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Reviews

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REVIEWS

Beauty and the Beast: Classic Tales About Animal Brides and Grooms from Around the World. Edited by Maria Tatar. New York: Penguin Books, 2017. 196 pp.

Distinguished scholar Maria Tatar explores folk and fairy tales once again in this Penguin Classics publication tied to the recent release of Disney's live-action *Beauty and the Beast* (2017) film, as alluded to on the cover. The collection of thirty-seven tales from around the world gives the reader a wide perspective on the ways this tale permeates the popular mindset. Tatar separates the book into four parts: (1) Model Couples from Ancient Times, (2) Charismatic Couples in the Popular Imagination, (3) Animal Grooms, and (4) Animal Brides. This organization accounts for subject type with some consideration of chronology. However, the tales within the latter two sections appear randomly ordered. Perhaps that is intentional to mix the presentation of various cultural origins, which are commendably diverse. As Tatar states in her introduction, "this volume seeks to create a fuller spectrum of stories" of this type and "offers an opportunity to pause and reflect on different versions of the story and on how it has changed as it migrates across time and place" (xi). Tatar does not just offer "more" versions of this story, but a chance for comparison and contemplation.

Tatar's main critical contribution largely resides in the volume's introduction. Citing other critics, Tatar looks at the enduring popularity of "Beauty and the Beast" stories. She begins with a general consideration of the story's universality, since it can be found in "nearly every storytelling culture," and what it reveals about human beings' "relationship and connection to the social world" (x, xi). The discussion then focuses on Madame de Beaumont's 1756 story, the version of the tale most popular in modern Western thought, briefly addressing this version's encoded messages and the virtuousness of the heroine with general statements on why it has endured. Tatar then introduces the reader to ATU classifications. Her choice to refer to all stories in this volume as "Beauty

and the Beast” tales, when the designation is critically reserved for a subset of these types, underscores the popular marketing considerations of this book.

Gender expectations in these tales are intriguing because they change within the ATU subsets, especially dependent on which relationship partner associates with the bestial. One version of the animal bride is a victim of abduction, where the story usually ends badly and serves as a warning of “marrying outside the tribe” (xvii). The alternative bride seeks release from a transformative spell through tests of superior domesticity. Tatar concedes that the ATU classification “The Man on a Quest for His Lost Wife” is misleading in that the men of these tales often possess far less agency than the title would indicate, like in the Filipino “Chonguita.” Two main variations of the animal groom tale exist as well, one ending with redemption from the heroine’s good will, and the other with a heroine actively pursuing her beastly husband via impossible directions (“east of the sun and west of the moon”) and domestic trials (45).

The introduction then considers the implications of therianthropy, the transformation of people into animals (shape-shifting), and teratology, the study of monsters. Both topics unsettle boundaries—between human and animal, or between “us” and “them”—and invite self-reflection. Acknowledging that it is impossible to discern an “original” story in folk and fairy-tale work, Tatar considers the main mythic “Beauty and the Beast” tales—the Greek Zeus and Europa and the Roman Cupid and Psyche. She implies that the quick, passionate sexual couplings of the myths burn faster than the lasting marital bliss of modern-day versions of the stories. Ultimately, Tatar concludes that “Beauty and the Beast” tales explore important dichotomies where the animal brides/grooms “function as mediators between nature and culture” within society, relationships, and individuals (xxvii).

The first section of stories contains four tales from ancient times, which Tatar contextualizes as potential cultural origins to many of the more popular tales which follow. The second section features animal transformation stories that take the forefront in modern cultural thought. It begins, of course, with de Beaumont’s translated tale, followed by other European and Asian classics. Before each tale, Tatar provides a paragraph-long introduction that helps contextualize the story. She varyingly includes notes on original publication, intended audience, themes and inspirations, and a discussion of her source material (a thorough list of which ends the volume). The latter sections each contain thirteen tales, extending into African, Far Eastern, and North and South American sources, alongside a few additional European and Near Asian ones. The Animal Grooms section leads with a Bolivian tale, “The Condor and the Shepherdess,” which at once brings new elements to the modern conception of the “Beauty and the Beast” story, and also recalls elements from tales earlier in the volume. Tatar leaves the reader to make many of these connec-

tions themselves with her “as-is” presentation, although many fairy-tale enthusiasts will relish the chance to go digging for intriguing comparisons and counterpoints. Most tales are direct translations from their source material, though some are adapted. In either case, the narrations are all easily accessible, most conversational in tone, and appropriate in the tradition of oral storytelling. The last tale in the collection, “The Man Who Married a Bear” from Native American culture, is unique in being perhaps partially based on historical truths. It unsettles the barrier between stories and reality, leaving the cover-to-cover reader with a final push into the liminal space which “Beauty and the Beast” tales inhabit so readily.

In her acknowledgements before the first tale, Tatar says “Beauty and the Beast” “has been with us for centuries, and this volume aims to help us understand exactly why” (xxxvii). Though a valorous pursuit, the practical scope of this volume and the intended general public audience of Penguin Classics makes such an effort ultimately fall short. Still casual fans of fairy-tale studies and those with an interest in this particular tale will enjoy this easily accessible presentation of the tale type. Readers interested in certain aspects of Tatar’s discussion can make use of the comprehensive and extensive list of further reading. Favorably, her globally-conscious collection may provide the more invested student with new perspectives on traditional types. As Tatar glibly observes, “it may be the tale as old as time, but it is never the same old story” (ix).

Jeannie Coutant
Simmons College

The Book of Greek & Roman Folktales, Legends & Myths. Edited by William Hansen. Princeton: Princeton University Press, 2017, 549 pp.

If the claims of the title seem extravagant, know that compiler William Hansen has collected far more than the folktales, legends, and myths of Greece and Rome. The extensive volume includes anecdotes, historical tidbits, ghost stories, and the occasional work in verse. *The Book of Greek & Roman Folktales, Legends & Myths* is a grab-bag, seemingly designed to be sampled rather than read from front to back, and thus hints at the anthology designed to be at least secondarily for a popular audience in addition to its scholarly one.

Hansen’s introduction explores the genres of the texts he has prepared, making a distinction between the mythological and the popular. He is careful to note that although mythological texts are credence narratives—historicity is implied—Greek and Roman myths are best understood to be distinct from sacred narratives. “Myths do not appear to have been regarded as sacred stories in the classical lands,” he claims, arguing against the trend in anthropological scholarship to classify these myths as essentially religious in pur-

pose (8). The ancient Greeks and Romans may well have believed in the physical existence of their gods, but the popular myths about those gods were not themselves part of worship. Myths, and related stories about heroic characters, have more to do with the formation of a historical narrative and, of course, entertainment. Sacred stories, by way of contrast, are esoteric, designed for consumption by members of a cult. Other credence narratives include contemporary legends, anecdotes, and personal narratives. Credence narratives are not necessarily believable, but are designed to engender some level of belief. Some listeners/readers may believe a myth even if unrealistic, and almost all will at least conditionally believe an anecdote that purports to be about a real person (428).

Hansen also collects what he calls “traditional fictions,” which include wonder tales, fables, jokes, and chain tales, among other varieties (26). The taxonomical classification Hansen presents in the introduction is an intervention in the field, which he claims “more accurately reflect the realities of ancient narrative than the rough system that currently prevails among persons who work with ancient narrative” (37). He acknowledges that the categories he presents are ideal, and that the actually existing texts may fall into two or more categories, or between them. Hansen concludes, “The principal lesson to be drawn is that shades of belief and nonbelief are closely related to narrative genre” (429). Though this is certainly true, some of Hansen’s choices are still bewildering. Why are anecdotes credence narratives but jokes traditional fictions? Certainly some anecdotes are humorous and known to be fictional, despite their internal claims to reality (i.e., having a particular named individual as their subjects), and thus are also jokes. Rather than creating an opposition between credence narratives and traditional fictions, it may have been useful to create a taxonomy that embraced the polysemic interpretations of various stories—i.e., a creation myth may be a credence narrative to some, and a fiction to others, as with current beliefs about the creation stories in Genesis.

Somewhat inexplicably, the anthologized tales themselves are not arranged according to generic categories he establishes early on, as Hansen decided that “would be dull” (39). Instead, he organizes the work according to theme, though there is a relationship between theme and genre, e.g., Chapter 6, “Memorable Words, Notable Actions,” contains a greater fraction of traditional fictions featuring historical rather than mythical or legendary characters (290). Gods and demigods very nearly require lengthier stories, perhaps to develop “credence,” whereas historical figures can be illuminated via anecdote or other short text.

The works themselves are well-chosen and Hansen’s translations lively despite a certain understatement. “The Language of Birds” by Porphyry, about a young slave who could understand birds and was thus able to prophesy, is a short three-sentence tale in two paragraphs. It concludes “But this understand-

ing was taken away from him. His mother, taking care that the boy should not be sent as a gift to the emperor, urinated into his ears while he was asleep” (145). Hansen’s notes on the tale connect it to the mythical figure of Cassandra as depicted in the *Aeneid*, whose gift of prophecy was given to her by Apollon, but then ruined by Apollon spitting in her mouth, guaranteeing that she would never be believed. In “The City of Forbidden Expression,” from *Aelian*, we are told of a tyrant of Troizen who first abolished speech, then gestures, and finally weeping. The tale’s climax is welcome and simply put: “But the people spotted [the tyrant] and acted first, seizing the bodyguards’ weapons and killing the tyrant” (203). Hansen’s note is a bit too obvious—“This strange tale of paranoia and oppression is more surreal than realistic” (203). True, but surely the reader has already apprehended this.

Hansen often juxtaposes two different versions of the same story or event. “The Die is Cast” (212–13), about Julius Caesar’s crossing of the Rubicon, is told by both Suetonius and Plutarch. In the former, the occurrence of a prodigy informs Caesar’s decision, and in Plutarch the decision to cross is made more or less spontaneously after a period of contemplation. Caesar’s famous line is also rendered in two ways; Suetonius has him say “The die has been cast” (212), whereas in Plutarch he says in Greek “Let the die be cast,” as it is a Greek proverbial expression (213). In his note on the variation, Hansen notes that some scholars believe that “The die has been cast” (*lacta alea est*) was originally “Let the die be cast” (*lacta alea esto*), but that transcription error led to the final “o” being dropped (213). The other intriguing possibility—that Suetonius, via the introduction of the prodigy, has shifted the locus of the decision from Caesar to the divine and thus the metaphorical die was the will of the gods, i.e., it was cast by someone other than Caesar—is left unexplored.

Despite Hansen’s limited discussion of the work he has chosen to translate and compile, *The Book of Greek & Roman Folktales, Legends & Myths* is a compelling read. Scholars will find it a convenient “one-stop shop” thanks to a complete index, a bibliographical listing of ancient sources, and a listing of ATU classifications for many of the stories. Lay readers will be entertained and intrigued by the stories and Hansen’s discussion of them, and charmed by the occasional accompanying illustrations.

Nick Mamatas
Western Connecticut State University

Mother Goose Refigured: A Critical Translation of Charles Perrault’s Fairy Tales.
By Christine A. Jones. Detroit: Wayne State University Press, 2016. 216 pp.

An often-overlooked aspect of the reception of Charles Perrault’s now classic fairy tales in North America, is the long and complex translation and

publication histories of these tales, which has surreptitiously influenced readers' perceptions. Christine A. Jones's *Mother Goose Refigured: A Critical Translation of Charles Perrault's Fairy Tales* succeeds in its goal of unpacking this tradition which has left hidden, underneath centuries of conventional inherited wisdom and nearly universal acceptance of early interpretations, the lavish linguistic and historical context of the early modern French text. Jones endeavors to "make the tales foreign again" by returning to the historical context of the plots and language of seventeenth-century France (23). To contest contemporary readings of Perrault's characters as the authentic ancestral reflections of placid American fairy-tale icons as portrayed by Disney, Jones endeavors to reinterpret the ironies in the text and reassess the heroine's involvement or participation in the politics of gender as "tactical" (101).

All readers, and especially bilingual readers, will find immense value in Jones's reworkings of the tales and be compelled to examine their own preconceived notions. *Mother Goose Refigured* highlights the plurality of Perrault's works which have come to be accepted by many without critique as stable and timeless. In addition to Jones's fresh and insightful translations of Perrault's tales, *Mother Goose Refigured* contains translations of the dedication to Princess Elizabeth Charlotte, niece of Louis XIV, which opens Perrault's 1697 collection, and the rhymed morals that conclude each tale, both of which are often excluded from translation. Beyond the historical information regarding translations and publications, which serve as support for many of the choices in Jones's reexamination of the tales, is a thorough examination of Perrault's biography and bibliography and a brief overview of the critical theories and methodologies used to analyze and interpret fairy tales in the twentieth century.

This critical edition is divided into three main sections: an introduction, which dispels many cultural assumptions about Perrault's characters and plots largely inspired by the vast influence of Disney's animated adaptations; a section on numerous significant editions, translations, and somewhat static interpretations of the tales; and finally, Jones's newly translated version of Perrault's *Histoires ou Contes du temps passé*. In the opening sections of the introduction, Jones analyzes the key figures in the frontispiece of Perrault's 1697 publication, such as the fictitious Mother Goose and her young listeners, and unpacks the multiple allegorical meanings of this initial image. Jones continues with the often-ignored importance of the figure of Princess Charlotte Elizabeth in the dedication and unmasks the oral and written history of tales evoked in the frontispiece and dedication. *Mother Goose Refigured* therefore highlights the intended audience of the independent upper-class adult reader and the importance placed by Perrault on the reader's ability to "read the tales against themselves," to use Jones's terms, in order to perceive the hidden maxims and the ironic tone of the tales themselves (43).

In the next section of the introduction Jones examines the immeasurable influence of the character of Cinderella in North America and provides the reader with a brief history of critical theories and methodologies used to interpret the fairy tale. In addition, Jones discusses the cultural influence of various Anglophone translations and adaptations in an attempt to remove the lens of influence of North American variations. In the final section of the introduction, Jones discusses Perrault himself as an early modern author and academician and uses his bibliography to anchor her reinterpretation of the irony contained in the tales.

Jones reviews the work of important scholars such as Marc Soriano, Jacques Barchilon, Jack Zipes, and Anne Duggan, and concludes that reading Perrault's tales through his early education, his early poetic works, or his *Apologie des Femmes* (1694) may not provide the most productive lens through which to study the tales. Rather than working within such critical viewpoints, Jones works outside such established perspectives and turns to recent critical trends that place the peculiar relationship between the tales and their morals at the center. Jones turns her attention to Perrault's often neglected profession as court historiographer for innovative ways to interpret and exploit ironies in his fairy tales. *Mother Goose Refigured* convincingly argues that Perrault's engagement with the fairy tale was intended to teach "a modern creed particular to the reign of Louis XIV" (51).

The second chapter of Jones's text seeks to illuminate the ways in which the context surrounding the publications of early editions and translations influences the perception of the characters, plots, and the story worlds they inhabit especially in the Anglophone and North American culture, and how these texts created lasting impressions on future versions published after the 1720s in both French and English. A comprehensive, although not exhaustive, list of early print and early translations of Perrault's texts accompanies this section and gives weight to Jones's translations and editorial decisions. Jones additionally discusses the infantilization of the stories through translations, the illustrations of an increasingly older Mother Goose character and younger audience, and finally the conflation of the fairy-tale figure of Mother Goose with nursery rhymes.

Jones's translation and critical edition is an excellent resource for fairy-tale scholars and admirers seeking to better understand the translation and publication histories of the *Histoires ou Contes* and to gain insight into the ideologies taken for granted in the translation and publication of Perrault's now canonical collection. The extensive footnotes accompanying the translations in *Mother Goose Refigured* offer the reader invaluable insights into the original French text, multiple possible meanings of significant words taken for granted for centuries, and validate Jones's editorial choices. The cherished icon of

Mother Goose is only one of the aspects of Perrault's legacy that is refigured by Jones in this critical text that cracks the illusion of a faithful reflection between seemingly static North American perceptions of Perrault, his characters, and the morals contained in his text and the reality of the plethora of possible meanings enclosed in the seventeenth-century French work.

Adrian Dula
Wayne State University

Seven Demon Stories from Medieval Japan. By Noriko Reider. Logan: Utah State University Press, 2016. 292 pp.

Noriko Reider revisits the golden age of Japanese *oni* (demons and ogres) narratives in *Seven Demon Stories from Medieval Japan*. Her new book provides a beautiful introduction and critical English translation for these tales. The well-documented scholarly essays that precede each translation make the text particularly useful to scholars and students of Japanese culture, and Reider's easy prose style also makes this interesting for a broad audience. Perhaps Reider's collection is most comparable to Norton anthologies of fairy tales by Maria Tatar or Jack Zipes, providing cultural and scholarly context for traditional tales.

The divisions of the book focus upon the different characters active in each tale and make this a particularly accessible scholarly text. It is divided into four sections: samurai, scholars, women, and objects. Introductory essays for each section include brief plot summaries and meaningful historical context as well as Reider's scholarly perspective on the cultural and societal significance of these fascinating *otogizoshi*, or Muromachi-period fiction, literally "companion tales" (3). While each chapter builds a coherent argument, the excellent table of contents clearly outlines the sections in each chapter and makes it easy for readers to navigate and locate specific material.

Both the samurai and scholars sections of *Seven Demon Stories* include tales with historical characters. Introductions to these historical figures are brief but well documented and make the stories more meaningful for the unfamiliar reader. For example, samurai Minamoto no Raikō, the demon killer in the first tale, helped to establish the Fujiwara Regency (15). His supernatural power as a demon conqueror compliments his historic legacy as a warrior, aristocrat, and poet in this companion tale. Reider also points out this supernatural legacy could have helped the historic Raikō build his political power.

Similarly, scholars Kibi no Makibi and Abe no Nakamaro were famous for being the only two Japanese students to travel abroad in China and gain fame. Their historic sojourns in China are meaningful context for this story, where Nakamaro appears as an *oni* to Kibi Makibi in *Minister Kibi's Adventures*. Ironically, Reider points out that the *oni* in this story becomes symbolic of the Chi-

nese “other” even though he is the undead spirit of a Japanese scholar (3-4, 98-9). Reider identifies the potential cultural work of the story: “*Minister Kibi’s Adventures* works not only as a catharsis for GoShirakawa and Japanese elites who suffered from the inferiority complex toward China but perhaps also domestically as a political instrument to start a civil war” (99).

The sections on women and objects do not include historical characters, but Reider still connects the characters with the cultural and legal system surrounding the texts. For example, she documents the relationship between inheritance laws and bridal practices and the actions in the *Blossom Princess* narrative. She also identifies connections between traditional memorial services and the actions in *The Record of Tool Specters*. Reider comments on the significance of these gendered differences. Although upper-class men in medieval Japan could go on heroic journeys, like Kibi no Makibi’s trip to China, upper-class women had little physical mobility. The active women in these tales were “like a dream come true” for medieval Japanese women (147).

Although six of the tales in this collection are unique to Japanese folklore, the *Tale of Amewakahiko* seems to be clearly related to *Cupid and Psyche*; Reider subtitles the tale “A Demon in the Sky, a Maiden in Search of Her Husband” and documents the similarities between the two tales as well as the scholarly tradition of linking these two texts, both in Europe and Japan. Although she concludes that there is “no finally persuasive evidence” that there was a connection between these two tales, Reider’s critical reading of these parallels would be particularly useful for scholars doing comparative folklore studies (135). Reider suggests that ultimately the similarities in the tales may simply be derived from “humankind’s similar thoughts rather than transmission” (146). She connects this text with Zipes’s construction of the traditional Western fairy tale (147).

Reider does an excellent job of examining the extra-textual evidence in the medieval picture scrolls she translates. The picture evidence and the state of the texts are analyzed in connection with the narrative. For example, in the picture scrolls for *Tale of Amewakahiko*, Reider identifies the different illustrations in the scroll and analyzes the *oni* that challenges traditional representations:

What caught my attention is that the *oni*, who is often associated with tormenting sinful mortals in hell, is standing with a serene, beautiful sky as his background. In religious paintings, *oni* as attendants of Buddhas, Bodhisattvas, and Devas often appear in a group that follows the divine beings An *oni* standing on tranquil clouds with a lovely girl as in the *Tale of Amewakahiko*, away from the presence of a commanding deity and without an ominous background, strikes readers today as a little odd. (137)

She concludes that this distinctive pictorial representation demonstrates that this particular *oni* is distinctive in Japanese folklore, linked with Bontenno who lived in the highest heavens (138). Thus, the extra-textual evidence changes the meaning of the *oni* in this literary text. Although Reider does an exceptional job of giving brief and interesting close readings of the pictures, the illustrations from the picture scrolls lose some of their power in the black-and-white images included in *Seven Demon Stories*. A collection like this deserves glossy color prints, especially because of the extra significance that Reider gives to the images.

Reider brings the magic of seven *oni* narratives together with her scholarly acumen to create a compelling and enjoyable text in *Seven Demon Stories*. The combination of textual and extra-textual analysis is especially strong. Her collection would be an asset to anyone interested in either Japanese folklore or comparative studies.

Abigail Heiniger
Bluefield College

The Sorcerer's Apprentice: An Anthology of Magical Tales. Edited by Jack Zipes. Princeton: Princeton University Press, 2017. 403 pp.

Jack Zipes's new collection, *The Sorcerer's Apprentice* (tale type ATU 325 or "The Magician and His Pupil" and "The Apprentice and the Ghosts") places the ATU 325 tales primarily into two categories: the "Humiliated Apprentice" and the "Rebellious Apprentice." These tales reveal the positive and negative aspects of childhood and apprenticeship historically and within multiple cultures, including contemporary North American society; particularly the ease with which controlling forces, such as parents, teachers, and institutions, often either dismiss the dreams and ambitions of young people or seek to control them in order to limit their power. The tales also explore abuse and neglect, mainly in the form of child labor.

In these tales, many sorcerers, though not all, use their knowledge of magic to dominate and exploit their young apprentices. The most empowering tales in terms of the apprentice are the ones in which the apprentice uses his or her (usually his) recently acquired knowledge of magic to overcome evil sorcerers and liberate themselves. In the tales of "rebellious" as opposed to "humiliated" apprentices, Zipes finds signs of "hope when it seemed that we were living in hopeless times" (xi). Furthermore, Zipes's preface and introduction reveal the continued popularity of these themes, with J. K. Rowling's *Harry Potter* series (1997-2007) being a prime example. Before delving into the history and meaning of magic in these tales, which are still are told around the globe—from ancient Greece, Egypt, and the Middle East, to Asia, Europe, and the American South—Zipes shows how magic, the knowledge of its use and who can wield it, "articulate[s] the human desire for social justice, autonomy, and knowledge . . ." (xii).

In the tales where the apprentice (humiliated) fails to control magic and is disciplined for his failure and the tales where the apprentice (rebellious) surpasses his master in his use of magic and is rewarded or freed, Zipes makes a convincing argument that transformational magic “allow[s] for self-consciousness and self-fashioning” (xv). Zipes claims that most people’s experience with apprentice tales comes from Disney’s *Fantasia* (1940), which is a particularly humiliating tale for the apprentice/child/Mickey Mouse because he is chastised after his attempt at magic and told to return to his previous drudgery; however, most tales, especially ancient ones, tend to fall into the “Rebellious Apprentice” category. He further illuminates his theories on the origin and evolution of “Rebellious Apprentice” tales in the preface by providing a tale originally from the oral tradition, written in Sanskrit in 1070 by Somadeva in *Kathāsaritsagāra*, now often referred to as *The Ocean of Story*, where a master and his pupil both lose their magical powers through a lack of faith.

Zipes’s introduction incorporates scholars, such as Elisabeth Young-Bruehl’s beliefs on “childism,” where children are viewed as products owned by adults to serve adult needs; Graham Anderson’s and Daniel Ogden’s work on fairy tales and magic in the ancient world; and Hegel’s master-slave dialectic from *Phenomenology of the Spirit* (1807), where “the apprentice preserves the categorical imperative to think and act to negate the absolute dictatorship of the sorcerer and the forces that cast harmful spells on people so that they cannot think for themselves” (33). The collection itself is divided into three sections: “The Humiliated Apprentice,” “The Rebellious Apprentice,” and the Sorbian “Krabat Tales,” which are from Lusatia (a historical region in Germany and Poland) and feature a heroic apprentice, Krabat, who creates hope for the persecuted Sorbs through his revolutionary vigor and magic.

Tales of the “Humiliated Apprentice” capitalize on exploitation, with a sorcerer controlling and shaming a young apprentice. Occasionally, stories such as Sheykh-Zāda’s “The Lady’s Fifth Story” (1886) or François Augiéras’ novella *L’apprenti sorcier* (1964), contain a disturbing sexual component where the sorcerer desires the child to be his lover, making the child his sexual slave as well as his supposed apprentice. “The Humiliated Apprentice” section also features Lucien’s “Euclates and Panclates” (170 CE) and Johann Wolfgang von Goethe’s “The Sorcerer’s Apprentice” (1797). Goethe’s “Apprentice” does not rate high aesthetically for Zipes, although it later becomes a symphonic poem by Paul Dukas (1896–97) that is used first in Sidney Levee’s film *The Wizard’s Apprentice* (1930), then in *Fantasia*. These tales are decidedly not empowering; they support patriarchal domination over young people as a warning for them to obey older, omnipotent people, and if they disobey, there will be bedlam and punishment waiting for them. The wizard appears god-like, and he always

wins. The hope for the apprentice, and for all of us who desire freedom from tyranny, resides in “The Rebellious Apprentice” section.

There are far more tales of the “Rebellious Apprentice” in the collection, from Ovid’s *Metamorphoses* in 8CE to A. K. Ramanujan’s “The Magician and His Disciple” (1997). One of the more famous tales is Giovanni Francesco Straparola’s “Maestro Lattantio and His Apprentice Diogini” (1553), where Dionigi is apprenticed to a tailor who is in fact a necromancer. Through his cleverness, Diogini learns magic from spying on his master, then he wins the heart and help of the princess, Violante, and finally defeats his master by shape-shifting from a pomegranate into a fox in order to devour his master, who has turned into a cock in order to eat the pomegranate. The lively illustrations provided by Natalie Frank enhance the anthology, showing victorious foxes leaving feathers in their wake and querulous ravens and wicked wizards. Straparola’s tale also sheds light on the demeaning and often arduous existence of apprentices in Renaissance Italy, as Zipes underlines in the introduction, where literary fairy tales “will always depend on the sociocultural conditions in a particular country, the target audience, and marketing” (28).

Other intriguing variations of the “Rebellious Apprentice” include Ovid’s Mestra, a female shape-shifter, who uses her abilities to sell herself to rich men, take their money, then turn into an animal and escape from them—a neat little supernatural grift. Although the tales chiefly involve male apprentices and sorcerers, there is room for research on gender. For example, it would be interesting to examine where Russian, Belarussian, and Ukrainian tales of Baba Yaga and Vasilisa fall into the apprentice tradition. Furthermore, the master-slave dialectic explored in Zipes’s introduction becomes especially apropos in tales like “The High Sheriff and his Servant” (1958) by distinguished African American folklorist John Mason Brewer, where a “white high sheriff” is bested in a shape-shifting duel with his African American servant (311). In the “Krabat Tales,” the apprentice is always rebellious; he is the folk hero Krabat, who works not only to free himself from magical tyranny, but also his people.

Zipes’s collection will appeal to those researching the role of children in fairy tales; it also demonstrates the rigorous research, organization, and editing involved in creating a text that is both scholarly and entertaining. Finally, from a wider perspective, tales of the “Rebellious Apprentice” reveal the importance of teaching young people without humiliation, of allowing them access to all the knowledge available, and then hoping they surpass their masters or teachers for the betterment of humanity.

Shannon Scott

University of St. Thomas and Hamline University

Hans Christian Andersen. *Udvalgte eventyr og historier. Contes et histoires choisis.* Edited by Cyrille François. Paris: Classiques Garnier, 2017. 516 pp.

For more than half a century the basic Andersen book in France was the selection and translation by D. Soldi, originally published in 1856 and now presented in a bilingual, scientific edition by the Swiss scholar Cyrille François. However, the very first text by Hans Christian Andersen translated into French was not one of his fairy tales, but a poem, “The Dying Child” (“L’enfant mourant”), written in 1826, when Andersen was still a school pupil in Elsinore (Helsingør). The poem was to become one of Andersen’s most widespread and popular texts, printed in 1827 simultaneously in Danish and German. But it was a French author by the name of Xavier Marmier, who in 1837 brought Andersen himself as well as the poem to European fame. Marmier visited Copenhagen that year and met Andersen, who told him the story of his life. Based on Andersen’s own words, Marmier published, still in 1837, a lengthy article presenting young Andersen and his poem to the French readers, who had never before heard anything of him. The article was published in the literary journal, *Revue de Paris*, October 1837, and reprinted in Marmier’s book, *Histoire de la littérature au Danemark et en Suède* (A History of Literature in Denmark and Sweden, 1839).

Already in 1837 Andersen heard from his German translator that a French edition of his first novel, *The Improvisatore*, would appear the following year. But no such early translation is registered. It had to wait ten years. And in the following year, 1848, French translations of some of Andersen’s fairy tales began to appear. The breakthrough for his fairy tales in France, however, came in 1856 with a comprehensive volume translated by D. Soldi with Marmier’s 1837 essay as a preface. This edition has—in the series of Bibliothèque de chemins de fer (Railway Library)—been reissued numerous times down through the rest of the nineteenth century and together with a later additional collection right until 1934, both notably illustrated, a feature of importance to the popularity of both Danish and foreign editions of Andersen tales.

Recently no less than two independent editorial initiatives have presented the old Andersen/Soldi edition in new bilingual clothes: in November 2016, a 336-page publication, *Contes* in the L’Accolade Éditions, and in 2017 the edition by the Swiss scholar, Cyrille François in Classiques Garnier. The latter, which is the object of review here, is a scientific edition: 46-page introduction, timetable, etc., footnotes, bibliography, and reprint of two French nineteenth-century essays on Andersen: that of Marmier and that of a professor of literature, Philarète Chasles (“Le Perrault scandinave et les petits enfants,” 1869). The concluding bibliography includes nearly all relevant sources—with one exception: *Andersen et le monde francophone* (2006).

The twenty-three stories presented by Soldi in 1856 were a selection from the texts originally published by Andersen between 1835 and 1849, which Soldi in no way arranged according to chronology. The title of his 1856 Andersen book was *Contes d'Andersen*. Nevertheless Cyrille François calls this edition *Contes et histoires choisis*, which reveals the praiseworthy scientific effort to tell the “true story” about the Soldi translation and at the same time introducing a later genre distinction, but thereby departing from the original title. Soldi’s title suggests a pre-knowledge by French readers of the author he was translating. In terms of “*contes*” or maybe even literature in general Andersen seems to have been an already established name to the French public.

A similar problem of translation in the interaction between François and Soldi surfaces in the title of the story, known in English as “The Little Mermaid” (Danish: “Den lille havfrue”). In his learned preface François makes a distinction in the literary tradition of mermaids, leading him to prefer the word “*ondine*” (German: *Undine*, cf. the tale 1811 by Fouqué). Soldi’s translation and all other French translations call Andersen’s mermaid “*la petite sirène*.” But in his introduction François insists on calling her by his own term: “*l’ondine*.” This is unnecessarily confusing, one would say, because the text he is referring to bears the elsewhere undisputed title “*la petite sirène*” (Italian: *la sirennetta*).

It might seem an odd choice to re-edit the old Soldi translation of Andersen, regarding the fact that two outstanding French scholars and translators, the professors Régis Boyer and Marc Auet, have published their complete translations of Andersen’s fairy tales and stories in 1992 and 2003. But François presents two or three valid reasons for his choice. One is that old Soldi had the advantage of being a Dane living in France and as such mastering both languages. As a comment to this point of view one might add the information that Régis Boyer was generally occupied with Icelandic and Swedish literature and preferred to speak Swedish. But Marc Auet speaks Danish as if he were a native Dane and in that respect must be seen as at least an equivalent to his old predecessor.

Another valid reason for the project is simply the fact that Soldi was not only the first, but for many years also the only translator, who based his Andersen translations on the Danish original versions. Other translators departed from German translations. A famous example of how disastrous such a secondary translation might prove to be is a German version of “The Ugly Duckling” titled “*Das häßliche grüne [green] Entlein*” ending up in French as “*Le petit canard vert*.” It is quite understandably a project of high value to present, as François does it, the original Danish versions and the Soldi versions side by side. Finally in terms of the reception of Andersen in France, the Soldi-edition

is unavoidable simply due to its many subsequent reprints. This is the Andersen known by generations of French readers, children, and adults alike.

The praiseworthy achievement of François is not only the bilingual edition as such, but also his strong and fully justified effort in his introduction to present Andersen as a highly ambitious author, in no way the simpleminded children's author as which he is so often depicted. He underlines the complexity of Andersen's style, genre, and language, which rightfully makes Andersen a true poet, a figure in the frontline not only of Danish literature, but also of European literature.

Johan de Mylius
University of South Denmark, Odense

Victorian Fairy Tales. Edited by Michael Newton. Oxford: Oxford University Press, 2015. 444 pp.

Michael Newton has produced an elegant and versatile volume in *Victorian Fairy Tales*, one that promises to appeal to a general audience but also to be useful for readers in fairy-tale and Victorian studies. As a scholar and teacher in both disciplines, I am pleased to recommend this resource. Though Newton himself is not a fairy-tale scholar, it is nevertheless clear that he has immersed himself in this rich, emerging field. Where some anthologies are skimpy in their introductions, explanatory notes, and other auxiliary materials, Newton offers a nicely layered and admirably organized paratext to the fairy tales he has selected.

The book begins with a brief but thorough introduction that encapsulates much of the last decade of fairy-tale scholarship. Newton defines the Victorian literary tale, placing it in an historical context of oral folklore transmission and of older literary tale traditions. He details sources and origins of the fairy tale. He differentiates between stories of fairies and fairy tales, but acknowledges the correspondence between these two forms. Most importantly for the fairy-tale scholar, he demonstrates the ways in which the Victorian fairy tale spoke to contemporary social concerns. Newton touches on the rise of science, Britain's empire, and shifting gender and sexual identities as subjects manifested by the fairy tale.

Newton proceeds to a "Note on the Texts," where he discusses the volume's structure and his rationale for various inclusions and exclusions. This section is helpful for scholars new to the field of fairy-tale studies, as well as for faculty deciding whether to adopt the volume as a course textbook. What's important to know here is that Newton chose to navigate between tales "already familiar to those engaged with the genre," such as those by Southey or Mulock Craik, and those "not much, if ever, anthologized," such as those by

De Morgan or Housman (xx). His rationale is convincing, though there are a few tales I would have liked to see in this anthology.

Next, his impressive "Selected Bibliography" is usefully divided into sections: anthologies of Victorian fairy tales, reference books; books on fairies (the legendary creature, as distinguished from fairy tales); critical histories of fairy tales; biographical works of the literary artists included in the anthology; background works on children's literature; critical works on the fairy tale; and critical works on the individual authors appearing in the volume. This section should be welcome to undergraduate and graduate students embarking on fairy-tale study; however, Jennifer Schacker's book *National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England* (2003) is absent from the critical monographs section and is a must for those working in the field. The background works on children's literature section might benefit from the addition of Carrie Hintz and Eric Tribunella's *Reading Children's Literature: A Critical Introduction* (2013), Marah Gubar's *Artful Dodgers: Reconceiving the Golden Age of Children's Literature* (2009), and Troy Boone's *Youth of Darkest England: Working-Class Children at the Heart of Victorian Empire* (2005).

Newton also provides a chronology of the English literary fairy tale. The concept here is excellent: to incorporate the fairy tale into a general literary and cultural timeline of England, thus emphasizing the fairy tale as an integrated part of the Victorian mediascape. The timeline serves as a nice signal boost for those fairy-tale texts not included in the anthology. Newton notes works that, although they are not specifically fairy tales, nevertheless contribute to the overall Victorian fairy-tale culture (like Lewis Carroll's *Alice's Adventures in Wonderland*, 1865, and Christina Rossetti's *Goblin Market*, 1862). As with the bibliography, there are a few gaps here and there. It would have made sense to note the founding of both of Dickens's magazines, *Household Words* (1850) and *All the Year Round* (1859), which sometimes featured articles about fairy tales and fairy-tale pantomimes. Although Newton includes some important fairy painters (like Henry Fusili and Joseph Noel Paton), he leaves out others; for instance, the fairy-tale paintings of Preraphaelites like John Everett Millais and Edward Burne-Jones are significant to the genre. He might have noted the founding of the illustrated magazine *Punch* (1841), the pages of which were rife with fairies and fairy-tale figures and plots, and whose illustrators Richard Doyle and John Tenniel became so closely associated with the literary fairy tale. Finally, his chronology does not account for the pantomime's centrality to Victorian fairy-tale culture.

Newton offers a "Prologue," which situates his selected anthology in the historical context of translation and appropriation. He includes here a sample

of Edgar Tylor's translation of the Grimms' *Kinder und Hausmärchen* ("Rumplestiltskin") and a Charles Boner translation of Hans Christian Andersen ("The Princess and the Peas"). The prologue is a wise structural choice, giving credit to the European influence on the English fairy tale and preventing any implication that the Victorian tale emerged *sui generis*. Newton has chosen to exclude from this Prologue translations of French tales—for instance, those of Charles Perrault or Madame D'Aulnoy. His explanation is that Andersen and the Grimms, as nineteenth-century authors, had a more immediate effect on English authorship. However, he also says "that one of the key ways that fairy tales permeated the Victorian culture was . . . in the form of translation; the taking in of 'foreign' works and making them central to the English language imagination was one of the animating forces of the time" (xxx). Indeed, but because Perrault was first translated into English in 1729, and D'Aulnoy in 1855, we know them to be just as current to the Victorian literary landscape as the Grimms.

The anthology itself is a conscientious collection, with a nice balance of male and female authors and an enjoyable spread of Victorian and Edwardian stories. Authors important to the fairy-tale genre are represented, but there are also enough literary tales by authors more famous for other genres (like Rudyard Kipling, William Makepeace Thackeray, and Oscar Wilde) to appeal to a non-specialist. As a scholar with an interest in book history, I appreciate that Newton chose the first published versions of each tale and that he retained original illustrations. Newton has chosen to exclude the authors of fairy-tale parody, satire, or critique, such as Charles Dickens ("The Magic Fishbone," 1868), Anne Thackeray Ritchie (*Five Old Friends and a Young Prince*, 1868), and Christina Rossetti (*Speaking Likenesses*, 1874). This is a pity, as it is often through satire and critique that we best apprehend cultural reception of a genre, and Rossetti and Dickens at the very least were crucial circulators of the fairy tale in their other literary production.

All in all, this is a fine example of the fairy-tale anthology and one of the more diligently researched that I have read in recent years. I have no doubt that it will enjoy long life in our libraries and on our reading lists.

Molly Clark Hillard
Seattle University

Cinderella Across Cultures: New Directions and Interdisciplinary Perspectives.
By Martine Hennard Dutheil de la Rochère. Detroit: Wayne State University Press, 2016. 440 pp.

Born out of an interdisciplinary conference that took place in Rome, *Cinderella Across Cultures: New Directions and Interdisciplinary Perspectives* pro-

vides a well-rounded cultural and transnational analysis of a pervasive folk story. The editors provide eighteen essays that seek to “examine how Cinderella has been mobilized in specific contexts and periods and also across national frontiers and boundaries” (15). On this front, the book proves to be successful. *Cinderella Across Cultures* does not seek to provide an in-depth overview on all things “Cinderella;” rather it shows how the folktale has been transformed throughout time and space in order to illuminate various eras and cultures. This focus on context and transformation moves the articles away from an Urtext and into how the “Cinderella” tale actually functions within a given location.

The collection, which is edited by Martine Hennard Dutheil de la Rochère, Gillian Lathey, and Monika Woźniak, is broken into three sections: Contextualizing Cinderella, Regendering Cinderella, and Visualizing Cinderella. While these subheadings are rather broad, they allow the reader a lens through which to focus. All three sections provide a contextualization that moves beyond the Disney version of “Cinderella,” mostly by focusing on European versions of the story. The combined result demonstrates the power of both folktales and interdisciplinary research, as “Cinderella” becomes both reflective and refractive of the cultures and times from which it emanates.

The first section contains articles that outline how context significantly impacts how a text can be read. Cyrille François’s article “‘Cendrillon’ and ‘Aschenputtel’” gives a close reading of the two versions in order to demonstrate the importance of cultural context. “A comparative textual analysis,” he claims, “not only affects the ideology of the tales . . . but also the way in which the tales are told” (109). The texts themselves are also shaped within the context of their translations, adding another layer of understanding that scholars should consider. Gillian Lathey addresses this in her article “The Translator as Agent of Change.” Kathryn A. Hoffman moves beyond the text to analyze how objects, particularly the glass slipper, can be interpreted in the context of eighteenth-century bourgeois French society. The opening article by Ruth B. Bottigheimer examines how both, context and translation, can greatly impact interpretation, as it focuses on how Cinderella was stripped away from her aristocratic background to become the people’s princess. Although the entire book is interesting, the articles from the first section have the broadest appeal to those wishing to study “Cinderella.” Bottigheimer’s article, “The People’s Princess,” provides a good historiography of the tale, at least in Western Europe. It also shows how variation occurs in “Cinderella” and how transcription can begin to solidify a particular version as correct, particularly with regards to Disney’s adaptation of Perrault’s “Cendrillon.”

As the title heading suggests, “Regendering Cinderella” contains articles which deal with contemporary retellings of the story that subvert or invert

traditional patriarchal “Cinderella” narratives. From Margaret Atwood’s *The Edible Woman* (1965), which deconstructs the story as a rejection of gender binaries and expectations, to *Prince Cinders* (1987), which reconfigures gender in the context of queer theory, the authors of this section seek to demonstrate how the story transforms in a way that is reflective of contemporary cultural movements. Mark McLoad’s, “Home by Midnight: The Male Cinderella in LGBTI Fiction for Young Adults,” provides contemporary examples from American teenage literature and television to show how the Cinderella trope has been reworked into LGBTI inclusive stories. “The Cinderella story as the Grimms tell it,” he claims, “is about being marginalized and finally having your true worth acknowledged” (202). As with Jennifer Orme’s article “I’m Sure it all Wears Off by Midnight: *Prince Cinders* and a Fairy’s Queer Invitation,” which I previously alluded to, the author in this section utilizes feminist and queer theory to show how modern culture has evolved the traditional story to include a male Cinderella.

The final section titled “Visualizing Cinderella” provides a primarily Eurocentric overview of how the visual iconography of “Cinderella” stories mirror the values of the societies from which they came. Jan Van Coillie argues in her article that “illustrators strongly influence the way we imagine fairy tales” (275). This section focuses on how various cultures visual representations of “Cinderella,” be it through illustrations or film, influence how the tale developed in that particular area. Monika Woźniak and Xenia Mitrokhina show how both Poland and the USSR, respectively, provided unique visions of “Cinderella” that reflected the Communist sentiment of the Cold War Era. For the former, Poland’s isolationism allowed for a Cinderella figure that avoided the Disneyfication of so many other versions, though also remained stagnant in terms of variation. For the USSR, the Cinderella figure was adapted to fit a Communist agenda; replacing magic with hard work. Jack Zipes ends the book with an overview of “Cinderella” in American cinema. He cites the underdog motif, so central to the “Cinderella” story, as something that has been overused and hackneyed. His essay provides a strong conclusion to the collection, as he argues that it may be time for a new narrative that can truly incorporate current feminist ideals.

With the title of *Cinderella Across Cultures*, this collection should have expanded its articles to include some that dealt with “Cinderella” in Africa, South America, or the Far East. However, the articles provide a good overview for how the “Cinderella” tale has evolved within Western European cultures. For those interested in “Cinderella”, or fairy tales in general, this book offers an exemplary overview of how a tale can adapt throughout space and time.

Kathryn M. Holmes
The Pennsylvania State University

Alice in Transmedia Wonderland: Curiouser and Curiouser New Forms of a Children's Classic. By Anna Kérchy. Jefferson: McFarland, 2016. 257 pp.

The 150th anniversary of the publication of *Alice's Adventures in Wonderland* (1865) has garnered much attention from fans, scholars, and academics alike, with an incredible number of newly illustrated editions, adaptations, and many scholarly (and not-so-scholarly) books on Lewis Carroll's *Alices* coming out around 2015.

Anna Kérchy's *Alice in Transmedia Wonderland* tackles the daunting task of examining the virtually countless postmillennial adaptations of the original *Alice* tales—and, as becomes more and more obvious, rewritings of the Lewis Carroll myth as well. Kérchy chooses not to limit herself to one form of adaptation (book-to-screen, book-to-digital media, book-to-stage, and so forth), as she wishes “to trace transmedia interconnections and metamedial self-reflexivity across a variety of representational methods” (2). The variety of media in her corpus reveals her broad understanding of what an *Alice* adaptation is. She includes films, pop-up books, digital picture books, computer games, young adult novels, musicals, choreographic and other artistic homages, but also bio-fictions, a mock-cookbook, and chef Heston Blumenthal's “culinary art-project” (219). What seems to fascinate the Hungarian scholar is the multimedia dissemination of the *Alice*-inspired myth(s), as is made clear when she devotes several pages to Neil Gaiman's 2002 dark fantasy children's novella *Coraline*, Russell Craig's 2008 graphic novel adaptation, and Henry Selick's 2009 stop-motion adaptation of Gaiman's novella. This focus is likewise seen when she retraces the connections between Carroll's *Alice* books, Jan Švankmajer's 1988 *Alice*, Angela Carter's 1989 short-story “Alice in Prague or the Curious Room,” which the British author wrote with Švankmajer's movie in mind, and Rikki Ducornet's 1993 *The Jade Cabinet*.

This passage from media to media is the main reason why Kérchy uses the term “transmedia” in the title of her book. Though she quotes Henry Jenkins's definition of the term, which emphasizes the fact that “integral elements of fiction get dispersed *systematically* across multiple delivery channels for the purpose of creating a *unified and coordinated* entertainment experience [where] each medium makes its own unique contribution to the unfolding of the story”, she implicitly broadens its scope and downplays the systematic and coordinated aspects of transmedia storytelling mentioned by Jenkins (22, my italics). According to Kérchy, every adaptation sheds new light on the previous one, thereby creating a web of new interpretations of the *Alice* tales and/or the Lewis Carroll myth.

The introduction posits that the amazing number and variety of adaptations result from the ambiguity of the original tales, which Kérchy infers from the *Alice* books' “generic hybridity,” nonsense, and *in fine* the multifarious

interpretations of the *Alice* books by scholars (4-5). She also suggests, like Zoe Jaques and Eugene Giddens in *Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass: A Publishing History* (2013), that it is very fitting that these books came to be adapted so frequently as their author kept revising them. Finally, she contends that all the *Alice* adaptations examined are, to some extent, metafictional—or involve “meta” aspects that are worth analyzing, Alice being “an agent of metafantasy and metamediality who offers a critical commentary on the dynamic interaction of artistic media and creative imagination” (18).

The first chapter deals with what an *Alice* adaptation looks like after “the pictorial or iconic turn” of the late twentieth century (27). Kérchy first shows the connections between Carroll's elaborate exploitation of the text-image relationship in his *Alices*; the pop-up book adaptations by Benjamin Lacombe, Robert Sabuda, Zdenko Basic, and Harriet Castor; and the digital *Alices*. She then tries to rehabilitate Walt Disney's 1951 and Tim Burton's 2010 *Alice in Wonderland* oft-reviled adaptations by showing how Disney's visual “nonsense” can be said to make up for Carroll's language games (60) and, less convincingly so, how Burton's “CGI animated live action hybrid characters ... recall the Carrollian portmanteau” (70).

Chapter 2 comprehends the analyses of several *Alice*-inspired books, movies, computer games, and TV shows with dark undercurrents. Kérchy argues that Terry Gilliam's 2005 *Tideland* simultaneously demonstrates the power of the imagination as exemplified by the child-protagonist, who can turn trauma into fantasy, and the adult (spectator)'s discomfort toward the kind of “ethical nonsense” depicted in the movie (90). Kérchy then examines the choices made to turn *Coraline*, the novella, into a graphic novel and later into a movie. She finally discusses the case of the video game *American McGee's Alice*—which, for Kérchy, reveals the disquieting aspects of the original books as much as the violent power struggles “always involve[d]” when an original work of art is adapted—and of the television show *Once Upon A Time In Wonderland* and its dubious feminism (115).

In the third chapter, Kérchy gives pride of place to Karoline Leach's 1999 *In the Shadow of the Dreamchild*, which questions the validity of the traditional perception of Lewis Carroll as fixated on female child-friends. She then paradoxically centers on biofictions, artistic creations, and graphic novels that exploit the Lewis Carroll-Alice Liddell relationship and eroticize Alice, namely Stephanie Bolster's 1998 *White Stone*; Polixeni Papapetrou's 2002, 2003, and 2004 photo-series; and of course, Melinda Gebbie and Alan Moore's 2006 erotic comic book, *Lost Girls*. In the fourth and last chapter, Kérchy focuses on works of art which aim to stimulate the viewers' senses—touch in Švankmajer's haptic *Alice* adaptation, sound in Tom Waits's 2002 *Alice* album—and rely on a return of “the formerly repressed ... carnality” (167).

Kérchy includes illustrations, pictures of pop-up books and other artwork, and pieces of fan art to aptly illustrate some of her points. However, the book would have benefited from in-depth copy-editing to avoid run-on sentences, syntax problems, and typographical errors that somewhat impede the reading. A conclusion would have been welcome to attempt to tie the various venues of investigation together; its absence might testify to the difficulty Kérchy had in finding true cohesion in the heterogeneous *Alice*-inspired twentieth- and twenty-first-century material and their complex relationship with the original tales. The book does, however, comprise engaging insights into multimedia *Alice* adaptations that are sure to interest scholars and conversant fans alike.

Virginie Iché

Université Paul Valéry Montpellier

Japanese Animal-Wife Tales: Narrating Gender Reality in Japanese Folktale Tradition. By Fumihiko Kobayashi. New York: Peter Lang, 2015. 198 pp.

In *Japanese Animal-Wife Tales*, Fumihiko Kobayashi sets out to challenge dominant interpretations of Japanese folktales which feature an animal that takes the form of a human woman and marries a human man, only to ultimately leave him forever after he discovers her animal origin. In both popular and scholarly interpretations, the animal woman tends to be regarded as a meek, submissive avatar of Japanese femininity, a passive victim of a greedy and unfaithful husband. However, Kobayashi argues that this is a misinterpretation of the main theme of the tales (1). Kobayashi identifies what he calls the four “pillar episodes” that recur throughout the different types of Japanese animal-wife tales (21) and discusses how these pillar episodes often do not support the dominant interpretation of the animal woman as an oppressed benefactor and the human husband as a domineering malefactor (107). Kobayashi argues that, in fact, Japanese animal-wife tales reflect a more nuanced gender reality in which women may indeed take the initiative in marital relationships, contrary to the dictates of patriarchal gender norms held forth as the social standard.

In the first chapter of the book, Kobayashi traces the way in which the interpretation of the Japanese animal-wife figure as a meek, oppressed victim has been shaped by culturally dominant versions of the tales, most notably Junji Kinoshita's 1948 play *Yūzuru* (*A Twilight Crane*), which “still exerts a profound influence on Japanese authors who adapt original folktales” (20). He cites this retelling for popularizing the image of the Japanese animal woman as a romanticized symbol of submissive femininity who suffers from her husband's selfish dominance, leading ultimately to their permanent separation in spite of her love for him when he violates her taboo and discovers her animal nature (20–21). However, Kobayashi points out that this reading of the animal wife as a tragic victim and the husband as an oppressive malefactor relies heavily on elements that Kinoshita introduced into

the tale and which were not always present in traditional versions, such as the animal wife setting a taboo that her husband subsequently violates (21). Kobayashi also discusses the various interpretations of the animal woman's nature, including mythological, structural, and Jungian approaches (31-5).

In Chapter 2, Kobayashi thoroughly investigates folktale scholarship on Japanese tale-types and the animal-wife tales in particular, and situates this scholarship in relation to the larger field of folktale studies. He discusses writings by Max Lüthi, Toshio Ozawa, and Kunio Yanagita on the distinguishing features of myths, legends, and folktales, and what makes particular folktales compelling enough to gain enduring popularity in a culture. Kobayashi delves into detail on the tale-type episodic structures for three of the eight Japanese animal-wife tale types identified by leading folklorist Kōji Inada: the Frog-Wife tale type, the Crane-Wife tale type, and the Fox-Wife tale type (63-9). Kobayashi identifies four "pillar episodes" common to all of these tale types and uses this as the basis for generalizing about Japanese animal-wife tales as a whole (70). Kobayashi's argument is slightly weakened by his failure to address the fact that one tale-type out of the eight does not in fact fit the pattern of constituent pillar episodes that he identifies (the Bear-Wife tale type is the odd one out), but the remaining seven types do all feature the four pillar episodes as outlined by Kobayashi.

In Chapter 3, Kobayashi draws contrast between Japanese animal-wife tales and prominent animal-wife tales of other cultures, such as Scottish Selkie-Wife tales and Korean and Chinese Pond-Snail-Wife tales. Both Selkie-Wife and Pond-Snail-Wife tale types feature a man who is aware of the animal woman's origins from the start, and who coerces her into marriage to a greater or lesser extent (76-8). Japanese animal-wife tales, on the other hand, are characterized by the animal woman seeking out the human man and asking to cohabitate with him, a proposal which surprises him, and the fact that the man remains unaware of her animal origin until well after their marriage has been taken place (80). Kobayashi also makes a strong start at examining the socio-cultural and historical contexts in which the Japanese animal-wife tales have been told and recorded, commencing with the first written record of a Fox-Wife tale in eighth-century Japan (87). Kobayashi uses this lens to help interpret the gender-specific behavior of the characters in the tales, paying particular attention to the evolution of patriarchal marriage customs. He discusses how the animal woman's actions in the opening episode of the tales fly in the face of patriarchal precepts because she is the one who initiates the relationship with her human husband (100). Kobayashi closes by arguing that the enduring popularity of Japanese animal-wife tales as folktales is in part due to their portrayal of a relationship in which characters' behavior does not always conform to their prescribed gender roles, which he claims was a more faithful reflection of people's lived experience.

Some sections of this book do grow repetitious, as specific information is often repeated. In addition, the book could benefit from greater analysis of the closing episode of the tales (the permanent separation of the couple) and if it should be understood as stemming from the animal woman's transgression of socially prescribed gender roles by being the one to initiate the relationship with her human mate. Kobayashi settles on the conclusion that Japanese animal-wife tales reflect a more authentic lived gender reality in which women frequently behave assertively, but such a firm statement feels premature without a greater body of supporting historical evidence to draw upon. However, these flaws do not diminish the persuasive points that Kobayashi makes about the Japanese animal-wife tale types and the significant ways in which they differ from animal-wife tales in other cultures. Overall, Kobayashi presents an exhaustively researched and thought-provoking reexamination of one of the most popular types of Japanese folktales.

Kate Goddard

Marvellous Thieves: Secret Authors of the Arabian Nights. By Paulo Lemos Horta. Cambridge, MA: Harvard University Press, 2017. 363 pp.

The *Thousand and One Nights*, also known in English as the *Arabian Nights*, has long been a valuable collection not only of stories, but also of evidence of the ravages of colonialism in the form of embellishments, additions, subtractions, mutations, collaborations, translations, and outright theft. Several different European translators of the tales began with a variety of Arabic manuscripts, then added and replaced elements based on their own travels in the Middle East and their own relationships with the people of the Levant. In *Marvels & Tales* 28.2 (2014), Ruth B. Bottigheimer describes this as a process of cultural exchange: "In the porous, lively Mediterranean world, literary and narrative influences flowed both westward and eastward across linguistic, cultural, and political boundaries. We owe much of our tradition to this vibrant fusion and percolating reciprocity" (316). Reciprocity notwithstanding, Orientalism is rather one-sided; with *Marvellous Thieves*, Paulo Lemos Horta aims to give voice to those creators hitherto subsumed under European names like Antoine Galland, Edward William Lane, and Richard Francis Burton. Using recently discovered and underexplored primary sources, he offers a compelling and complicating view of the Middle Easterners, like Hanna Diyab, who worked with and alongside the Europeans without commensurate recognition. "Seen through this prism," Horta writes, "these legendary authors of the *Arabian Nights* appear as masters in an unacknowledged workshop, or in some cases as little more than ventriloquists" (15). Horta details the messy, complex process of story creation as it intersects with subjects and subalterns of empire.

Horta's analysis begins with Hanna Diyab, the Maronite Christian from Syria who introduced Galland to the stories of Aladdin and Ali Baba—the

“orphan tales” that do not exist in the Arabic source manuscript Galland used. Diyab’s memoir, recently identified at the Vatican Library, “suggests ways in which the orphan tales may have been influenced not only by the stories that circulated within Aleppo but also by the perspective of a young man marked by the storytelling culture of the road and the marvels of Paris” (21). As examined by Horta, Diyab’s notes say as much about Diyab’s experience of France and his opinion of his French master as they do about the Western view of the Arab world. They provide a nuanced perspective of a cross-cultural exchange with quite unequal power dynamics.

Further influences Horta traces include the translation by Henry Torrens of the Macan manuscript, an Arabic source containing the full 1,001 nights of storytelling. Though Torrens’s translation has not endured, it heavily influenced Burton’s, and Horta argues that “it is the invisible thread that weaves through the history of the *Arabian Nights* in English” (93). Torrens was the first translator to convey all the poetry in verse without abridgement, showing his earnest interest in the Arabic language, but his roles as both a product and a proponent of British colonialism shape his version of the text. Horta treats Torrens and other colonial figures with sensitivity, despite their problematic involvements.

Horta also examines the connections made by famed translator Edward Lane, who relied on the expertise of locals when he lived in Egypt and worked on the *Arabian Nights*; locals like Osman, an Australian Scot who had been enslaved by Turks and converted to Islam. Horta notes, “Osman’s case offers a rare glimpse into the gray area occupied by those individuals who sought to cross the seemingly impenetrable divide between Europe and the Middle East” (141). Through Osman, Lane developed a particular fascination with Maghrebi magician Sheikh Abd al-Qadir, a fascination that Horta credits with inspiring the magician in the tale of Aladdin, as well as “the role of the young boy as the key mediator between the everyday and the supernatural” (152). The second local who contributed to Lane’s translation is Cairo bookseller Sheikh Ahmad, a “dubious character” whose licentious views on women quickly found a home in Lane’s version of the text (190). Lane’s stories warn constantly of the wickedness of women, and depict them often being debased and victimized. Horta contends that “Lane’s version of the *Arabian Nights*, in which his omissions and interventions disproportionately empty the female characters of agency, demonstrates by negative example the centrality of this dynamic to the appeal of the tales” (210). The dismissive attitude toward women is evident also in Lane’s enslavement of and marriage to a Greek girl named Nafeeseh, whom Horta notes is “a mute presence throughout [his] work” (213). Lane’s relationships with Osman, Shiekh Ahmad, and Nafeeseh add context to Lane’s Victorian-minded treatment of the *Arabian Nights*, and perhaps a sense of justice as his sister later

erases much of his work as he erased many women. Again, Horta's analysis reveals the inextricability of cultural and personal bias with translation and tale-telling.

Using sources from the British Library, Horta turns to Burton, whose plagiaristic translation rests heavily on the Orientalist fancies of earlier translator John Payne. "Payne," Horta writes, "sought not the immediacy or authenticity of the traveller or ethnographer, but rather the vanishing point of the Orient in the horizon of the European imagination" (229). As Payne had never been to the Middle East, his version lacked credibility, but in Burton, it found an author who had the reputation and experience that Payne did not. Burton defined himself by his travelling and prided himself on his cosmopolitanism (284). Horta points out that "fashioning himself as the cultural insider necessitated blotting out the actual insiders who enabled him to go native again and again, to inhabit new cultural realms, and to 'collect' new identities" (297). Horta argues that this most appropriative translation had the strongest appeal, and calls for "reconciling Middle Eastern sources with European elaborations" (298).

Marvellous Thieves colors in the background behind the most famous translators associated with the *Arabian Nights*, restoring some credit to its cultural owners while still keeping central focus on European voices. Horta's most trenchant offering is his assessment of Diyab's work, but his investigation into "the seemingly endless potential for Shahrazad's stories to grow through the voices of a multitude of storytellers" is a fruitful avenue for any *Arabian Nights* enthusiast (16).

Nivair H. Gabriel
Simmons College

Narrative Structures in Burmese Folk Tales. By Soe Marlar Lwin. Amherst: Cambria Press, 2010. 178 pp.

In this comparatively brief study, Soe Marlar Lwin seeks to unite a Proppian functional analysis with the more recent work of Elinor Ochs and Lisa Capps (2001) on temporal and causal sequences in order to understand the structures of a small corpus of 27 Burmese folk tales. Although it executes this mandate successfully, the study suffers from its neglect of the historical scholarship of folktale type and motif.

In Chapter 1, Lwin notes how "Burmese folk tales have been preserved as part of a long folk tradition reflecting Burmese humour, romance and wisdom," before moving on to document the important literary work of Dr. Maung Htin Aung (1). Aung was the writer, scholar, and Burmese aristocrat who single-handedly introduced the world to the Burmese folk tale, through such studies as *Burmese Folk Tales* (1948), *Burmese Law Tales* (1962), and *Folk Tales of Burma* (1976).

In Chapter 2, "Narrative and its Structures," the author offers a discussion of recent definitions of narrative. In a wide-ranging, if shallow, overview, Lwin cites Michael Toolan (1988) on minimal definitions of narrative, Vladimir Propp (1928) and Alan Dundes (1964) on the Russian wonder tale and American Indian folktale, Ruqaiya Hasan (1996) and Michael Hoey (2001) on the textual realization of story, and George Labov (1972) and Oliver Sacks (1992) on the structure of oral narratives. From this discussion, Lwin draws forth three major concerns: text (story structure), texture (concrete level of textual realization), and context actual social situation of narrative (19).

In Chapter 3, "Methodology," Lwin outlines a Proppian functional analysis of the Burmese folktale, "Why the Snail's Muscles Never Ache?" with three significant modifications. The first modification is to jettison the Proppian Participant roles of Hero and Villain for the more mundane Protagonist A and Protagonist B. The stated reason for this is that some of the animal tales offer stories in which "two protagonists" are "competing on equal terms" (25). The second modification is to take the Pivotal Eighth Function of Lack and make it serve as an aspect of the Initial Situation. In this case, the Horse's challenge to the Snail that "the slow must always give way to the swift" is analyzed as an indication of the Snail's Lack (26). The final modification is to offer an analysis of the folktale that runs approximately from Departure to Mediation. Astute readers will note that this analysis utilizes only the first nine out of the total of 31 Proppian functions. The second part of the chapter is devoted to a discussion and illustration of the work of Ochs and Capps, emphasizing the importance of linear and causal factors (but overlooking spatial ones) in a complementary structural analysis.

In Chapter 4, "Analysis of Tales," the author catalogues the corpus of Burmese folk tales into five categories: Reward/Punishment, Interdiction/Violation, Problem/Solution, Trickster Tales, and Fairy Tales. This chapter relies mostly on Ochs and Capps's concept of "a highly linear plot structure" that consists of "events" (71). This is because for Lwin, only the Burmese fairy tale comprises "functional events that match most of the 31 functional events found in the Russian fairy tales studied by Propp" (71).

In Chapter 5, "Events, Moves and the Storyline," Lwin contends that Propp claims "the sequence of the functional events is always identical" but that the events and sequences she identifies do "not support this claim" (100). Lwin also questions another aspect of Propp's analysis when she points to the Burmese story structure illustrated in "The Golden Crow" of "two parallel patterns" (101). In this folktale, a story structure is repeated twice, with opposing outcomes. First, a good girl obtains favors from a golden crow by exercising modesty and a lack of greed; after this, a bad girl is punished by the same golden crow for her rudeness and presumptuous-

ness. In her analysis of “The Four Deaf Men,” Lwin makes the intriguing suggestion that “it is possible for a tale to end with the functional event of lack, creating a sad ending or in some cases producing an effect of humour” (102). If we can agree that most fairy tales end with Marriage/Departure or Marriage/Arrival, “The Four Deaf Men” can certainly be analyzed as presenting the final function of Lack/Departure. The opposition between this function and the more customary ones observed in “Cinderella” or “The Frog Prince” would then help to explain the reader’s sense of sadness or frustration in the face of the tale’s inconclusive end.

In Chapter 6, “Form, Function and Field,” Lwin moves on to consider the relationship between the cultural norms of a society and its folktales, offering insights into the Buddhist underpinnings of the Burmese folktale “The Golden Crow” and the Confucian underpinnings of the Korean folktale “The Story of Hungbu and Nolbu.”

Finally, in Chapter 7, “Conclusion and Recommendations,” Lwin notes that her categorization of these 27 Burmese folktales differs from that favored by Aung, following instead the recommendation of Gerry Abbot and Khin Thant Han’s *The Folk Tales of Burma: An Introduction* (2001). It should be noted that Aung’s classification ultimately derives from the work of the Finnish School, particularly the work of Kaarle Krohn (1971), Antii Aarne (1910), and Stith Thompson (1955-58) on tale type and motif. It is therefore surprising that although her argument for a system of categorization based on structural, rather than thematic, similarities overlaps Propp’s argument, Lwin nowhere acknowledges the relevance of the criticism that the Russian scholar made of Aarne and Thompson’s system (1961). In my opinion, this lapse tends to throw into relief the truncated quality of the discussions in Chapters 1 and 2. Overall, while the study is only partially successful in its extension of Proppian theory, the application to non-European texts is a nonetheless welcome addition to the critical work on folktales.

Terence Patrick Murphy
Yonsei University

Magic for Unlucky Girls. By A.A. Balaskovits. Santa Fe: SFWP, 2017. 230 pp.

Winner of the 2015 Santa Fe Writer’s Project Literary Award, A.A. Balaskovits’s *Magic for Unlucky Girls* is more than just a collection of fairy-tale reimaginings. Balaskovits’s stories are an unflinching discussion on gender norms and feminist ideals in a world of stories that has traditionally lent the tone for common narrative tropes, particularly in fairy tales and their retellings. Each of the reimaginings keeps little of the traditional story as we know it—instead Balaskovits’s masterful world-building picks apart each narrative and strings its DNA into a familiar, but altogether new creation.

Magic for Unlucky Girls features fourteen stories, thirteen of which have been published previously in a variety of literary magazines. It opens with “Put Back Together Again,” which is the most unlike other stories in the collection, as it focuses on a woman in a dying city that sees the rise of a stoic superhero. This story contrasted with the rest of the collection: the language felt stifled in comparison with the other stories, as if written by someone entirely different than Balaskovits. The exploration of the superhero was thought-provoking, suggesting questions that both classic and modern superhero stories have repeatedly asked: who gets saved and who does not? Throughout the story (despite people being saved), there is never a sense that the city is getting better; one man has not brought about enough change to end neither the earthquakes nor the crime. But despite the incongruous feel with the rest of the stories, “Put Back Together Again” is still enjoyable, and contains important themes such as the isolation of being a hero and the hazards of playing God as a hero.

There are two versions of “Little Red Riding Hood” in Balaskovits’s collection. The first is “Three Times Red,” in which we first see Red nursing from the she-wolf, then defecated from the belly of the wolf; finally, Red is explored through an insightful discussion of the endings of “Little Red Riding Hood.” The second version, “Beasts,” follows Red as she becomes enamored with the wolf, trying to change him into a domesticated being and going so far as to give him the rotting corpse of her grandmother. The story speaks to a larger issue of unbalanced relationships between men and women, which are inevitably doomed by society’s ideals of a woman calming a wild man. Both are jarring and unforgiving, with macabre images that stay with us long after we have finished reading. From “Three Times Red,” one of the lines that stuck with me most was after Red had been inside the belly of the wolf:

“Grannie, you’re melting into the earth. Your old skin is falling off, your bones are becoming water and seeping into the mud. Will I too go quietly into the earth, as if I had never walked on its surface?” (69)

The imagery simultaneously captives and disturbs, prodding the reader to consider her own mortality and legacy in the world.

Among my favorite stories was a “Rapunzel” retelling, “Let Down Your Long Hair and Then Yourself,” in which Rapunzel marries the prince who becomes so enamored with her beauty and her hair that he begins to kill citizens at random if he deems their looks flawed in some way. As the story progresses and Rapunzel is forced to blind her husband to save the lives of those around them, she becomes more masculine, shaving and plucking all of her hair. As she rids herself of the feminine qualities that awarded her the corrupting beauty, she gains power. Balaskovits’s exploration of society’s attitude of

feminine beauty and a lack of power is exquisite here. Rapunzel considers her daughter, who is not as pretty as she is, “My crooked-nose daughter watched me present myself. She has eyes like coins, and whatever she sees, she counts and discards, only keeping the important lessons in her head” (84).

Magic for Unlucky Girls is a collection suited for those interested in fairy-tale reimaginings or feminist writing. Balaskovits succeeds in exploring societal views on femininity, and how we have failed women both in stories and in reality. This collection leaves the reader with visceral reactions that many may feel in response to America’s treatment of women, and not just from the unyielding grit and gore found in *Unlucky Girls*. When I first sat down to read this compilation, I was unsure of how I felt about the first several stories, either because I was unprepared by the honest writing, or because I was not sure of what I was taking away. I simply reacted to the stories as they were: with confusion and something akin to disgust, but then with an increasing grasp that these stories were not feminist in idealistic ways we often see in modern literature. Rather they are feminist in a condemning statement on feminine expectations—that our representation of fairy tales is not romantic, or freeing, but most often oppressive. The collection is reminiscent of Angela Carter’s fairy-tale reimaginings—unfailing, bold, and honest. Balaskovits brings more to the table of feminist fairy-tale scholarship through these stories, both in their own right, and as works which parallel much of Carter’s pieces.

A.A. Balaskovits has created tales that will stay with the reader: you may find yourself going back to re-read, mining more from the text each time. I highly recommend *Magic for Unlucky Girls* for anyone who wishes to reexamine the world as we view it through fairy tales.

Caity Gladstone
Hollins University

Strange Worlds: The Vision of Angela Carter. Royal West of England Academy, Bristol, 10 December 2016–19 March 2017. Exhibition.

Ambiguity is one of the most distinctive qualities shared by all the works selected for this exhibition, a quality reflected in the title of the exhibition itself: “Strange Worlds” can refer both to the bizarre, imaginary worlds represented in literature and art and to the strangeness of the so-called real world. These works embody visions of the strange worlds characteristic of Angela Carter’s aesthetics in visible form, but making them visible does not mean that they are less ambiguous than her writings. The exhibition *Strange Worlds: The Vision of Angela Carter* destabilizes our assumed notions of the self and the world by revealing the radical ambiguity of both language and vision in various unexpected ways.

The exhibition consists of three parts. The first and largest part is titled “Contemporary Art and the Influence of Angela Carter” and consists of works that are inspired by Carter’s writing or that can be seen as expressing similar ideas, motifs, and aesthetics to it. Tessa Farmer’s *The Forest Assassins* (2016), an installation suspended from the ceiling, is one of the two works commissioned for this exhibition and is directly inspired by Carter’s fairy-tale rewriting. These assassins are assembled from various creatures and other organic matter, including stuffed birds, plant roots, crab claws and eyes, and hedgehog spines; the resulting figures might, to quote Farmer’s own words from the exhibition catalogue, “lurk here in these familiar yet fantastical places, ready to pounce on unsuspecting passers-by in league with the Earl-King and the werewolves” (78). Like Carter, some of the artists re-appropriate art forms usually regarded as lesser and, therefore, as more suitable for women and children, such as toy-making, needlework, and picture book illustration by turning them into powerful art forms that can unsettle and overturn conventional views of the world.

Ana Maria Pacheco’s works are among those not directly influenced by Carter. Pacheco’s sculpture *The Banquet* (1985) is composed of four larger-than-life-size figures gathered around a table on which a naked man lies prone with a terrified expression. The banqueters’ bodily and facial expressions present a range of desires and attitudes with which we are familiar, from hunger for power and violence to slyness and servility, evoking unsettling ambiguities in this potentially carnivorous scene evocative of the Last Supper.

Fiona Robinson, who curated this part of the exhibition, describes the premise on which she based her selection: “It was essential to search out work that resonated with ideas that Carter explored in her writing; that mirrored her complexity or for which her fiction had inadvertently provided a catalyst. The selection needed to be as open to possibilities as she herself was, to go beyond work that was directly inspired by her writing” (66). This part of the exhibition successfully presents contemporary works that echo her sensibilities and aesthetics in multifarious ways, revealing the continuing relevance of Carter’s work in our time.

The second part, “Art and Angela Carter,” is curated by Marie Mulvey-Roberts and features works that influenced Carter or that have been associated with her writing. Central to this part are three works that Carter included in the film *The Holy Family Album*, scripted and narrated by Carter and directed by Jo Ann Kaplan. In the film, broadcast by the BBC in 1991, the story of Christ is retold—like another fairy tale—in the form of a series of pictures. One of the pictures selected for this exhibition is William Holman Hunt’s *The Shadow of Death* (1870–73). It depicts Christ’s early life as a carpenter in the hyper-realistic style filled with symbolism that characterizes Pre-Raphaelite painting, a style whose influence on Carter can be found in her early works

such as the Bristol Trilogy. Another work taken from the film is *The Wine Crucifix* (1957–78) by the Austrian artist Arnulf Rainer, who reimagines the miraculous transformation of wine into the blood of Christ during the Catholic Mass in an ambiguous, minimalist composition consisting of a black cross shadowed against a deep red background that drips like blood on a large white canvas. Other works selected for this part of the exhibition include Marc Chagall's *The Blue Circus* (1950), which resonates with the motifs and the aesthetic of Carter's later works such as *Nights at the Circus* (1984).

The final part of the exhibition, "The Curious World of Angela Carter," contains works relating to Carter's books such as original cover art and illustrations and various archival material, including Carter's own collages and the large folding screen painted by artist and longtime friend Corinna Sargood for Carter's memorial service. Sargood's linocuts for Carter's two *Virago Books of Fairy Tales* (1990, 1992) are also exhibited. In an interview with Cristina Bacchilega for a 1998 special issue of *Marvels & Tales* on "Angela Carter and the Fairy Tale," Sargood explains how she and Carter worked on the two *Virago* books: "We just more or less knew what we liked, because we'd been to exhibitions together, and we'd known each other a long time, thirty years, so there wasn't a lot of discussion to be done I had to work out some sort of visual vocabulary to go with the stories in Carter's collections" (226–7). Their shared aesthetic becomes clearer when Sargood's illustrations are seen separately from Carter's text. I also found the original linocuts of the ornate capital letters that Sargood used to start each tale in the *Virago Books of Fairy Tales* especially illuminating in that they foreground the "thingness" of letters, letters not merely as transparent signs but as artifacts to be looked at, played with, and transformed, like stories passed down from generation to generation.

Altogether, the exhibition succeeds in presenting a richly intertextual and intermedial vision of Angela Carter's work, one that goes beyond direct influences and references, and thus opens up an inexhaustible potential for reinterpreting and re-creating the curious world of her imagination.

Mayako Murai
Kanagawa University