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Reviews

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REVIEWS

Arab Folktales from Palestine and Israel. Introduction, translation, and annotation by Raphael Patai. Raphael Patai Series in Jewish Folklore and Anthropology. Detroit: Wayne State University Press 1998. vi + 271 pp.

Raphael Patai's posthumous collection of Palestinian Arab folktales is a fascinating document telling a complex story of identities in conflict as well as of cultures in dialogue. Patai (1910–96), known for his unusual breadth of interests and exuberant productivity, was the first student to earn his doctorate at the Hebrew University of Jerusalem in 1932. His dissertation, following the method of Sir James Frazer's comparative study of mythology, addressed the theme of water in the traditions of the Holy Land, beginning with the Hebrew Bible. He was also inspired by the German and Scandinavian ethnographers of Palestine (Gustav Dahlmann, Hilma Granqvist, and others), who interpreted their field observations in the spirit of evolutionism, comparing the life of Arab villagers in the beginning of the twentieth century to the textual and archeological data of Biblical Antiquity.

Beginning with the title, and continuing with the selection, the terminology, the annotation, and the interpretations, Patai's work in this volume expresses respect for the cultural and national identity of the community whose tales he anthologizes, as well as sensitivity to the complex historical situation in which the narratives are embedded. The selection is based on three distinct projects of collecting folktales in Arabic from the oral tradition. The first was carried out by German theologian and Palestinologist Hans Schmidt, who collected in 1910–11 sixty-four folk narratives, aided by the Jerusalem teacher Jirius Abu Yusif. Those tales were published in phonetic transcription and in German translation by Schmidt and the famous Arabic philologist Paul Kahle in 1918. Patai selected ten stories out of the Schmidt-Kahle collection for his first chapter and claims in his introduction to the volume to have produced English translations which are more exact than the German ones. The second group of eight tales which

Patai included were read in Arabic on the radio by three local broadcasters, and the transcripts were forwarded to Patai by the British head of the Palestine Broadcasting Service. The third group of ten tales consists of nine recorded by Israeli folklorist Yoel Peretz and a single one by another Israeli in 1982–84. Yoel Peretz is a diligent fieldworker whose recordings are well represented in the Israeli Folktale Archives (IFA) at Haifa University.

Patai's selection thus reflects three historical-political eras for the Holy Land in the twentieth century: the Ottoman rule in Palestine before World War I, the British Mandate of Palestine (1917–48), and the State of Israel, founded in 1948. The agency of the collectors as well as the ways by which Patai received the texts correlate significantly to the political realities of each period.

The identity of the narrators is hardly discussed by Patai in his introduction. Thus, he represents an earlier approach in folklore studies than the one applied in the exemplary collection of Palestinian Arab folktales, *Speak Bird, Speak Again*, (1989) by Ibrahim Muhawi and Sharif Kanaana. Muhawi and Kanaana's material is collected only in the third period, namely in Arab villages in Galilee, Israel, and on the West Bank. Their fifty-some-page-long introduction relates a well-documented sociocultural background for the stories and tells in detail about the personalities of the narrators. The narrators of Patai's collection remain relatively unknown to us, due to the sources he used, while Kanaana carried out his fieldwork himself. In Patai's volume, out of the first group, one narrator is completely unidentified; three tales (nos. 3, 5, 6) are told by unnamed narrators from the village of Bir Zayt (today the site of the best-known Palestinian university); four tales (nos. 1, 2, 4, 8) are told by identified male narrators from Jerusalem, Ramallah, and Bir Zayt (both north of Jerusalem); one tale (no. 9) is told by a woman from Bir Zayt. The tales of the second period are identified as narrated by three (male) broadcasters, but Patai assumed that they had heard them from "popular storytellers" (2). The tales collected by Peretz differ in that there is somewhat more documentation about the narrators and that the narrators are predominantly women. Since the majority of Kanaana's recordings also were from women, it may be that the changes in social norms due to modernity in the second half of the century have made the interviewing of women more acceptable.

Patai's notes include some standard folkloristic annotation according to AT tale types and motifs, some references to parallels in Arabic as well as other traditions, notably some biblical references (although many more could be added).

Like Muhawi and Kanaana, Patai also stresses in his introduction and notes the fundamental relationship between the Palestinian Arab folktales and the kinship structure and family dynamics of the patriarchal society in which they are told. These circumstances are often articulated as harsh conflict and overt

violence between family members, especially co-wives, as well as devotion and bonding, especially between brothers and sisters—although violence may occur between them as well.

The artistic quality of the narratives—rich in vivid dialogues, idiomatic expressions, fantastic figures, and even long rhymed passages (even though these are scarcely represented in the translation)—is communicated to a certain extent through the translation. It is interesting to note that, whereas the stylized language of folktales is usually considered one of the devices by which the narrators remove their fictional world from their and their audiences' everyday life, it is exactly the idiomatic expressions and proverbs which appear in these folktales which connect them most powerfully to quotidian life, in which they are customarily used in speech.

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Grimms Märchen International. Edited by Ingrid Tomkowiak and Ulrich Marzolph. Paderborn: Ferdinand Schöningh, 1996. Vol. 1, 212 pp.; vol. 2, 66 pp.

Grimms' tales grew from sixteenth- to eighteenth-century European tale traditions. Collated, edited, and republished in the nineteenth century, the Grimms' Large and Small collections deeply influenced the style and content of subsequent European collections of traditional tales. Those facts underlie the editors' efforts to achieve and to mediate an intercultural understanding of the European narrative tradition.

Marzolph and Tomkowiak's first volume contains ten well-known tales, most from the 1825 Small Edition of the Grimms' *Kinder- und Hausmärchen*: "Puss in Boots," "The Wolf and the Seven Kids," "Little Brother and Little Sister," "Hansel and Gretel," "Cinderella," "The Musicians of Bremen," "Tom Thumb," "Doctor Know-All," "The Four Clever Brothers," and "The Three Lazies." Variant forms of each tale, drawn from South America, Europe, Asia, and Africa, demonstrate a remarkable multiplicity of cultural shapings and narrative forms. For example, the "Puss in Boots" versions come from Germany, France, Norway, Estonia, Bulgaria, Tirol, Sri Lanka, and Chile, with heroic animal helpers that include cats, foxes, a monkey, and a little mouse. Every one helps his starveling master, one of whom is not an impoverished youngest son, but a young prince.

Their "Cinderella" stories embrace an equally broad spectrum. In the Grimms' 1812 version, she peeped into the ballroom from atop a dovecote; in Perrault's tale luxury textiles and jewels appear. In Löwis von Menar's collection of Finnish and Estonian tales, motifs from the Grimms' version dominate (lentils in the ashes, going to church, no glass slippers), as is also the case with a tale from *Wendisches Volksthum in Sage, Brauch und Sitte* (traditional verse—"Das ist nicht die rechte Brut, / Die hat den ganzen Schuh voll Blut"—to indicate that

the stepmother has cut off her daughter's toes). However, in the Dolomites Cinderella's name was Marie, and her godmother, the Virgin Mary no less, provided fine clothing to go to mass. Further south, in Sicily, a merchant father fears leaving his three daughters—Rosa, Giuvannina, and Ninetta—unattended and, at the eldest daughter's suggestion, walls them in. From there the story proceeds like Basile's early seventeenth-century version, as the elder sisters beg for selfishly rich gifts, the youngest sister only for a twig to plant, until the sudden intervention of a startlingly new episode: Ninetta is let down a well to retrieve her sister's thimble, but discovers instead a fabulously rich garden from which she returns with fruits and flowers. It belongs to the King of Portugal, whose son has glimpsed Ninetta, and now pines for her. Together, the king and his son plan a ball to which every young woman in the land is summoned. Ninetta's fig tree branch provides gowns and jewels, fairies dress and brush her, and at the ball she, resistant, answers the prince's questions with taunting riddles. Finally captured, she begs the king to allow her to ask her father's permission to marry the prince. In Persia the Cinderella figure's teacher wants to marry the father as the second of four wives allowed in Islam. Not able to support two wives, he demurs. The teacher tells the daughter how to drown her mother in a vat of vinegar. After her mother's death, everything proceeds happily for several days, but then the new mother gives the Cinderella figure dirty work to do, washing the father's fish at the river bank. There, however, she encounters a magic fish who promises to care for her, and who does so by providing beautiful clothes. When she loses a shoe in the water, it floats to Isfahan, where a prince, who finds the shoe, sends camels and mules laden with dower gifts, learns the truth of her matricide, and accosts the stepmother with questions that conclude the tale: "The girl was only a child and didn't know what she was doing. But you, what should I do with you? Should I throw you into prison or hang you?"

The Cinderella examples clearly show how an individual tale makes itself at home in new environments, adopting local details and absorbing indigenous world view and customs. That is equally true of Tomkowiak and Marzolph's other sets of related tales, which well demonstrates their admirably broad approach to the subject.

The second volume contains a brief history of European fairy tales (Straparola, Basile, Perrault, Mme d'Aulnoy, and Galland) and German ones (Wieland, Herder, Tieck, Novalis, Hoffmann, Brentano, and the Grimms) together with an introduction of standard German folk narrative terminology. Tomkowiak and Marzolph remind readers that a limited number of tale types exist worldwide, only about 2,000–3,000 according to contemporary categorizations. They discuss the mechanics of variant formation: detail changes, episode alterations, and motif modifications that produce recognizable local

or regional oikotypes. The book's German terminology ("Details," "Episoden," "Motive," "Varianten," "Ökotypen") is easily understood and is cross-referenced to listings in the *Enzyklopädie des Märchens*, the best compendium available for contemporary folk narrative. (There are plans afoot to translate this remarkable reference work into English, plans which I dearly hope will proceed to fruition.)

This two-volume collection and commentary supplies a variety of useful purposes for American users: (1) Volume 1 alone is appropriate for structuring discussion in advanced German-language instruction. (2) Volume 1 alone would be equally useful as a graduate-level introduction to the comparative study of fairy tales themselves. (3) Volumes 1 and 2 together would serve admirably in graduate folklore programs to introduce relevant German terminology together with a basis for a comparative study of folk narrative.

It is worth noting that the editors' introductory paragraphs assert the multiplicity of subgenres within the *Märchen*-genre. Later they use the word synonymously with the modern understanding of "fairy tale," that is, a tale of social reversal mediated by magic and marriage.

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A Flowering Tree and Other Oral Tales from India. Compiled and translated by A. K. Ramanujan. Edited by and with a preface by Stuart Blackburn and Alan Dundes. Berkeley, CA: University of California Press, 1997. 270 pp.

The editors' preface to this posthumous collection of seventy-seven translated tales (together with an essay on one tale, short notes on all, and commentaries on some) indicates that the material is largely from the northern and southern districts of the Kannada-speaking south Indian state of Karnataka, gathered directly from upper-caste tellers and from vernacular collections. The "India" of the title is thus only a general pointer for the West; and one day perhaps various linguistic areas will not need to shelter under a national rubric. The compiler-translator, the eminent Chicago-based Indologist A. K. Ramanujan (1929-93), began to gather Kannada tales in the 1950s, then published many essays and translations in the 1980s and 1990s. The anonymous "folk" can be blotted out by those who transcribe/collate/translate what they tell, but here a valuable list of oral sources, places, dates, and collectors is appended. However, page numbers, more details about the other collections used, and more information on what the cited manuscripts refer to and where they are held would have been welcome.

It is impermissible today ever to acknowledge any unequivocal benefits resulting from the white man taking up his burden, so the preface refers to the initiation of oral folktale collection in India under the British as one of colonialism's "mixed blessings" when it is probably an unadulterated one. Past

and present collection and translation into English give these tales international currency for scholars, general readers, and potentially for children both in the classroom and outside (probably the more "suitable" tales, that is, those on themes other than sexuality, incest, and adultery). An occasional discordant Americanism in this volume jerks this reader, reared on the greater formality of nineteenth- and early-twentieth-century translations, into an awareness of their new language: "He was afraid I'd beat him up. God, whom can you trust if you can't trust your own kid brother"; "That's weird"; "a fantastic garland." But on the whole, the quiet clarity of the prose and the respectful retention of local kinship-words and words for culturally specific things and practices are exemplary (a glossary explains them).

Such collection and translation also makes it possible for other South Asians to taste both the general differences between these tales and tales in their own languages (for example, my impression is that there seem to be many more snakes in these Karnataka tales than there are in the Bengal canon) and the similarities in the renditions of particular widespread tale types. I delighted, for example, in seeing no. 12, "The Dead Prince and the Talking Doll," a pan-Indoeuropean tale, which I only knew hitherto in a Bengali version which differed from this one in such ethnic details as what disgusting low-caste food is, and in which ways the low castes evince how vulgar they are. The notes (completed by the editors when Ramanujan left them incomplete) very usefully isolate the component motifs, the relevant tale types, and related ones (here, AT 437, AT 870, AT 932B). Ramanujan's commentaries, where they exist, point to affinities—in the case of "The Dead Prince"—to other tales of cast-out or isolated, faithful, husband-reviving wives, to analogous classical forerunners in the notes on a related tale; they also point to the incarnation by this tale of a fear of active "low" female sexuality and its status as one of the stories which involve storytelling (a feature that particularly interested Ramanujan).

Ramanujan was acutely aware of how the same/similar motifs can carry different inflections from tale to tale and genre to genre (for example, tricking a stupid king and minister into committing suicide out of cupidity in the political satire of no. 32, the numskull tale "The Kingdom of Foolishness," and tricking a wicked equivalent pair in the *Märchen*/romance of no. 3, "The Disobedient Prince": these are similar but not the same in function). The inflections given to similar motifs and plots also differ between classical and folk forms and between one culture and another—so that Ramanujan sometimes sketches such differences as those between European and Indian forms of "The Magician and his Disciple," relating to who triumphs over whom and to what extent, and notes the dialogic relation of the Indian folk use of the motif of overcoming to an official mythological one. He was also particularly interested in the gendering of tales. Thus, he sketches such differences as those between a European "Lear"

story and its exiled daughter, and an Indian one and its exiled son; and his essay explores the features of an instance of "woman-centered" Indian tales, no. 19, "The Flowering Tree," tales which often start the heroine's lifestory with marriage or its equivalent, and which differ from male-centered ones in their use of similar motifs (for example, snakes tend to be adversaries in male-centered tales, helpers in female-centered ones). Hence, "The Dead Prince," as another "woman-centered tale," cries out for a further cultural and possibly gender-related comparison with "The Sleeping Beauty" in its adumbration of ill fate (a prophecy/a birth-curse), an insensate sleeping potential royal spouse (here male), a rescue (by a female), and a gap between that rescue and a happy ending in union (a gap which is here the result of an impostor rather than an ogress). The final list of the types to which these tales belong in the volume facilitates and points the way to further international and local comparison and contrast.

The editors also note when a tale is found only in India; they underscore Ramujan's sense of the "deficiency of our present tale-type indices" so that "many of the tales need to be reclassified in Indian terms" to include, for instance, the "widespread Indian genre" of mother-in-law tales; and they note that no fewer than thirty-two of the present tales are unrecorded in the international indices (calling into question the claim that only three percent of the tales in South Asian indices are solely Indian). The editors also isolate motifs when there is no type number, as with no. 67, "Three Sisters named Death, Birth and Dream," in which a poor boy is transported to the abode of three beautiful women who marry him, after which his flouting the interdiction against him opening three chambers results in his being permanently thrown back to his own world. I know "The Sisters" (or a form of it) as "The Man Who Never Laughed" in *The Arabian Nights*, so it raised for me the questions of whether one can sometimes isolate a type on the basis of a "governing motif"; what the relation is between tales as mutating but relatively stable wholes (types) and at least some tales as fissiparous, multiply arranged and differently inflected strings of motifs; and what, indeed constitutes a type. Do not the motifs of forbidden chambers and the governing motif C952 (Immediate return to other world because of broken tabu) raise the possibility of this item not only belonging to a recognizable tale type, as yet unassigned a number, but to one which is not specifically Indian?

Then, such an item as no. 42, "Nagarani," of no known tale type, raises in its jerkiness the question whether it would, in fact, constitute what we think of as a tale type, or simply be a discrete item related to those types with which it shares motifs. It tells of a broken promise to give a royal child to a cobra, the death of the mother as the cobra's revenge, the later transformation of the father into a cobra in his own turn, two mysterious malefic magic old women, the father-cobra's peregrinations from a farmer to a thieving witch and to a thieving midwife in its quest to retrieve its magic wealth-giving ring, and its

final moulting-transformation back into a father reunited with his daughter. Unusually, the parent rather than the supernatural gift-child is the protagonist, and though the motifs are familiar and the story complete, the tale is somehow an oddly unformed, "incomplete" string of wonders. Thompson and Roberts's *Types of Indic Oral Tales* (1960) requires either a previously recorded European type or four purportedly oral-derived versions to constitute a type. But does the authenticated oral existence of any tale, even in default of four texts, immediately imply either a type or types to which it belongs (like "The Sisters"), or may it alternatively imply only stable types to which it is related through shared motifs and hence some similarity of plot (if the tale is only a one-off, unstable sequence of a set of motifs, as "Nagarani" seems likely to be)?

These questions about both listed and as yet unlisted types arise partly as a result of Ramanujan's respect for what he elsewhere called the "much maligned and quicksilver variant." His translations carry a sense of fidelity to their origins, a sense that a tale like "Nagarani" has been neither polished into genteel suitability for the drawing room or nursery, nor "filled in" in any way, but simply taken down. The same sense of fidelity offers the pleasures of considering the contrast between an oddly shaped "Nagarani" and other much more "well-made" tales in the same genre (the *Märchen*), differences which are possibly the result both of different tellers and of a different history and kind of invention/transmission. So, "Nagarani" is counterpointed by the polished, even "literary," structure and the formal parallelisms of such a complex *Märchen*/romance as no. 3, "The Adventures of a Disobedient Prince." This tale smoothly joins together several segments which sometimes appear as independent tale types in delineating its hero's exile by his father; a helpful old woman who aids him in getting a celestial bride; a "doublet" of fourfold tasks, set by two further father-figures, which are unified by the helped animals of the first set of tasks serving as the helping animals of the second set; a foolish mother counterpointing the old woman in allowing the celestial wife to run away; and a final success after exile. Part of it, indeed the portion about helpful animals, forms the whole of an independent version of a type in this volume, no. 51, "The Princess of Seven Jasmines."

Ramanujan's short commentaries on twenty-two of the tales assign and comment on the pleasures held out by their diverse genres (tales about tales, *Märchen*, romances, beast fables, chain tales, formula tales, circularly structured tales, riddle tales, numskull tales), though I feel the collection could also have arranged the items into generic categories more clearly, cross-referenced the tales with each other, and distinguished the *Märchen* about royalty from the (fewer) tales about ordinary people. After national/international and classical/folk comparisons, the commentaries go on to relate the tales to "cultural patternings"—customs and assumptions (for example, notions of the

continuity between the material and nonmaterial, inside and outside, karma, fate), kinship systems, representations of power relations (for example, who speaks and when). The notes offer decodings of metaphors, delineate formal patternings, and sometimes explore the tales' functions for and effects on the audience (for example, the function of "The Flowering Tree" for a male listener; the particular appeal of comic tales for toddlers, the scatological appeal of no. 17, "Dumma and Dummi"; and the ego-differentiation theme of no. 18, "Dwarfs"). Without appeal either to the universalism of Jungian archetypes or Bettelheim-style Freudianism, Ramanujan looks for psychological patterns, the "emotional drama," sometimes drawing on the work of Sudhir Kakar on the Indian psyche. He sees some of the tales as normative, culturally specific renderings of initiation and individuation, and as representations of aspects of "the family romance" (brother-sister relations, mother- and daughter-in-law relations, oedipal patterns).

Ramanujan did not live to complete commentaries on all the tales, but the apparatus of the volume, the essay, and the existing commentaries foreshadow what subsequent scholars might do with these and other tales after they have been collected, transcribed, translated, generically assigned, and after new types and rearrangements of old categories have been made. They can set about comparing versions and variants, then attempt to tease out the nuances of meaning in the tales as Ramanujan did—sans reductionism, grand designs, and heavy doses of high-languaged theory, but with sensitivity, with care, and with love.

NB. The preface has "Ramanujan 1996" for an item which the bibliography seems to have as "forthcoming," and "Reddy 1991" for an item which the bibliography seems to have as "Sandhya Reddy, K. S. 1992."

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Swapping Stories: Folktales from Louisiana. Edited by Carl Lindahl, Maida Owens, and C. Renée Harvison. Jackson, MS: University Press of Mississippi in association with Louisiana Division of the Arts, Baton Rouge, 1997. iii + 402 pp.

Swapping Stories: Folktales from Louisiana. Directed by Pat Mire. Co-produced by Pat Mire and Maida Owens. Documentary Videocassette. Louisiana Public Broadcasting, April 1998.

Swapping Stories: Folktales from Louisiana. Co-produced by John Shortess and Maida Owens. Louisiana Public Broadcasting. 8 Sept. 1998 <<http://www.lpb.org/programs/swappingstories>>.

Swapping Stories: Folktales from Louisiana is a book, a video, and a website. This multimedia gold mine of Louisiana oral narrative traditions is the result primarily of the Louisiana Folklife Program's Louisiana Storytelling Project. The

project brings together the first truly comprehensive collection of storytelling traditions and texts of Louisiana's multicultural population. It presents the stories and storytellers as well as folkloristic scholarship focusing upon both the folk cultures and the rich folktale traditions of the state.

The book begins with an introduction to the Louisiana Storytelling Project by Maida Owens, director of the Louisiana Folklife Program. In this project, regional coordinators trained by the Folklife Program worked with community members on the identification and public presentation of master storytellers in diverse communities and cultural groups. The next section of the book is an overview of Louisiana's traditional cultures, also by Owens, showcasing the diverse cultural contexts of storytelling in Louisiana. An outstanding feature of this overview is its inclusiveness. Owens highlights the cultural groups in Louisiana which are often overlooked—such as the Koasati, the Chitimacha, the Isleños, the Vietnamese, the Anglos—as well as the groups more typically featured in folklore scholarship, the Cajuns and the Creoles. Owens's cultural survey concludes with a bibliography on Louisiana folklife.

"Louisiana's Folktale Traditions: An Introduction," by Carl Lindahl, Professor of English and Folklore at the University of Houston, is an overview of the state of current storytelling traditions in America as well as an introduction to this folktale collection. Lindahl says that the book aims to present a faithful representation of the storytellers and the community context of their performances. The texts are transcriptions of storytelling performances recorded on the front porch as well as the festival stage. Since the stories were mainly collected on the public stages of the Louisiana Storytelling Pavilions, as part of a statewide public arts program, the book provides the contextual information that would not otherwise be available to a mass audience. Thus, it attempts to present the stories as they were told both in intimate settings and in public spaces. Lindahl points out that the traditional tale types are given a distinctive stamp in performance, reflecting the cultural styles of Louisiana in particular and the American South in general.

Lindahl's discussion of the generic styles of oral narrative forms—personal experience stories, tall tales, historical anecdotes and legends, belief legends, jokes, magic tales, animal tales, and myths and etiological tales—is an outstanding (and rare) example of scholarly perception and clarity. Though Lindahl uses examples from Louisiana narrative tradition, the scope and utility of his discussion extends far beyond Louisiana narratives. He makes clear and understandable the distinctions and similarities between and among the narrative forms, something particularly valuable for undergraduate students in folklore classes.

Lindahl's introduction is followed by the texts of the tales, the majority of which were collected and transcribed by C. Renée Harvison, a folklorist and

field researcher for the Louisiana Folklife Program. The tale texts are presented in four parts. Part 1, "Individual Storytellers," presents the traditional repertoires of master storytellers. According to Lindahl, they are "experts who have devoted much of their lives to storytelling; in the process, they have given their narratives a personal, artful stamp" (8). Featured in Part 1 are Wilson "Ben Guiné" Mitchell and Enola Matthews, two masters of Creole folktales, including Bouki and Lapin tales. Other highlights of this section are the Koasati stories of Bel Abbey, the magic tales of Alfred Anderson, and the Bonnie and Clyde stories and personal remembrances of Harold Talbert, a storyteller from Bienville Parish in North Louisiana, where Bonnie Parker and Clyde Barrow were killed in the 1930s.

Part 2 presents "Tales from the Everyday World," including sections on family life memories, religious humor, fishing and hunting narratives, tall tales, and Louisiana politics. The section on politics is a classic collection of anecdotes and legends about Huey Long as well as other prominent (and often notorious) Louisiana governors, many of whom were master storytellers themselves. For example, former Governor of Louisiana Jimmie Davis (best known for his recording of "You Are My Sunshine") tells a story about Governor Edwin Edwards walking on water in the Capitol Lake.

Part 3 of the tales, "Legendary Louisiana," focuses on outlaws, heroes, local characters, buried treasure, and tales of the supernatural. Particularly interesting are the legends rendered in verse or song. Arthur Pfister, an African American from a New Orleans neighborhood rich in oral tradition, narrates a masterful version of "Shine and the Titanic" which he "cleaned up" for the festival setting. Important as well are Irvan Perez's four *decimas*, traditional Isleño satirical narrative songs, originally characterized by a ten-verse stanza. Part 4, "Beyond the Everyday World," presents myths, animal tales, and magic tales, featuring narratives and oral traditions from the Koasati, the Chitimacha, the Vietnamese, Cajuns, Creoles, and Isleños (descendents of Canary Islanders).

Following the texts of the tales are "Notes on the Tales." Scholarly, interesting, and unfailingly helpful, they were compiled and written by Carl Lindahl. A Folktale Bibliography lists over two hundred sources on Louisiana storytellers as well as storytelling traditions in other regions of the United States and throughout the world. It should also be noted that performances in languages other than English (Koasati, Isleño, Creole, Cajun) are presented in the performance language and in English translation.

Swapping Stories, the book, is a treasure on its own. It is complemented by the *Swapping Stories* video and website, which provide another dimension and mode of access to Louisiana storytelling. The *Swapping Stories* video, co-produced by Maida Owens and documentary filmmaker Pat Mire, aired on Louisiana Public Broadcasting and WYES in April 1998. This thirty-minute video features Creole folktales by Enola Matthews (with English subtitles). a

Koasati myth by Bert Langley, Cajun *loup garou* stories by Loulan and Glen Pitre, as well as jokes and tall tales by Cajun humorists. The storytellers are introduced by Carl Lindahl, who provides contextual information and comments on oral narrative performance genres. This video should be valuable for folklore classes. My only quibble is with the music. Though the video focuses rather heavily on Creole and Cajun storytellers, the music does not seem particularly evocative of the Louisiana milieu.

Finally, it is certainly worth logging on to the *Swapping Stories* website. It features twenty-two story texts, ten with video. It also includes versions of the introductory essays published in the book and a *Swapping Stories* bibliography. A feature added to the website is a glossary of twenty-five terms that should be helpful as an educational resource, particularly for public school teachers in Louisiana.

The multimedia *Swapping Stories* project is an engaging presentation of storytelling tradition and scholarship, and an invaluable documentation of cultural diversity and artistic performance in Louisiana. It is worth getting to know.

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The Djinn in the Nightingale's Eye: Five Fairy Stories. By A. S. Byatt. New York: Random House, 1997. 274 pp.

A. S. Byatt's *The Djinn in the Nightingale's Eye: Five Fairy Stories* is at once a marvelous collection of literary tales and a masterful addition to narrative theory. The book opens with a version of "The Glass Coffin" (KHM 163) and with what Byatt calls "Gode's Story," stories which first appeared in her 1990 novel *Possession* as a Victorian literary tale and a nineteenth-century oral performance respectively. The other three tales in the collection—"The Story of the Eldest Princess," "Dragon's Breath," and "The Djinn in the Nightingale's Eye"—retain some of the discursive texture of these two "nineteenth-century" tales while simultaneously introducing a postmodern layering, multivocality, and reflexivity. The intertextuality of the five "fairy stories," together with the intertextuality created with *Possession*, make *The Djinn in the Nightingale's Eye* a critical work that positions the study of narrative in relation to social and historical contexts, to gendered voices, (post)structuralism, cross-cultural (re)renderings, and to the narrator's positionality; at the same time, Byatt's graceful writing and smart narrating make it a thoroughly delightful experience.

The deeply contextualized renderings of "The Glass Coffin" and "Gode's Story" in *Possession* and the subsequent decontextualization of the same tales in *The Djinn in the Nightingale's Eye* foreground the significance of context in the

interpretation of narrative. Thus, for example, our readings of Byatt's version of "The Glass Coffin"—which plays with traditional fairy-tale structures by allowing the princess in the glass coffin some choice in whether she would like to marry the tailor who sets her free—are highly context-driven and depend, at least in part, on whether we understand the story to be the work of A. S. Byatt in the twentieth-century West or the work of *Possession's* heroine Christabel LaMotte, a Victorian poet with an early feminist sensibility. The same tale told by two different women in two different social and historical (and bibliographic) contexts has two radically different meanings, and the intertextuality created by Byatt's two books reminds us of the constant and infinite layering which contributes to any tale and its situated meaning.

In "The Story of the Eldest Princess," Byatt continues to play with fairy-tale structures. Written as an "autobiographical tale" for Christine Park and Caroline Heaton's *Caught in a Story* (1992), "The Story of the Eldest Princess" is a wonderful poststructural view of life as the eldest of three daughters. Here, the eldest princess sets out on a quest so that she may attempt to appease the people of the kingdom by returning the color of the sky to its natural blue. Being well read in fairy tales, the eldest princess immediately recognizes the futility of her venture, the Proppian impossibility of the eldest princess actually resolving the problem. Not only does she recognize the dominant structure of the tale in which she is the main character, but she resists it as well. In so doing, she prevails, though in a different story, in her own story. Byatt weaves together the stories of the three princesses—for each has her own story—first allowing the characters to meditate on their own fates as characters in a structured tale and then pushing them to deconstruct the very structure which confines their lives. The power of "The Story of the Eldest Princess" exists in the metaphoric potential of the intergeneric "autobiographical fairy-tale" and thus in its ability to critique the hegemonic structures which women must not only recognize but also resist.

The various theoretical issues articulated through the stories in this collection come together in the complex title story, "The Djinn in the Nightingale's Eye." The story, a novella in length and a tale in sensibility, roams through time and space and eventually brings together a number of storytellers to share their tales, all framed within the context of an international academic conference on narratology. This story, more than any of the others, captures the postmodern attention to multivocality and cross-cultural movement—the ultimate pastiche of stories in performance. "The Djinn in the Nightingale's Eye" opens with Gillian Perholt, a British narrative scholar, delivering a paper at a conference in Turkey. At the core of her paper is Byatt's telling of Perholt's retelling of the story of "Patient Griselda" (AT 887) as told by the Clerk (in "The Clerk's Tale") as retold by Chaucer in *Canterbury Tales*. The social life of the tales is clear through

the progression of narrators, through the many voices which contribute to its performance at a narrative conference in Turkey, or even in another story, as is the case here. "The Djinn in the Nightingale's Eye" continues to shift frames, to tell stories within stories, bringing together tales from *A Thousand and One Nights*, tales from Turkish poetry, tales prompted by material artifacts, tales told by the djinn who emerges from a bottle made of "nightingale's eye," a type of ancient Turkish glass.

The framing narrative—the romance between Gillian Perholt and the djinn in the nightingale's eye—is itself a fairy tale of sorts, though Byatt continues to question and to subvert many traditional fairy-tale structures like the formulaic "... and they lived happily ever after." The story begins with a certain realism that belies its eventual evolution into a fairy tale; it starts with a contemporary texture, a language and a diction, seemingly far removed from that of fairy tales. And yet, "The Djinn in the Nightingale's Eye" does move toward the texture and the theme of fairy tales. In many ways, this thematic movement mirrors the theoretical development of the book as a whole. That is, the book opens with what seems to be a rather simple story which only begins to question fairy-tale structure. It then proceeds to deconstruct exactly that type of narrative, to question its form and its motives and its sense of voice and meaning, only to end with a sense of the fairy tale restored, though not entirely of course. In this way, Byatt seems to read deep into the souls of narrative scholars as she brilliantly captures our somewhat paradoxical relationship to the materials we study, our disjointed desire to analyze and to be enchanted at the same time. In *The Djinn in the Nightingale's Eye*, Byatt's sly theory and superb storytelling prove magically satisfying.

Kimberly J. Lau
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A Bridge to Dreams: Children's Book Illustration by Dennis Nolan. Exhibition. Fountain Court Gallery, Honolulu Academy of Arts, Honolulu, Hawai'i, 20 May–19 July 1998.

We live in what is often called the second golden age of children's book illustration (the late nineteenth/early-twentieth century being the first). The caliber of the illustration and design of many children's books is truly stunning, as any foray into a good bookstore or the Caldecott Award shelves of a library will attest to. But as impressive as the book forms themselves are, we see the artwork at second, third or even fourth hand by the time the original images have been photographed, reduced, scanned, screened, and otherwise altered. It is not easy to see the original artwork of some of these magnificent books; while there are indeed specialized collections of children's book art and manuscripts such as the Kerlan Collection (University of Minnesota),

the DeGrummond Collection (University of Southern Mississippi), the Mazza Collection (University of Findlay), or the Iona and Peter Opie Collection (Oxford University), these and other library holdings are for the most part accessible primarily to scholars.

Thus, it was exciting to be able to view original watercolors and pen and ink work for thirteen of award-winning artist and writer Dennis Nolan's books as an integral part of the ninth biennial Conference on Literature and Hawai'i's Children (June 1998). Installed in a comfortable and well-lit gallery at the Honolulu Academy of Arts (a large soft rug was placed in the middle, and Nolan's books were available for children—and adults—to read), the artwork was fittingly hung at children's eye level; captions did not attempt to summarize the texts, but instead asked questions of the viewer: "What do you think . . . Why do you suppose . . . What would you do if . . . ?" to creatively engage the viewer with the image. This strategy points to one of the more interesting aspects of the exhibit: to what extent *can* paintings designed as visual accompaniment to narrative stand alone, without their text, and still have integrity beyond the merely decorative or value beyond that imposed on them by a would-be collector? In Nolan's case, I think the answer is "very well." The imaginative complexity and the precision of his work invite the viewer to question and decode (or perhaps "recode") the images. A cross-section of a hillside showing all the burrows and warrens beneath an unsuspecting boy's feet (*Under Your Feet* [1990]) reminds us that reality is fantastic, if we can only perceive it so. Michael Hague, featured illustrator at a previous Literature and Hawai'i's Children Conference, once noted that "the best fantasy has always gone about in a cloak of reality." The carefully researched details of falconry in the background of images from *The Sword in the Stone* (1993) successfully blur the line between the credible and incredible, as Nolan embeds fantasy in the firmest of realistic details. Even when a boy looks out a Maurice Sendak-like window and meets the yellow eye of a small dinosaur in *Dinosaur Dream* (1990), he leans out of the most ordinary of clapboard houses. In *Step Into the Night* (1988), Nolan's magnificent night tones (reminiscent of Richard "Dicky" Doyle for William Allingham's *In Fairyland* [1870]) turn common fireflies into spectacular beings. So there is more than aesthetic pleasure to be gained from viewing the paintings divorced from their texts. That different viewers may produce different personal narratives in response to the images reveals their rich interpretive potential.

But perhaps the most impressive aspect of the exhibit was the truly spectacular colors of the original works. I admit to a prejudice against most watercolors—I've seen too many pastel-toned, drippy seascapes and runny tropical flowers. But Nolan's work is anything but cloying; powerful, rich tones enfold his subjects; his night scenes are particularly compelling, as is his depiction of glacial and cave light in *Wolf Child* (1989). The book forms' published

images pale before the originals. Back in that first golden age of children's book illustration, Arthur Rackham also worked in watercolors, brilliantly but repetitively (Sendak once called Rackham a "great inert superstar"); this exhibit demonstrates that Nolan is no one-trick pony. With a rich and varied palette, he shifts points of view, changes angles, sees in new ways. One of the most intriguing series of paintings came from *The Gentleman and the Kitchen Maid* (1994); in this book, a young art student views images in museums, then paints her own redactions of the masterworks she has seen, creating new realities and granting new imaginative lives for archetypally famous figures. This sequence creates an effect of infinite regress, the mirror-within-mirror experience, for here are we, looking in a gallery at a person looking at images in a gallery, and those images in turn are representations of another "reality." Without the controlling and dominating verbal text of the book form, we must create our own "stories," just as she did; so, in a sense, the gallery viewers become the author of the story suggested by the pictures as we inscribe our own texts "onto" the paintings. The sequence of paintings thus iconically and metaphorically embodies the experience of the visitor/viewer—wonder and freedom. But does this make the suites of Nolan's paintings into de facto "picture books"? Not really. Rarely does a single image from a child's picture book have the integrity to stand alone. Nolan's work, with its evocative complexity of content, design, and tone, generally *can* stand alone, and the experience of seeing a suite of seemingly related images without their connective verbal narrative simply deepens that complexity.

The viewer familiar with children's book and fantastic illustration soon realizes that Nolan knows his traditions and pays his dues. There are echoes (but not mere imitation) of Rackham, Dicky Doyle, Brian Froude, the Hildebrandts and many others. And there is marvelous innovation: a troll in *Fairy Wings* (1996) beyond the imaginative reach of Gustav Tennygren. A three-part image in *Dove Isabeau* (1989) shows at the top a young woman waiting pensively by the seacoast; below, in a cameo, her beloved, and finally at bottom, a tiny Viking ship on a vast ocean. In *Wings* (1991), one can almost miss the delicate faces laced through billowy clouds—and then comes the moment of "Aha!"—the thrill of apprehension. Unlike the mechanical pleasure of finding Waldo (you already know he's there *somewhere*), Nolan's image grants the viewer a glimpse of the unexpected, or perhaps even the disexpected. In *The Castle Builder* (1987), like *Dinosaur Dream* one of Nolan's own texts, a young boy becomes the inhabitant of his sand castle at the same time that he remains the giant builder of the castle—Jorge Luis Borges and Umberto Eco would have loved this book as children! Nolan's meticulous pen-and-ink work for this text is also worthy of note.

This opportunity to view a large number of original paintings designed but not limited to book illustration thus proved most rewarding. Dissociated from

their texts, almost all clearly had the depth to stand alone, which distinguishes them from the merely decorative. The exhibit's guest book confirms this assertion: "Hello, nice to see what you see"; "This exhibit is incredible, we need more fantasy shows like this to keep us all young"; "I love your pitchers [sic]"; and time after time, simply "Thanks." But my favorite comment is this: "I must go home and practice more—on every subject." As Rainer Maria Rilke noted at the end of his poem "The Archaic Torso of Apollo," this is the result of the encounter with true art: "you must change your life." Excellence and quality can be attained—but not as we are. An exhibit such as this shows us the possibility of such achievement.

This was the second exhibit of children's book illustration held in conjunction with the Literature and Hawai'i's Children conference series. In 1996, in the same gallery, the work of Trina Scharf Hyman was featured, again with rich rewards for the viewer. Like Nolan, her colors are exceptional in the original, but what a tremendous shock to realize that she works in true scale; that is, her images are drawn and painted the actual size that they will be in the book! Going through this exhibit, again hung at children's level, but with a more dramatic flair (mock-stone archways, an artificial inglenook and medieval armor set the scene) was like poring over a series of Persian miniatures. One had to marvel at the intricacy and accuracy of Hyman's images; even the very familiar (her Red Riding Hood or Snow White, for instance) became instantly fresh when seen in the original.

The tenth biennial Literature and Hawai'i's Children Conference (June 2000) will again feature a major author and a major illustrator; the illustrator's work will be displayed in a public exhibit. To be placed on the Conference's mailing list, please contact the Department of English, University of Hawai'i at Mānoa, 1733 Donaghoo Road, Honolulu, HI 96822.

Stephen Canham
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Soldier Jack, or The Man Who Caught Death in a Sack. Directed by Tom Davenport. Videocassette. Davenport Films, 1989.

For a number of years Tom and Mimi Davenport have been producing films based on traditional *Märchen* and folktales. In these films the action is conceived as happening in a magical world not too different from the Appalachian South some time in the not too distant past. "Soldier Jack" is the eighth such film in a series dubbed "From the Brothers Grimm." For children the choice of setting anchors these magical tales in a satisfyingly real world. For adults the choice provides different satisfactions, including nostalgic appeal, a sense of whimsy that never overwhelms, and an intellectual challenge to reevaluate the meaning of the tales.

In the story a soldier, Jack, returns from the wars to a country still in the grip of a depression. Just off the train and penniless, he shares all he has with a beggar, giving him one of his two sandwiches. When he meets a second beggar it seems only fair to give that beggar the other sandwich, all of it. In return the beggar gives Jack a magic sack and a magic jar. With the help of the sack Jack captures wild turkeys, devils haunting a house, and ultimately Death himself (whom he can see when he fills the magic bottle with water and looks through it). In time, though, Jack releases Death because he has come to realize that people can't live forever. They need to die. When Death comes out of the sack, the first person he carries off is Jack himself.

Michael Heinizman is most engaging as Jack. Far from being the braggadocio hero we have come to expect, this Jack is perpetually surprised by the turns of fortune that come his way. His characteristic response is a wry grin. Tom Agner is also delightful as Mr. Blevins, the owner of the haunted house. And Nancy Robinette evokes small-town Appalachia beautifully in her vignette role as the waitress who buys Jack's turkeys.

In a sly reference to *Citizen Kane* and other popular films of the thirties and forties, *Soldier Jack* uses mock newsreels, complete with stock crowd footage, to set up the final stage in Jack's rise to fame, the catastrophic illness of the President's daughter, and then to show the girl, miraculously recovered, in the arms of Jack, her new groom.

The production is low-key. Even the bat-winged devils that come to haunt Jack are more amusing than terrifying. And the autumnal landscape against which the story takes place is symbolically appropriate.

My only quibble with the film is that the age makeup is not really effective. The superannuated characters look as if their faces are covered with blobs of putty, as they probably are. In addition, the second beggar's speaking voice is far too young for the character he seems to be portraying.

Calling the present film "From the Brothers Grimm," however, could be somewhat misleading. The tale is a combination of two classic tale types, AT 330, "The Smith and the Devil," and AT 332, "Godfather Death." Both these tale types are represented in the Grimms' collection ("The Smith and the Devil," KHM 81 and 82; "Godfather Death," KHM 42 and 44). But the Grimm versions are rather far from the composite tale that is dramatized in this film. Instead "Soldier Jack" is clearly based on the Appalachian version of these tales collected and retold by Richard Chase (*The Jack Tales* [1943]) from the telling of Gaines Kilgore. This composite tale is also available on an old Ray Hicks phonograph recording, and has become a staple among revival storytellers.

This lovely, quiet film is ideally suited for many types of audiences. The writing and photography incorporate elements to appeal to viewers of all ages. Elementary and high-school students will find much to amuse and delight them

in the exploits of this generous, plucky hero. In college folklore courses the film can help students visualize the narrative and the audience of the Southern Mountain Jack tales. And the theme, the place of death in human life, makes the film adaptable for a variety of discussion and classroom situations on campus or off.

The Davenports have continued to produce these Appalachian films. The newer copies of *Soldier Jack* include previews of their latest, an intriguing full-length version of the Snow White story called *Willa* (see review in *Marvels & Tales* 12.2 [1998]: 394-97). "Soldier Jack was supported by funding from the National Endowment for the Humanities, the Virginia Endowment for the Humanities and Public Policy, and the Virginia Arts Commission." It is hard to think of a better way to have spent public funds.

William Bernard McCarthy
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Happily Eva Afta. By Lisa Matsumoto. Directed by Tamara Hunt. Diamond Head Theatre, Honolulu, Hawai'i. 1998.

When a fairy tale is made visual, transplanted from page to stage (or to screen), its nature is substantially changed. Our culture privileges the image, the seen, and youngsters are more likely to experience fairy-tale videos than learn the pleasures of reading or listening to a story at a slow, personalized pace. From all appearances—seeing is believing, after all—Disney has convinced us that a straight presentation of a traditional fairy tale is impossible: it must be souped up, colorized, with humor and added villains, and it must move at light speed to hold viewers' attention. Disney is one of the reasons that storybook has been displaced by hypnotic screen, that tale has been replaced by spectacle.

The fairy tale's destiny is to evolve; tales cannot be preserved behind glass in some fairy-tale museum. Staged fairy tales, for example, are one viable evolution, proving that traditional tensions between image and word need not result in open conflict (see image theorist W. J. T. Mitchell's *Picture Theory* [1994]). The enduring resonance of classic fairy tales helps explain the number of reconstructed or deconstructed fairy tales introduced in the last few years: Debbie Allen's twelve dancing princes (rather than the traditional princesses); *Lawn Dogs*, which puts a fairy-tale child in Camelot Gardens (Kentucky) with Baba Yaga as voice-over; *Ever After* with Drew Barrymore, the latest of Hollywood's Cinderellas. The medium of presentation changes, the story (re)appears (re)incarnated, and the beat goes on. Or does it?

In Hawai'i during the last decade, Lisa Matsumoto's trilogy of localized, humorized fairy-tale adaptations has been performed nine times to enthusiastic audiences. *Happily Eva Afta*, the final play in this trilogy, weaves through "Snow

White," "Cinderella," "Princess and the Pea," and "The Dancing Princesses" like a car on the freeway, breezing by Hawaiian, Japanese, Chinese, Filipino, Portuguese, and Caucasian stereotypes, trying various off-ramps, then randomly re-entering traffic as it moves at top speed toward its inevitable happy conclusion. Ethnically diverse Hawai'i audiences claim that as long as *all* groups are made to look ridiculous, stereotypes are not offensive, so people can be counted on to laugh when stingy Chinese, foolish Filipinos, and Hawaiians dancing a pseudohula parade across the stage. They have received these plays favorably, seeing in them a reflection of their own faces, their own language (Pidgin or Hawai'i Creole) and their unique local culture. To its fans, *Happily Eva Afta* is a delightful island-style stir-fry of classic fairy tales, ethnic-flavored musical comedy, and nonstop song and dance. Fairy-tale aficionados, however, may be troubled that pleasing the audience takes precedence over a valid presentation of the subject (fairy tales) and may question the way this play races viewers past culturally embedded racism, rushing toward Hollywood's easy promise that everyone with a dream will have a happy ending.

The goal of *Happily Eva Afta* is to use viewers' knowledge of fairy tales and recognition of characters and themes from the other plays in this trilogy to entertain and amuse. Storyteller Kaha'i provides a frame for the action, but he loses control of his story as multiple fairy-tale plots intrude and collide; with two acts of twenty-one scenes, forty-one characters, fourteen songs, and twice as many dance numbers, both character and plot collisions happen on a regular basis. Major players include: an uncharming Prince Charming with a Chinese counterpart (Cha Ming Won), the six menehunes (as the seven dwarves), a bumbling and childish evil Queen (played by Matsumoto), and a gangster mongoose standing in for the Big Bad Wolf.

The most intriguing feature of this play is the way it absorbs and assimilates traditional Euro-American tales, integrating them into Hawai'i's unique culture. This is most evident in its use of language. Hawai'i Pidgin speakers will easily recognize words and character names with double meanings: Prince Ikaika (one who makes an effort), King Lolo (crazy), Hauna (stinky), and Da Hagemogi (snaggletooth) fairy. The six menehunes (with names based on journalistic questions: Who, Wat, Wen, Wea, Why and How Come) continually play with words, confusing Cinderella with mozzarella, telling cultural in-jokes, and directing characters to "Go true da woods to find da tree fairies." (Translation: Go through the woods to find the three fairies.)

Like Janet Langlois (*Marvels & Tales* 11.1-2 [1997]: 187-89), I am in the purist camp, suspicious of visually produced fairy tales transformed into hilarious comedy that seems always on the verge of parody. *Happily Eva Afta* hasn't quite decided whether it is a parody or not: viewers are offered the musical comedy team of Wicked Queen and Mean Mongoose, who claim villains should

get credit for happy endings, while in the next breath the chorus sings, "It's only a matter of time," assuring us that dreams come true. Given its schizophrenic nature, it's not surprising that *Happily Eva Afta* omits those unpopular but essential fairy-tale elements: formidable evil, suffering, retribution. It shows only the sunny up side of fairy tales, and Matsumoto's next play, *The Princess and the Iso Peanut* (a local snack), promises more of the same.

The originality of *Once Upon One Time*, the first play in this trilogy, was impressive, but sequels rarely match the success of the original. "There's nothing new in this restaging," states a local paper's review, "but the talented and enthusiastic cast keeps staleness at bay." Indeed, audiences may be more impressed by the energetic cast's ability to dash through a gaggle of tales at 400 MHz and to survive night after night into a twice extended run than they are with the merits of *Happily Eva Afta* as fairy-tale adaptation. It is surely difficult to agree with Director Tamara Hunt that this play is "a theatrical landmark in the cultural history of theatre in Hawai'i."

A fairy tale by its very nature requires moments for thoughtful reflection to let something sink in, moments when the storyteller can ask, "What do you think happens next?" Without these pauses, a story never makes it past the entangling (if amusing) complexity of plot to the simplicity that lies beyond in the world of fairy tale. Because slapstick comedy cannot pause for breath, *Happily Eva Afta* finds itself stuck in the merely visual, succeeding only in the one-dimensional world of entertainment.

Suzanne Kosanke

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Fourth Göttingen Fairy-Tale Week. Exhibition. Altes Rathaus, Göttingen, Germany, 25 July–2 August 1998.

Almost at the same time that the Twelfth Congress of the International Society for Folk Narrative Research (ISFNR) met (26–31 July), another fairy-tale event also took place in Göttingen: the Fourth Göttingen Fairy-Tale Week. It was organized by Gudrun Bartels, managing director of the association Göttingen Märchenland e.V.; she planned the first Göttingen Fairy-Tale Week in 1991, and since then the event has been a regular feature in the cultural life of Göttingen. These Fairy-Tale Weeks always focus on a specific topic, and in this case it was the "forest" because of its great importance in several fairy tales, including "Red Riding Hood."

In some cases the forest is a place of fear and misery where characters lose their way or are subjected to some enchantment. In others, the forest means refuge, protection, and safety, and therewith fortune and happiness. As part of the Fairy-Tale Week, the task of the exhibit of illustrations was to show these different aspects of the forest in fairy tales. The exhibit featured fairy-tale

illustrations by modern as well as contemporary painters, and mostly of the Grimms' fairy tales but also those of Wilhelm Hauff and Ludwig Bechstein. The first fairy-tale edition of the Brothers Grimm (1812) was not illustrated. The first pictures—by George Cruikshank (1792–1878)—appeared in the English translation from 1823, and only later were illustrations by Ludwig Emil Grimm (1790–1863) included in the German editions. His copperplate engravings served as a model for the creations of many other artists. The exhibit included five paintings by the popular artist Ludwig Richter (1803–84): "Brüderchen und Schwesterchen," "Die sechs Schwäne," "Rotkäppchen," "Schneeweißchen und Rosenrot," "Schneewittchen," all of which had appeared for the first time in the book *Gesammeltes, 15 Bilder für's Haus* (1869). The two paintings by Otto Ubbelohde (1867–1922) on display were illustrations of fairy tales by the Brothers Grimm ("Der Eisenhans" and "Hänsel und Gretel"), while another famous artist, Heinrich Vogler (1872–1942), was featured with a triptych in the Art Nouveau style. The exhibition also included contemporary artists such as Helga Gebert (b. 1935), Sabine Friedrichson (b. 1948), and Reinhard Michl (b. 1948). Visitors had a chance to view posters, fine-art prints, reproductions, and some originals, on loan from the Brüder-Grimm-Museum in Kassel, the Deutsches Märchen- und Wesersagen-Museum in Bad Oeynhausen, and from some of the artists themselves (Helga Gebert and Sabine Friedrichson).

The exhibition was a walk through the history of fairy-tale illustration, but the arrangement of the works was not chronological. The leit-motif "forest" was divided into several motif groups with each forming a unit of the exhibit, for example, "the tower in the forest," "the hidden house," "the impermeable brushwood," and "glade in the wood." Photographs of the Göttingen forest, taken by Donatella Abate, an Italian photographer (b. 1965), who now lives in Germany, supplemented the illustrations. The purpose of contrasting prints and photos was to open the spectators' eyes to the wonders of their own surroundings.

The Göttingen Fairy-Tale Week also offered presentations, lectures, workshops, theatrical and musical performances, movies, and excursions. For the first time, it featured an "experience room" in which visitors, with their eyes closed, could feel fir cones, pebbles, moss, bark, leaves, and so on, while listening to the sounds of the forest. Also new was the permanent multimedia performance piece installed by graphic designer Hermann Schmidt (b. 1966). The band "Lilienthal" (founded in 1976) met with enthusiastic approval for performing the fairy tale "Micha und seine Brüder" with words and music, while Reinhard Michl illustrated the tale on stage.

Employees of the *atelier niedernjcsa* and the *Enzyklopädie des Märchens*, together with regionally well-known actors, artists, and musicians, worked to produce this week-long event devoted to fairy tales. Not a scholarly venture, but

a popular one enjoyed by people of varied ages and social status, the Fairy-Tale Week will take place again in two years.

Mechthild Weß
 atelier niedernjesa, Verlag Hartmut Bremer

Trickster Makes This World: Mischief, Myth, and Art. By Lewis Hyde. New York: Farrar, Straus and Giroux, 1998. x + 417 pp.

Near the conclusion of Lewis Hyde's elegant study of the role of Trickster in human affairs, he quotes an aphorism by Allen Ginsberg: "if mind is shapely, art will be shapely," which reminds us of the quality of the book we are nearly finished reading. Hyde presents his arguments with a steady and inexorable unfolding, each new panel of meaning emerging as the immediate predecessors are repacked and reopened to reveal the next anticipated and fulfilled pattern of Trickster's dynamic creative forces at work. Readers of Hyde's earlier, almost legendary work, *The Gift: Imagination and the Erotic Life of Property* (1983), will recognize the same shaping mind at work, combining matter from many cultures, many disciplines, developing a synthesis that opens new and potentially fruitful questions about human creativity.

Hermes, Eshu, Loki, Coyote, and Monkey are the primary actors in Hyde's narratives of the interaction of impulses toward order, regularity, boundaries, and hierarchies with the contrary powers of unregulated desire or appetite, unexpected discoveries and penetrations, disruptive erasures and unsanctioned inseminations. While he does not make claims for universality, Hyde persuasively juxtaposes the trickster traditions of ancient Greece (with special reference to the Homeric hymn to Hermes), of Africa and its stories of Eshu, of Scandinavia and the Eddas, of indigenous American peoples and their unending linked stories of Coyote (or Raven), and of Asia (especially the Chinese tradition of Monkey, who steals the peaches of immortality); these, and others developed to a lesser degree, offer an array of cultural values and assumptions to illustrate the ubiquity of, and to Hyde the necessity of, Trickster.

We learn that Trickster is a thief, a violator of property lines and other boundaries (including kinship rules), a shape changer and lurker at thresholds, a gluttonous eater who can survive on no food when needed, an inventor and a guide, a mediator and a messenger. We are constantly reminded of Hermes' theft of the cattle of Apollo, of his invention of the lyre from the shell of a hapless tortoise, and his subsequent "gift" of the lyre to his older brother. We read of Eshu's piqued response to a pair of friends who have not properly acknowledged him: he passes between them wearing a cap of two colors, igniting a conflict as to what color the passerby was wearing on his head; he breaks a relationship founded on inadequate understanding in order to re-articulate the same friendship on a new level of understanding. Disrupting

rules and dispersing property, breaking and remaking connections or "joints," creating new orders (new art) where old orders have been scattered or shattered, these are the functions of Trickster. Hyde explores the notion that Trickster is the giver of languages, of crafts and arts, of agriculture and medicine, creating happy accidents and fecund chaos where constricting order or thoughtless stasis have prevailed.

It is not a new idea that Trickster's disruption is essential to the health of otherwise orderly human communities, providing a necessary escape valve for tensions built up under the rule of law or shredding outmoded dogmas to make room for new ideas and creativity. Hyde's frequent references to Paul Radin, Karl Kerenyi, John Stratton Hawley, and many other scholars who have studied tricksters of particular cultures, indicate his debt to their contributions. Hyde, however, adds new dimensions to these studies, linking them to the question of where Trickster might be found in our own time as well as seeking a better understanding of how Trickster's roles might suggest resolutions to seemingly unsolvable conflicts. He considers the situation of the immigrant as a boundary crosser and language "corrupter" by studying the works of Maxine Hong Kingston and Richard Rodriguez. He explores both the role of "obscene" art and attitudes toward alternative sexualities through the works of Andres Serrano, Robert Mapplethorpe, and Allen Ginsberg. In one of the most intriguing sections, he considers the life and writings of Frederick Douglass in light of the trickster as threshold figure—Douglass standing between slavery and freedom, between his white father and African mother, between Abolitionists who want to keep him Black and his own impulses to assimilate to white society. By speaking and writing the slaveowners' language, Douglass disrupts the system: "The longer we listen to Douglass's voice, the more eternals turn into accidents, unities into confusions, and purities into obscenities." But by choosing one side, finally, Douglass loses the energies and the disruptive humor of the boundary crosser and go-between; he tries to translate between two cultures, but having left the threshold, he can no longer disrupt the household.

Because Hyde is so careful to offer multiple perspectives on almost every issue he pursues, a particular absence raises troubling questions. Discussing the Cincinnati obscenity trial over the Mapplethorpe exhibition, Hyde suggests that AIDS has performed a Trickster-like role in American society, its "witless contingency, the coincidence of a parasite and a particular style of social organization" forcing "us" to "reimagine social space." While this analogy is striking, at no point does Hyde question the outdated American definition of AIDS as "the gay disease." It is long since obvious that the "coincidence" has been a matter of isolated and inaccurate perception fueled by bigotry, even vengeful hatred. Hyde is surely correct that the epidemic has forced awareness and reconsideration, but the worldwide devastation resulting from this pandemic

would seem to require a more explicit acknowledgment of the parochialism of the initial American stigmatizing evasions.

As Hyde approaches his conclusion, he borrows from Mac Linscott Ricketts the idea of contrast between the "way of the shaman" and the "way of the trickster," indicating that the former pursues a vision of wholeness, transcendence, and spiritual unity with the divine, while the Trickster promotes disparity, variety, "pied beauty," the ragtag and motley, acquiring whatever he can from the spirit world by deception, burglary, thievery, while maintaining contact with, though not a rooted place in, the physical world. The stance of the trickster forces the question of the truth of the shaman's prophecies. For Trickster, there is always the possibility of false prophecy, and "the possibility of false prophecy means prophecy is mediated by imagination, and that a listener needs at least to be conscious of imagination itself if he or she is not to be deceived." With this in mind, the essential function of Trickster is not only the creation of languages or the articulation of connections, but the stimulus for the existence of mind itself.

Hyde makes ambitious claims. Although his tone and procedure seem friendly, almost casual, the unfolding is always steady, graceful, and grounded. He must have anticipated the book would invite comparisons with, for example, Nietzsche's *The Birth of Tragedy*, on one level a more narrowly focused book with its tension between Apollo and Dionysus, but one that makes similarly large claims when it looks beyond the creation of the tragic drama to the larger artistic and social questions embodied in that opposition. Hyde hardly mentions Dionysus, but his argument, which is never binary, nonetheless like Nietzsche's, seems to turn inspection back upon himself. What is Hyde's own role in writing this book? Is he Hermes or Apollo, trickster or shaman? As he molds the many materials brought together to create his intellectual world, he creates the illusion of the motley at the same time that he leaps across boundaries and proposes new reconciliations where only barriers existed before. For any reader interested in the tradition of Trickster narratives, there is much to be found here; for the explorer willing to tag along with this extraordinary cultural critic, the nonscholarly category of "bard" might well come to mind, as Hyde offers an order for Trickster from which new disorder may spring.

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Aurum und Aurora: Ludwig Tiecks "Runenberg" und Jakob Böhme. By Edwin Lür. *Beiträge zur neueren Literaturgeschichte* 3, 151. Heidelberg: Winter, 1997. 262 pp.

In the preface to this published version of his 1995 Düsseldorf dissertation, Edwin Lür refers to the tendency of scholarly interpretations of "Der

Runenberg," one of Ludwig Tieck's most celebrated tales, to come to radically different and mutually contradictory conclusions. His own attempt to address this interpretative impasse is to focus on those aspects of the story that treat its protagonist's attempt to penetrate beneath the surface of nature and attain a vision of the underlying essence. By comparing episodes in "Der Runenberg"—such as when Christian receives the tablet from the majestic woman atop the mountain—with corresponding aspects of Jakob Böhme's work, particularly his *Aurora, oder Morgenröthe im Aufgang*, Lüer develops the thesis that Tieck's reading of Böhme's works in the years immediately prior to the writing of his tale affected not just the images and ambiance of "Der Runenberg," as previous scholarship has contended, but also its motives and structure.

The first section of Lüer's tripartite study provides introductory information on Böhme's life and system of thought, documentation of Tieck's own readings in Böhme, a critical review of previous scholarship regarding the extent and significance of Tieck's familiarity with Böhme, and, finally, a survey of "Runenberg" interpretations, with particular attention given to the more psychologically orientated research of recent decades. The thoroughness with which the author has sought out and evaluated previous research on all these topics, the clarity with which he reports on his scholarly predecessors, and his intimate knowledge of Böhme's writings all raise high hopes for his own particular approach.

In the second, and principal part of his study, Lüer turns his attention to the conflict between "spirit" and "letter" that manifests itself both in Böhme's attempt to express the inexpressible and in the melancholy of Tieck's protagonist occasioned by the ever changing manifestations of nature: "Jedes Ding, jedes Motiv, jede Form und jeder Stoff zeigt bereits im Ansatz seiner Entfaltung die Kehrseite; alles provoziert sein Gegenteil und scheint es nachgerade zu fördern." Lüer argues that this "Prinzip der Zweiwertigkeit" is an essential constituent of Böhme's understanding of the cosmos as a division of angelic powers in constant flux; hence, he regards "Der Runenberg" as a literary concretization of basic aspects to Böhme's life and works, as Tieck understood them. In support of his thesis he investigates Tieck's use of symbols such as "Tafel," "Herz," "Stein," "Berg," "Gold," "Licht," and "Traum" in the light of apposite passages from Böhme. For example, Christian's conviction that he can force the stones he has gathered to reveal the jewels hidden within them takes on a decidedly negative tone in the light of Böhme's warning against devilish greed: "Er [Der Magus] muß die Versuchung Christi recht ganz inniglich betrachten, nicht mit äussern Handgriffen nachtappen, und denken, ich habe einen todten Stein vor mir, er weiß noch fühlet nicht; ich muß mit Gewalt an ihn setzen, auf daß ich ihn bezwinde, und ihm sein Kleinod, das er in sich verborgen hat, nehme. Der das thut, der ist ein Narr, und will selber in eigenem Willen eingehen, und ist ganz ungeschickt zum Werck, er lasse es nur bleiben, wir wollen ihn gewarnet

haben." But although he draws attention to lapses in Christian's search for heavenly Wisdom, such as his earthly marriage with Elisabeth, Lürer clearly gives preferential treatment to Christian's striving, as compared to what he regards as a superficial, professionally motivated study of the surface of plants on the part of Christian's community-minded father. And so the concluding section of his study discusses contemporaries of Tieck—Goethe, Steffens, Ritter, Runge, Baader, Schleiermacher, and Schelling—who shared an interest in the questing, speculative quality of Böhme's writings, before turning to aspects in Rilke and Heidegger that likewise suggest an affinity to "Christians 'Ent-fernung' von der in 'Seinsvergessenheit' lebenden Gemeinschaft."

This preceding quote's appropriation of Heideggerian formulations indicates one problem that this reviewer had with Lürer's study, namely an occasional lack of critical distance from his subject matter. Less than illuminating, for example, are the headings to the three sections of his table of contents: "*Anämie und Katheder* oder: die Herbigkeit," "*Der Stachel im Wort* oder: die Bitterkeit," and "*Galeristen und Wörter* oder: die Angst." It is not until pages 186 and 216–18 of his study—where Lürer provides a listing and explanation of the seven-fold qualities of Nature according to Böhme, the first three of which being "hardness," "bitterness," and "anxiousness"—that the uninitiated reader gets at least a partial glimpse as to what these categories might mean. If one were to take seriously the implications of Lürer's choice of Bohmean terminology for his book's organization, one might easily conclude that in the third part of this study the reader is meant to experience "die dritte Naturgestalt als die Angst, das 'kreisende Rad,' aus dem Christian nicht mehr herausfindet"; fortunately, the book's line of argumentation, while often on a very high level of abstraction, is much less turbulent than that! Still, there remain instances where Lürer's fascination with Böhme tempts him to interpret Christian's name according to Bohmean etymological divination or to discern principles of number mysticism by counting the number of letters in Christian's and Elisabeth's names, which only detract from the overall plausibility of his arguments.

Such reservations notwithstanding, *Aurum und Aurora* is a study that can be consulted with profit by scholars interested in Tieck, Böhme, and the interplay between mysticism and literature in German Romanticism. Tieck has often been regarded as a writer uninterested in, and perhaps incapable of, systematic penetration of a subject area. But if one accepts the basic premise of this study, as this reviewer does, then Tieck's "Runenberg" can be regarded as a literary reflection on the esoteric impulses in early German Romanticism having their origin in (Neo)Platonism and given new impetus in post-Fichtean speculation by writers and thinkers such as Friedrich Schlegel, Schelling, Schleiermacher, and Novalis—all of whom were likewise interested in Jakob Böhme, as Lürer points out. In *Mysteriemedie: Zum Selbstverständnis romantischer Intellektueller*

(1996), Dirk von Petersdorff provides a critique of intellectual esotericism within early German Romanticism and a partial rehabilitation of Friedrich Nicolai's late-Enlightenment call for "intelligibility" in literary communication, without, however, discussing the writings of Tieck—whose literary apprenticeship began with Nicolai. In this regard, Lürer and von Petersdorff have written works that can serve as mutual complements in subject matter and critical approach.

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The Sin-Complex: A Critical Study of English Versions of the Grimms' Kinder- und Hausmärchen in the Nineteenth Century. By Martin Sutton. Kassel: Brüder Grimm-Gesellschaft, 1996. 351 pp.

The widespread reception of Grimms' fairy tales has depended in large measure on the virtually countless translations that have been published. Given the primary role that translations have played—and still play—in determining not only the extent but also the nature of that reception, it is curious that relatively little significant research has been devoted to evaluating those translations and the premises that inform them. This is particularly true in the English-speaking world, where some nineteenth-century translations remain commercially viable and compete on the shelves of bookstores with modern versions by translators such as David Luke, Ralph Manheim, and Jack Zipes. The topic of translations of Grimms' *Kinder- und Hausmärchen* is fraught with complexity, for it involves not only questions about language and style in the translation per se, but also questions about adaptation, the selection of texts, the intended audience, and the way in which translators, editors, and publishers frame and present the translations they produce. Moreover, in light of the complex history of Grimms' own editions, one has to consider important questions about the source of any given translation.

Focusing on the nineteenth-century, Martin Sutton takes a significant step towards addressing some of these issues and as a result provides us with the most useful study of English translations to date. Specifically, Sutton investigates how English translations, from Edgar Taylor's *German Popular Stories* in 1823 to Margaret Hunt's *Grimm's Household Stories* in 1884, dealt with the distinctive style and character of the Grimms' *Kinder- und Hausmärchen*. Through detailed textual analyses of both English and German versions, Sutton uncovers inaccuracies in the English translations that lead him to question why and how the translators departed from the original tales. He also outlines the implications of these deviations for the tales' meaning and reception, and in some cases he traces the variations to their sources in several different German texts.

Sutton's comparative analyses reveal in the patterns of English translations what has been described by E. J. Harvey Darton as a "deep-rooted sin-complex" in nineteenth-century England (10). Sutton describes this phenomenon as stemming from a long-standing conflict between reason and morality on the one hand and fantasy and imagination on the other. Fueled by supporters of moral education for children, this conflict had prevented the inclusion of the fairy tale in the canon of children's literature. Sutton's study shows how English translators, acknowledging the role of moral tales in the children's canon, adapted their versions of Grimms' stories so that they would conform to acceptable social and moral standards, in some cases adding narrative voices to address the juvenile audience directly. The sin-complex prompted Taylor and other English translators to omit references to the human body, its form, its functions, and its processes, especially those relating to pregnancy and birth. Translators also erased other subjects that well-meaning Victorian mothers considered taboo, including deep emotions, experiences of extreme pleasure, pain, or violence, and religious or superstitious beliefs, whether good or evil. Sutton shows that these omissions often made it necessary for translators to add characters and events, or to introduce still other strategies, such as the invention of an idyllic ending. In the case of Taylor's "Rose-bud" (KHM 50), which he had first published in 1823, Taylor added a new episode to his revised translation of 1839, in which the longed-for daughter's birth ensues not simply from prophecy but as a reward for an act of moral goodness.

As in this case, Sutton's observations are always based on painstaking comparisons between the English and German versions of specific tales. For ease of comparison, he juxtaposes the original German texts to the English translations in parallel columns. For example, through textual comparisons Sutton demonstrates how Edgar Taylor's version of "Snow-drop" (KHM 53), published in *German Popular Stories* in 1823, avoided the issues of cannibalism, pregnancy, birth, shock, and religion. In his 1839 version of "Hansel and Gretel," Taylor had made so many omissions in order to reduce the story's violence and emotional intensity that he resorted to combining three different tales to produce the revised translation. In *The Fairy Ring* (1846), John Edward Taylor changed Rapunzel's name to Violet to erase an indirect reference to the drug valerian and so to avoid a sensitive topic—a woman's pregnancy-induced craving and the intensity of human desire. Giving credence to Sutton's thesis, Taylor admitted that his translations made "modifications, in deference to the prejudices which prevail amongst us in England" (141).

According to Sutton, Margaret Hunt's *Grimm's Household Tales* in 1884 "set the standard" for subsequent translations by being the most accurate of the English translations (305), her avoidance of scatological allusions notwithstanding. But neither Hunt's version nor Thoms's *Lays and Legends of Germany* (1834),

which also strove for fidelity to Grimms' originals, became popular because they did not match the expectations of nineteenth-century English readers. On the other hand, Edgar Taylor's translations—despite their inaccuracies—were often reissued. In fact, as Sutton demonstrates, although the impact of the sin-complex caused many tales to be distorted so completely that they became illogical and nonsensical, their popularity was unaffected.

Sutton's comparative analyses of nineteenth-century English translations provide detailed and insightful information for further study, especially for those pursuing intercultural studies and translation theory. What is more, because early English editions of Grimms' tales became sources for translations into other languages, complicating the question of "cross-cultural transfer" (309), *The Sin-Complex* becomes important for considering even broader questions about the worldwide reception of the KHM as well.

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The Tale of the Three Oranges. By Christine Goldberg. Helsinki: Academia Scientiarum Fennica, 1997. 287 pp.

A spell is cast on a prince: he will not be happy until he finds the "three citrons of love." When opened, each contains a fair maiden who will die of thirst if not given water. The prince is a slow learner, and he will only manage to put the maidens' thirst before his own when he opens the third citron. Not knowing any better, he then leaves her—for a while, he thinks—in order to fetch some clothes to cover her nakedness. A dark water-carrier appears on the scene, she mistakes the maiden's reflection for her own and she takes her place, after having changed the maiden into a dove by attacking her with a pin. When he returns, the prince believes that the dark woman is the fair maiden, and he marries the water carrier. . . .

Christine Goldberg did not escape the spell of *The Three Oranges*, AT 408 (a tale whose alluring beauty is as elusive as its central figure), and she bravely set out to di(-)spel(l) its mystery. In order to do so, she opted for following a "type-centered, comparative approach," not to ascertain historical or geographical origins, but because it "remains the best possible way to begin an investigation of a folktale with many variants." Her book is the result of this strenuous task and will not only become the reference book on AT 408, but also a must in the area of comparative folktale studies.

Before her, *The Three Oranges* had been the object of the attention of Walter Anderson, a *monstre sacré* of the historic-geographic method, whose analysis of *The King and the Abbot* (AT 922) became a model of the best achievements of such a method. At the time of his death in 1962, he left behind some five hundred versions of AT 408, with "1100 half-size pages

in which the tale was broken down to its minutest motifs." This material, kept in the archives of the *Enzyklopädie des Märchens* in Göttingen, was at her request made available to Christine Goldberg—a heavy inheritance indeed. Goldberg also had the advantage of thirty-five years of advancement in folktale research. Historic-geographic investigations have since been discarded due to the disparity between the work they demand and the questionable reliability of their results. Goldberg has made use of Anderson's material, but adapted his method in a critical way, adjusting its goals: "the present study, as befits a product of the late twentieth century, is concerned first, with the form of the tale, and second, with how the tale took on that form."

Rather than recognizing the master to whom she is undoubtedly indebted, Goldberg challenges Anderson's findings with her own, which may strike some as impertinent. In praise of the historic-geographic method, Goldberg points out "its practical benefit: other researchers can come to work and abstract, rearrange or reinterpret the data with a minimum of trouble." Her study, which benefits from such previous laborious work, neglects the offer. Anderson's *corpus* of five hundred versions becomes, with Goldberg, reduced to over three hundred, selected according to a criterion which becomes clearer when she sets aside a close study of the tale's occurrences in different regions, in favor of an effort "toward understanding and explaining why the same tale was told again and again." Her answer resides in the cohesion of "certain motifs that are deeply significant."

After a prologue which displays, as a foretaste, five samples of the many versions of AT 408, from the Iberian peninsula to India, and a first chapter defining her position in relation to the historic-geographic method, Goldberg starts her analysis of the tale in medias res, first with a succession of the three most stable and recognizable episodes, the ones I summarized, from a Portuguese version, in the beginning of this review. Goldberg goes on to the final two episodes, devoting a separate chapter to the less stable first half. Readers can find their way through the comparative analysis of variants by consulting a tale list conveniently placed at the end of the book and immediately preceded by Goldberg's description of AT 408 (modified from Anderson's in the Aarne-Thompson 1961 index). Two subtypes are proposed (408A and 408B), and a separate chapter deals with the Asian versions (subtype A), identified by the absence of the pin motif in the attack by the villain as well as the bird-maiden's speech that eventually identifies her. After two chapters devoted to the history and symbolism of apparently significant motifs in the tale (trees, water, birds, pins), Goldberg is at her strongest when, using AT 408 as a model, she advances a proposal for a concept of tale formation.

In her attempt to define the "natural boundaries" of AT 408, Goldberg devotes most of her study to a comparative analysis of motifs and scenes as

they appear in a large cluster of different tale types (namely AT 313, 403, and 437), the maiden's emergence from a fruit being the only scene specific to AT 408 (all the other scenes appear in other tales), although the motif (but not the scene) appears to be common in Indian tales. Nevertheless, if the tale is recognizable even when it does not include this scene (as in twelve of the Iberian versions in the tale list), what gives AT 408 its specificity? Not unlike its central figure, the tale is as volatile as it is enduring, a formidable challenge to the validity of defining what one tale (type) consists of. Goldberg seems to waiver between confident certitude and despair. If at times she is at ease with notions like "tale" and even "archetype"—for example, "different tales demand different types of archetypes"; "whether any given tale has resulted from a single archetype (*Urform*) or whether it has been cobbled together [. . .] is a question that needs to be investigated"—she is at a loss when she delves into a series of similar episodes in different Indian stories: "We have reached the end of the usefulness of the idea of tale-types: the motifs are not configured into well-defined tales." Could it be because these tales are more remote and less familiar? Or is it that the notion of "tale" is slippery when the practice of storytelling still blossoms? What, then, accounts for the stability of the "essential story"? Goldberg offers two appealing suggestions: the survival of catchphrases or rhymes that are used as memory triggers; and, more importantly, the impact of visually "striking images" and their articulation with isomorphic images from a stock of remembered tales—hence the preference for depicting "scenes" rather than describing "episodes" that pervades this study. Goldberg makes good use of Axel Olrik's notion of "tableaux compositions" in her comparative analysis of cross-fertilized images which are common to different tale types and find themselves at home in AT 408, "stick[ing] together because they harmonize so well."

I found Goldberg's analysis of echoes and foreshadowings between two episodes of AT 408 particularly seductive: "The old woman whose jug is broken anticipates the dark slave who [. . .] lets her own jug fall and break. The laugh of the prince directed at the old woman anticipates the laugh of the fairy that reveals her hiding place to the deluded slave." The kinship between Eastern and Western subtypes is sometimes given in terms that go well beyond motif analysis: whereas in AT 408A "two women bathe together or look at their reflections in the water [. . .] in the western counterpart of this scene [. . .] the slave mistakes the maiden's beautiful reflection for her own." Also insightful, in a less visual and more structural way, is the comment that "[t]he fruit that contains the fairy is not gratuitously trebled in any of these Indian tales. Instead, the doubling or trebling is of the hero's attempt to procure the fruit."

Goldberg's study is particularly courageous because it deals with notions that are often left alone, starting with the very concept of "tale," which implies

a tale's formation, origins, and boundaries. These notions are easily subject to criticism, but it is important to discuss them rather than bypass them.

While growing up, I too fell under the spell of "The Three Citrons of Love," a Portuguese version of this fairy tale. To my mind, it is predominantly a story of male initiation, with a hero ready to respond to the initial spell through a gradual learning process; and the woman is the alluring and shape-shifting object of his disconcerted gaze. With her book, Goldberg took on the challenge of understanding how this story works. She brought back many answers from her quest and has paved the way for further inquiries.

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