

his life. As a secondary-school teacher, Salmelainen still found the time to publish articles on religious and folkloric issues. He also edited two journals for children and young adults. His reader *Pääskysen pakinat* (*Tales of a Swallow*), published in 1857, became very popular.

**Janina Orlov**

**See also** Finnish Tales

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### Salomone-Marino, Salvatore (1847–1916)

Sicilian folklorist and practicing physician Salvatore Salomone-Marino was a longtime friend and collaborator of fellow Sicilian folklorist Giuseppe **Pitrè**. Born in the Borgetto province of Palermo, Sicily, he studied medicine and surgery at the University of Palermo, where he graduated in 1873. In 1876, he became head physician at Palermo's Ospedale Civico, and by 1887 was chair of Special Medical Pathology at the University of Messina, in Sicily. With Pitrè, Salomone-Marino cofounded and coedited the first major Italian **folklore** journal, *Archivio per lo studio delle tradizioni popolari* (*Archives for the Study of Popular Traditions*), which was published in twenty-four volumes from 1882 through 1906. In 1884, Salomone-Marino was one of the founding members of the Italian Folklore Society. He was also an active member of numerous academies and societies, including the Royal Academy of Science and Arts in Palermo, the Royal Academy of Medical Science of Palermo, and the Sicilian Society for the History of the Country.

Salomone-Marino published many studies on medicine, history, and literature, as well as on folklore. Frequent topics of his folklore writings include Sicilian folk songs, **poetry**, and **legends**, including *Canti popolari siciliani* (*Sicilian Folk Songs*, 1867) and *Leggende popolari siciliane in poesia* (*Sicilian Folk Legends in Poetry*, 1880). Salomone-Marino's most enduring work is *Costumi ed usanze dei contadini di*

*Sicilia* (*Customs and Habits of the Sicilian Peasants*, 1897).

**Linda J. Lee**

**See also** Italian Tales

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### Salon

The seventeenth-century literary salon in France is the birthplace of the *conte de fées*. Although Charles **Perrault** and other **men** attended and helped establish this literary genre, the salons were primarily a site for female interaction and literary invention. The tales **women** produced reflected their position in society, their response to canonical and male-dominated forms, and their visions of social interaction. Women throughout Europe continued to use the salon to comment on their social status and sometimes to produce fairy tales.

The literary salons developed during the seventeenth-century French **gender** and culture wars. Italy and the French court had seen salons, but the Marquise de Rambouillet's Parisian *chambre bleue* (blue chamber) in the 1630s created the space where highly educated aristocratic women, the *précieuses*, gathered to discuss contemporary intellectual and literary disputes. With the founding of the all-male academies (the Académie Française in 1634 and the Académie des Sciences in 1666), women became increasingly marginalized socially and politically. Intellectual debates focused on gender roles in cultural production, and the academies began to define who would pursue knowledge and how. In the famous Quarrel of the Ancients and the Moderns, begun in 1687, the "ancients" championed Greco-Roman literary models and disdained magic in serious literature; the "moderns" praised models from French **folklore** and medieval, courtly tradition. Perrault was one of the leading voices and writers for the moderns, with his "Griselidis" ("Griselda," 1691) one of the first public salvos.

In 1690—seven years before Perrault's more famous *Histoires ou contes du temps passé*

(*Stories or Tales of Times Past*, 1697) and a year before “Griselda”—Marie-Catherine d’Aulnoy interjected her first *conte de fées*, “L’île de la félicité” (“The Island of Happiness”), into a **novel**. This tale was followed in 1697 by her four-volume *Les contes des fées* (*Tales of the Fairies*), contemporaneous with Perrault’s now-canonical work, and a year later by a second four-volume collection. As a sign of their popularity, all forty-eight of d’Aulnoy’s tales (and those of other *conteuses*—female fairy-tale authors) were included in the monumental *Le cabinet des fées* (*The Fairies’ Cabinet*, 1785–89) and were soon available in **translation** across Europe.

Following de Rambouillet’s example, aristocratic women in the France of Louis XIV had begun to resist their social, political, and intellectual alienation. The *salonnières* created an autonomous public forum—in private—for recitation, theatrical performance, and **storytelling**; they turned to the fairy tale precisely because it occupied a marginal, indefinite space between oral, popular culture and elite literary traditions and allowed for formal and thematic experimentation and sociopolitical criticism.

On a formal level, the *salonnières*’ tales paid homage to manners and etiquette, spontaneity in speech and lambent conversational ability. The style of their written tales suggested an oral source, with frequent formulaic requests for telling and effusive praise for a tale well told. Although they professed their stories were from the common **folk**, the *conteuses* distanced themselves from the nursemaids and peasant women male *conteurs* like Perrault conjured. In the salons, they were sibyls and **fairies**, and the iconography of their frontispieces clearly situated them in a lettered, educated milieu. Many of their tales drew on the earlier literary traditions of Giovan Francesco **Straparola** and Giambattista **Basile**.

On a thematic level, the *salonnières* focused on their social and biological realities. Tales were frequently a kind of self-portrait; while male prescriptive literature celebrated arranged **marriages**, motherhood, and homebound females, the *conteuses* and their heroines became undomesticated. Expectant **mothers** and childbirth often took center stage: more than half of d’Aulnoy’s tales refer to pregnancy; one-quarter of her tales and one-third of Henriette-Julie de Castelnau,

Comtesse de **Murat**’s depict an infertile royal couple helped by a fairy. Heroines may have children out of wedlock or with animal sires; newborns might be animals or monsters, or transformed into them.

Men and women wrote *contes de fées*—thirteen of the **French tales** published between 1690 and 1700 consist of men’s and women’s versions of the same story—but female authors dominated. Seven *conteuses* authored two-thirds of the tales published between 1690 and 1715. Besides d’Aulnoy and de Murat, the most important include Catherine **Bernard**, Charlotte-Rose de Caumont de **La Force**, and Perrault’s niece, Marie-Jeanne **Lhéritier de Villandon**.

Many formal and thematic aspects of these tales resonated in other women’s works across national and linguistic borders—de La Force’s treatment of older literary texts, for example, anticipated those Benedikte **Naubert** later used in Germany. The salon model also continued to serve women in other countries, most notably Germany. Between 1780 and 1848, *salonnières* such as Bettina von **Arnim** and Amalie von **Helvig** hosted gatherings in Berlin patterned on those in Paris.

One of the most interesting Berlin salons was the *Kaffeterkreis* (coffee circle), founded in 1843 by daughters of Berlin’s intellectual elite. Just as the French *salonnières* had responded with fairy tales to the debate of the Ancients and the Moderns, the von Arnim daughters and their friends responded to the emerging canonical tales as the first generation acculturated by the tales of the Brothers **Grimm**, the Romantics, and Hans Christian **Andersen**. Consciously drawing on the *salonnière* tradition, and with a strong desire for intellectual and social equality, the girls of the *Kaffeterkreis* wrote tales that questioned their assigned gender roles and the fairy-tale wedding as the route to happiness and fulfillment. In an extension of the private sphere into a self-made public, they performed fairy-tale plays with strong female images like **Mother Holle**, Lorely, **Undine**, and **Melusine**.

The tales of the *salonnières* did not exert an influence on canonical forms, but they did impact the works of other women writers. These tales and their authors received long-overdue critical attention by feminists in the later twentieth century.

Shawn C. Jarvis

See also Birth; Feminism; Infertility

### Further Reading

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## Sand, George (1804–1876)

The feminist-Romantic novelist and prolific writer George Sand (pseudonym of Amandine-Aurore-Lucile Dudevant, née Dupin) wrote more than sixty novels and memoirs and corresponded with other important writers of her time, among them Gustave Flaubert. Sand included references to **folklore** and **storytelling** in **novels** like *François le champi* (*Francis the Waif*, 1847), *La petite Fadette* (*Little Fadette*, 1849), and *La mare au diable* (*The Devil’s Pool*, 1846), as well as in her Bildungsromane (novels of development), such as *Consuelo* (1842) and *Les maîtres sonneurs* (*The Bagpipers*, 1853). In these novels, most of the characters have fairy and folk characteristics. They are depicted with weaknesses, both physical and moral; and, as in many tales, at the end they become heroes or heroines by acquiring skills that set them positively apart. They either become masters of an art—in most cases, music—or spiritual guides. In *La petite Fadette*, for instance, the heroine, at first ugly, mean, and scary due to some unexplained magical happenings around her, by the end of the narration turns out to embody all of the positive attributes imaginable.

Sand’s interest in the fairy tale was due primarily to the influence of her region of origin, Le Berry. A distinct feature of this area is the blend of Catholicism and local folklore and fairy lore. Dating from the **Middle Ages**, these ancestral beliefs led the local peasants and craftsmen, among whom Sand grew up, to refer to **fairies** (*les fadets*) in their evening storytelling and daily lives. Thus, Sand’s stories include a blend of realism linked to the countryside and of



Nineteenth-century French writer George Sand. (Library of Congress)

fairy lore grounded in local beliefs. Sand reproduces the orality of the tale tradition, opening her novels with storytellers who narrate the plot as extradiegetic narrators.

In her memoirs, *Histoire de ma vie* (*The Story of My Life*, 1855), Sand further acknowledges being influenced by her readings of tales by Charles **Perrault** and Marie-Catherine d’**Aulnoy**. Her stories also were influenced by E. T. A. **Hoffmann**’s idealistic approach to nature. Her later works include a collection of tales, *Contes d’une grand-mère* (*Tales of a Grandmother*, 1872), which she wrote for her two grandchildren. These stories have an educational purpose, conveying the message that anybody can overcome his or her foibles and become a stronger person by means of persistence and a belief in nature’s gifts. Tales from this collection include “Le nuage rose” (“The Pink Cloud”), “Les ailes de courage” (“Wings of Courage”), “Le géant Yéous” (“Yeous the Giant”), “Le chêne parlant” (“The Talking Oak Tree”), and “La fée