Falassi does not limit himself to verbal folklore; the students of folk art, architecture, crafts, and cooking will find plenty of references here to suit their interests. Also included are non-scholarly titles of general interest: everything from Ada Boni's Il Talismano della Felicità, a kind of Italian Joy of Cooking, to elegant coffee-table books like Franco Maria Ricci's edition of Tarots. The Viscontì Pack in Pergamo and New York, with gilt-edge pages and text by Italo Calvino. This bibliography contains no materials on Italian-American folklore, except studies which also contain native Italian material, as this has been adequately covered by other bibliographies. No titles appearing later than 1983 are included.

Articles and books are arranged alphabetically by the author's last name. Following each entry is a brief description of the work, especially useful to English readers who may not catch the gist of the publication from the title alone. Entries are numbered sequentially from 1 to 3000; they are referred to by number in the index which is arranged topically at the back of the book. This allows quick and easy access to those searching for sources on a particular subject.

The prospective scholar should be forewarned that, though exhaustive, this bibliography does not contain all published materials relevant to Italian folklore. For example, two minor works of Clara Gallini are cited, but Fest Lunghe della Sardegna, her important monograph on traditional novenas in Sardinia, is missing. The student of festival would have to look elsewhere for this reference, either in the bibliographies of other included works, or in the Volkskundliche Bibliographie. Nevertheless, Falassi's work represents an indispensable jumping-off point for the scholar of Italian folklore in America, and a valuable reference for the general scholar wishing to familiarize him/herself with important trends in Italian folklore scholarship.

Disenchanted: An Anthology of Modern Fairy Tale Poetry.
In this attractive volume of contemporary poetry, editor Wolfgang Mieder has produced an engaging and delightful synthesis of folklore and literature. Mieder has spent more than a decade painstakingly gathering 101 poetic responses to some of the most popular Grimm fairy tales. All the poets are from English-speaking countries. Represented among them are well-known poets such as Robert Graves, Anne Sexton, Sylvia Plath, and Donald Hall, but also a host of little-known poets of varying caliber.

The book is organized into eleven chapters which are divided by graceful wood-cut illustrations depicting numerous fairy tale themes. Nine chapters include poetry on specific fairy tales such as "Sleeping Beauty" or "The Frog Prince," while the first two chapters address the "Sense of Fairy Tales" and "Fairy Tale Potpourris." The poems range from highly personalized, imaginative, and often humorous reactions, to extraordinary reworkings of traditional tales and motifs (such as an Afro-American poetic retelling of "Little Red Ridinghood"). As Mieder notes in his introduction, the breadth of topics addressed by poets indicates the way in which such old plots give inspiration for contemporary, adult concerns. Lyrical forms and fairy tale elements are thus combined in responses to such issues as divorce, sexual politics, and homosexuality. Satirical and cynical treatments of fairy tales create what Mieder terms the anti-fairy tale. In the section on Snow White, for example, one "disenchanted" voice is heard in the frustrated grumblings of an overworked dwarf who cannot wait for Snow White to leave, so his bachelorhood will be restored in all its unorderly bliss. In another poem, disillusionment moves Snow White to action: she confiscates the magic mirror and uses it to predict the outcome of horse races.

Although brief, Mieder's lucid introduction delineates the extent and nature of adult interest in fairy tales and summarizes general areas of concern to the authors in the anthology. Mieder's own interest in tradition and innovation in folklore, literature, and popular
culture (previously evident in some of his proverb scholarship) has found a further fruitful application in this volume. The appearance of *Disenchantments* is certainly a timely one and speaks to current interests in folklore-related processes outside performance in natural context.

Given the nature of this collection, *Disenchantments* lends itself marvelously to interdisciplinary use. The book would make excellent reading in a folklore and literature class, as the poems unabashedly acknowledge the ever present influence of folklore materials on individual literary creation. In a future reprinting of the volume, one might include a bibliography on Grimm scholarship to enhance the literary scholar's appreciation of folklorists' research. Educators in other disciplines might find *Disenchantments* appealing as well. Women's Studies instructors, in particular, will find a wealth of material addressing the social reality in which contemporary women find themselves. Finally, the book suggests interesting points of departure for poetry and creative writing classes, and prospective authors may find in it diverse and inspiring models for esthetic and personal expression.


Reviewed by John Wolford

In his 1970 publication *The Saga of Coe Ridge*, Lynwood Montell reconstructed the history of a small black community in southeastern Kentucky through oral history interviews and research of the scanty printed records which existed. He also examined the regional verbal folklore of the people to determine whether any historical data could be identified in it. In *Kettle Creek* he follows the same method of combining oral history and folklore to examine an altered - but continuing - traditional region, that of the Upper Cumberland in southeastern Kentucky and northeastern Tennessee.