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## Reviews

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## REVIEWS

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*Feathers, Paws, Fins, and Claws: Fairy-Tale Beasts.* Illustrated by Lina Kusaite. Edited by Jennifer Schacker and Christine A. Jones. Detroit: Wayne State University Press, 2015. 136 pp.

Fairy-tale beasts, from early tales such as those by the Brothers Grimm and Charles Perrault to postmodern fairy tales by such authors as Angela Carter and Kelly Link, continue to fascinate readers because, among other reasons, they are always surprising. A bear is never just a bear, nor is a cat simply a cat. These beasts seem at once to both revel in their animal form and to cast it off in favor of more human attributes. It is this sense of ambiguity, this elusiveness between what it is to be human and what it is to be animal, that weaves its way through *Feathers, Paws, Fins, and Claws: Fairy-Tale Beasts*.

Editors Jennifer Schacker and Christine A. Jones have compiled a collection of ten fairy tales from all over the world, each of which features a different fairy-tale creature. First, by way of the editors' note, Schacker and Jones assert that although some changes have been made to the stories, their goal was "to maintain the texture and character of each story," even if the stories seem unfamiliar to contemporary readers (ix). From the start, this indicates the direction of the book: to invite adult readers to reconsider fairy tales, to re-approach those familiar texts from childhood (e.g., "The Story of the Three Bears"), and to consider lesser known works (such as "Ballad of the Bird-Bride") in unmediated form. These are not postmodern retellings, a genre with which many readers have now become familiar. Rather, Schacker and Jones present a collection of fairy tales that date back hundreds of years. Their purpose in this is to expose misconceptions about fairy tales in terms of their function and audience and to invite adult readers to "reread historical tales with a new sense of wonder" (2).

In their introduction the editors set the record straight on two main misconceptions about fairy tales: first, the idea that traditional fairy tales are conservative and didactic, and, second, that fairy tales are just for children. Although postmodern fairy tales are recognized for their subversive tendencies,

the editors contend that “the wickedness we now associate with adult or postmodern versions of stories is part of that long tradition; it is not a twenty-first-century invention” (13). The tales in this book, though they are stories capable of being enjoyed by all ages, do have “a whole host of adult themes” (13). Corresponding with the stress Schacker and Jones place on an adult audience for this collection, the design of the book itself works to overturn these two misbeliefs concerning function and age. The collection resembles a children’s book—an oversized hardcover filled with Lina Kusaitė’s compelling illustrations—but its resemblance is a ploy to compel readers to rethink their assumptions that fairy tales are suitable for only a young audience.

The question then arises, Why focus the collection on fairy-tale beasts? The editors contend that animals, in particular, those that exist alongside humans, “add a layer of critical interest to how the themes are addressed” (13). To illustrate how these more critical readings of fairy-tale beasts can occur in the ten collected tales, the editors briefly present in their introduction a fascinating look at one of the most popular fairy tales, “Little Red Riding Hood,” and one of the most infamous fairy-tale beasts, the Big Bad Wolf. What follows are ten stories that are not by any means a comprehensive look at fairy-tale beasts; they are, however, a diverse collection of stories—in origin, genre, and beast—that invites adult readers to revisit the world of fairy tale. Each story is preceded by a brief introduction that situates the story in a historical context and offers readers a few suggestions about how the fairy-tale beast functions within the story.

Stories in the collection include the first published version of “The Story of the Three Bears” by Robert Southey (1834), which features an old woman (instead of a young Goldilocks figure) who is arguably the true animal in the story. In a similar vein the story “Babiole,” by Madame d’Aulnoy (1698), is fascinating both in its familiarity as a traditional fairy tale involving princesses, courts, and kings and in its strangeness as a tale about a monkey who is raised as a princess in a human court. The last story in the collection, “The Maiden and the Fish,” is a Portuguese Cinderella-esque story in which Prince Charming is, in fact, a fish and the maiden is the heroine. Although these are only a few of the tales in the collection, each of them speaks to a pattern in the stories as a whole: to present readers with tales that, though perhaps familiar in form, evoke different readings in light of the presence of these fairy-tale beasts.

*Feathers, Paws, Fins, and Claws*, though not appropriate for scholars seeking a comprehensive or encyclopedic text on fairy-tale beasts, will be of interest to a wide range of audiences. Those familiar with fairy-tale studies will find the editors’ introduction to be refreshingly concise and the prefaces to each story and the illustrations edifying. For a more general reading audience, these elements, such as the introductions and especially the case study with

“Little Red Riding Hood,” are both readable and informative. Moreover, for anyone simply looking for a beautiful illustrated collection of fairy tales, this text is capable of just being read and enjoyed for the tales themselves because of the unobtrusive nature of the editors’ notes. The editors propose that “all stories can be treated like archaeological sites” (9), and this is an appropriate way to describe their approach to the ten included tales: stories are situated, touched on briefly by the editors’ insights, and then left alone for the readers to interpret and reinterpret as they discover that fairy tales continue to invite possibility and wonder, regardless of age.

Anelise Farris  
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*The Cambridge Companion to Fairy Tales*. Edited by Maria Tatar. Cambridge, UK: Cambridge University Press, 2015. 252 pp.

Maria Tatar’s collection of essays by leading fairy-tale scholars serves as a quick and thorough way to become reacquainted with what others are doing in the fairy-tale studies field. Conversely, if someone is new to fairy-tale studies, this book contains cutting-edge research that can serve as a fine introduction.

The book begins with a brief biography of the twelve contributors. This section is followed by a timeline of significant dates in fairy-tale history, starting with the publication of Giovanni Francesco Straparola’s *The Pleasant Nights* in 1550–1553 and ending with 2004’s release of Hans-Jörg Uther’s *The Types of International Folk Tales: A Classification and a Bibliography*. Tatar introduces the text by explaining why fairy tales endure and are beloved. Her goal in assembling these essays is to allow readers to engage with the mutable text of these stories and understand how they might be analyzed: “The contributors all focus on a specific tale or set of tales to model an interpretive pathway and to dig deeply through the historical and symbolic layers of the fairy tale” (7). In the twelve chapters that follow, each contributor fulfills that goal in relation to his or her specific area of study. Although some contributors focus more on an interpretive style and others on the assembling of a collection, each essay deepens the reader’s understanding of the genre.

The book begins with Valdimar Hafstein’s essay, “Fairy Tales, Copyright, and the Public Domain,” which highlights the controversies over copyrighting fairy tales that are part of a country’s folklore and not the creation of a single author. Hafstein also explores gender issues regarding folklore traditions in that “men penned original works; they ruled the domain of authorship,” whereas “the place of women was in the constitutive outside of that domain, in its residue: folklore” (24). A different view of the role of women is found in the next two chapters. Tatar’s essay, “Female Tricksters as Double Agents,” explores four females whom she sees as tricksters: Gretel from “Hansel and Gretel,”

Scheherazade from *Thousand and One Nights*, Lisbeth Salander from Stieg Larsson's *The Girl with the Dragon Tattoo* novels, and Katniss Everdeen from Suzanne Collins's *Hunger Games* trilogy. These characters "seem consistently united in their double mission of remaking the world even as they survive adversity" (57). The female protagonists in Shuli Barzilai's essay do little to remake the world, as they are unconscious. Her essay, "While Beauty Sleeps: The Poetics of Male Violence in *Perceforest* and Almodóvar's *Talk to Her*," focuses on the retelling of "Sleeping Beauty" tales. Barzilai notes that the rape-fantasy imagery of an anonymous fourteenth-century French tale differs little from a twenty-first-century movie adaptation, and this imagery is consistent throughout most versions of the tale.

Two lenses for fairy-tale interpretation appear in Chapters 4 and 5. Cristina Bacchilega takes on "Snow White and Rose Red" and its adaptations using a "hypertextual form of intertextuality," in which newer versions of a tale may not be linked to a specific "original" tale type (79). In her essay, "Fairy-Tale Adaptations and the Economies of Desire," she discusses variations of the tale and shows how they have been adapted and transformed for modern readers. "Fairy-Tale Symbolism," by Francisco Vaz da Silva, uses "The Maiden Who Seeks Her Brothers" as a case study for symbolism and allomotifs based on the work of Sigmund Freud and Alan Dundes. Vaz da Silva proposes that the symbols in fairy tales can be linked to those in myth and ritual.

Nancy Canepa focuses on both male and female tricksters in "Trickster Heroes in 'The Boy Steals the Ogre's Treasure.'" Canepa does not just refer to traditional male heroes such as Jack and Corvetto; she also focuses on a female trickster, Agatuzza in "The Story of a Queen," by Giuseppe Pitrè, and uses these examples to highlight that the lines between good and bad are blurred in trickster tales. Maria Nikolajeva's "Exploring Empathy and Ethics in Tales About the Three Brothers" gives a cognitive poetic reading of Alexander Afanasyev's "The Frog Princess." Her chapter is followed by Armando Maggi's tracing of the history of the "Cinderella" tale in "The Creation of Cinderella from Basile to the Brothers Grimm." He summarizes many variations of the tale, from its first complete European version to modern adaptations.

The macabre plays a role in Chapters 9 and 10. Stephen Benson's "The Soul Music of the Juniper Tree" underscores both the rarity of a song refrain in a fairy tale and the horror of the cannibalistic theme in the story. The essay "Sex, Crime, Magic, and Mystery in the *Thousand and One Nights*," by Ulrich Marzolph, begins with a full telling of the murderous story "Wardān the Butcher, the Woman, and the Bear" and uses it as a jumping-off point to discuss both tales and whether or not they belong in the various historical incarnations of the *Thousand and One Nights*.

The final two chapters focus on the Americanization of fairy tales. Jack Zipes's "Media-Hyping of Fairy Tales" explores how the Grimms' collection was transformed from a scholarly work meant for adults to an assemblage of children's stories. Zipes highlights current fairy-tale media hyping with examples from Disney's *Tangled* (2010) and Catherine Hardwicke's *Red Riding Hood* (2011). Holly Blackford's discussion of American literary fairy tales, specifically those of Nathaniel Hawthorne, concludes the book. "Transformations of E. T. A. Hoffman's Tales from Hawthorne to Oz" highlights the links between Hoffman's tales and those by well-known American authors.

The disjointed topics addressed in these essays may frustrate some readers hoping to delve more deeply into a specific branch of fairy-tale studies, but this disparate offering may be a perfect overview for other readers. Many of the essays are compelling and invite further research or lead to deeper questions; however, a few seem exhaustive in their treatment of the topic and appear to be more historical overviews or catalogs of tales rather than an analysis of a particular question. Overall, Tatar has succeeded in compiling a broad spectrum of knowledge into one slim volume that makes for ideal bedtime reading, just like a good fairy tale.

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***Fairy-Tale Films Beyond Disney: International Perspectives.*** Edited by Jack Zipes, Pauline Greenhill, and Kendra Magnus-Johnston. New York: Routledge, 2016. 355 pp.

In *Fairy-Tale Films Beyond Disney: International Perspectives*, Jack Zipes joins with scholars Pauline Greenhill and Kendra Magnus-Johnston to create a comprehensive look at fairy-tale film. They do so by gathering a multitude of transnational fairy-tale film experts to contribute entries representing seventeen different countries. Beyond focusing on fairy-tale films, the editors allowed their contributors freedom as to what methodologies and theories were to be used. In doing so, the collection is reflective of the diversity that such a global study requires; this eclectic approach naturally results in some contributors focusing more on film theory, and others on politics, gender, folk culture, and so on. Yet such a variety of methodologies does not detract from the book's overall theme. On the contrary, the book presents a collection of scholarship that feels true of the countries being represented.

The introduction makes the claim that "fairy tales and fairy-tale films alike are paradoxically simultaneously culture-specific and transcultural" (xvi). This theme of uniqueness and universality is carried throughout the seventeen culture-specific essays. As Peter Hames states in his entry "The Czech and

Slovak Fairy-Tale Film,” “Folktales and fairy tales do not respect geographical and ethnic boundaries” (139). Famous tales, such as “Cinderella,” appear in various films around the world, from Germany to South Korea, yet the story is altered to become more expressive of each particular culture. Similarly, themes such as love, overcoming adversity, and some sort of supernatural intervention continually arise in the vastly different cultures.

The Preface outlines what distinguishes the fairy-tale film from the literary and oral tradition. As the editors explain, “Fairy-tale films do not simply repeat the content of an oral/traditional or literary original; they are adaptations that create new versions in a significant intertextual relationship in which each form informs the other” (xiv). Zipes verifies the importance of studying fairy-tale films in the first chapter. The sheer volume or “tsunami” of fairy-tale films emerging in recent years corroborates the need to express cultural concerns in a venue beyond the prosaic “well-made play” formula that Disney follows (7).

In the second chapter, Magnus-Johnston looks at how famous fairy-tale figures have been represented in biopic films. She argues that such depictions “offer insight into the cultural value of fairy-tales themselves and about cinema as a narrative mode” (18). The lives of Hans Christian Andersen, the Brothers Grimm, J. M. Barrie, Georges Méliés, and Walt Disney have all been represented on film. Whereas some biopics, such as *The Wonderful World of Brothers Grimm* (1962), strove for historical accuracy, others, such as *Hans Christian Andersen* (1952), starring the affable Danny Kaye, created a romanticized version of the storytellers they represented. Despite such drastic differentiations, Magnus-Johnston argues, “What the major biopics of fairy-tale authors have in common is that they serve as platforms from which to peddle the marvels of the cinematic medium” (31). Both Zipes and Magnus-Johnston use their chapters to lay a foundation for the rest of the book, demonstrating why such a collection is necessary.

The choice that many of the contributors take to examine fairy tales through the lens of cinematic history presents two themes: governmental involvement and influence over fairy-tale cinema and the part Disney played in shaping it all. The interaction between these themes is apparent in Marina Balina and Birgit Beumer’s essay on Soviet Russia (Chapter 9); they show how the fairy-tale film was used as propaganda that sought to promote communist themes through the narratives and technological innovations. For communist countries that were initially wary of the fairy tale for its promotion of “bourgeois ideals,” the shift to its function as a promotion of nationalism ensured the genre’s continual existence (124). As fairy-tale films became more common, Disney’s *Snow White and the Seven Dwarfs* (1937) reached a Soviet audience, dazzling viewers and filmmakers with its advanced technology. Once exposed to Disney animation, Soviet filmmakers sought, and failed, to emulate the technological standard.

The theme of governmental influence appears in several chapters. In India, Bollywood films, such as *Raja Harishchandra* (1913), promoted freedom against British colonial rule. Postcolonialism in African countries proposed unique challenges of adapting folk oral traditions into the visual realm of film. Jessica Tiffin cites the Ghanaian and Nigerian industries of “Ghallywood” and “Nollywood” as influential in this struggle (Chapter 16); they used grassroots technology and folkloric elements to promote communal life over “a monolithic corporate process” (229). Although my discussion so far highlights just a few examples, the transnational nature of the book logically warrants a look at governmental influences in all the entries, even if only tangentially.

The presence of Disney as a groundbreaker in animation inevitably forced other companies to react to it in some way. As the title suggests, this book provides copious examples of how various filmmakers around the world dealt with the Disney problem. France, an early leader of fairy-tale film, is exemplified as a nation that sought to reject the Disney film narrative. By producing such films as Jean Cocteau’s *Beauty and the Beast* (1946) and *The King and the Mockingbird* (1980), French cinema provided a subversive interpretation of fairy tales, rejecting the heteronormative fairy kingdom of traditional fairy tales. Japanese wonder tales also reject the structure of typical Western fairy tales, not just in motif but also in the prominence of female protagonists. The inclusion of such entries is a reminder that fairy-tale film incorporates cultural heritage and attitudes that exist outside the traditional Western European narrative as adopted by Disney.

The collection closes with an essay written by Jack Zipes. He reminds readers that even in America, a transnational panoply, fairy-tale films have transcended the hegemony of Disney, though he rightly acknowledges Disney’s continued dominance of the genre, the point being that new voices are continually making their way into fairy-tale films and are worthy of study. The breadth of this collection makes an exhaustive analysis of all non-Disney fairy-tale films impossible, but the book has resonance for anyone wishing to look at transnational interpretations of the genre.

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***The Gothic Fairy Tale in Young Adult Literature: Essays on Stories from Grimm to Gaiman.*** Edited by Joseph Abbruscato and Tanya Jones. Jefferson, NC: McFarland, 2014. 216 pp.

*The Gothic Fairy Tale in Young Adult Literature* is a collection of essays that explores the intersections of fairy-tale themes and gothic motifs in recent literature for young audiences that uses fairy-tale elements or reworks specific fairy tales. The essays cover novels from middle-grade children’s



literature to young adult fiction, including the works of Orson Scott Card, Robin McKinley, John Connolly, Terri Pratchett, Neil Gaiman, and many others. There are some standout contributions in this collection. However, the introduction sets up a framework that is inconsistent with the essays themselves.

In the Introduction Joseph Abbruscato states that the editors want to contribute to the “rehabilitation” of fairy tales through an exploration of dark and gothic themes in young adult literature and a “rejection of the barren stories” that pass as contemporary fairy tales (10). Popular and best-selling stories are dismissed as “psychically empty” (9), “neutered narratives” that mark a “devolution in fairy tales” (5). Abbruscato does not effectively explain what these popular stories are or define many of the terms he relies on, including “gothic literature,” which is vaguely described as dark and full of monsters with similar motifs to traditional fairy tales. It becomes the responsibility of each contributor to define these terms according to his or her own methodology. Abbruscato relies on Bruno Bettelheim’s psychoanalytic analysis of fairy tales and the framing of them as stories for children (problematically gendered male by Abbruscato), where dark, gothic, and terrifying tales with their didactic morals were necessary for children to gain psychic enrichment in their emotional, imaginative, and intellectual development (8–9). Like Bettelheim, Abbruscato uses the tales of the Brothers Grimm as an example of these dark stories and as a marker for all fairy tales. Throughout the Introduction Abbruscato argues that children’s literature of the last twenty years has been mostly absent of substance, and he suggests that contemporary narratives for children are shallow and that fairy tales are the answer: “Where other children’s literature genres generally fall short, fairy tales excel in being psychologically stimulating, helping create well-rounded, multi-intelligent children who can cope with reality” (5). It is strange to assert that children’s literature of the last twenty years is void of any substance when the books discussed in the actual essays span more than thirty years of storytelling for children. Are we to assume that these are the exception because they take up gothic themes and fairy tales? The progression from the Grimms to the stories analyzed in this collection is unclear. Luckily the essays themselves provide more critical engagement with these ideas.

Three essays take up the work of Neil Gaiman. Abbruscato, Tanya Jones, and Lisa Perdigao explore Gaiman’s use of gothic and fairy-tale themes such as the uncanny, the quest motif, and the use of horror with references to cannibalism, consumption, and ghosts. In these three essays, Gaiman’s work can be read as intertextual, bringing together gothic themes with traditional and contemporary fairy tales, making use of recognizable motifs, and challenging the reader’s expectations. His stories, according to Perdigao, are fairy

tales “re-membered and dismembered” and exemplify the transformative possibilities of fairy tales (103).

Contributions by Erin Newcomb, Eileen Donaldson, and Rhonda Nicol explore young adult literature with a focus on world building in science fiction and fantasy, fairy-tale intertexts, and coming of age through gothic and supernatural themes, what Nicol calls “self-transformation via contact with the extraordinary” (165–66). Tim Sadenwasser explores the emotional turmoil of growing up by examining fairy-tale themes of abandonment and the search for home in the work of Lemony Snicket, and Carys Crossen’s analysis of David Almond’s *Skellig* (1998) looks at multiple meanings of fairy tales and their evolutions—their “transmutations” over time—that can offer readers a chance to disrupt the status quo and stray from the path (24).

Carissa Turner Smith’s analysis of Merrie Haskell’s *The Princess Curse* (2011) is one of the stronger essays in the collection dealing with middle-grade fiction. Smith takes up the suggestion that fairy tales have been reduced to popular entertainment with their complexities stripped away. She addresses the idea that many contemporary fairy tales for children tend toward a “monotonously spunky, action-driven, self-aware version of empowerment,” especially when it comes to women and girls (181). Empowerment in these stories often comes from a “metafictional awareness” in which heroines of fairy tales are given agency by directly challenging the well-known scripts that would reduce them to passive princesses and submissive daughters (182). Haskell’s book, Smith argues, is effective precisely because the heroine lacks this knowledge and because it includes darker themes, such as violence and rape; the heroine’s agency comes from having to navigate a world that is full of uncertainty.

The real standout in this collection is Sarah Wakefield’s piece on Robin McKinley’s *Deerskin* (1993). McKinley’s work appears in many of the essays, particularly in relation to her use of gothic themes to address feminist issues of sexual violence and misogyny. Wakefield reads *Deerskin* as a revision of Perrault’s “Donkey Skin” that critically engages with the incestuous plot and directly challenges the psychoanalytic, victim-blaming framework of scholars such as Bettelheim. Instead, Wakefield suggests alternative readings outside psychoanalysis, where the gothic themes of incest, child abuse, and rape are used to address the dangers that might be lurking in families and in the larger, patriarchal, and misogynist discourses that normalize violence against women and girls everyday. As Wakefield suggests, McKinley’s heroine is not just a victim of violence; she is a survivor who, like many of McKinley’s teenaged readers, must learn to live in a world where trauma and violence also exist.

Despite Abbruscato’s focus on Bettelheim and the Brothers Grimm in the Introduction, many of the essays in this collection move away from

that framework. Readers can explore a variety of fiction works for young readers and the layered and complex histories of gothic literature and fairy tales from multiple scholarly perspectives.

Kim Snowden  
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***Scheherazade's Children: Global Encounters with the Arabian Nights.*** Edited by Philip F. Kennedy and Marina Warner. New York: New York University Press, 2013. 450 pp.

Philip F. Kennedy and Marina Warner open their collection, *Scheherazade's Children*, with an image of a staircase in a 2009 exhibition that symbolized the year 1453. Linking Roman and Byzantine artifacts on one floor to the Islamic artifacts on the next, this linear separation helped to tell the historiographic and militaristic story most often told. But cultural products tell “an alternative story: glass, mirrors, velvet, brocade . . . reveal a process of reverse colonization” (2). Literature speaks more readily than glass and brocade, and *Alf layla wa-layla*, commonly known in English as the *Arabian Nights*, jumped borders and indelibly sparked imaginations for centuries. Guided by Said's *Orientalism* (1978) as a “catalyst,” the essays compiled in the book ask the reader to look beyond previous gazes and to view the *Nights* from multiple perspectives. The collected essays are organized into three parts: “Translating,” “Engaging,” and “Staging.” Within each part, the essays delve into specific intertextual or cultural interactions with the *Arabian Nights*.

Part 1, “Translating,” focuses the reader's eye on the process of translation and the translators themselves. Ros Ballaster identifies the differences between the English translations and versions of the “Jullanar and Badr” of Antoine Galland, Jonathan Scott, and Lord Byron and considers the cultural and historical contexts of the audience in relation to these differences. Laurent Châtel reconsiders William Beckford as an Orientalist, placing *Vathek* (1786) on a continuum of translation and transmission. For the final chapter in this section, Paulo Lemos Horta examines Richard Burton's cosmopolitan approach as translator.

The essays in Part 2, “Engaging,” show how the *Arabian Nights* influenced the imagination, narrative structure, and development and representation of specific literary works. Roger Pearson, Robert Irwin, and Horta uncover influences on the novels and narrative form. Irwin connects the cataloged details of daily life from the tales to the burgeoning novel form, and Pearson and Horta consider the *Nights*' direct influence on Voltaire's form and on George Eliot's “mythmaking” in her novel *Daniel Deronda* (1876) (156). Elliott Colla and Wendy Doniger look at “portability,” “nonportability,” and translation: what

parts of the stories travel and what must remain behind due to embedded or culturally specific meanings (90). Dominique Jullien, Philip F. Kennedy, and Katie Trumpener discuss the intertextuality between the *Nights* and works of Hugo von Hofmannsthal, Jorge Luis Borges, Denis Diderot, Elio Vittorini, Manuel Puig, Masaki Kobayashi, and Vasily Grossman. The final essay in the section, by Ferial J. Ghazoul, primes the reader for the next part, by looking outside predominantly literary forms. He asks us to observe representations of *Sinbad the Sailor* in a novel, a painting, and a voyage. By delving into semiotic and performance literacies, Ghazoul asks us to read within different sign systems and forms of translation.

Part 3, "Staging," shifts to performance. This section of the book offers historical, cultural, and political discussions surrounding the ways in which staging has reflected fantasies of the East, engagement with the West, and the audiences themselves. In her essay on early Indian cinema, Rosie Thomas explores the prevalent use of blended tales from the *Arabian Nights* both as an echo to the West and as a resonating fantasy theme in India. Karl Sabbagh, Berta Joncus, and Elizabeth Kuti all touch on the ways that British theater made specific tales from the *Arabian Nights* popular and how productions of these tales became part of the repertoire. Both Joncus and Sabbagh point to ways in which these productions spotlight British culture more than an imagined East. Joncus suggests that "the Orient was not so much domesticated as reduced to an ornament designed to enhance its wearer" (309). Kuti picks up a similar theme as she investigates the blending of Orientalist stage productions with a Perrault *conte* in *Blue-Beard, or Female Curiosity* (1798) by George Colman and Michael Kelly. This "innovative decision" to retell the story in a Turkish setting, "born seemingly equally of the *Arabian Nights*, Perrault's tale ["Bluebeard"] and the Drury Lane wardrobe department, were to grip the public imagination for at least another hundred years" (325). Kuti explores the exotic staging, the resulting popularity over the next century, and the metatheatricity between performance and audience.

Yuriko Yamanaka and Tetsuo Nishio trace stage productions of the *Nights* in Japan. Yamanaka explores performance genres in Japan, particularly *kyōgen*, *kabuki*, *kōdan* and *rakugo*, and how the adaptations of the *Nights* fit into each of these genres. Nishio establishes a history of the *Nights* performance in Japan, which the all-female Takarazuka Revue picks up in 1913 as part of its repertoire. Both Yamanaka and Nishio discuss the *Nights* as a form of engagement with the West, not an exploration of the Middle East.

Alia Yunis leaves the reader with an intensely personal connection to Scheherazade in the Afterword. She counters the representations of the fantasy female figure of Scheherazade from her mother's stories or from television,

by rewriting Scheherazade's story as "Arab Superheroine" (398). Her power is storytelling. Yunis tells her own tale of how the storyteller saved the storyteller, and the reader closes the book with the idea that the story continues.

*Scheherazade's Children* maps out intertextual relationships that crisscross the globe over hundreds of years. Rather than the monolithic staircase from the Introduction, the collected essays provide an intricate map of influence, representation, and reception. Although the map pinpoints vital engagements with *Alf layla wa-layla*, it does not provide thoroughfares between each of the essays. The thematic organization helps the reader to see some connections or correlations. Rethinking the title, with *Scheherazade's Children* suggesting more of a genealogy, the power of these essays originates with this diversity of time, space, and form. Ending on Alia Yunis's autobiographical reflections on Scheherazade enables the reader to pause and reflect on the journey just taken, the "relatives" just visited. Before we embark again.

Amy Carlson  
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***Children into Swans: Fairy Tales and the Pagan Imagination.*** By Jan Beveridge. Montreal: McGill-Queen's University Press, 2014. 300 pp.

Fairy tales are some of the first stories we are exposed to as children. From our parents' lips to picture books to Disney films, we are constantly bombarded with stories of princes and princesses and fairies, both benevolent and malevolent. But where did these fairy tales come from? Are there any common threads between the fairy tales of old, even if they came from completely different countries? In her book, *Children into Swans: Fairy Tales and the Pagan Imagination*, Jan Beveridge attempts to take these questions and turn them into answers. Beveridge is coming so late to the folklore party, however, that it is impressive that she believes she can take these age-old questions and bring anything new to the table.

As stated, Beveridge brings together stories from pre-Christian Celtic and Norse mythology in an attempt to present the proud history behind these ancient tales. Using a number of sources, she claims to be able to open the door to new worlds regarding these stories and show readers a new side of ancient fairy tales, especially in a world where many of our fairy tales are Disneyfied. What she ends up doing, however, is repeating the history behind many of the fairy tales and folktales and tying them together with strings of information.

Although not a folklorist by profession or schooling, Beveridge is a self-professed lover of European fairy tales and, after years of working as a rare book librarian, she developed a secondary love for medieval literature. It is in

*Children into Swans* that she attempts to combine the two, taking these beloved stories and separating them into common themes, characters, and other archetypes for the general reader to enjoy.

The book is divided into four parts: "History," "Characters," "Stories from the Pagan Year," and "Storytellers' Themes." In the first part Beveridge relays the history of Celtic myths, beginning with the oral tales and continuing through their eventual recording onto paper by monks in Irish monasteries. The second part of the book takes a look at the various species in Celtic and Norse mythology, such as fairies, dwarfs, and spirits, and how they interacted within the realms of the folktales and fairy tales mentioned. Part 3 is a collection of stories based on a handful of pagan holidays (Beltane, Samhain, Midsummer, and Midwinter), and the fourth part deals with themes from within the aforementioned stories and how these themes translate from country to country.

In Part 2, "Characters," Beveridge is thorough with her research, making sure that her readers know the difference between such species as fairies, dwarfs, and giants as well as know some of the myths that come along with them. Although the language can be a bit dry at times, Beveridge spices it up by sprinkling in bits and pieces of the old myths and legends. This seems to be an effort to both keep her reader's attention and provide examples for her research. The level of language in the book is fairly intermediate, allowing for anyone middle school or above to pick up the book and read along.

Although the information in *Children into Swans* is presented clearly and cleanly, there does not seem to be any new research reflected in its pages, merely a recounting of previously tried and told ideas. Beveridge also does not deliver the original stories themselves to her readers but instead takes the myths and tales and retells them in her own words. For those new to folklore, this can be helpful, especially with the sheer amount of snippets and stories included, but to those who are more familiar with the stories and wish to see them in context, it is a bit of a blow. Also, it is worth noting that, although Beveridge includes a great number of Celtic and Norse myths in her book, she clearly overlooks other areas that could have been explored, such as Slavic and other Eastern European folklore.

Although the book itself presents no new information, it is an excellent resource for those who are only just starting their folklore journeys. It provides the stories in a language that beginners can understand and presents a sort of mishmash of scholarly sources to back up the ideas introduced by Beveridge. The book gives a great number of examples of folktales and myths and sprinkles them throughout the historical and statistical text, making the read that much easier for beginners. If you are a folklorist who has been in the field for

a while, this book may not be worth your time, but for those who are either new to the field or have a casual interest in fairy tales and their roots in paganism, it is not a bad choice.

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***Erotic Infidelities: Love and Enchantment in Angela Carter's The Bloody Chamber.*** By Kimberly J. Lau. Detroit: Wayne State University Press, 2015. 180 pp.

The subtitle of Kimberly Lau's *Erotic Infidelities*, "Love and Enchantment in Angela Carter's *The Bloody Chamber*," is somewhat misleading insofar as the mostly positive connotations of "love" and "enchantment" are challenged, dismantled, and recast in her interrogation of Carter's tour de force of fairy-tale retellings. Successively taking on each of the tales in *The Bloody Chamber* (1979), Lau examines Carter's underlying critical project by revealing her sustained thematic grappling with "the near impossibility of heterosexual love and desire under patriarchy" (8). Lau demonstrates Carter's endeavor to break out of the phallogocentric mold in which traditional fairy tales are lodged and establish a potential for an "alternate erotics" (15).

Lau reads Carter's "Bluebeard" tale, "The Bloody Chamber," through an intricate network of literary, cultural, and theoretical allusions, which include Charles Baudelaire, the Marquis de Sade, Sigmund Freud, and the biblical story of Eve. As Lau sees it, Carter's invocations of these staples of Western culture serve to delineate the arena in which the story's heroine finds herself, that of hegemonic male power pitted against female curiosity and sexual desire. Foregrounding the critique of societal representations of women in "The Bloody Chamber," Lau concomitantly underscores Carter's insistence on her heroine's complicity in her objectification and victimhood; the labyrinth of cultural scripts in which her heroine is ensnared—defined at every turn by religion, pornography, marriage, and other dominant phallogocentric discourses—is not easily exited. Nevertheless, Lau discerns implicit attempts to elude the unyielding prison of gender construction. Carter, in Lau's view, succeeds in undermining phallogocentric ideologies and liberating her heroine not only from the bloodthirsty Marquis but also from the "dominant scripts of gender" in which she is implicated (28).

In the next three stories, which Lau dubs "the Feline stories," Lau proposes a dialogic link between Carter's two "Beauty and the Beast" tales and "Puss-in-Boots" insofar as all three of her retellings center on human-animal relationships that raise questions of gender and subjectivity. Whereas "The Courtship of Mr. Lyon" suggests the possibility of its heroine finding a way "outside the Symbolic Order" (59), which is never realized, "The Tiger's Bride" succeeds in creating an alternate erotics to the dominant heterosexual one

espoused by Madame Le Prince de Beaumont's classic tale. Lau argues that Carter's overt faithfulness to this tale in "The Courtship of Mr. Lyon" foregrounds not its timelessness but rather the timelessness of patriarchy's primary oppressive institution: marriage. For Lau, Carter's narrative fidelity to Beaumont's tale constitutes a satiric critique of the classic tale and its socializing lessons. Although Lau maintains that the heroine of "The Tiger's Bride" is no less an object of exchange between men than Beauty of the previous story, she also points out that the "typically consolatory myths of romantic love," which work to dull the economic register of such exchanges, do not prevail in Carter's rendition of the fairy tale (54). Lau demonstrates how Carter creates an alternate erotics by privileging reciprocity between two equal subjectivities over the putative hierarchical object-status of women in heterosexual unions.

In "Dangerous Articulations" Lau clusters Carter's "Erl-King" and "The Snow Child" into one chapter because she identifies in both stories a critique of the British Romantic aesthetic and its gendered idealization of nature. Whereas Lau construes Carter's rejection of "Lacan's theory of language, gender, and desire" in the "Erl-King" (96), in her reading of "The Snow Child" she demonstrates Carter's ongoing critique of both Freud's Oedipal theory and Lacan. Carter, as Lau reads it, implies that women's complete subjugation to "male articulation" undermines "any potential for subjectivity and mutual identification" (96).

In discussing "The Lady of the House of Love," Lau expounds Carter's conflation of the story of "Sleeping Beauty" with a female vampire story, "as a doubly told intertextual tale and metanarrative detailing the burdens of these literary traditions" (100). Drawing on both the familiar fairy tale and classic vampire texts, Carter's story conveys the limits of personal agency under the weight of gendered cultural and narrative legacies that relentlessly reiterate themselves. Despite Carter's subtle attempts to "disturb dominant discourses of love and romance," as expressed through "fleeting moments of freedom" experienced by her vampire heroine, the "erotic fascination with the beautiful corpse" ultimately wins out (117, 120).

The final chapter of Lau's book groups three of Carter's stories under one title, "The Wolf Trilogy," in which Lau explores the "Little Red Riding Hood" intertext that runs through them. Treating these retellings as "necessarily conjoined and intertextually inseparable," Lau detects an erotic infidelity on Carter's part—that is, the three stories are simultaneously infused with an erotic energy and are unfaithful to their source tales (123). Their digression from classic versions of "Little Red Riding Hood" allows for an "emergent other erotic" (122). In this trilogy Lau recognizes Carter's allowance for alternative modes of being for women in the "total signification" of the Symbolic Order (130). For instance, when Carter's Little Red Riding Hood refuses to be



consumed like a slab of meat in “In the Company of Wolves” and instead embraces the wolf, Carter “removes her from the realm of patriarchal pornography” and resituates her in a world where all genders (and species) enjoy an egalitarian sexual license (136).

The primary strength of Lau’s book lies in its cumulative effect. By demonstrating that each of the stories in *The Bloody Chamber* challenges various dominant phallogocentric discourses through diverse, creative subversions and alternative tales of desire, Lau reveals the depths of Carter’s critique and the breadth of imaginative genius invested in her revisionary project. It is the accretion of these nonformulaic destabilizations that make *Erotic Infidelities* a compelling study. Perhaps a better subtitle for Lau’s book would have been “The Disenchantment of Love in *The Bloody Chamber*,” insofar as the concept of love in Carter’s collection is not the standard fare found in fairy tales and the dominant culture at large. Enchantment takes on a new meaning as well. Carter, Lau shows, effects enchantment not in its traditional, gendered fairy-tale sense but rather as a means of transcending the heteronormative gold standard of patriarchal gender ideologies: Carter’s heroines prefer not to disenchant the beast back into his human form and instead try to embrace him as he is by “inviting interactions with radical forms of alterity” (151).

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***Fairy Tales, Myth, and Psychoanalytic Theory: Feminism and Retelling the Tale.*** By Veronica L. Schanoes. Surrey, England: Ashgate, 2014. 143 pp.

In *Fairy Tales, Myth, and Psychoanalytic Theory* Veronica Schanoes uses her experience with fairy tales and feminist psychoanalytic theory to “draw out and analyz[e] the connections between the two genres” (3). Schanoes explains the need for a fresh psychoanalytic examination of fairy tales because the 1970s and 1990s “were a time in which both artists and psychoanalytic theorists were concerned with issues of how a woman’s sense of self is constructed and how it develops; only by examining these texts in light of one another can we fully understand the answers they arrived at” (5). In her examination, Schanoes demonstrates what can be learned by applying feminist psychoanalytic theory to fairy tales and presents interesting correlations among the tropes of mother-daughter dyads, revisions, and mirrors in the tales.

Schanoes begins with the trope of mother-daughter relationships and explains how the daughter is often a younger version of the mother. In the first chapter Schanoes explains that in many tales the daughter goes through the same trials as the mother, but in the case of the mother, the trials are generally implicit rather than explicit. Schanoes applies feminist psychoanalytic theory to a wide selection of examples of revised tales from the 1970s and 1990s to

cover mothers and stepmothers who are good, bad, and dead in order to show how many of these depict the child as a re-creation of the mother. Schanoes is quite clear that she is basing her ideas relating to stepmothers on the psychoanalytic theory that “stepmothers are the result of children’s natural ‘splitting’ of their image of the mother into ‘good’ and ‘bad’ in order to maintain the feelings of security, safety, and love they feel regarding the mother in the face of the mother’s anger and disapproval” (17). Schanoes lays out her argument first by covering the requirement for the protagonists to take on characteristics of their mothers in “The Bloody Chamber” and “Wolf-Alice” by Angela Carter (1979); then she transitions into the idea of “blurred identities” between mothers and daughters, using examples from “The Root of the Matter” by Gregory Frost (1993), *White as Snow* by Tanith Lee (2000), and *Beloved* by Toni Morrison (1987). In the examples of blurred identities, the mothers’ inability to distinguish between themselves and their daughters creates danger for the daughters, leading to the abuse and even murder of the children.

The next link in the chain Schanoes creates is how the mother-daughter trope is connected to revision, asking if we can “conceive of revision itself, as enacted and reflected upon by [feminist revisions of fairy tales], as participating in mother-daughter relationships” (33). Schanoes uses examples from narratives (revisiting *Beloved* and *White as Snow* and bringing in Kathryn Davis’s *The Girl Who Trod on a Loaf* [1993] and Angela Carter’s *The Magic Toyshop* [1967]) to show how a revision is the “daughter” of the “traditional” tale and that “revision makes new and extends the life of older stories” (62). With the narrative examples that Schanoes has chosen, she demonstrates how in order for a revision to be successful, the author must acknowledge the “mother” tale. As an example of this importance, Schanoes points to a revision of “Donkey Skin,” Kirsty’s Gunn’s *The Keepsake* (1997), that did not acknowledge the traditional tale and failed to have commercial success despite being “beautifully written” (62). Another requirement for revision is that the revision must be relevant to the culture in which it is presented because “revision pulls a story into the present, changing it in order that the old story can be experienced once again as fresh and immediate” (64). Schanoes makes a strong argument for revisions as daughter tales by showing how the daughters in the narratives had to make changes in order to see themselves as separate from their mothers and as having lives of their own, just as authors of revisions have to make “strategic changes” to “produce the greatest meaning” (77).

The final trope that Schanoes discusses is mirrors, and she argues that mirrors in stories often serve as a means of reinforcing patriarchal ideals. One of her main examples is Angela Carter’s collection *The Bloody Chamber* (1979). Regarding the story of “The Bloody Chamber,” about a female protagonist who is given in marriage to the Marquis, Schanoes explains that “the mirror turns

the narrator from a shy musician into a tame animal or a piece of meat by revealing the Marquis's perception of her" (87). Backing her claim with examples of how the Marquis and the protagonist are portrayed in the story and using examples from "Wolf-Alice," *White as Snow*, Terry Pratchett's *Witches Abroad* (1991), and Lewis Carroll's *Through the Looking Glass and What Alice Found There* (1871), Schanoes makes a solid argument for the theory of the mirror as a way to show how characters are perceived by whoever is seeing the reflection.

Throughout the book Schanoes weaves in examples from several revisions of fairy tales and myths about women. Her focus is on revisions written for adults "in order to make manageable [her] sample size" (14). Each of her points is well supported by the examples previously mentioned and clearly presented, making this book an insightful read. The one caution that I would offer is that the author uses names and examples from various fairy tales often without denoting which character comes from which tale. This is a small point that can easily be resolved with either a good memory for details or by taking notes while reading. Overall, I recommend this book to anyone who is interested in the application of feminist psychoanalytic theory to fairy tales and to anyone who enjoys fairy-tale revisions.

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***Fairy Tales Transformed? Twenty-First-Century Adaptations and the Politics of Wonder.*** By Cristina Bacchilega. Detroit: Wayne State University Press, 2013. 290 pp.

Cristina Bacchilega's *Fairy Tales Transformed? Twenty-First-Century Adaptations and the Politics of Wonder* is a theoretically sophisticated analysis of contemporary cultural and artistic uses of fairy tales. It emphasizes local epistemologies as key to reinvigorating the "poetics and politics of wonder," a phrase Bacchilega uses to refer to the power dynamics at stake in the telling, reading, and watching of fairy tales (ix). The purpose of this project, Bacchilega writes, is to "direct our attention to the significance of orality and located epistemologies in multimedia fairy-tale traditions and to the relationship of folk and fairy tales with other cultures' wonder genres" (196). In doing so, she directs her readers as well to a variety of unusual fairy-tale adaptations and provides convincing, complex analyses that coalesce into a wide-ranging and compelling examination of what she terms the contemporary "fairy-tale web" (27).

Bacchilega introduces and develops the term *fairy-tale web* in the book's Introduction, in which she describes the significant changes that have taken place in the field of fairy-tale adaptations, revisions, and media since the

fairy-tale renaissance of the 1970s. She notes that visionary writers such as Angela Carter have since become revered elders and sources themselves for contemporary fairy-tale adapters, and she directs our attention to the explosion of “trans-media” fairy-tale work to be found on the Internet (74). Bacchilega figures the current landscape as a web that allows scholars to understand “the construction of a history and remapping of the genre that are not insulated from the power structures and struggles of capitalism, colonialism, coloniality, and disciplinarity; and to envision current fairy-tale cultural practices in an intertextual dialogue with one another that is informed not only by the interests of the entertainment or culture industry and the dynamics of globalization . . . but also by more multivocal and unpredictable uses of the genre” (18). In this introductory chapter Bacchilega lays out several core questions for the book, asking what the stakes are in contemporary fairy-tale adaptations both within a European cultural framework and when relocated to non-Western wonder genres and traditions as well as the uses to which *The Arabian Nights* has been put in a cultural context where European fairy tales dominate.

Chapter 1, “Activist Responses: Adaptation, Remediation, and Relocation,” surveys the literature theorizing intertextuality and adaptation and moves beyond texts to include social activism in the fairy-tale web. Bacchilega analyzes *Skin Folk* (2002) by Nalo Hopkinson and *Kissing the Witch* (1993) by Emma Donoghue, arguing that these two writers use relocation as a relational rather than an oppositional framework for the transformation of fairy tales and that their use of specific located knowledges is a way of decolonizing our understanding of intertexts.

It is in Chapters 2 and 3 that the book really hits its stride. In Chapter 2, “Double Exposures: Reading (in) Fairy-Tale Films,” Bacchilega provides beautifully clear and insightful analyses of provocative films and is particularly good on Guillermo Del Toro’s *Pan’s Labyrinth* (2006), Pil-Sung Yim’s *Hansel and Gretel* (2007), and Catherine Breillat’s *Bluebeard* (2009). She situates her analyses in transmedia’s convergence culture and in fan cultures both official and unofficial. She also emphasizes the importance of moving beyond gender only in understanding the various power dynamics that inform fairy tales and their retellings, including those between children and adults and/or those between women.

Chapter 3, “Fairy Tale Remix in Film: Genres, Histories, and Economies,” brings Bacchilega’s detail-oriented and sophisticated focus to theories of genres, interrogating hierarchies of value, both geopolitical and canonical. By comparing several movies with varying distributions and budgets, such as *Pan’s Labyrinth* (2006), *Enchanted* (2007), *Year of the Fish* (2007), and *Dance Hall Queen* (1997), Bacchilega articulates a theory of genre creolization as

opposed to genre hybridity, defining creolization as a process by which the fairy-tale is reconstructed “from the perspective of local histories and oppressed traditions” (29). Hybridity, on the other hand, results from the recombination and grafting of cultures.

In Chapter 4, “Resituating *The Arabian Nights*: Challenges and Promises of Translation,” Bacchilega takes up the use Western fairy-tale adapters have made of *The Arabian Nights* in the context of the Gulf Wars and the rise of anti-Islamic sentiment and violence in the United States after the attacks of September 11, 2001. She examines the twinned processes of translation and adaptation with reference to the *Nights* as a media text, a source text made familiar through and able to be referenced by icons (in this case, those icons include flying carpets and turbaned genies). By analyzing the uses to which *The Arabian Nights* has been put in the *Fables* comic book series and Mary Zimmerman’s play *The Arabian Nights*, originally published and produced in 1994 but mounted again more recently, Bacchilega contrasts a politics of exoticization and eroticization with one of wonder and humanization.

This book is not for the fairy-tale novice; even though Bacchilega provides the reader with substantial background, the theoretical complexity and density of the text mark it as a book for scholars at least at the postgraduate level. With *Fairy Tales Transformed* Bacchilega has made an essential intervention in the scholarship on contemporary uses of fairy tales and their adaptations, helping to invigorate our understanding on the contemporary landscape and addressing the political stakes in our field with nuance, sophistication, great intelligence, and compassion.

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***From Fairy Tale to Screenplay: Working with Plot Genotypes.*** By Terrance Patrick Murphy. Hampshire, UK: Palgrave Macmillan, 2015. 197 pp.

In 1928 Vladimir Propp published his work on the functional analysis of Russian folktales titled *Morphology of the Folktale*, in which he asserted that regardless of fluidity in characters, setting, and so on, the thirty-one functions (or actions) performed within the plot of a tale are the same, resulting in “an amazing uniformity” in the structure of folktales. Although Terrance Patrick Murphy believes (as many scholars now do) that the reach of Propp’s theory is overstated, he builds on previous work (2008) to support his claim that it is “possible to reconcile the work of Syd Field [a late-twentieth-century screenplay analyst] with that of Vladimir Propp in order to create a better method of analyzing a typical Hollywood screenplay” (27). Through a “friendly critique of the original model” Murphy develops a “new set of plot genotypes, each with its own accompanying cast of characters” that he intends the reader to

make use of in developing a better understanding of plot genotype theory and the ways in which movie screenplays function in relation to European wonder tales (5).

*From Fairy Tale to Film Screenplay* is a relatively short read that is organized into thirteen chapters. Murphy begins the book with a discussion of the brief academic history of screenplay analysis, which did not take off until the 1970s, involving such individuals as Syd Field, Kristin Thomson, and David Bordwell (2). He introduces a plot genotype as the “functional structure or compositional schema of a particular story” (4). Murphy then summarizes the work of Vladimir Propp and his contemporaries before providing a Proppian analysis of Charles Perrault’s “Cinderella.” Chapters 5 through 12 function as pairs: each odd-numbered chapter discusses the modified Proppian genotype of a classic fairy tale (“The Robber Bridegroom,” “The Frog Prince,” “Puss-in-Boots,” and “Little Red Riding Hood”), and the corresponding even-numbered chapter comparatively analyzes the screenplay of a Hollywood film that makes use of the same genotype (*Wrong Turn* [2003], *Pretty Woman* [1990], *The Mask* [1994], and *Psycho* [1960], respectively). The analysis and discussion of each of these chapters concludes with a chart clearly laying out the breakdown of the plot genotype and cast of characters that can be compared to Propp’s original work. Murphy concludes with a brief functional analysis of *Chinatown* (1974), the film included in Syd Field’s *Screenplay: The Foundations of Screenwriting* (1979) and the opening chapter of this book, bringing it full circle.

Murphy addresses the purpose of *From Fairy Tale to Film Screenplay* quite well through his selection of European fairy tales and their film counterparts. As he states after his functional analysis of “Cinderella,” “While it is certainly possible to see that quite a number of plots share the same basic plot genotype evident in *Cinderella*, it is evident that not all plots do” (28). His choice of the aforementioned fairy tales, along with his base analysis of “Cinderella,” allows Murphy to demonstrate convincingly his changes to the functional analysis of plot genotype versus the original genotype. This is especially true in his inclusion of “The Frog Prince” and *Pretty Woman*, which Murphy points out is often (mis)interpreted as another telling of “Cinderella.”

Along with suggestions for better-suited terms, one of the most convincing pieces of Murphy’s work is his suggestion of plot “alleles” within the genotype. This biological metaphor defines a plot allele as “a different form of a particular plot function at the same place on the plot genotype” (29). Again, Murphy’s choice of tales allows a considerable demonstration of this theory, which he also connects to film through the difference in a romantic comedy screenplay versus that of a horror film. For example, he discusses the “pivotal eighth function” of lack in “Cinderella,” compared with the eighth function of villainy in “The Robber Bridegroom” and the “double plot function allele” in

“The Frog Prince” (29–30). These options, or alleles, are clearly established in the included charts, and their application to film screenplays is discussed throughout the text.

Throughout his analysis Murphy suggests alternative names for some of Propp’s thirty-one functions; before his analysis of Perrault’s “Cinderella,” Murphy includes a “modified” version of Propp’s original plot genotype. Perhaps an inclusion of Propp’s own work to provide the base from which he was working and a comparative foundation would have been helpful for readers to understand the changes and improvements that were made through Murphy’s work. Although the charts themselves are extremely helpful in synthesizing the analysis discussed in each chapter, there are some inconsistencies in terms and chart structure that could result in mild confusion. However, this does not significantly take away from the book as a whole.

I would recommend this book to anyone with an interest in folklore, functional analysis, screenwriting, or even a more general interest in the ways in which both fairy-tale and movie plots work. Murphy’s book is insightful and an interesting use of the perhaps overstated reach of Propp’s original functional analysis and Syd Field’s work on screenplay writing, while still valuing the work of the original authors and the advances they made in their respective fields. The combination of the two takes steps forward in the applicability of Propp’s functional analysis for those in the field of folklore and provides a new tool for screenwriters, and it is a stimulating read for story lovers and moviegoers alike.

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***Magic Tales and Fairy Tale Magic from Ancient Egypt to the Italian Renaissance.*** By Ruth B. Bottigheimer. London: Palgrave Macmillan, 2014. 208 pp.

*Magic Tales and Fairy Tale Magic* takes the reader on a journey of the evolution of magic in magic tales and fairy tales beginning in ancient Egypt and ending in sixteenth- and seventeenth-century Italy. Bottigheimer analyzes “the shifting balance between magic’s maleficent and beneficent effects on mortals in the tales, the physical composition of magic, the earthly or other-worldly locus of supernaturals, and the allocations of agency among supernaturals and human beings” (2). This is done by analyzing magic in each of the tales by taking into account the social and historical context as well as the actual events in the tales themselves.

Bottigheimer connects magic tales to fairy tales by inspecting the changes that took place in different time periods, geographic locations, and cultures. The book begins in ancient Egypt with the analysis of “The Shipwrecked Sailor,” which was found on a nearly 4,000-year-old Egyptian Middle Kingdom

papyrus. Despite its age, the story contains familiar elements from later magic tales, including a shipwreck, a monster, and a promise of untold wealth. Following this pattern of analysis—recognizing familiar magical elements in a story and looking at the historical context—Bottigheimer continues through ancient Egypt and into Greek and Roman magic tales. In addition, she also discusses the stories in other important pieces of literature, such as the Bible, *The Odyssey*, *Metamorphoses*, and “Cupid and Psyche.” The analyses on magic in the Greek and Roman tales are particularly well done, likely because of Bottigheimer’s vast knowledge on the subject. The chapter ends with her analysis of the use of magic in these tales, saying that “tales of magic in the ancient world deal with the effects of magic or with magic itself as an *effect* of suprahuman and supernatural powers rather than with the actual practice of magic” (31).

The next chapter examines Jewish magic tales, particularly those found in the Torah. Bottigheimer connects the magic in Jewish, Christian, and Muslim tales by pointing out that the community often determined what was considered magical when it came to fairy tales. Beneficial events were considered divine intervention, whereas the suffering caused by enemies was often considered magic. Some specific examples are Moses and Daniel. The chapter is well organized, moving forward in time and dividing the text with subheadings that separate, for example, the Second Temple period from the Rabbinic period. It is a manifestation of Bottigheimer’s careful and diligent study.

Following a pattern of analysis similar to what she did for Jewish magic tales, Bottigheimer also analyzes magic tales in the Christian Middle Ages in Europe and magic tales in the Muslim Middle Ages. One thing of particular interest is that, although the magic tales and the magic used in them are different, there are numerous similarities and overlaps between these religious communities. It only makes sense that elements of their stories would overlap as well.

Next, after having looked at the use of magic in Jewish, Christian, and Muslim tales, Bottigheimer discusses the changes in everyday life and the environment that influenced and affected the shared stories among these cultures. She paints a vivid picture of the bustling and busy cities that would have been emerging in the thirteenth century. This change led to morphing worldviews, inspiring the creation of new kinds of stories. Even though “the narrative weight of past magical traditions was heavy,” this new environment helped to slowly change fairy-tale magic into our modern conception of the idea (122).

The argument comes to a climax in the section about the Italian Renaissance, where Giovanni Straparola and Giambattista Basile added their immense influence to fairy tales. By the time Straparola entered the scene, novellas had been circulating in Italy (and in Europe) for about 200 years. Straparola diverged



from the traditional novella route and introduced magic into his brief narratives. He noted the difference by using the term *favola*, or fairy tale, instead of novella. Basile's influence is also noteworthy and was possible in large part because of his predecessor, Straparola.

The conclusion notes the final transformation of magic into fairy tales, which occurred during the Catholic Reformation in the seventeenth century: "The principal aspect of the thoroughgoing social engineering undertaken by the Church involved delineating differences between ignorance and innocence and then implementing practices to foster social and sexual innocence" (180). It was within these social parameters that Charles Perrault wrote and published his fairy tales. One fairy tale in particular that Bottigheimer brings up is "Donkey Skin" which is an amalgamation of two earlier tales: "Tebaldo" by Straparola and "She-Bear" by Basile. Thus the Italian Renaissance was the key to ultimately transforming magic tales into fairy tales as we consider them in the modern sense.

While making an argument on a grand scale, Bottigheimer's approach is a humble one. She states in the beginning that some readers will question why some tales were included and others excluded. For example, the ancient Sumerian tales and ancient Indian and Chinese tales were not included. However, Bottigheimer intended for this book to be the starting ground for more conversation and analysis. Although confident in her own observations, she mentions in the Afterword that corrections and amplifications to her conclusions are welcome, if any feel so inclined to offer them.

Bottigheimer adds much to the current conversation by synthesizing her varied interests in the analysis of magic in magic tales. Her experience as a teacher of Greek and Roman mythology "proved invaluable for thinking about mythic metamorphoses in ancient storytelling, while a decades-long fascination with medieval European brief narratives provided a foundation for exploring medieval Jewish, Christian, and Muslim tales of magic and miracles" (3). Those interested in fairy-tale scholarship would be remiss if they overlooked Bottigheimer's latest book and her study of the transposition and transmutation of magic tales and fairy-tale magic.

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***The Rebirth of Rapunzel: A Mythic Biography of the Maiden in the Tower.*** By Kate Forsyth. Mawson, Australia: FableCroft, 2016. 272 pp.

From the outset, Kate Forsyth clearly states the primary goal of her "mythic biography," and that is, quite simply, to "interrogate the many different retellings of the 'Maiden in the Tower'" in an exegesis that seeks to explain why "this tale-type has continued to be told and re-told over so many centuries" (4). Forsyth initially gathered much of the research presented here for her novel

*Bitter Greens* (2012); in that work she explores the nature and power of storytelling as she constructs an adaptation of the “Rapunzel” narrative that is rich in historical detail and fictional speculation. In *The Rebirth of Rapunzel* Forsyth frames her scholarly inquiry within a process narrative that explores her deeply personal impetus for grappling with this tale. Inspired by Stephen Knight’s “mythic biography” of Robin Hood (2003), she borrows “his methodology in evaluating the tale through its chronological development . . . which is shaped by the socio-historical forces at work in changing human cultures” (5).

Forsyth’s volume is divided into three sections. The first is composed of six chapters, starting with “The Golden Braid: Rapunzel and I,” which explores the origin of her connection with the tale as a young child imprisoned in the metaphorical tower of a hospital bed after a devastating attack by a dog left her in need of frequent medical attention. Forsyth then moves from “ancestors” to “descendants,” which frames three chapters dedicated to the most widely known versions of the tale by Giambattista Basile, Charlotte-Rose de La Force, and the Grimms. Section 2 is a reprint of “Persinette,” translated by Jack Zipes, presumably included because it is the most relevant version of the tale to Forsyth’s novel. Finally, Section 3 is an eclectic collection of eight of Forsyth’s previously published articles that explores the birth of both fantasy and science fiction, other facets of Forsyth’s personal connection to fairy tales and retellings, and the production of Australian adaptations of the “Rapunzel” narrative. In this section, there are several alternative articulations of Forsyth’s childhood trauma, which, though it feels a bit repetitive when reading the book cover to cover, shows the evolution of her idea from its early stages into the longer work seen in Section 1.

This is not a rigorous scholarly tome that redefines how we read this tale type or fairy tales in general, but neither does that seem to be its purpose. One of Forsyth’s stated goals is to bring together “for the first time a complete history of the tale, from the mythic fragments that may be proof of its existence in ancient gynocentric oral traditions right through to key contemporary reimaginings” (5). She succeeds in gathering a good general insight into the mythic origins of the Rapunzel tale, but the most compelling aspect of her study is, “to show how my new understanding of the tale’s origins enriched my own creative responses to the tale” (46). Her accessible and deeply personal approach to the subject matter ensures that those readers uninitiated in the discourse of fairy-tale studies will easily be able to follow along and that fans of her novel will gain insight into the development of a historically rooted creative piece. Forsyth is a mentor guiding the reader through the difficult yet rewarding process of discovery, with rhetoric like “I decided to . . .” and “I stumbled upon . . .” that makes her readers feel as though they could engage in a similar process, whether as a burgeoning student of fairy tales or storyteller (or both) (18, 19).

Forsyth is most in her element when she brings historical, social, and cultural tidbits together from a plethora of sources. For example, regarding the choice to give her Rapunzel red hair, she explains, “Red is the colour of blood and fire and the rising full moon, and so symbolizes the forces of life, love, passion, and fertility. It is also the colour of the Mother Goddess’s cloak in Göttner-Abendroth’s theory of matriarchal myths” (73). It is apparent in passages like this that Forsyth has researched broadly and made connections relevant to the creative process. In addition, she collects a solid list of key critics in the field of fairy-tale and folklore studies; however, Forsyth’s treatment and interpretation of the ideas of these critics varies in its success. At times, she provides cogent, elaborative passages or simplifies a potentially difficult concept, as in her brief treatment of Alan Dundes’s structural approach in which she explains the concepts of the motif and the motifeme. But at other times, decontextualized passages brought in as support threaten to misconstrue a critic’s larger argument. For example, in her chapter on Basile’s “Petrosinella,” in which she discusses the seriousness of abduction by an ogress, Forsyth calls on the work of Nancy Canepa. This is an ostensibly smart choice, as Canepa’s scholarship on *Il Pentamerone* is fundamentally important in any consideration of Basile’s work. However, when Forsyth invokes Canepa to support her argument about the potential savagery of Basile’s ogress, she must accomplish this through selective citation. A closer look at *From Court to Forest* (1999) reveals that Canepa is actually proposing that Basile departs quite dramatically from these earlier representations of the monstrous ogre. It is not an easy task to bridge the gap between the methods of scholarly inquiry, personal narrative, and creative fiction, and, at times, speculations that fuel good creative work may hinder solid critical interpretation. Overall, Forsyth’s otherwise captivating work would benefit greatly from a more conscientious approach to critical engagement.

*The Rebirth of Rapunzel* deftly weaves together the strands of personal narrative, creative process, and historical and biographical detail. Although it leaves something to be desired in its engagement with the scholarly discourse community surrounding fairy-tale studies, as insight into the journey a writer of historical fiction might take through a minefield of difficult research, it is a compelling and fascinating read.

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***Spellbound: The Fairy Tale and the Victorians.*** By Molly Clark Hillard. Columbus: Ohio State University Press, 2014. 278 pp.

In *Spellbound: The Fairy Tale and the Victorians* Molly Clark Hillard counters the common perception that fairy tales are and were for children, focusing on their pervasive occurrence in Victorian literature aimed at an adult audience.

She argues that fairy tales, despite the Victorian (and current) tendency to dismiss them as childish or quaint, had a significant influence on Victorian literary genres. Rather than offering a wistful, romantic retreat from modern industrial England, as is commonly theorized, fairy tales were a means by which societal changes and trends were discussed. The popularity of fairy tales in Victorian England occurred at a time when the formation of the novel and new movements in narrative poetry and painting coincided with an increase in mass literacy and popular presses, resulting in considerable crossover between genres. These intersections provided a rich environment in which to consider the sweeping social changes happening at that time, and Hillard argues that fairy tales were a primary metaphor with which Victorians did so. She examines their prevalence in Victorian literature to show that fairy tales were inextricably entwined with Victorian intellectual culture.

Hillard organizes her book according to major Victorian conversations, focusing on time, industrial and imperial progress, and perceptions of labor, showing how fairy-tale treatments of these topics dominate literary representations. Part 1, "Matter," focuses on the concern of novels about uncontained narratives at a time when the genre itself was still being defined. Part 2, "Spell," discusses perceptions of time and temporality as they were explored in retellings and visual representations of "Sleeping Beauty." Part 3, "Produce," continues with an examination of the use of fairies and goblins in portrayals of industry. Part 4, "Paraphrase," concludes the book with an analysis of "Little Red Riding Hood" retellings and their connection to fears about urban life and its moral effect on young women.

For the purposes of her book, Hillard makes no distinction between the terms *fairy tale*, *fairy story*, and *folk narrative*. Because the Victorians themselves did not differentiate, Hillard uses the terms as interchangeably as they did to create the most complete picture of the material they were using. In addition, those terms are currently under debate in folkloristics circles and entering into that conversation is not the purpose of this work. Hillard's concern with this project is not to analyze the origins or fidelity of any particular retelling but to examine how fairy tales shape the literature and culture into which they are adopted. Because this book confines itself to literary and artistic retellings and focuses on how fairy tales are used, rather than considering the tales themselves, it is best suited for literary scholars rather than folklorists. It makes a valuable contribution to Victorian fairy-tale research, broadening the understanding of the Victorian fascination with fairy tales and their significance in Victorian culture.

This book is quite successful at studying the relationship between fairy tales and economic ideologies and concerns. Examining representations of industry in Victorian literature, Hillard finds that the terms *fairy* and *goblin*

began to take on different meanings as Victorians endeavored to reconcile mixed feelings about the effects of industrialization and consumer culture on Victorian society. Fairies became associated with benevolence, whereas goblins became a dangerous Other, depicted as savage and rapacious. Despite attempts to displace fears onto a goblin Other, goblins remained linked with humanity and domestic production, revealing the negative aspects of Victorian industry. In another strong chapter, Hillard does an interesting analysis of Dickens's use of "Little Red Riding Hood," linking the fairy tale not only to sexually vulnerable young women but also to rapacious male characters who blend elements of the Wolf and Little Red Riding Hood. Driven by uncontrolled desires, they are swallowed by the Thames and punished for their hunger. Through these characters, middle-class consumerism and greed were displaced into a working-class environment, allowing Dickens to critique the ill effects and potential outcomes. Hillard effectively shows how fairy tales and fairy-tale motifs became a primary metaphor through which these economic ideologies and changes were discussed.

This focus, however, is far more narrow than the breadth of social and political issues facing Victorians. Opening itself up to a wider field of topics in the Introduction, the book confines itself almost exclusively to industry and progress, without much attention to topics such as science, religion, government, Empire, and gender, all of which were major conversations of the period. Given the opening claim that fairy tales were fundamental to Victorian intellectual culture and the discussion of societal ideologies, a discussion of a wider range of topics would have helped to show the pervasiveness of these metaphors. In addition, much of the book is an examination of how authors used these tales to understand the boundaries of literature, new artistic movements, and their roles as authors, which seemed more a specific concern of authors and artists than a societal concern.

Throughout the book, which is meticulously researched, Hillard goes beyond merely noting commonalities between fairy tales and Victorian literature; she traces which fairy-tale collections and materials the authors under discussion had access to and how that shaped their use of the tale. Showing the lasting power and continued influence of these stories, Hillard analyzes the uses of fairy tales in both Dickens's first novel and his last, an apt illustration of the longevity involved. Through her insightful examination of the proliferation of fairy-tale material in Victorian society and the variety of uses to which it was put, Hillard develops existing research by revealing the impact of fairy tales on adult literature and countering the seeming division between Old World fairyland and modern England.

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*Trolls: An Unnatural History.* By John Lindow. London: Reaktion Books, 2014. 160 pp.

Trolls, those ugly trouble-making creatures, have inhabited the human imagination for a thousand years. They live in literature and in folktales, but they refuse to be confined to stories—people have had actual encounters with trolls for centuries. In *Trolls: An Unnatural History*, John Lindow traces a history of troll narratives from the earliest accounts from the Viking Age to their recent presence on Twitter. The trolls we discover in Lindow's history will not be unfamiliar to a reader of J. R. R. Tolkien or even J. K. Rowling; in general, trolls are and always have been antisocial, ugly, and stupid. It becomes clear after reading the earliest narratives, however, that trolls have only recently become decidedly evil. In early incarnations trolls were both helpers and troublemakers, neither good nor bad. Lindow describes trolls as peripheral: they live outside society in the dark, unknowable realm of magic and the wild. He challenges the reader to consider why we are so drawn to these generally unpleasant creatures and argues that the human relationship with trolls has such longevity because they give us “a powerful image of the part of our world that we just cannot explain” (13). In Lindow's book the historical relationship between humans and trolls becomes a parable for the relationship between humans and the mysterious.

*Trolls* is laid out more or less chronologically. Lindow begins by discussing the earliest appearances of trolls in Old Norse poetry. Next he follows their spread through Scandinavian medieval literature and legend and then pursues them into folktales, where they truly multiply, expanding beyond Scandinavia and going worldwide. Lindow witnesses their movement into literature, art, music, theater, and film, especially in Scandinavian countries, and concludes with a discussion of trolls in popular culture and their newest habitat on the Internet. Lindow's book is academic, and his research is exhaustive. He analyzes each historical appearance of the word *troll*, either in believable legends or in more fantastic folktales and literature, and provides helpful historical context. For instance, the Old Norse tales would be nearly indecipherable for the nonexpert, but Lindow clarifies the nuances of translation, offers background on the Norse poetic tradition, and explains allusions to mythology so that not only the meaning but also the spirit of the lines is legible to the reader. Many of his selections of troll narratives are obscure, beautiful, and strange and include trolls that readers will be glad to meet: from the first recorded troll, a ninth-century bearded female who chose to reveal herself to a poet, to the trolls who were tricked into building Sweden's Lund Cathedral in the twelfth century, to writer Yrjö Kokko's troll, who finds love in the forests of war-torn Finland in 1944.

Lindow approaches these narratives primarily as a folklorist and a historian, but his analysis is equally deft in a variety of media. One of the strongest sections of this book is “Fairy-Tale Trolls and Trolls Illustrated,” which features nineteen black-and-white reproductions of troll illustrations from fairy-tale collections of the nineteenth and early twentieth centuries. The selections are a wonderful and natural supplement to this history. After all, in many troll narratives, the story is not nearly as exciting as the description of the troll itself: their strange and dreadful appearance is a large part of their appeal. The illustrations demonstrate the mutability of trolls, which this book emphasizes: they range from cheerful and bumbling forest giants to unsettlingly terrifying sea monsters. Visually inclined readers will savor this chapter.

Another fascinating section is the final chapter, in which Lindow investigates the trolls of the Internet, those mysterious creatures that haunt Twitter. It is not a stretch to see the similarities between these trolls and those of ancient lore: both remain outside society, preferring to be unseen, and both take pleasure in stirring up trouble. Lindow does not belabor this parallel but uses it to illustrate one of the themes of this book: that there may be a bit of troll in each of us and that trolls often represent a dark side of the human experience. Lindow’s connection between the ancient and the modern in this context affirms the continued relevance of traditional tales and the creatures and lessons found there.

*Trolls* will be useful for academic research in folklore and Scandinavian studies and will be of interest to those intrigued by the supernatural. The included fragments of troll tales will no doubt inspire readers to seek out the original works, and the helpful if nontraditional “Further Reading” section provides information on locating sources. A strength of *Trolls* is that this thorough and detailed history is digestible even for a casual reader, thanks to its clear prose and straightforward argument. It also does not take itself too seriously, which is appropriate to the subject matter; many of the troll narratives described in the book are comic, or comically gruesome, and a too serious approach would be remiss. Lindow’s occasional jokes are a welcome contribution to folklore scholarship. The excellence of *Trolls*, however, lies in its willingness to approach these legendary creatures not with scientific distance but with a sympathy and acuity that they deserve as longtime companions of humans. Against expectations, readers may find themselves on the side of the trolls.

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***Wonderlands: The Last Romances of William Morris.*** By Phillippa Bennett. Bern, Switzerland: Peter Lang, 2015. 223 pp.

Phillippa Bennett’s study of William Morris’s late romances argues for their significance in Morris’s larger social project. As she observes, nineteenth-century

scholars have frequently dismissed the value of the romances, seeing them as dreamy, reactionary, and unacceptably archaic in style. Bennett, however, locates Morris's romances firmly within his wider social and artistic project. Her study draws extensively not only on Morris's own essays and lectures but also on the ideas and debates of the period, producing a rich account of Morris's social theory and its location in his time. In chapters addressing the embodiment, topography, architecture, and politics of wonder, Bennett draws clear connections between ideas and images in the romances and Morris's broader social theory.

The Introduction sets out Bennett's claim that wonder, as both a response to the world and an expression of human relationship to that world, is a powerful political concept that is central to Morris's platform of social reform. Observing the general critical neglect of Morris's romances by scholars of nineteenth-century literature, Bennett nevertheless points to individual scholars who have discussed these works. Missing here is an introduction to the romances themselves; despite her perception that they are little known except to Morris scholars specifically, Bennett takes for granted that her readership knows what the romances are and when they were written. She thus implicitly restricts her readership to Morris scholars, but her account of wonder and its place in the vision of a significant social thinker has much to offer wider scholarship.

Chapter 1, "The Embodiment of Wonder," considers Morris's representation of human bodies as wonderful. Bennett demonstrates the power of particular moments in the romances when Morris's protagonists view each other or are perceived by a wider group; the harmonious perfection of their bodies and faces is depicted as evoking a wonder central to the operation of the narratives. She locates this attention to the radiant human body as a key feature of Morris's social vision; his critique of contemporary capitalist English society focused on its effect on human bodies, which he and other reformers of the period saw as shrunken and distorted by their subordination to the industrial machine. Bennett's analysis here goes beyond other Morris scholars in its account of how the goodness of Morris's heroes is manifested through physical beauty.

Bennett next examines "The Topography of Wonder" (Chapter 2), perhaps better described as "the landscape of wonder," because her quotations include descriptions of grass and birds. This chapter begins with an acknowledgment of the traditional place of landscape, especially the forest, in the marvelous but points out how all of Morris's romances feature a return to the familiar following exploration of a more remote and apparently fantastic landscape. Bennett examines especially Morris's responses to his journeys to Iceland as informing his pictures of such exotic landscape, locating this in the context of the



Victorian quest for sublime scenes. Morris's enthusiasm for Iceland embraced its significant cultural history. However, Bennett argues that his idea of England was equally important. Like the Romantics, Morris sought to reawaken pleasure in the familiar, despising the tourist approach to landscape. Bennett's location of England in the romances is, however, less persuasive than most of her analysis.

Chapter 3, "The Architecture of Wonder," offers a fascinating account of attitudes toward conservation and restoration in the late nineteenth century and the often fierce debates between advocates of each. Morris, like John Ruskin, was strongly against stripping the patina of history as part of "restoration"; he proposed a society to protect rather than restore. This was the period when admiration for the Gothic flourished; for Morris, however, the marks left on Gothic structures by time were a vital reflection of their connection with human history and human society. He envisaged halls that would serve as houses for communities; Bennett suggests that the houses in the romances are important sites for social memory and cohesion.

Bennett's fourth chapter, "The Politics of Wonder," broadens her discussion of Morris's political and social vision as requiring a wondering response to the world. She observes that the protagonists of the romances break away from their initial constraints in ways that move beyond adolescent rebellion to contemplation and critique of their environment, and she argues that "Morris's romances are . . . structured through this interrogation and contemplation of possibilities" (155). This is surprisingly the first point at which Bennett seriously engages with the romances as narratives; the chapter might have usefully been placed much earlier in the volume. The same applies to the Conclusion ("The Presentation of Wonder"), which focuses on Morris's artistic project, notably the Kelmscott Press, and argues that the romances have been wrongly criticized in much the same way as the Press. Bennett highlights Morris's admiration for physically beautiful objects, including typefaces and book bindings. Somewhat disappointingly, she does not consider the possible disjunction between Morris's zeal for social reforms that would mentally as well as physically liberate workers maltreated by capitalist practices and his own acquisition and production of objects that those workers could not afford. The chapter thus detracts from rather than concludes Bennett's admirable analysis of Morris's social and aesthetic endeavors as forming a fully integrated project.

Bennett's situation of Morris's romances as neglected and despised, indeed largely unknown except to Morris scholars, ignores the extent to which his work has been celebrated in scholarship of the history of fantasy, in which it is recognized as seminal, although she frequently cites fantasy scholar Norman Talbot. Indeed, Bennett rigorously eschews the label *fantasy*—the word is

never used throughout the volume, though *fantastic* is, on one (negative) occasion. Despite her focus on wonder, therefore, Bennett to some extent diminishes the importance of her own contribution to literary scholarship. Her determined and generally persuasive endeavors to highlight the real-world values implicit not only in the content and structure of Morris's romances but in his very decision to write in the form of romance generates an important argument for the necessity and power of fantasy writing.

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