

so find versions of their "favorites," "Cinderella," "Rapunzel," "Jack the Giant Killer," etc. The book is well designed, the translations are lucid and there are superb illustrations by Franz Altschuler. I would be surprised if Thompson's new work does not remain the standard tale anthology in English for years to come.

Yet for this very reason, because the book will appeal to public libraries and Christmas book givers, one cannot help feeling that folklore the academic discipline has lost something of a golden opportunity. The general reading public unquestionably misunderstands the nature of fairy tales. They are for children. They were written by Hans Christian Andersen. They are "old" stories one reads in frothily illustrated books. Yet Thompson's meagre introduction does nothing toward remedying this situation. And his scanty notes are more apt to confuse the general reader than enlighten him. It is not enough to note that these tales have spread over "thousands of miles" or to simply state that "a body of narrative tradition is a gradual growth coming from many sources and taking many forms." And the source notes at the end of the volume, making reference to tale-type numbers, will surely baffle many readers. It is most unfortunate that Dr. Thompson, the scholar best qualified to write on the folktale, could not have provided our mythical "general reader" with a meatier introduction, explaining the nature and diffusion of oral tales, noting that a certain number of plot structures, called "types," have been identified, that these have been indexed (the reference to the "international list of folktales" in the Foreword is hardly sufficient) and so on.

One Hundred Favorite Folktales is, then, a beautiful book, but one far less useful than it might have been. -- F. A. de Caro

RECORD REVIEW

Ballads and Songs of the Upper Hudson Valley. Sara Cleveland. Recorded by Sandy Paton. Notes by Kenneth S. Goldstein. Folk-Legacy Records, Sharon Connecticut, FAS-33.

The record includes ten traditional ballads and broadsides, sung unaccompanied (including Child 52, which has never before been reported in North America). It has an excellent set of notes and bibliography.

What will be of most interest to the general listener, however, is the surprising style of Mrs. Cleveland (due, according to Dr. Goldstein, to the "singing school" influence upon New York tradition). Her singing fulfills all the criteria generally recognized as an essential part of North American ethnic music, but her carefully controlled vibrato, quiet volume, and exceptionally clear phrasing develop uncommon narrative power and dramatic impact in a truly artlessly artful fashion.

Ballads and Songs should be of interest to ballad scholars and general listeners alike.

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