

an isolated event, but is a focal point for the activities of the Sieneese throughout the year. Therefore, the authors had to deal not only with the race, but also with such diverse phenomena as children's games, proverbial speech, and gambling devices. The chapter on the palio in song gives some idea of the amount of material which had to be covered; each song associated with the palio exists in at least 17 variants! The written descriptions are enhanced by 62 beautifully reproduced color plates.

The excellent technique involved for gathering the material for this book and the skill with which it is presented are indisputable. The only part of the work which may expect to draw fire from some folklorists is the chapter in which the authors give their interpretation of the meaning of the palio, which involves both structural and psychoanalytical analyses. I find their explanations both reasonable and convincing--as they point out, it is hard to avoid reading sexual symbolism into a horserace in which jockeys carry whips made of the stretched, dried penises of calves. I would strongly recommend this book to all folklorists as a model study of a custom; those who have problems with psychoanalytical interpretations can always skip the last chapter.

It is almost impossible to praise La Terra in Piazza highly enough. Not only have the authors included a good bibliography, superb illustrations and a helpful glossary, they have also done a fine job of writing. In addition to purchasing this book for your own collection I suggest that you buy a copy for any friend who may be travelling to Italy this summer.

Sang Branch Settlers: Folksongs and Tales of a Kentucky Mountain Family.
By Leonard Roberts. Pp. xxi & 307, Appendix (401). Austin and London:
University of Texas Press for the American Folklore Society, 1974.
\$12.50, cloth.

Reviewed by Sylvia Ann Grider

Leonard Roberts has carved a lasting niche for himself as a collector of "regional," i.e. Kentucky, folklore. This, his most recent book (#61 of the A.F.S. Memoir Series) is the realization of his dream to bring together in a single volume the personal histories and reminiscences of the members of the Couch family along with their complete songs and narrative repertoire, as collected by him over a five-year period from 1951 to 1955.

As Roberts explains in the introduction, prohibitive publication costs forced the original publication of his Couch family material in two separate media, "The folkways, local legends, and experiences should constitute a letterpress volume--and this became Up Cutshin and Down Greasy. The mass of songs and tales should be the other, and this became a microcard volume, Tales and Songs of the Couch Family, both brought out in 1959." (p. xx) The existence of the later document is

mentioned in parentheses in the last sentence on the back coverleaf of Up Cutshin and has, therefore, been relatively unavailable except to the knowledgeable insider of Kentuckiana. But at last, in this book, Sang Branch Settlers: Folksongs and Tales of a Kentucky Mountain Family, that treasure of microcard songs and tales has been published in conjunction with the family material already presented in Up Cutshin. The integration comes at an especially propitious time, now that Up Cutshin is out of print.

Brief mention must be made of the continuity of tradition which the very title of this book represents. Roberts' two other books--Up Cutshin and Down Greasy and South from Hell-fer-Sartin--immortalize the colorful place names of Kentucky creeks and streams. Sang Branch Settlers does the same, for as anyone who has dealt with southern mountaineers knows, "sang" is the local expression for ginseng.

The book itself is divided into four neat sections. The first part presents the largely self-told life histories of the main Couch family informants in slightly reduced and rearranged form from their original publication in Up Cutshin. Section II consists of the texts and musical transcriptions of 100 songs collected from the various Couches. Eight "Child Ballads" (nos. 3, 53, 54, 81, 84, 95, 274 and 278) initiate the collection, followed by an assortment of pieces to be found in Malcolm Laws' American Balladry from British Broadides and Native American Balladry and on into an assortment of homiletic and religious songs as well as jigs, dance tunes and songs suitable for the entertainment of children. Descriptive notes and comparanda for these songs are relegated to the Appendix rather than being presented as obtrusive headnotes.

The third major section of the book is comprised of the sixty-one narratives (folktales, jokes, anecdotes and riddles) which Roberts collected from the Couches during various interviewing sessions. (The legends are interspersed throughout the initial section of the book.) Although the Aarne-Thompson type numbers are given in the descriptive notes as well as listed separately for easy reference in the Appendix, these narratives are presented in the order of their collection, a valuable departure from standard convention which is welcomed by the narrative scholar who is interested in the interrelationship of items within a given repertoire or story-telling session. It is also notable that almost all of these narratives were collected from men and boys because the women in the Couch family were too reticent to "perform" in front of a stranger.

The final section of the book is the extensive Appendix, which explains all abbreviations used, provides notes to the folksongs, hymns, folktales, and riddles, lists the Aarne-Thompson type numbers, gives a short genealogical chart of the three generations of Couch informants, lists an extensive bibliography, and gives an index of titles and first lines of folksongs. All that is really missing is a subject index of the family material in the first section of the book (such an index was part of Up Cutshin). An index would make this extensive material much more accessible to the more casual researcher who is not interested in reading through the whole first section just to see if the item he is interested in happens to be included.

In general, one can only say that this book is a valuable and informative source of data about the lives and lore of one Kentucky clan. Its publication format reinforces the folklorists' dictum that the texts must not be separated from at least a literary persona of the people who graciously have offered them up to the tape recorder but will continue to tell them for their own entertainment and enlightenment once the intruding folklorist has packed up his equipment and left.

The Classic Fairy Tales. By Iona and Peter Opie. Pp. 225, Introduction, notes, illustration, bibliography, index. Oxford University Press, 1974. \$12.50.

Reviewed by Kay F. Stone.

Iona and Peter Opie are already known for their thorough research and fieldwork in children's folklore, through which adults have been re-introduced to their own childhood. In this book they once again present material usually considered as children's literature but intended for adult readers. In addition to the bawdy and violent content of many of the 24 tales they include, they also offer a scholarly 17-page introduction and extensive notes to each tale. All of the tales are from previously published sources, and all but the five Grimm tales are literary; Perrault, Madame Beaumont, and Hans Christian Andersen are among the authors represented. Because the Opies have reprinted the stories as they originally appeared in English, some differ from more recent versions which are accurate translations from the original languages. All alterations are noted by the meticulous Opies.

In some cases it is the recent versions that are altered to suite a young audience. The original Red Riding Hood of Perrault, for example, is devoured by the wolf after climbing into bed with him (psychoanalysts should enjoy that one), and Goldilocks is really an old woman who was hopefully "taken up by the constable and sent to the House of Correction for a vagrant as she was."¹ Jack of giant-killing fame is also a good deal more bawdy and violent than that of the oral tales, as is Tom Thumb. The latter's many Rabelian adventures include being swallowed and eliminated by a cow and swallowed and vomited up by a giant (more psychoanalytic material.)

Since these are popular tales, the heroines in them tend to be delicate and downtrodden, and the heroes bold and bawdy. The Opies note this in passing when describing "Thumbelina" as "an adventure from the feminine point of view."

Tommelise (Thumbelina) is passive, the victim of circumstances; whereas the traditional Tom Thumb, despite his misadventures, exerts himself, and makes himself felt.²

Thus it is with these early fairy tales that our current images of fairy tale heroes and heroines begin. The women in all these tales