

4-1-2007

Reviews

Marvels & Tales Editors

Recommended Citation

Editors, Marvels & Tales. "Reviews." *Marvels & Tales* 21.1 (2007). Web. <<http://digitalcommons.wayne.edu/marvels/vol21/iss1/11>>.

REVIEWS

Fairy Tale Review. Edited by Kate Bernheimer. "The Blue Issue." 2006. 110 pp. + 6 illustrations.

The debut issue of the literary journal *Fairy Tale Review* is "devoted to contemporary literary fairy tales and hopes to provide an elegant and innovative venue for all writers working with the aesthetics and motifs of fairy tales." If "The Blue Issue" is representative of the annual volumes to come, those of us who are interested in how fairy tales continue to insert and assert themselves in contemporary cultural production have something to look forward to.

The editor, Kate Bernheimer, author and assistant professor of creative writing at the University of Alabama, is perhaps best known in fairy-tale scholarship for her book *Mirror, Mirror on the Wall: Women Writers Explore Their Favorite Fairy Tales*. She remarks in her concluding "Editor's Note" that she is particularly drawn to "that strange quality that [Max] Lüthi identifies as 'firm form,' as sparse, flat and depthless as it is wild, weightless and bright" (103). Strangely, in light of this comment, the stories and poems in this collection, while occasionally sparse, are not "flat and depthless." They tend to be more contained and controlled; in terms of themes and imagery, rather *weighty* than *weightless*; and most, though not all, are more bleak than "bright."

The volume itself is very pretty. The sky-blue cover and the issue title, "The Blue Issue," satisfyingly recall Andrew Lang's colored fairy books, and the cover illustration by Kiki Smith announces the journal's purpose and hints at the content with the image of Little Red Riding Hood and Grandmother emerging from the belly of the wolf. The Web site also provides glimpses of what is to be found within: the cover illustration and five of the pieces that appear in the text can be found at <<http://www.fairytalereview.com>>.

It has been pointed out in the review section of *Marvels & Tales* that fairy-tale revisions seem to be a flourishing industry. The poems and stories in *Fairy Tale Review* are not retellings of fairy tales from different perspectives or “contemporized” versions and revisions of classic fairy tales as we have become used to with the work of Angela Carter, Emma Donoghue, or the fairy-tale series edited by Ellen Datlow and Terry Windling in the early 1990s. Rather, these pieces engage more or less overtly with particular tales and/or themes, images and symbols that are typical of fairy tales.

The stories in the first part of the book tend toward the bleak and gritty, especially the first story, “Ever After,” by Kim Addonizio. It tells of seven urban dwarves who have assigned themselves names from Disney’s *Snow White*: Dopey, for example, is a drugged-out panhandler. Many of the men work at an Oz-themed restaurant where they are presented to patrons as munchkin servers and busboys. Living together in a crowded fifth-floor walk-up, they wait, not for Prince Charming, but for Snow White herself to show up and save them from a heartless world and from themselves.

Beginning the volume with this piece gives the reader a sense that the work in the volume will be of the urban, ironic, super-contemporary type of fairy-tale revision made most familiar through the work of writers such as Francesca Lia Block. This is certainly not the case throughout the journal. Only one other piece is “urban.” The whimsical “A Case Study of Emergency Room Procedure and Risk-Management by Hospital Staff Members in the Urban Facility,” by Stacey Richter, is one of the few stories that is primarily comic and is the only one that contains a sense of glee. The juxtaposition of the objective language of the medical report with fairy-tale characterization—a “Princess” on crystal (methamphetamine), a false hero doctor, and a biker-gang evil “Prince”—produces a surface of lightness and whimsy, but allows for the darker undertones of the problems of drug addiction and violence against women. The humor and lightness of “Emergency Room” skims the dark surfaces of these themes without ever trivializing them, a task not often or easily met.

In a very different vein, the initially amiable voice and insatiable appetite of the narrator in Aimee Bender’s “Appless” is all the more disturbing for its seeming innocence and charm. The sensual delight and then mild dismay of the apple eaters at their victim’s disappearance after having metaphorically transformed her into bread to be communally devoured (gang raped) in the place of plentiful apples in the orchard is particularly chilling. Here is clearly a case of wanting your princess and eating her, too.

Kiki Smith’s “Six Prints” appear in black-and-white at the midpoint of the volume. Although the cover illustration represents specific fairy-tale figures, the internal prints, like the stories and poems in the journal, intersect with fairy-tale themes more often than they represent specific recognizable fairy-tale

characters or moments from particular tales. The paintings themselves are thought-provoking and beautiful in their simplicity and unpretentiousness. I sincerely hope that this inclusion of visual art will continue with subsequent issues of *Fairy Tale Review*.

The poetry and short vignettes, on the other hand, are rather uneven, and some of them are ponderous in the extreme. The one-paragraph story “Games” includes the line “Now drop the pretense and sanctify the interior monologue of your heart with our true aspects gone blank.” Indeed. However, “Thirteen Tales” by Norman Lock and a single poem by Brent Hendricks are particular standouts. The intriguing “Thirteen Tales” intimates the innate dangers of fairy tales, the inevitability of transformations, and the perils of not paying attention. And in Hendricks’s lovely “Hansel,” Hansel drops his memories and his past behind him along the path into the unknown.

The organization of the journal seemed at first rather arbitrary—until I realized that the pieces are arranged alphabetically by author. The personal essay by Donna Tartt called “On Barrie and Stevenson” appears directly after Smith’s prints and before two poems by Sarah Veglahn. The essay is primarily a meditation on the author’s childhood recollections of her relationship with the stories of J. M. Barrie and Robert Louis Stevenson. It sits uncomfortably within the journal because it is the only essay and the only piece that is concerned with childhood. The other pieces are very much “about” adulthood, or at least deal with adult concerns and themes.

The final story, by Marina Warner, which comes before the transcripts of a panel discussion featuring Kate Bernheimer, Francine Prose, Kiki Smith, Wendy Weitman, and Jack Zipes, would be better suited to appear closer to Smith’s prints, as its title, “Rapture: A Girl Story for Kiki Smith,” links it to both the paintings and the final discussion. Warner’s story alternates between the story of Persephone as an adolescent hanging out with her friends before she is abducted by Dis into the underworld and the story of Natalia, another pubescent girl traveling into womanhood.

There is a great deal of darkness in these tales for adults. If fairy tales for children have been bowdlerized and cleaned up, as Francine Prose complains in the panel discussion transcripts, and “there is no blood and gore, no one gets chopped up and fed to their family members . . . what’s the point?” (97). Many of the authors in this volume clearly feel that violence, horror, and brutality are part of the point of fairy tales and, perhaps, our lives. However, the violence inside that is glimpsed in these pieces is not without beauty. *Fairy Tale Review* promises to be a forum for wide-ranging, thought-provoking work that is essential to the continuing transformation of the genre.

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Le Figuier magique et autres contes algériens dits par Aouda Edited by Micheline Galley. Paris: Librairie Orientaliste Paul Geuthner, 2003. 294 pp.

This book comprises eight folktales, presented in facing-page Arabic/French translation. The Arabic is in the dialect of the narrator, Aouda, whom Micheline Galley met in 1963 while she was working as a teacher in Algeria. Each tale is followed by a set of extensive notes that explain linguistic and stylistic points. This in turn is followed by a learned comparative-folkloristic "Commentary" (with tale-type and motif analysis) that explores the cultural context. Following all the folktales is a short essay titled "The Language of the Tales," in which the author discusses Aouda's narrative style in light of some general observations about oral narrative style (lexical, syntactic, formulas, narrative sequences, among other subjects). This is then followed by a visual section consisting of a photograph of the teller, a couple of photographs of markets, and six reproductions of paintings on glass. Painting on glass is a genuine folk art in the Arab countries of the Maghreb (particularly Morocco, Algeria, and Tunisia), the images illustrating religious and folkloristic themes, as they do here; the visual material does not always relate directly to the tales, but its inclusion adds some cultural depth to the discussion. Following the pictures we find a transliteration of the tales into the Roman alphabet. The book has a helpful index that lists words with concrete reference as well as concepts. Following all of this, attached to the inside of the back cover, is a CD of the tales in the narrator's voice. The presence of this CD makes this a unique book.

This volume is the culmination of a project comprising the repertoire of Aouda, which began in 1971 with the publication of *Badr az-zine et six contes algériens* (reprinted 1994). The tales included in the present volume are therefore limited to Aouda's repertoire, but this limitation is compensated for by the completeness of the record for a single outstanding teller from the Arab cultural area and the intellectual honesty of the editor/author, who never lets the reader forget Aouda's presence in the book. In addition to her photograph, the teller is there in her voice. We hear it on the CD and we see it in print in the double Arabic/Roman transliteration of the tales. She is there as well in some of the notes and in the author's discussion of her narrative style, referred to above.

As for the tales, they range in type from the humorous Juha anecdote to an animal tale about friendship ("The Jackal and the Hedgehog") and a fable about the treachery of mankind ("The Little Lion"). The two Juha stories illustrate his supposed foolishness. The one tale in which he brings the door of the house with him to the wedding because his mother had told him to "guard the door" is part of a living oral Juha canon in the Arab world. Two stories, as Galley notes, have written counterparts in very famous collections. The first, "The Sultan Who Possessed a Treasure" (AT 950), is a remarkable oral version of the

famous Egyptian story of the two brothers, otherwise known as “Rhampsinitus,” first made available in English in Gaston Maspero’s 1915 *Popular Stories of Ancient Egypt* (196–201). The second story, “Abou l-Hasan (AT 1556), is an oral version of the *Arabian Nights* story “The Sleeper and the Waker” (found in Richard Burton’s translation, and summarized and discussed under no. 263 in volume 1 of Ulrich Marzolph and Richard van Leeuwen, *Encyclopedia of the Arabian Nights*, 2004).

The “fabling,” or “heuristic,” process seems to be the guiding assumption behind Galley’s approach to all of the tales: on the title page of each we are offered either a proverb or a proverbial expression whose function is to encapsulate the meaning of the story. Thus for the first tale, “The Magic Fig Tree,” this proverb is offered: “He who digs a hole for his brother will fall into it.” In this case the proverb is appropriate because it is articulated as an enigma at the beginning, and the entire tale is an unfolding of events that fulfills the prophecy of the proverb. There is no need (or space) to discuss all the cases here, but presenting the tales in this manner amounts to an interpretation of the pedagogic function of folktales in society, and has more to do with the process of textualizing them for a European-language readership than it does with the way the tales are appreciated in their native context.

As far as translation is concerned, folklore texts do better than most other types of secular texts, because they are more often provided the kind of cultural, linguistic, and cultural information necessary to set the tales in a cultural context that illuminates their meaning. (See my “Towards a Folkloristic Theory of Translation,” in Theo Herman’s *Translating Others*, vol. II [2006], 365–79; an earlier version can be found online at: <http://www.soas.ac.uk/Literatures/satranslations/Muhawi.pdf>.) And here is where Galley’s learning and cultural knowledge serve the reader (and the tales) well. I have already commented at some length on Galley’s editorial/authorial method in a review of an earlier book of hers (*Marvels & Tales* 13 [1999]: 239–44). I will therefore not repeat myself here, but will add that the only thing missing from the wealth of commentary on the tales is an awareness of the process of translation itself. True, the French translation takes no liberties, but though the author/editor/translator gives us a wealth of linguistic and stylistic information, sometimes providing word-for-word translations, something is still missing—Aouda’s rhythms. One realizes the power of these rhythms after reading the written versions of the stories she tells in the two collections referred to earlier. It’s a sad fact of folk narrative translation that such a loss cannot be avoided, but it can be compensated for by means of a linguistically thick translation that provides an interlinear word-for-word (but not necessarily idiomatic) translation of one or two tales. For this volume, given that we have the CD, the phonetic transliterations of the tales into the Roman alphabet are not as essential as they would

be if the CD were not made available. A more useful application of Roman-alphabet transliteration, I think, would have been to give the two tales with written counterparts an absolutely literal interlinear translation that would enable readers to hear (so to speak) Aouda's voice by comparing it with the author/translator's idiomatic translation and the written versions of the tales.

With her series of books and articles on the folk narrative art of Maghreb countries, Micheline Galley stands as one of the leading scholars of Arabic folk narrative. Her scholarship is beyond reproach. To the student it offers an opportunity to gain accurate knowledge about Arab culture, and to the scholar it opens the door for further research in a number of fields, such as comparative narratology, translation, textualization, and Arabic oral narrative styles and dialects. Therefore, this book represents an invaluable addition to the field.

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Madame d'Aulnoy: Contes des Fées, suivis des Contes nouveaux ou Les Fées à la Mode. Edited by Nadine Jasmin. Vol. 1. *Bibliothèque des Génies et des Fées*. Paris: Champion, 2005. 1,220 pp.

Contes: Mademoiselle Lhéritier, Mademoiselle Bernard, Mademoiselle de La Force, Madame Durand, and Madame d'Auneuil. Edited by Raymonde Robert. Vol. 2. *Bibliothèque des Génies et des Fées*. Paris: Champion, 2005. 772 pp.

The two texts at the center of this review involve the recent Champion publications of *Madame d'Aulnoy: Contes des Fées, suivis des Contes nouveaux ou Les Fées à la Mode* and *Contes: Mademoiselle Lhéritier, Mademoiselle Bernard, Mademoiselle de La Force, Madame Durand, and Madame d'Auneuil*, edited by Nadine Jasmin and Raymonde Robert, respectively, in a new series, "La Bibliothèque des Génies et des Fées." Before examining each text separately, an observation as to how these volumes are parallel is noteworthy. Both volumes provide an extensive introduction with sociocultural and bibliographical information about each *conteuse* followed by the tales themselves. In their introductions both texts attempt to demonstrate the veritable presence and role of the fairy-tale genre as it exists in literature, history, and within the milieu of the seventeenth-century French salon. These introductions set the stage for the presentation of the actual tales and prepare the reader for the manner in which he or she should read the tales. It is essential to note that before analyzing d'Aulnoy in particular, Jasmin presents a rationale for the series followed by a general sociohistorical context for the classical tale, placing it within the historic realm of the literary tale.

In the introduction to the first volume of the *Bibliothèque des Génies et des Fées*, Jasmin outlines the structure of the *Bibliothèque* series, which will

eventually involve twenty volumes. After this short and concise presentation of the series, Robert provides an overview of the French tale, examining: (1) a century of marvelous tales; (2) the rediscovery of the marvelous tale in seventeenth-century France; (3) the birth of the fairy tale in the "Savante" culture; (4) the birth of the oriental tale in French literature; (5) the French and Oriental fairy tale; (6) parody and libertine tales; and (7) the "Golden Era of Fairy Tales." The information supplied under these headings serves as a beneficial research tool for looking up rudimentary facts and ideas about the birth of the fairy tale, the position of the fairy tale and its different manifestations throughout different eras, as well as the social and economic milieu in which it emerged. Following these introductory discussions, Jasmin analyzes the "Birth of the Feminine Tale" and the history of Mme d'Aulnoy. She inundates the reader with information pertaining to Mme d'Aulnoy's life and literary career. Specifically, Jasmin discusses d'Aulnoy's Romanesque life, her success as a salon woman, her role in the birth of the French literary tale, as well as the poetics of her works and the relation of the tale to the quarrel between the Ancients and the Moderns. One crucial element that Jasmin stresses nicely in this overview is the idea that fairy tales positively contributed to the cause of the Moderns. Although tales were adapted from tellers of the past, many authors like Mme d'Aulnoy took free license with them and thus used the tales innovatively, allowing them to deviate from past *conteurs*, such as the author of "*Metamorphoses*," Apuleius. In other words, tales underwent changes (elimination of certain scenes or events in the story) according to the discretion of the *conteur* or *conteuse*. Hence, the tale was unlatching itself from the past, and all the author truly borrowed from the "ancient" *conteurs* was the skeletal structure of the story (in other words, the characters and essential theme). Jasmin also provides a literary and cultural background where she discusses the ideal of nobility, the relation of fairy tales to theater and to the precious movement, and the limits and style of the genre. The introduction closes by suggesting that many of the tales written by d'Aulnoy and presented in this new edition by Champion not only reflect daily life in the time of Louis XIV, but also the mentality of the social group to which Mme d'Aulnoy belonged, much in line with what critics like Jack Zipes and Lewis Seifert have already established. While Jasmin focuses on the associations between the nobility and the fairy tale, she does not ignore the "non-role" of lower classes in the classical tale of d'Aulnoy. One can also find in this introduction a useful bibliography of d'Aulnoy's tales.

Essentially, the information provided by Jasmin and Robert in the introduction to volume 1 remains concise and pertinent to the fairy-tale genre. It is filled with a vast amount of fairy-tale knowledge, which can be broken down into various categories, including theatrical representations of tales, women and society

(heroic, savage, *la femme forte*, and the precious woman), as well as narrative style. Overall, the introduction has much to offer the reader, and it prepares the framework nicely for the presentation of d'Aulnoy's tales by giving the reader a better understanding of the fairy-tale genre and its sociohistorical context.

After this extensive introduction, Jasmin reproduces d'Aulnoy's first published tale, "The Island of Happiness," along with the tales initially published in *Contes des Fées* (Tales of the Fairies, 1697) and *Contes nouveaux ou Fées à la mode* (New Tales, or Fairies in Fashion, 1698). Following d'Aulnoy's tales there is a useful and convenient index of characters and animals, profiling the "cast members" in her tales. The overall goal of this new edition is to positively contribute to previous collections of Mme d'Aulnoy's tales, notably the 1988 reedition of d'Aulnoy, based on the 1785 *Cabinets des Fées* by Elizabeth Lemirre. Although Jasmin believes the 1988 edition is faulty, she never elaborates on the weaknesses of the edition nor how her edition improves upon it. However, it appears that this present edition aims to work in collaboration with the Three Hundredth Anniversary Edition of Mme d'Aulnoy's *Contes*, edited by Phillippe Hourcade, with an introduction by Jacques Barchilon (1998), because this new volume of d'Aulnoy's fairy tales builds and expands upon the tales and life of d'Aulnoy.

In the introduction to volume 2 of the Bibliothèque des Génies et des Fées series, which presents the tales of Lhéritier, Catherine Bernard, Charlotte-Rose de La Force, Catherine Durand, and Louise de Bossigny d'Auneuil, Raymonde Robert supplies the reader with biographical facts about each *conteuse* (birth-place, family situations, education, social and literary circles). She delivers a variety of facts and enlightens the reader with background information for each tale, including their varying themes. Robert explores the forerunners of the fairy tale, such as Giovan Francesco Straparola and Giambattista Basile, and how each of the women authors in this collection influenced one another's approach, writing style, and manner of subject/theme treatment. Immediately following the profile of the *conteuses* and a synopsis of the tales in this edition is a bibliography of additional works that one can turn to for further research. The *Résumé des Contes* or summaries found in this new edition again provide the reader with a helpful recap of the themes, characters, and plot for each story. The index of main characters, which resembles the one found in volume 1, is equally beneficial in reevaluating the array of characters each tale contains.

This new edition is thorough and reproduces Lhéritier's tale corpus originally published in her *Oeuvres mêlées* (1695) and *La tour ténébreuses* (*The Dark Tower*, 1705), and La Force's corpus, originally appearing in *Les contes des contes* (*The Tales of the Tales*, 1697). It also includes tales by d'Auneuil from *La Tyrannie des fées détruite* (*The Tyranny of the Fairies Destroyed*, 1701), along with her "Princesse de Pretintailles," "Les Colinettes," and "L'inconstance punie" ("Incon-

stancy Punished”); Bernard’s “Le Prince Rosier” and “Riquet à la houppe”; and Durand’s “La Fée Lubantine,” “L’Origine des fées” (“The Origin of Fairies”), and “Le Prodige d’Amour.” Although these stories have been put together in previous volumes and editions, this new, reedited version allows the reader to have a deeper understanding of these tales, thanks to the introduction, which supplies a vast amount of input detailing how these four women authors envisioned the fairy tale. The tales found in volume 2 reveal much about the daily life of Lhéritier, La Force, and the other *conteuses*. They include information on attitudes, behaviors, fashion, life of the *salonnières*, and other cultural references that open the door to the traditions and practices of these *conteuses*. Because of the concise yet large amount of information presented, this newly edited collection of tales contributes to other anthologies that currently exist, such as Jack Zipes’s *Beauties, Beasts, and Enchantment* (1989).

Both volumes 1 and 2 in the series are fortuitous additions to the study of French fairy tales and the fairy-tale genre. Overall, these volumes lay out the position of the fairy tale in France not only during the seventeenth century but also throughout all of French literary history. Anyone wanting to know more about the fairy tales and the life of Mme d’Aulnoy, as well as the other *conteuses*, should turn to these books for information about the wonderful contributions these women made to French literature. These two texts are excellent research and teaching tools because they are very thorough and because they help the reader to appreciate, savor, and have a much deeper understanding of the fairy-tale genre. The specific tales that are presented in these two volumes are situated in light of the sociopolitical, cultural, and literary milieus that were characteristic of their time. The fact that Jasmin and Robert provide the reader with such an extensive context makes these editions particularly useful in the appreciation of fairy tales.

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The Stories of Hans Christian Andersen. Selected and translated by Diana Crone Frank and Jeffrey Frank. Illustrated by Vilhelm Pedersen and Lorenz Frølich. Durham, NC: Duke University Press, 2005. 293 pp., bibliography.

In the past decade, particularly in small European nations like Denmark, Norway, and Austria, the anniversaries of artistic and literary icons have become a major occasion for public celebrations, some for mere cultural purposes, some with commercial gains in mind, and some with both. Hans Christian Andersen’s 2005 bicentenary celebration was no exception. There was a birthday bash at Parken in Copenhagen with thirty-eight thousand guests and six hundred performing artists, including international stars like Tina Turner and Jean-Michel Jarre. There were scholarly conferences, public readings of

Andersen's fairy tales, a ballet at the Royal Theater, and many other celebrations in every corner of Denmark. However, the really exciting thing is that after all the fanfare and hoopla have faded away, we are able to enjoy the lasting effects of the Andersen bicentenary—in this particular case, a new translation of some of Andersen's most celebrated fairy tales and stories as well as a number of lesser-known stories.

Diana Crone Frank and Jeffrey Frank, respectively a linguist working for ABC News and a senior editor at the *New Yorker*, have selected twenty-two tales that span the scope of Andersen's fairy tales from the sentimental and devout to the humorous and clever. Their selection also spans Andersen's career from his first collection of traditional fairy tales in 1835, *Eventyr, fortalte for Børn* (*Fairy Tales, Told for Children*) to the modernist narrative "Auntie Toothache," which was included in his last collection, published in 1872. Most of the selected tales, however, were written in the 1830s and 1840s, when Andersen's fairy-tale production was at its peak. Many of his stories—for example, "Little Claus and Big Claus," "The Swineherd," "Hopeless Hans," and "The Wild Swans"—are based directly on folktales; others, like "Thumbelisa" and "The Little Mermaid," have various literary antecedents. (The stories' titles in this review appear as they are translated and spelled in *The Stories of Hans Christian Andersen*; for example, "Thumbelisa" instead of "Thumbelina"; "Hopeless Hans" instead of "Numbskull Jack"; "Clod-poll," or "Clod-Hans.") In addition to these stories, *The Stories of Hans Christian Andersen* includes canonical fairy tales like "The Princess on the Pea," "The Emperor's New Clothes," "The Nightingale," "The Sweethearts," "The Ugly Duckling," "The Snow Queen," "The Red Shoes," "The Little Match Girl," and "Father's Always Right." This reviewer misses the bittersweet love stories "The Shepherdess and the Chimneysweep" and "The Steadfast Tin Soldier" and the unequalled tearjerker "The Story of a Mother," but, to be fair, the Franks have selected a representative range of stories. The lesser-known stories include "The Happy Family," "Kids' Talk," "By the Outermost Sea," "The Shadow," and "The Gardener and the Aristocrats." The last two of these less popular stories have received considerable scholarly attention in recent years. Aside from its remarkable noir aspect, "The Shadow" has interesting biographical implications regarding Andersen's often-strained relationship with Edvard Collin, the son of his benefactor Jonas Collin. "The Gardener and the Aristocrats," on the other hand, is a realistic story set in a recognizable world, as the Andersen biographer Elias Bredsdorff points out; it can be read in several ways—as a critique of the class system, or as a bitter satire aimed at the Danish aristocracy, or even as evidence of "Andersen's fawning servility to the upper classes" (Jack Zipes, *When Dreams Come True* 83).

The embedded psychological and political discourse of these stories confirms a remark made by one of Andersen's contemporaries, the Norwegian

author and poet Bjørnstjerne Bjørnson, in a letter to Jonas Collin in 1861: "It is quite wrong to speak of what Andersen is writing now as 'fairy tales'" for children. Andersen's stories, even the early ones, obviously go beyond the nursery, but because the fairy-tale genre traditionally was (and is) associated with cultural constructs of childhood, Andersen's deep irony and literary talent are often ignored. The Franks' carefully researched notes aim at remedying this. Their up-to-date research includes an impressive annotated bibliography of Andersen's works and papers, letters, and an excellent list of secondary sources in Danish and English.

Each story is introduced with a short bibliographical note and followed by a list of notes explaining or contextualizing phrases and words that the reader may find puzzling. We learn, for example, that "The Little Match Girl" was inspired by a picture on a charity calendar, and that Andersen's satirical use of French expressions like "*Superbe! Charmant!*" is related to the customary saying that upper-class Danes "spoke French to each other, German to their servants, and Danish to their dogs" (138). Not all of the notes should be taken for fact, though. The note about the slave girls who dance for the prince in "The Little Mermaid" is misleading in stating that Denmark "never had slaves. Danes nevertheless participated in the African slave trade" (104). Driven by imperial ambition, Denmark acquired colonies in West Africa (now Ghana) with the specific purpose of profiting from the transatlantic slave trade, and plantations in the Danish West Indies (now the U.S. Virgin Islands) were run with slave labor.

The introductory essay, with the promising title "The Real H. C. Andersen," and the notes are written in a clear prose, which will certainly enlighten all readers who are curious about Andersen's life and works. As is the tradition in Andersen scholarship, the Franks' introduction is biographical and historical. Its main emphasis is Andersen's connection to the English-speaking world, particularly the United States, which he never visited.

The Franks' translation of the fairy tales is excellent. It pays careful attention to Andersen's distinctly colloquial voice while at the same time modernizing expressions and sentence constructions that often render English translations unattractive. The narrator in "The Tinderbox" no longer exclaims "ugh!" or "dear me!" as he did in Reginald Spink's 1959 translation. Now he says "uh-oh!" and "yikes!" (41). The narration flows nicely and does not call attention to itself, which makes reading the stories so much more delightful. There are, inevitably, some minor errors. Consulting the authoritative Danish text (H. C. Andersen, *Samlede Eventyr og Historier* [Odense: Hans Reitzels Forlag, 1990]), I note that in "Little Claus and Big Claus," Little Claus has a "*Troldmand*"—not a "troll," but a wizard or magician—in his bag (50); "troll" is simply a "*Trold*" as in the opening paragraph of "The Snow Queen" (169). On the botanical side, the Franks have trouble with the plant "*Skræppe*" (genus

Rumex), a rhubarb-looking weed with very large, broad leaves, which figures prominently in many Andersen stories, including “The Ugly Duckling,” “The Happy Family,” and “The Gardener and the Aristocrats.” It is known as the dock plant in English. The “burdock” (genus *Arctium*) in the Franks’ translation (157, 220–21, 266) has leaves that are not as large, and every child in Denmark knows the plant, because its pretty purple flowers turn into hooked, prickled seedpods that attach themselves to one’s clothes. Burdock is called *burre* in Danish.

Then there is the troublesome first line of “The Nightingale”: “You know of course that in China, the emperor is a Chinaman, and everyone around him is Chinese” (139). The Franks acknowledge in a note that the word “Chinaman” “may offend some modern sensibilities” (150). A quick check at Paul Leyssac’s 1938 and Patricia L. Conroy and Sven H. Rossel’s 1980 translations reveals that it is common practice to follow Andersen’s neutral “*Chineser*” (“Chinese”), instead of using the derogatory “Chinaman.” Spink, however, also uses “Chinaman.” Nevertheless, the Franks show a more modern sensitivity in “The Shadow,” where they rephrase Andersen’s assertion that people in the hottest countries “*brændes . . . til Negere*” (literally, are burned into Negroes) as “they get burned black” (225).

Finally, as all translators are aware, there are the semantic implications of changing sentence structure—in particular, agency. This is why it can be problematic to take translations too literally. In “The Nightingale,” for instance, the emperor commands, “I want it here tonight! I’ve granted it my highest imperial favor!” (141). The Danish text reads, “*den skal være her i Aften! den har min høieste Naade!*” The Franks have switched subject and object, so that the English text favors the first-person subject, whereas Andersen’s syntax has the third-person “it” (“den”) as the subject and expresses the command through the use of a modal verb (“*skal*”).

Overall, however, *The Stories of Hans Christian Andersen* is a delightful selection of Andersen’s works for readers of all ages. The Franks’ superb contemporary translation adds to our appreciation of Andersen’s magical universe, and the original illustrations by Vilhelm Pedersen and Lorenz Frølich enrich the reading experience of this modern classic.

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The Story of the Marquise-Marquis de Banneville. By François-Timoléon de Choisy, Marie-Jeanne L’Héritier, and Charles Perrault. Trans. Steven Rendall. Intro. Joan DeJean. New York: Modern Language Association of America, 2004. xvii + 66 pp.

The publication in 2004 of the French text *Histoire de la Marquise-Marquis de Banneville* and its English translation, *The Story of the Marquise-Marquis de*

Banneville, is another worthy contribution to the MLA Series *Texts and Translations* that has made accessible many early modern texts for the college classroom. This text and its translation will not only be useful to scholars and students of French literature, but will appeal as well to those in gender studies and fairy-tale studies.

In this text the hero's mother dresses him as a girl from birth on, to spare him the dangers of war, which took her husband from her. Cross-dressing in fairy tales usually takes the form of a woman donning man's clothing in order to go to war, as in Mme d'Aulnoy's "Belle-Belle, ou le chevalier Fortuné," as well as in Marie-Jeanne Lhéritier's own "Marmoisan, ou l'Innocente Tromperie." While few, if any, examples of male cross-dressing occur in the genre of the classic tale, the period's most famous example of male cross-dressing in literature occurs in Honoré d'Urfé's early seventeenth-century novel, *L'Astrée*. Generally speaking, cross-dressing in seventeenth-century literature was a means to achieve deeds that were unattainable in one's original gender, or to transgress the limits of one's gender role. This work underlines the interest that seventeenth-century writers such as Perrault and Lhéritier, among others, had in having their characters strive in disguise, be it through metamorphosis, in the case of many fairy tales, or cross-dressing, as is the case here.

The solid twenty-page introduction by Joan DeJean helps the reader situate the work in its historical framework as well as its genetic one, which to this day remains ambiguous, despite the meticulous research that has been carried out by literary scholars. In the 2004 version the text is attributed to three authors, François-Timoléon de Choisy, Marie-Jeanne Lhéritier, and Charles Perrault, for speculations regarding authorship are tenuous at best, as they are based solely on professional and familial relationships and coinciding dates. However, no definitive evidence regarding authorship can be submitted at this time because of the present lack of documentation. The arguments dealing with the question of authorship, which compose eight pages of the introduction (thus, almost half of it), turn out to be potentially plausible but can still be put into question.

That three authors are credited in this edition is new. The text had been previously attributed, specifically in 1997 by La Pléiade editions, solely to François de Choisy, who was then famous for his cross-dressing in real life. According to previous studies on this text, and notably in a piece by Daniel Maher, "Monsieur ma femme? Le travestissement au XVII^{ème} siècle" (in Elzbieta Grodek, ed., *Écriture de la ruse*, Faux Titre number 190 [Atlanta: Rodopi 2000]), this work was quasi-autobiographical. Maher does not question François de Choisy's authorship, despite the incipit included in the La Pléiade edition, which implies a woman in the creation of the work (971). Thus, it is commendable that the 2004 version puts into question this authorship and

partially attributes the text to a fairly probable collaboration that such authorship included. DeJean mentions the close collaboration between Perrault and Lhéritier in general as well as the one between Perrault and Choisy, and she insists on Lhéritier being familiar with the topic of cross-dressing, since she was, at the time, working on a tale about transvestitism, "Marmoisan."

As to the text itself, the motif of cross-dressing (accompanied by a love story that is worthy of a fairy tale where all is well that ends well) appeals to the reader, especially since the story is well managed and could, to some extent, be likely. In fact, the Marquise (who is indeed a Marquis unaware of his own gender until his wedding), because of her beauty, seduces a man (who is in fact a transvestite woman), and they end up marrying each other. Both reveal their true colors on the wedding night, and a child is born from this unconventional couple. Yet the spouses will go on playing their gender-bending roles in society.

This translation could not have come at a better time, considering the thematic stakes in the current academic debates, especially those of cross-dressing and so-called unconventional marriages. The North American scholarly field is a propitious one for this type of literature, given its adaptability to the question of gender and its open-mindedness to sexual and social transgression. The avant-gardism of the New World regarding gender and the opportunity given by this text, now within the reach of any English-speaker, should allow for the critical discovery of a text that had sunk into oblivion for too long. It also shows that seventeenth-century France was, after all, rather daring and modern in handling gender.

Overall the translation respects the original text, and some original French expressions are preserved, such as *valet de chambre* or *fêtes*, thus maintaining the cultural and historical difference of the text in relation to the context of the modern reader. One cannot help but notice a little weakness yet in the translation of the poem. Whereas in the French version each quatrain is made up of two alternate rhymes, the English translation completely does away with the rhyme scheme altogether (20). The length of the lines is also altered. The alexandrines and the octosyllables of the French version disappear, only leaving room for lines in which the numbers of syllables no longer coincide with those of the original version. But it is unrealistic to require a translator to also be a seventeenth-century poet.

Another point is that the French version appears less focused on physical love than the English version. Indeed, the English version phrase "They have a great deal of freedom, but they don't abuse it, and when someone comes and starts making love to them right away, he is never listened to" (24) translates in the French text as: "Elles ont beaucoup de liberté, mais elles n'en abusent pas et quand on vient tout droit à leur parler d'amour, on n'est jamais écouté."

Whereas the translation for a twenty-first-century reader can be ambiguous, the French version does not imply any physical contact, but only talk of love. Moderation could have prevailed in the translation to smooth out the intensity of the love relationship. The second part of the translated sentence clearly underlines its oral aspect, and some errors of interpretation might occur with younger students.

To conclude, the publication of the MLA text and its translation, "The Story of the Marquise-Marquis de Banneville," can only be an asset to the academic field, be it for undergraduate or graduate students, specialists of literature or of translation. The fairy-tale specialists will certainly notice once again the importance of cross-dressing in seventeenth-century French literature, and this text penned by perhaps two of the century's most prominent fairy-tale writers indeed contributes to our understanding of gender bending in the tale. Thus, this is a book to recommend: it gives scholars and students of literature in translation an insight into seventeenth-century French literature, and it can only reinforce the belief that this period in French literature was quite modern in its handling of gender.

Caroline Jumel
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Handbuch zur narrativen Volksaufklärung: Moralische Geschichten, 1780–1848. By Heidrun Alzheimer-Haller. Berlin: Walter de Gruyter, 2004. 899 pp.

Moralische Geschichten sind kurze, literarisch konstruierte Erzählungen, die im 18. Jahrhundert zunächst von protestantischen, dann aber auch von katholischen Autoren—meist von Geistlichen oder Lehrern—als didaktisches Instrument zur Veranschaulichung der aufklärerischen Tugendlehre (Fleiß, Sparsamkeit, Bescheidenheit, Ehrlichkeit, Enthaltbarkeit, Höflichkeit, Mäßigkeit, Tierliebe, Reinlichkeit, Wohltätigkeit, Zufriedenheit) verfasst wurden. Die Erzählungen sind in alltäglichen Situationen angesiedelt; die Personen handeln darin vorbildlich oder aber unmoralisch. Die Autoren erhofften sich dadurch, auf die Lesenden wirken zu können, indem diese durch Nachahmung dem guten Exemplum nachzueifern versuchten oder aber sich von den schlimmen Beispielgeschichten abschrecken ließen.

Dieser literarischen Gattung oder "Textsorte" hat sich Heidrun Alzheimer-Haller in ihrer Habilitationsarbeit angenommen, indem sie ihr Aufkommen um 1760 beschreibt, ihre Adressaten, Medien, Distributionsformen, ihre Rezeption und endlich ihr allmähliches Verschwinden in der zweiten Hälfte des 19. Jahrhunderts. Ja, sie hat die Gattung, so könnte man sagen, wenn nicht entdeckt, so doch in ihrer Bedeutung für den Prozess der Zivilisation und als Quelle für eine Mentalitätsgeschichte recht eigentlich entdeckt. Theoretische und bibliographische Vorarbeiten und Impulse zu dieser umfangreichen

Forschung sind von Wolfgang Brückner und seiner Charakterisierung der bisher wenig beachteten "Kurzprosaerzählungen" als "narrative Aufklärung" ("Moralische Geschichten als Gattung volkstümlicher Aufklärung," *Jahrbuch für Volkskunde*, NF 10 [1987]: 115), von Dieter Richter, was die argumentative Struktur der von ihm untersuchten "Kinderunglücksgeschichten" betrifft (*Das fremde Kind* [Frankfurt am Main: Fischer, 1987]), und von Reinhart Siegert und Holger Böning und ihrem bibliographischen Großunternehmen zur Volksaufklärung ausgegangen (*Volksaufklärung: Bibliographisches Handbuch zur Popularisierung aufklärerischen Denkens im deutschen Sprachraum von den Anfängen bis 1850* [Stuttgart/Bad Cannstatt: Frommann/Holzboog, 1990–2001] Bd. 1–2).

Alzheimer-Haller versteht die "moralische Erzählung" als ein Subgenre des Exempels, und wie dieses handelt es sich um eine narrative Minimalform, die eine abstrakte, theoretische oder thesenhafte Aussage in einer Geschichte veranschaulicht und die abstrakte Wahrheit dadurch gleichsam beweist, erläutert und so als lebenspraktische Orientierungshilfe dient. Der Pädagoge Johann Bernhard Basedow (1724–1790) schätzte die moralische Geschichte, weil sie nicht nur den Verstand, sondern zugleich auch die Einbildungskraft beschäftige. Während die an den Verstand sich richtenden Worte leicht vergessen würden, hafteten die durch die Erzählung gestifteten Vorstellungen und Bilder fest im Gedächtnis (118). Für den Psychiater und Autor des *Struwwelpeters*, Heinrich Hoffmann (1809–1894), lerne das Kind überhaupt "nur durch das Auge," und nur das, was es sehe, begreife es (119). Das Ziel der beabsichtigten identifizierenden Lektüre mit den "Helden und Heldinnen" der moralischen Erzählungen lag, nach der Vorstellung der Autoren, im imitativen Nachvollzug. Und um die Nachahmung zu erleichtern, sind die Erzählungen in einem dem Leser vertrauten bürgerlichen Ambiente angesiedelt; bei den Figuren handelt es sich um Durchschnittsmenschen. Anstelle des Wunderbaren und eines die Gesetze der Wahrscheinlichkeit und der Physik außer Kraft setzenden himmlischen Eingriffs (etwa durch Heilige), geht alles mit rechten Dingen zu. Die Faktizität ist denn zentrales Charakteristikum dieser Gattung, und ihr Aufkommen in Deutschland, zusammen mit der Volksaufklärung, weist sie als Abkömmling und literarisches Instrument eben dieser kulturellen Bewegung aus.

Die Medien, welche diese moralischen Geschichten verbreiteten, waren einmal ab 1780 die Kinder- und Jugendliteratur einerseits und das Schul- bzw. Lesebuch andererseits. Aber auch an erwachsene Leser gerichtete Periodika wie die Moralischen Wochenschriften, Intelligenzblätter, Zeitungen und Kalender, oder Katechismen konnten moralische Geschichten enthalten.

Ausgewertet, d.h. bis auf die einzelne Geschichte verzettelt, hat die Autorin 23 für Erwachsene und 27 für Kinder und Jugendliche bestimmte Schriften (154). Das Register der Motive, Tugenden und Laster (375–457) ist

hilfreich und gibt einen Eindruck der thematischen Weite (und zugleich ästhetischen Enge) des untersuchten Materials. Dabei bleibt manches nicht angemerkt, was eine Anmerkung verdient hätte, und wäre es auch nur darum gewesen, nachzuweisen, dass auch die Autoren der "moralischen Geschichten" mitunter fleißig abschreiben. Wenn unter "Habgier" steht: "Wirt verlangt von einem Gast, der nicht bestellt hat, Geld für den Geruch des Bratens. Richter verurteilt Gast zur Zahlung, aber der Wirt muss sich mit dem Klimpern der Münzen zufrieden geben" (Schmid, Lehrreiche, S. 34), so liegt hier der Erzähltypus AaTh/ATU 1804B (Payment with the Clink of Money) vor, wie er unter anderem in der 80. Historie im Eulenspiegel ("wie Ulenspiegel den Wirt mit dem Klang von dem Geld bezahlt") gestaltet wurde. Ebenso handelt es sich bei der Geschichte, in welcher der Vater seinen zerstrittenen Söhnen die Stärke, die ihnen durch die Einigkeit erwachsenen würde, anhand der zusammengeknüpften Stäbe vorführt, um eine Aesop zugeschriebene antike Fabel.

Dabei bieten die moralischen Geschichten als eine normative Literaturgattung "keine unmittelbare Wirklichkeitserfahrung" (359), sie verkünden vielmehr das Ideal einer zu optimierenden Gesellschaft. Und auch tatsächliche Lebensformen lassen sich durch die Analyse dieser Textgattung nur schwer erschließen. Sie wird denn konsequenterweise in einen historischen Kontext gestellt. Nun ist der wissenschaftliche Ansatz und das Erkenntnisinteresse von Frau Alzheimer-Haller dezidiert volkskundlich; es geht ihr um die moralischen Geschichten als Mittel der Verhaltensnormierung. Das Verhaltensprogramm der volksaufklärerischen Pfarrer und Lehrer bezog sich dabei auf Fragen der Ökonomie, der Hygiene, der Ästhetik, der Empfindsamkeit und des sozialen Engagements und propagierte so genannte "Sekundärtugenden" wie Fleiß, Ordnungsliebe, Sprasamkeit, Gehorsam, Sauberkeit, Pünktlichkeit usw. (357).

Der Anhang schließlich besteht aus einem umfangreichen Autorenverzeichnis (471–684), das 365 Verfasser auflistet (darunter auch 20 weibliche Autoren) und jeweils, neben den Lebensdaten und einer Kurzbiographie, auf die Quellenbibliographie, auf weitere Werke und auf Sekundärliteratur verweist. Dabei stößt man wiederholte auf so bekannte Namen wie Thomas Abbt, Basedow, Rudolph Zacharias Becker, Johann Jacob Bodmer, Ulrich Bräker, Joachim Heinrich Campe, Matthias Claudius, Marianne Ehrmann, Johann Jakob Engel, François (eigentlich: François de Salignac de la Mothe) Fénelon, Christian Fürchtegott Gellert, Salomon Gessner, Johann Wilhelm Ludwig Gleim, Jeremias Gotthelf, Johann Christoph Gottsched, Friedrich von Hagedorn, Johann Peter Hebel usw., wo man sich fragt, ob mit den biographischen Angaben nicht des Guten zuviel getan wurde, indem für derlei Angaben auf spezialisierte Handbücher und Lexika zurückgegriffen werden kann, wenn man denn ihrer bedarf. Fehlende Lebensdaten, etwa bei dem für die Geschichte des

Deutschschweizer Lesebuches des 19. Jahrhunderts so wichtigen Heinrich Rüegg (1.2.1825 in Wila–2.3.1872 Enge) hätte man leicht im *Historisch-biographischen Lexikon der Schweiz* (6 Bde., 1923–31) nachschlagen können.

Weitere Kritikpunkte betreffen das fehlende Personenregister, die aus buchhistorischer Sicht inkonsequente Beschreibung der Quellen im Literaturverzeichnis (685–796), indem öfters die Angabe zum Verlag fehlt, und endlich die Schwindel erregende Höhe des Landepreises des anzuzeigenden Bandes, was aber gewiss nicht der Autorin anzulasten ist, sondern vielmehr ein Reflex der Krise im wissenschaftlichen Buchverlag in Deutschland darstellt. Was hingegen als positiv zu vermerken ist: Ein bisher wenig wahrgenommenes literarisches Genre der deutschsprachigen Literatur bzw. der literarischen Volksaufklärung wird hier in seinem historischen Kontext beschrieben und nach seiner Wirkmächtigkeit (“Sitz im Leben”) in mentalitätsgeschichtlicher Hinsicht untersucht und erschlossen. Zudem werden die in den moralischen Geschichten auftauchenden Motive systematisch aufgearbeitet. Dafür müssen wir der Autorin dankbar sein.

Alfred Messerli
Zürich

Arachne und ihre Schwestern: Eine Motivgeschichte der Spinne von den “Naturvölkermärchen” bis zu den “Urban Legends.” By Bernd Rieken. Münster, Germany: Waxmann, 2003. 288 pp., illustrations.

As the title *Arachne und ihre Schwestern* (*Arachne and Her Sisters*) suggests, Rieken’s study considers representations of the spider in European traditions, along with the various manifestations of her “sisters” on other continents. Rieken utilizes to some extent the practices of cultural criticism, but his interpretations are informed mainly by psychoanalysis, drawing chiefly from Alfred Adler and Sigmund Freud, but also making use of Carl Jung and Karl Abraham. His cultural history of the spider as motif can be divided into four sections, the first of which offers the reader a short scientific overview of the species diversity, physiology, and behavioral traits of *arachnidae*. The second section surveys the spider’s appearance in traditional cultures outside of Europe, and the third section treats the European reception of the spider. Popular culture (such as film, advertising, and urban legends) is the subject of the final section.

The zoological discussion of the spider in the first section is appropriately brief and prepares the reader for the tangled web of fact and fiction that surrounds the spider in her cultural representations. The second section’s survey of the spider in tales and myths outside of Europe devotes the most attention to North America and Africa. The chapters on South and Mesoamerica, Asia, and Australia are relatively short (between six and ten pages per continent),

and Rieken explains that this disparity stems from the lack of source material available in English and German translation. Rieken's comparative study reveals that across these varied cultures the spider emerges in similar, ambivalent roles as trickster and culture hero. In addition to being equally likely to assist as kill a human character, the spider, often taking the form of the witch-like Spider Woman, expresses a suspicion and fear of repressed female power in these societies.

Whereas outside of Europe the figure of the spider is powerful but ambivalent, inside Europe the spider nearly always represents a negative force. The third section of the book establishes the historical foundation of Europe's spider reception. Biblical references to the spider are rare and employ the image of the spider web to represent isolation and distance from God. In the Germanic tradition, only the Icelandic sagas present clues to the cultural use of the spider; however, since these sagas were not recorded until the thirteenth century, they are unreliable as sources of how early Germanic cultures imagined the spider. The Greeks and Romans offer mainly zoological descriptions, along with speculation on the use of spiders for medicinal purposes and predicting the weather. Ovid, however, tells the tale of Arachne, the weaver whose skill and lack of modesty arouses Athena's jealousy and rage. Arachne is ultimately transformed into a spider for daring to best Athena in a weaving contest. From this myth European Christians were able to read the tale of a woman who abused her God-given talents through arrogance. Rieken notes that Arachne is an uncommonly gifted woman who amazes and even frightens the power holders who surround her. This aspect of the Arachne myth connects it with the image of the spider as a warning of female power in non-European societies, as well as in later European legends and tales.

Rieken's examination of the spider in traditional European folk culture focuses on the use of the spider in folk medicine, divination, and in tales and legends. Unfortunately, Rieken's consideration of European folk culture is largely limited to the German-speaking lands of Europe. A notable exception is his consideration of tales, which includes samples from Estonia, Lithuania, Romania, and Portugal. His study of European legends derives from German-language sources, and he devotes most of his attention to Paracelsus and to Jeremias Gotthelf's novella, *Die schwarze Spinne* (*The Black Spider*).

The urban legends discussed in the final section will be recognized immediately by readers who are familiar with Jan Brunvand's work in the field. Even those who have not read Brunvand have probably heard warnings of spider eggs in cacti, deadly tropical spiders hitchhiking in banana bunches or taking up residence under a toilet seat, and spiders laying their eggs beneath the skin of unsuspecting victims. Rieken disagrees with Brunvand in the appropriateness of a psychoanalytic approach to some of these legends; for example,

Rieken advances the interpretation of the spider-infested cactus as a phallus and the horror of the female victim as a warning against illicit sex.

In addition to urban legends, Rieken also examines the use of the spider in such media as advertising and film. He considers three genres of film especially relevant for the spider motif: science fiction, political, and criminal films. In science fiction films the spider appears reliably as a warning against scientists crossing ethical boundaries, a punishment for the transgression of sexual taboos, or an expression of the fear of invasion (often foreign or biological). Political and criminal films typically employ the image of the spider web as a metaphor for deceit and manipulation.

Arachne und ihre Schwestern attempts an ambitiously broad survey of the spider motif through history and across cultures. However, the book achieves a history of the motif in only the loosest manner—with the exception of the European section, no attempt is made to outline the historical evolution of the motif. Further, the “European” section is misleading, as sources outside of German-speaking cultures are underrepresented. Nevertheless, Rieken’s work is a fascinating read and accessible to the general reader. Yet because of its broad coverage, the book is of limited use to most folklorists and literary scholars; it should be noted, however, that Rieken makes no claim to be writing for this audience. For scholars studying the spider motif, especially from a comparative approach, this book is an excellent starting point and should suggest several directions for further research.

Seth Knox
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The Important Books: Children’s Picture Books as Art and Literature. By Joseph Stanton. Lanham, MD: Scarecrow Press, 2005. 88 pp., endnotes, other works of interest.

Once upon a Time: Illustrations from Fairytales, Fables, Primers, Pop-Ups, and Other Children’s Books. By Amy Weinstein. New York: Princeton Architectural Press, 2005. 180 pp., color illustrations, suggested readings.

These two recent books present rather opposite approaches to the study of text and image in the literature of childhood: *Once upon a Time* offers many reproductions and few words; *The Important Books* offers many words and no images. As we shall see, both are usefully browsable, but for very different reasons.

The Important Books is a collection of six separate essays on six recent picture book authors and illustrator-collaborators (Margaret Wise Brown, Arnold Lobel, Maurice Sendak, Donald Hall and Barbara Cooney, William Joyce and Chris Van Allsburg) preceded by a brief introduction. Most of the essays were

delivered at conferences or previously published and have been revised and updated for this publication; all include academic notes and works cited and sometimes bibliographic resources. Although Stanton repeats some ideas, each essay stands alone, and there is no particular effort to link them in any fashion other than general chronology (not by theme, style, audience, or other method). The volume simply stops after the final essay; there is no attempt to synthesize or formally conclude. As such, the volume is accessible to the person who wishes to consult the work of any of the writers/illustrators singly, without reference to the other sections.

Once upon a Time is a rich selection of nineteenth- and very early twentieth-century American children's book images from the collection of Ellen and Arthur Linman; the vast majority are taken from the publications of McLoughlin Brothers in New York, which was active in juvenile publishing from 1850 to 1905. In a brief preface Ellen Linman notes her and her late husband's collecting interests, and Amy Weinstein provides a sketchy but accurate introduction to the "rise" of children's literature in England and the United States. Her remarks are aimed at a general audience who presumably bought the book for the images, since she sketches the changes in printing in the nineteenth century in only the briefest of terms, and one might have hoped for more information on the history of the publishing house and its press processes.

Once upon a Time is like a mini catalogue raisonné of McLoughlin Brothers' work over its half century. There are only a handful of non-McLoughlin reproductions early on for comparison (and to demonstrate the "looseness" of American interpretations of copyright; evidently, McLoughlin Brothers was not above pirating popular British juvenile work). The images are logically divided into six generic or rhetorical categories: "Learning the ABCs," "Gems from Mother Goose," "Fairytales and Fables," "Novels, History Books, and Anthologies," "Christmas Books," and "Cautionary Tales for the Nursery." Weinstein provides a one-page introduction for each section and descriptive captions for all of the images. The captions give publication data and sometimes technical information or commentary locating a book or image in its genre or tradition.

Once upon a Time is a big book, nine inches by twelve inches, opulently illustrated in colors that are meticulously faithful to the vivid, even garish colors of the original works—reds and yellows whelm the eye in image after image. And it is the richness of the images that "makes" *Once upon a Time*. The majority of McLoughlin Brothers' books were essentially inexpensive and ephemeral, designed for short lives in less than careful hands. But these examples have survived in truly pristine condition, which makes their reproduction so remarkable. Here and there one notices a crease or a tear (thankfully *not* Photoshopped out by the graphic designer), but in the main it is as if we are seeing a new copy, just as bold, bright, and visually seductive as the originals

must have been for their intended audiences, buyer and child consumer/destroyer alike. One of the finest aspects of the book is the size of its reproductions; many are given one-to-one, which means we see a cover or page exactly as it would have appeared on a bookseller's stall or shelf in 1875. While the captions unfortunately do not give dimensions, it is evident that some of the full nine-by-twelve-inch-page images are blowups, which in turn gives us a fine opportunity to study the blocking of color in four-color chromolithography or the line quality of drawing. Several kinetic or toy books, ones that dial different pictures or use a stagelike curtain frame, are helpfully shown in different phases of metamorphosis.

Beyond the technical aspects of color and line that one can study in the images, there gradually comes an awareness of culture and what I would call periodicity in the images. Some are conventional and unimaginative, some are fantastic and outlandish, and many are domestic genre scenes, indoor or outdoor; the pre-photogravure realism of the scene grants a sense of the everyday lives of the assumed first readers of the volumes: what they wore, what their rooms were like, the toys they had, that wastebaskets were woven, that coffee cups were set on the supper table, or that before streetlights one walked abroad carrying a lantern. At times the scenes are familiar: Saint Bernards look the same today as they did on the cover of *Big Animal Picture Book* from 1902 (123), but the world of *Freaks and Frolics of Little Boys* from 1887 (166), in which boys in knee britches and neckties play or march to the beat of a seemingly dazed but very well dressed child drummer while waving Old Glory, is long gone. The profusion of detailed images of nineteenth-century life, then, allows for cultural study as well as nostalgic or aesthetic pleasure. In the chapter devoted to tales and fables, there are more than thirty pages of illustrations from stories ranging from the familiar ("Red Riding Hood," "Tom Thumb," "Cinderella") to the less well known ("Pumpkin House," "The Wonderful Leaps of Sam Patch"). I think it is this range that effectively prevents *Once upon a Time* from being classified as yet another decorative coffee-table production; the interested reader will do more than merely flip a few pages.

In contrast, *The Important Books* is a slim volume with not a single image to accompany its study of images. This is a curious editorial decision, in that it forces Stanton to assume that his audience is familiar with the books he discusses, which may be generally—but not always—true; thus it ties one hand behind his back, as he cannot easily locate his discussion about an image specifically in an image ready to hand (or eye). In turn, this may have caused Stanton to shift his emphasis somewhat away from the pictures of the picture books to deal more fully with the words and themes of the stories. There is very little discussion of the formal design or craft of the pictures he refers to, and while Stanton acknowledges influence here and there, there is no specific com-

parative analysis of different illustrators' work. In his introduction Stanton lucidly notes that the "picture-book maker can make the presentation of simple words sophisticated by the way the images are handled. Likewise, subtle use of words can add nuance to the simplest of images" (2). In this "special poignancy" Stanton finds an "intimate transaction involving the imaginations of both parent and child," which he suggests is the essence of the effect of the truly "important [picture] books," a phrase he borrows from Margaret Wise Brown.

Stanton is keenly tuned to the special language of picture books, its poetic evocativeness and sometimes mythopoeic quality, and his own language can be richly deft: for him, the "universe gleams" and pet goldfish become "fish flushed." Writing of Margaret Wise Brown's collaboration with Jean Charlot on *A Child's Goodnight Book* (1950), Stanton asserts that "the attractive and dignified cadence of the poem and the delicate power of Charlot's picture make it difficult to resist this bedtime picture song for those at the mercy of the vast dark world of night" (14). To my knowledge (and Google's), this use of "picture song" to approach the evocative relation of verbal and graphic art is Stanton's coinage, and a lovely one it is.

Stanton "reads" his chosen authors and books biographically; forgoing D. H. Lawrence's modernist pronouncement to trust the tale, not the teller, Stanton employs interviews, personal discussions, published biography, and academic critical discourse to ground his discussions. At his best, as with Brown and Joyce, he finds a touching locus of meaning (that "poignancy") in the picture book, a sense of joy in presence and sorrow in loss that connects the dual audience of child and adult. The lived life in "real" popular culture is of as great interest and value for Stanton as is the rarefied "fine art" (his term) world of the surrealists or classic Victorian illustrators such as Randolph Caldecott or Kate Greenaway. Stanton's primary concern is to try to locate the nebulous intersection of two art forms, the verbal art of narrative and the visual art of illustration; he seeks a coalescence of the two that engages (or reengages) not only the child reader/viewer, but also the "inner child" (his term) of the adult provider of the book. This is a foggy, unsolid phenomenon, difficult to specify intellectually or academically. That Stanton understands the phenomenon and appreciates the work that gives rise to it is obvious—but defining it, pinning it down? Perhaps it is an amorphous *tertium quid*, and merely to offer an appreciation (with a nod to Walter Pater) for the work that gives it rise is enough. This is not easily done, as aestheticians since Horace's *ut pictura poesis* know well.

Stanton brings a great amount of knowledge to his texts, from high art traditions, popular television, cartoon, and film, and relevant academic criticism of the literature of childhood. He does not seem terribly concerned for the history or tradition of children's book illustration, though he certainly knows the major figures (Joyce's animated furniture has numerous unnoted Victorian

antecedents, for instance). Although Arnold Lobel is addressed, there is no discussion at all of his art; Stanton focuses instead on the thematic relations of Lobel's wonderfully quirky animal menagerie. Donald Hall's poetry in *Ox Cart Man* receives several pages of analytical praise, but Barbara Cooney's illustrations are studied in terms of their medieval sources; "her achievement in this area deserves to be better known," Stanton asserts (32), but one wonders just what that achievement comprises for Stanton. Even his term to describe her "achievement" derives from poetry: "lyric circularity" has to do with words about emotion, not images.

The Important Books would have benefited from more careful proofreading: for example, "seminonsense" took me aback for a moment until I realized that "semi-nonsense" was intended (41), and Martin and Alice Provinsen actually boast only one "o" to their name, not two (32). These are small but unfortunate gaffes. *Once upon a Time* is generously and handsomely designed. Pages are well edited and visually balanced, the paper stock is substantial, and, as mentioned, the color quality is excellent.

In the end, *Once upon a Time* leaves the viewer pretty much alone to ponder its pictures. *The Important Books* presents arguments, literary and visual analyses, that seek to demonstrate Stanton's contentions (usually stated in the first paragraphs of the essays) about the relations between image, text, popular culture, and "fine art" traditions. *The Important Books* is to consult, whereas *Once upon a Time* is to dive into and immerse oneself in. Each has its merits, but in the end, they are very different.

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Four British Fantasists: Place and Culture in the Children's Fantasies of Penelope Lively, Alan Garner, Diana Wynne Jones, and Susan Cooper. By Charles Butler. Lanham, Maryland: Children's Literature Association, 2006. 311 pp.

Reading a critical study sometimes offers the same pleasure as reading literature can; so stimulating and intriguing is Charles Butler's book on four fantasy writers of the "second Golden Age" (1) of British children's literature. This ambitious and complex, but at the same time jargon-free and accessible, work is intended to encourage a multifaceted exploration of possible affinities between their books. As Butler shows, these convergences emerge from their biographies and from their preoccupation with various manifestations of Britishness. Praiseworthy is Butler's awareness of the dangers of too insistent a pursuit of these parallels as it may "easily degenerate into an exercise in critical ingenuity, or an insidious combination of innuendo and selective quotation" (17–18). Hence, although Butler's careful analysis of the writers' works and their own comments—which are well served by notes and detailed bibliogra-

phy—provides strong evidence supporting his conclusions, he realizes that these interpretations remain tentative and problematic. Still, this is without detriment to the study, as the wealth of information gathered therein, both on the four authors and on children's fantasy in general, will certainly impress even the most skeptical readers.

The first chapter of Butler's book, with the telling title "Contexts and Connections," serves as an introduction to the whole project. Butler begins with a brief discussion of the writers' ever-evolving position in children's literature and attempts at inscribing their works in generic categories within fantasy fiction. Still, as the reader learns at the very end of the study, Butler's own conception of fantasy is very loose: fantasy alerts us to how our lives testify to the constantly nebulous "border between the mundane and the magical" (274), a clarifying remark that would be more justified and useful at the beginning of the book. The second and the third part of this chapter give the reader a tantalizing foretaste of the author's in-depth analysis that appears further in the book. The second part, "Children in Wartime," looks at how the reality of war affected the themes and imagery in the discussed texts. An argument of Butler's that I find particularly compelling in this context is that for all four writers the notion of family and home ceased to signify comforting safety and reassurance, having been replaced by the awareness that even one's closest environment could be marked by hostility and betrayal. This dystopian theme of home has recently become quite frequent in children's fiction. The third part of chapter 1, "Oxford Fantasies," examines the writers' studies at Oxford and points to a possible influence that C. S. Lewis and J. R. R. Tolkien—through their creativity, scholarship, and didactic work—could have had on them. Whereas speculations about specific aspects of the Narnian cycle or *The Lord of the Rings* that could have inspired the four writers are of some interest, of special importance is, as Butler rightly stresses, the Inklings' "indirect influence . . . in creating a commercial and cultural market for fantasy" (16) and in shaping the reception of this genre. Butler's detailed analysis of the intricacies of this legacy will fascinate readers who are interested in the historical development of fantasy. The undeniable merit of Butler's readings is that although most of the anecdotal facts from the Inklings' activity that he presents are well known, they acquire a fresh dimension when filtered through the perspective of the younger writers.

In the second chapter of his study, "Applied Archaeology," Butler attempts discussing the oeuvres of the four authors in terms of historical, mythical, and personal aspects of time as testifying to their awareness of living "in a land where consciousness of the deep past is in constant interplay with change and contemporaneity" (32). As Butler cogently argues, this double nature of Britain may be seen by British fantasy authors in general as either a benefit—they can draw from the rich historical and mythological heritage—or as a burden for

creative imagination forced to rely too much on tradition. With reference to geology, archaeology, paleontology, and landscape history as sciences offering his writers paradigms for the understanding of time and historical change, Butler discusses recurring issues in their texts such as the workings of memory, the conflicting drives to leave the past behind and to preserve it, the analogy between the notion of palimpsest and archaeology, or the disparities between the ever-present mythical time and the linear transitory nature of things. The clarity and profoundness of Butler's interpretations notwithstanding, what slightly confuses the reader are abrupt shifts from one author to another. When Butler returns to the same texts in the subsequent chapters, there is also a certain degree of repetitiveness, but perhaps this is unavoidable in such a detailed comparative analysis.

Interestingly and productively, in my opinion, the focus of chapter 3, "Longing and Belonging," shifts to the four authors' representations of Britishness in its geographical and social senses: cultural, racial, religious, and gender relations; representations of the self; racial intolerance; distortions of natural and cultural landscapes caused by tourism; and the legitimacy of attempts to represent foreign other cultures. Of particular interest are Butler's ecocritical readings exposing the authors' preoccupation both with general environmental issues and with specific changes in British landscapes, a practice still uncommon in criticism of children's literature. The reader could only wish that Butler had dedicated more space to Diana Wynne Jones's use of urban fantasy, an important convention in contemporary fantasy. However, Butler's more serious gaffe is that in taking issue with other critics' assessments of the four fantasists, however wrong he proves them, he does not refrain from unnecessarily harsh comments (see his discussion of Daphne Kutzer on page 142).

Chapter 4, "Myth and Magic," the most fascinating for readers interested in fantasy literature, is concerned with various aspects of the four writers' use of the fantasy convention, and especially its mythopoeic quality, although the term "mythopoeic," helpful as it is in this context, is not applied by Butler. The central issues discussed by the author are the tension between the Jungian collective unconscious and specifically British myths or manifestations of the supernatural; between folklore and science, or the consensus and the magical world. Particularly noteworthy, from the viewpoint of a non-British reader not acquainted with English folklore, is Butler's investigation of how the authors explore the Wild Hunt theme.

In the concluding part of the book, Butler ventures to determine to what extent and how his four fantasists see themselves and can be seen as writers for children. Through a critical polemics with other scholarly assessments of their works, he convincingly presents them as searching for the middle ground between two opposite conceptions of childhood: "the cultural segregation and

romanticizing of children" (272). Although his discussion is as insightful as ever, what may strike the reader is the cursoriness of his reflection on Susan Cooper. This and other small caveats aside, Butler's consistently challenging and interesting *Four British Fantasts* is an inestimable contribution to studies of children's literature and suggests avenues not only for further discussion of the four writers, but also more in general for research focused on fantasy.

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Terrors of Childhood in Grimms' Fairy Tales. By W. G. Kudszus. New York: Peter Lang, 2005. 149 pp.

This is a curious, slight but dense study, filled with revelations and contradictions that ultimately do not advance our understanding of the Grimms' fairy tales. If anything, Kudszus's book provides some interesting linguistic insights into the tales with a dose of psychoanalytic comments. Strangely, the thesis of this work is announced only in the final chapter: "The plots, behaviors, and aberrations that manifest in the only slightly concealed terrain of fairy-tale infamy obscure a terrifying underworld. The readings performed in this study strive for their intrinsic breaking points. There, it is imagined, they turn polysemous, unruly, endlessly wide. In such dynamics, close readings turn groundless, fall through layers of interpretation toward a space and time before words. In the boundary region between verbalization and preverbal experience, reading and hearing these narratives involve a process of learning between linguistic formulation and a world whose frights and promises escape one's grasp" (132). In other words, the more we reveal about the Grimms' tales, the less we know. One must then ask: why bother plunging into them in the meticulous manner in which Kudszus dissects the tales?

Kudszus hopes, I think, that we can catch glimmerings of the real terrors of childhood through his readings that penetrate the underbelly of selected Grimms tales. Though his book is not very large, it is ponderous and intended to make us ponder every word of each tale he analyzes. His book consists of a brief introduction, which is some kind of praise about the marvels of language, followed by nine short chapters containing his own translations of "The King of the Golden Mountain," "The Glass Coffin," "Faithful Johannes," and "The Juniper Tree." The original 1857 German texts are on matching pages. The concluding chapter allegedly ties together the linguistic strands of interpretation by untying them and wondering what we have experienced through the close readings.

In sum, this is a disappointing book. There is no doubt that Kudszus is a careful if not genial close reader who brings all of his expertise and knowledge to unravel the frightening aspects of the Grimms' tales that few scholars,

according to him, have explored. However, despite the occasional flashes of learned etymological, linguistic, and psychoanalytic comments that he weaves into his readings, they are more performative displays of his own talents than relevant interpretations for other readers. His language is so turgid that it is often difficult to understand what he means or intends to mean. He never justifies his choice of tales or explains why these tales are especially important in comparison to the other two hundred tales. He treats the texts as though they were fixed when we know that the Grimms' texts, often based on oral variants, are unstable and unreliable, because they kept changing them, and we do not know their complete sources or manifold ways that they were received. Kudzuszus glides over the fact that the Grimms changed the texts and then makes assertions and suppositions that lack any foundation whatsoever.

One example of his approach will suffice to show how he imposes his own authoritative meanings and readings on a text, similar to the heavy-handed manner in which Bruno Bettelheim operated. Kudzuszus declares:

Receiving "The King of the Golden Mountain" from the firmly defined grounds of an adult linguistic universe misses as well as subjugates the text's underlying drama and vitality. Although cast in negative terms, the little man speaks in a manner akin to experiential understandings of language in early childhood. Speaking multivalently, he at the same time enacts a communicative flexibility that reflects the experience of being a child in the process of learning and handling a language. Such speech precariously unfolds at the threshold between a world of many meanings, feelings, perceptions, and a more focused reality where much that does not fit a specific pursuit is shut out. (20)

First of all, Kudzuszus implies that he knows exactly what the underlying drama and vitality of the text is and what the language of early childhood is. In other words, he already knows what the text means, and he also knows, no matter what the language is, how a child in the nineteenth or twenty-first century learns and experiences language. Both of these "authoritative" assertions cannot go uncontested, for it is not clear how the drama, related to many other folktales, will be played out in its initial phase, nor does the little man speak any differently than the other adults in the tale. It is very dubious whether the language of the little man—whom most readers, I believe, would identify with a demonic figure—reflects the experience of a child. What child? How old? What language? What is an adult linguistic universe? What does subjugating a text mean? Generally, there are agents who do the subjugating, and they generally subjugate people to bring them subjection or to make people or animals submissive or

subservient. Very rarely does one subjugate a text. Kudzus's language, while appearing specific, is so vague and general that I am afraid he loses grasp of the historicity of the text and possible meanings in sociocultural contexts.

There are certainly terrors of childhood to be uncovered in the Grimms' fairy tales, and Kudzus does manage to offer some unusual readings. But for the most part, he forces his interpretations and practically deadens texts that he had hoped to revitalize through an understanding of their linguistic intricacies.

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Organ Theft Legends. By Véronique Campion-Vincent. Translated by Jacqueline Simpson. Jackson: University Press of Mississippi, 2005. xii + 236 pp.

Campion-Vincent's self-proclaimed objective in *Organ Theft Legends* is to "make people understand how a collective belief is born and develops—more precisely, how and why there arose a conviction that the theft of organs (particularly children's organs) is systematically carried out nowadays" (x). The breadth and depth of materials necessary to carry out such a study is extensive, and includes hundreds of texts ranging from newspaper articles to televised documentaries, academic books and articles to Resolutions of the European Parliament. The corpus of organ theft stories is divided into three basic types—the baby parts story, eye thieves, and kidney heists—and each is discussed thoroughly. Broken into four chapters, plus an introduction, conclusion, appendix, and a 2005 afterword to the English edition (the book was originally published in French in 1997), *Organ Theft Legends* proves one of the best-researched works on the topic and is a welcome resource for English-speaking scholars.

Chapter 1, "Narratives and the Legend," is a strictly historical discussion of the origins of the baby parts story in 1987 Honduras, tracing the legend's path then to Guatemala and Paraguay over the course of some two years and highlighting the worldwide attention these narratives immediately received. After apparently dying out in 1989, these legends reappear en masse in 1992, and Campion-Vincent details the sociopolitical situations that made possible their intercontinental acceptance. From Brazil to Peru, Germany to Italy, the popularity of these legends only increased, and began to include stories centered on adult victims as well as children. The chapter closes with a discussion of the acceptance (or nonacceptance) of the three types of narratives.

Chapter 2, "Facts and the Legend," is the book's longest chapter, and begins with an examination of the historical realities of corpse snatching, much of which centered on the medical profession's constant need for bodies on which to perform anatomies. Such actions evoked fear in the nonmedical

population, and these reactions are then compared with the fears that exist in the modern world, especially as they relate to recent arguments over the definition of “death,” and how such definitions have changed the nature of organ transplantations. The global trade in human organs and tissues is then examined, including the voluntary sale of organs by living people (especially in India), the legal use of organs from executed prisoners in China, and the illegal use of tissue from corpses in Europe. The thread returns then to mid-1990s Latin America to examine the connections between real-life murders of homeless children, marginalized peoples, and political opponents, and the proliferation of stories involving children adopted by rich non-Latinos for organ harvesting purposes. The final section details the implausibility of organ thefts from a medical and technical perspective.

Chapter 3, “Exploitation of the Legend,” examines those who use organ theft narratives to forward their own causes and, in doing so, contribute to public familiarity with and belief in the legends. Campion-Vincent leaves no stone unturned here, and casts disparaging eyes toward “human rights organizations, militants, propagandists, politicians, moral authorities, and the so-called quality newspapers” (95) for their actions. Mass media reports in general are found specifically problematic in fomenting public concern, as they rarely detail positive stories, instead focusing on controversies and scandals, especially in filmed reports and documentaries. Four cases in particular are singled out, each having been claimed by a documentary as a “real” case of organ theft, and each case is discounted through academic investigation and commonsense logic. There follows a brief section on the folkloric origins of transplant narratives in wagers, jokes, and healing stories, and a final segment on the appearances of organ theft narratives in novels and films.

Chapter 4, “Analysis of the Legend,” summarizes the organ theft–related analyses of four sources: the United States Information Agency; Swedish journalist Jonny Sångänger, who spent several years investigating the topic; anthropologists; and folklorists. Roughly speaking, the first two sources spend most of their time denying or disproving the legends, while the latter two are more concerned with the reasons behind the legends’ existence and their societal importance. Campion-Vincent then turns to an examination of the reasons “we” accept these legends—namely, that tales of “the slaughter of the innocents” (161) have age-old origins in stories of AIDS, syphilis, smallpox, lepers, heretics, Jews, and so forth. Other legends, such as that of the “white slave trade,” have also conditioned society into a state where organ theft legends seem plausible. However, an extended section does detail the varying degrees to which these legends are accepted throughout the world, including the reasons—economic, social, historical—for these differences. The chapter’s final section links these legends to the reasons behind the increasing reluctance of

people to donate their organs: "Although transplants save life, they break deeply sacred taboos, and removing an organ upsets our concepts about life and death, and the link of the personality to the body" (186).

Three sections yet remain, all of which are brief and can be so summarized. The conclusion details the three forces that create and maintain these legends: the creative public, and exploitative propagandists and the media industry. An afterword brings the investigation of the legend into the 2000s, updating the research since the 1997 French-edition release. Finally, an appendix gives a scene-by-scene storyboard of three of the filmed reports/documentaries discussed in chapter 3.

For the sheer amount of research necessary to produce such a text, Véronique Campion-Vincent must be commended. *Organ Theft Legends* is the result of almost two decades of research, and it is difficult to conceive of a text that could be more thorough in its examinations. As a whole, the volume has only two main faults: (1) that the afterword that updates the English edition is overly short, summarizing eight years of development in only five pages; and (2) that the number of concepts covered throughout the text has resulted in only a few pages being devoted to any one topic. However, these shortcomings are trivial, especially in light of the ultimate usefulness of the text.

Organ Theft Legends should prove useful to not only the scholar, but also the layperson: it details in clear format and language the history, analysis, and plausibility of the organ theft legend in its many forms. Medical and public health personnel could also gain much from these pages, as they examine closely the reasons behind much modern hesitancy regarding transplants and organ donations. Equally as important, however, is that the work provides a much-needed examination of the reasons these stories gain such widespread acceptance.

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