staff writers to record the tales verbatim, Wolfe notes that Botkin applied a standard to manuscripts for publication which allowed for "improving" the text. It would be an interesting study of the relationship between the public programming and folklore collection to compare original sources with their published versions. However, as few of the original transcripts exist, the extent to which the texts had been improved cannot be ascertained.

This apparent "inauthenticity" may cause folklorists today to raise the proverbial eyebrow; yet we should be reminded that the "touching up" of texts has a precedent in our discipline, dating as far back as Jakob and Wilhelm Grimm. As the 1985 meetings of the American Folklore Society revealed, the question of authenticity continues to be a central concern in contemporary folklore scholarship.

Wolfe offers perhaps the best evaluation of the volume when he writes, "...God Bless the Devil! should be seen as a project of its time. It was a time when traditional culture for public consumption was routinely mixed with journalism, local color fiction, 'fakelore,' and regional writing" (p.xxxxiii). Although standards of folklore collection and publication have changed considerably in the past forty-five years, the republication of God Bless the Devil! assures the legacy of the Tennessee Writer's Project a significant place in the annals of folklore scholarship.


Reviewed by Kenneth D. Pimple

Professional training deprives us of a certain degree of pleasant naivété. Compare the passages in Huckleberry Finn and Life on the Mississippi in which Mark Twain describes the great river. In the former book the river is beautiful and mysterious; in the latter every streak of light and ripple hides a snag waiting to sink the
defenseless riverboat. Folklorists find themselves in a similar situation when reading a book like *The Raven Steals the Light*.

*The Raven Steals the Light* consists of ten folktale from the Haida of the Queen Charlotte Islands, British Columbia, which have been reconstructed by Bill Reid, who also does the art for the book, and Robert Bringhurst, a professional poet. Reid has long executed art of various media in the tradition of Northwest Coast Native American art, and for the present work he has drawn ten highly finished pencil drawings of some of the creatures of Haida mythology. Both the pictures and the tales are of extraordinary beauty, elegant in their simplicity and self-conscious good-humor.

Anyone untainted by training in folklore studies can enjoy these tales quite innocently; but we must challenge and question them. "No Haida ever spoke a tale in words anything like those," we must say. Indeed these reconstructions are very far from any oral tradition. I found myself wondering if a book like this does any good in helping the general public to appreciate Haida culture in particular and oral literature in general. This book is worthless (as folklore) to a folklorist, but a straight transcription of oral tales would be little appreciated by the public. As folklorists, can we enjoy this book for what it is, without lamenting for what it is not? At times I was able to become sufficiently un-selfconscious to do so, and I found it worth the effort.

**Italian Folklore: An Annotated Bibliography.** By Alessandro Falassi. New York: Garland Publishing. (Garland Folklore Bibliographies; Alan Dundes, General Editor), 1985. Pp. xvii + 454. $60.00.

Reviewed by Sabina Magliocco

This is the latest in the series of folklore bibliographies edited by Alan Dundes and published by Garland, and it is a gold mine of information for English-speaking scholars interested in Italian folklore. Italian folklore