his swinish shape until a happy marriage neutralizes the spell from which he has so long suffered. The piggishness of the hero is here attributed to the influence of the fairies. But popular tradition more commonly ascribes a child's monstrosity to a parent's imprudent wish. A childless queen, as in the Sicilian fable "Re Porco," sees a litter of pigs, and cries: "h! that I had a child, were it only a piggie!" or as in another Sicilian story that of "Prince Scur-suni," she envies the happiness of a viper surrounded by her little ones and exclaims, "Oh, God! how many young ones hast thou given to this poisonous reptile, and yet not granted to me one child! Would that I had a son, even were he a viper!" And before long a princely pig or snake makes its appearance, to the consternation of the royal family. If we trace the genuine folk tales in which a beast becomes the husband of a beauty, we shall generally find that his appearance is the result of a demon's curse. In most of the European examples the demoniacal being is a species of ogre or witch, and the parent of a daughter whom she wishes the hero to wed. And the change which the curse in his appearance is of a peculiar nature. His brutal exterior forms a kind of husk which he can doff at times. If he can induce a mortal maiden to wed him, and to live with him a certain time without ever seeing him in his human shape, the spell will be broken. He finds the maid, and she lives happily with him for a time. But her impatience or curiosity leads her to neglect the condition on which the cure depends. Her husband is carried off by the demon, and it is only after long and painful wanderings that she is able to discover him. As we trace the story eastward, we find that the idea of the demon mother who wishes to secure a brilliant match for her daughter becomes lost. The hero is generally a supernatural being whose union with a mortal wife depends for its continuance upon her obedience to his commands, or is closely connected with the existence of the species of husk which he wears while playing the part of an inferior being. When the husk is destroyed, he either loses his transforming power and settles down into an ordinary husband, or he disappears and is seen no more.

## CUPID AND PSYCHE.

By far the best known and most important version of the tale of the supernatural spouse temporarily lost but ultimately regained is the story of "Cupid and Psyche." Its foundation seems to have been a popular tale of the class to which "Beauty and the Beast" owes its origin.

Near to the Psyche story have kept the Norse stories, made familiar to English readers by Sir George Dasent's spirited translations of "East o' the Sun and West o' the Moon," and "King Valemone, the White Bear." In each of these a youngest daughter is carried off by a bear, which in the dark becomes a man, with whom

she long lives happily. And in each case she is induced by her relatives to look at her sleeping husband one night by the light of a taper. It lets fall a drop of tallow on his brow, or three drops on his shirt, and so awakes him. Whereupon he vanishes, and her long wanderings in search of him begin. The second tale contains an interesting edition. The spell which in such stories binds the enchanted or supernatural husband generally snaps when his long persecuted wife gives birth to a child. But the consort of King Valemone, before her rash act deprived her of his presence, bore him three children, each of which he took away from her as soon as it was born. During the course of her long wanderings she came to three huts in each of which were an old woman and a little girl. And the three little girls took pity on the poor wanderer, and gave her three magic implements which helped her to recover her long lost lord. As she returned home with him, "King Valemone picked up those three little girls in the three huts, and took them with him. And now she saw why it was he had taken her babes away and put them out at nurse. It was that they might help her to find him out."

Very singular is a Creton form of the story given by Hahn. A poor woman who supported herself and her three daughters by the collection of herbs, was so tired one day that she sat down and exclaimed, "Ah!" Straightway appeared a Moor, his name being Ah, although he did not say so, who listened to her tale of sorrow, and bargained with her for the hand of one of her daughters. The eldest of the girls became his bride, and when he received her from her mother's hands he took her into his abode within the cliff and set before her a human head by way of supper. This she hid beneath the roof and went fasting to bed. Next morning came the Moor and asked her if she had eaten the head. "Yes," said she. "Head where art thou?" cried he. Whereupon the head replied from under the roof, and the Moor, detecting his bride's falsehood, turned her out of the house, and told her to send another sister instead. Exactly the same events took place when the second sister arrived, so she in her turn was expelled. But when the youngest daughter came she deceived the Moor, and induced him to believe that she had eaten the human head which was given to her as her supper. Then he exclaimed, "Thou art the right one!" and from that time he treated her with all fondness. One day her sisters came to visit her; and when they learned that her husband gave her a narcotic every evening which prevented her from waking during the night, they induced her to promise that she would take an opportunity of deceiving him with regard to the draught in order that she might keep awake and see what form he assumed during his sleep. She did as she had promised, and found that her husband was no Moor, but a handsome youth, in whose breast was a golden lock, with a tiny golden key. She turned the key. The lock opened, and disclosed "a beautiful landscape, with a river in which women were washing linen. Up came a pig, and was going to carry off a piece." And when she saw that she cried aloud, and her husband awoke. After telling her that he must leave her, and that she would never see him again in his true form, as no Moor, but Filek Zelebi, until she had borne him a babe, he disappeared. Long did she wander, like Psyche, in search of her lost spouse. To three houses she successively came, in each of which lived a sister of Filek Zelebi, busily engaged in making preparations for the expected birth of his son. And in the home of the third of these sisters of her husband she gave birth to a boy, in whose breast gleamed a golden lock. And when the mistress of the house saw that she exclaimed: "This is my brother's son, and this is his wife." Scarcely had she so spoken when Filek Zelebi himself appeared. And after that he and his wife lived happily together.

## THE GOAT'S WIFE.

In this story, as well as in many others akin to that of "Cupid and Psyche," though the heroine is always a beauty, the hero is not represented as a beast. The idea of a complete transformation or of a removable husk, having been forgotten or rejected, the mysterious husband is either said to be invisible by daylight or he is depicted as a Moor or other unpleasant kind of man. But he more frequently figures in popular fiction as a beast, though not as tender-hearted an animal as his representative in the French literary tale. In the following Russian story he behaves at first with some ferocity. A merchant, who had three daughters, sent them on three successive evenings to pass the night in a new house which he had just built, telling them to let him know what they dreamt about. And they dreamt that they were about to be married—the eldest to a tradesman, the second to a nobleman, and the third to a goat. The last dream frightened the father, who gave strict orders to his daughter not to stir out of the house. But, in spite of his precautions, out she went in the evening, and a goat came and carried her off. The girl was greatly alarmed, but she behaved respectfully to the goat, and with her handkerchief wiped from him from time to time his slobbering lips. This pleased the goat, and he did her no harm. Next morning when she looked out of the window, she saw that the house was surrounded by a palisade, and on the top of each of its poles was the head of a girl. Only room for one more head was left. Time passed by, and she was allowed to pay three visits to her former home. The first was on the occasion of her eldest sister's marriage to a tradesman; the next was when a nobleman married her

second sister; on her third visit she found a kind of wedding feast going on without any cause in particular. During each of the three banquets at which she assisted, a handsome youth, in the guise of a minstrel, played and sang in the courtyard. And each time, when he was invited into the banquet chamber, he turned to her and sang, "The Goat's Wife, Handkerchief Wife." To which she replied by "a slap on the right cheek and a slap on the left cheek," and then fled away back, swiftly carried through the air by magic steeds. No sooner had she reached the goat's dwelling, on the third occasion, than she caught sight of a goat's skin lying on a bench. "The minstrel had not had time to turn himself back into a goat. Into the fire flew the skin—and there was the merchant's daughter married, not to a goat, but to a brave youth."

It often occurs in Oriental stories that a soul deserts for a time its earthly tenement, but eventually returns to animate it.

## THE BIRD HUSBAND.

We may turn to a tale from Central Asia, borrowed from an Indian source, in which the story of the lost but recovered supernatural husband is given in a very strange shape. There was once a man who had three daughters, engaged by turns in watching his cattle. The eldest daughter went to sleep one day, and when she awoke an ox had strayed away. Going in search of it she came to a courtyard with a red gateway. Passing through this she found and opened gates of gold, mother-of-pearl, and emerald, and within the last was a gleaming palace, rich with gold and gems. No human inhabitant was there; only a white bird which asked her to become his wife, promising, if she would consent, to find for her the missing ox. But she refused the offer with contempt. Next day the second sister went, and for her also the bird proposed, but with the same result. On the third day came the youngest sister's turn, and she consented to become the white bird's wife.

It happened soon afterward that a meeting took place at a neighboring temple, and the bird's wife attended it. While she was there a horseman rode up, who was acknowledged by all to be the best looking person present. The meeting lasted thirteen days, and on twelve of them she saw and admired the handsome horseman. On the twelfth day she happened to tell an old woman, with whom she was talking, how happy she would be if she had a husband like the horseman; whereupon the old woman told her the horseman was really her bird husband, and recommended her to watch next morning till the bird went forth; and during its absence to burn its "open and deserted cage;" for by that means she would insure her husband's return in human shape. The young wife did as she was advised, burned the cage, and impatiently awaited her husband's return. Toward sunset he came back and asked after the cage; when he was told that it was burned he cried aloud, saying that it was his soul, and telling her that she must now fight with gods and demons for seven days and seven nights, and that his sole chance of success depended upon her being able to continue all that time, without a moment's pause, sitting at the mother-of-pearl gates and laying about her with a stick. This she tried hard to do, propping up her eyelids with pieces of feather grass, in order to prevent her eyes from closing. Six days and nights she held out. On the seventh day she dozed for a moment, and straightway her husband was carried off by the gods and demons. Long did she sadly seek him. At length she discovered him painfully working as the demon's water-carrier. Having learned from him what she must do to recover him, she framed a new bird cage and invoked his soul to inhabit it. Whereupon her long lost husband came back to her.

The all but successful attempt of a heroine to save from demoniacal enchantment a hero whom she watches or otherwise serves, is of frequent occurrence in popular tales. Thus a wandering princess in a Sicilian story (Gonzembach), finds a prince lying on the ground as though dead, with a paper by his side, giving notice that if a maiden will rub his body with grass from Mt. Calvary for the space of seven years, seven months, and seven days, he will return to life and make her his bride. In a Greek variant, given by Hahn, the condition is that the maiden shall keep unbroken watch over the body for three weeks, three days, and three hours. In each case the heroine has all but completed her task when her strength gives way. She calls in a stranger to finish the rubbing or the watching, and yields herself to slumber. The necessary time having elapsed, the sleeping or dead prince awakes or revives, and rewards with his hand, not the princess who has undergone so much in his behalf, but the strange girl or gypsy woman who has temporarily replaced her. In another Sicilian tale (Pitre) the heroine disenchant a youth, whom the Fati have changed into a bird, by watching the mountain which it haunts for a year, a month, and a day; sitting all the time at an open window, exposed all day to the glare of the sun. At the end of that time the bird becomes a handsome youth, but his rescuer has turned "as black as pitch." So when she asks him to fulfill the promise of marriage which he made her in case of her success he turns her off with contumely. But she eventually has her revenge. The idea of the supernatural husband does not occur in any of these stories. The hero is merely a human being who has been bewitched, and the heroine's behavior is not actuated by a wife's repentance. The first two of these three tales belong in reality to the "Supplanted bride," to whose unjust treatment they