

to overcome inequality. The tales not only envision a better life but empower their readers/listeners to act.

Written in the period following World War I, and after the failed revolutions of 1918/19 by authors committed to the cause of political change, it is not surprising that many tales associate social evils with capitalism, war, machines, and rulers. Two tales by Hermynia Zur Muhlen depict the evils of private ownership and capitalism. In "The Servant," a wise magician creates a power saw to improve the working conditions, but cautions that the "servant" must always remain the collective property of the people. When a greedy stranger arrives and persuades the people to let him buy the machine and manage the lumber industry, the "servant" becomes their master and the source of their oppression. In "The Fence," egalitarian and harmonious social relations are disturbed when one greedy individual builds a fence around his property and steals resources from the community, which he then uses in exercising power over his neighbors. Peace and harmony are restored only when people rise up in revolt against tyranny and oppression.

I personally found the utopian spirit of these tales and the biographies of the authors, most of whom were either persecuted by the Nazis or went into exile during the period of the Third Reich, to be most intriguing. At a time when our country has just emerged from war, these fairy tales make for both sobering and inspirational reading.

Norbert Krapf, ed, trans. **Beneath the Cherry Sapling: Legends from Franconia.** New York: Fordham University Press, 1988. Pp. xv + 138, poems, introduction, list of sources. Cloth.

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An enthusiasm for the regional folk literature he discovered in Franconia while researching his family's German "roots" prompted Norbert Krapf, poet and professor of English at Long Island University, to collect and translate the fifty-two legends contained in this volume. *Beneath the Cherry Sapling* is both informative and interesting, although the analysis a folklorist would expect to find in a new publication of legends is sometimes overshadowed by the editor's inability to move beyond his personal connection to the region and uncritical approach to the material.

The volume opens with two poems which Krapf wrote about his visit to the villages of his ancestors. In addition to skillfully combining rich ethnographic detail with poetic imagery, they underscore the author's sensitivity to the regional context and local color of these legends. The poems contextualize the legends in such a creative and compelling way that one wishes more folklorists would foreground the literary construction of their work as candidly and explicitly as Krapf has done.

Krapf's appreciation for the local characteristics of the legends also has been nurtured by his reading of the Grimms. In his eighteen page introduction he cites their classic formulation distinguishing between the fairy tale and legend (the former more poetic, the latter more historical), and emphasizes the historical and local cast of the legends he has assembled. He is also to be commended for consulting works on the legend by such notable folk narrative scholars as Max Luthi, Stith Thompson, Donald Ward, and Jack Zipes. Noticeably absent, however, are such standard names as Linda Degh and Wayland Hand, and one cannot help but wonder how well acquainted Krapf is with folklore scholarship on legend, particularly with more recent theories and case studies.

Unfortunately the introduction and legend corpus are only loosely integrated, with the result that the volume breaks down into two separate and seemingly unrelated parts: the obligatory gesture toward folk narrative scholarship in the introduction and the actual fun stuff in the remainder of the book. It would hardly seem fair to criticize a non-folklorist on this point, for even folklorists have been known to succumb to the inherently fascinating nature of their materials and publish collectanea with little analysis. A more detailed discussion of the region or of the individual legends and how they reflect the "dominating concerns and cherished values" (p. 10) of Franconia, however, would have been one way of integrating the first and second parts of the book more effectively.

The legends in *Beneath the Cherry Sapling* were selected from six different German collections, most of which were published in the last twenty years. Krapf does not address whether these legends exist in oral tradition as well, nor does he indicate whether he conducted any fieldwork to uncover oral versions of the printed sources. This volume would be more useful to the folklorist had the editor been as sensitive to the dialectics of oral and written tradition as he was to the poetics of place. The reader is left wondering whether these legends are still known in the villages of the region he visited and, if so, whether they are still narrated or known primarily from the printed collections Krapf drew upon. If the legends are currently known and told, why have they persisted and how do they vary from printed or other oral versions? Do they articulate a particular regional consciousness, recall a specific historical event, or explain some unusual occurrence? And what are the current attitudes toward these local legends? In other words, what is there about these legends, other than the editor's personal interest in the region from which they come, that makes them worth translating and publishing?

The absence of fieldwork and analysis in this collection are two obvious shortcomings from the folklorist's perspective. They are particularly disappointing because Krapf is not unfamiliar with fieldwork or contemporary storytelling. He has recorded and is planning to publish some of the "Ed Meyer" German-American dialect stories from his native Dubois County, Indiana. Perhaps his appreciation for the mixed language of the dialect stories he had collected earlier prompted Krapf to include both the German version of the legend and its English translation in this volume. This is a welcome aspect of Krapf's work, one that unfortunately is not widely practiced in translations of folk narratives from other countries. Bilingual readers will be pleased to have the

German and English versions on opposite sides of the page for easy comparison, and most readers, folklorists and non-folklorists alike, will find *Beneath the Cherry Sapling* a very accessible and attractive little volume.

W. Edson Richmond. **Ballad Scholarship: An Annotated Bibliography.** New York: Garland Publishing, Inc., 1989. Pp. xxvii + 356, preface, introduction, author index and subject index. \$40.00 cloth.

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Ballad Scholarship is a valuable resource for anyone interested in the study of ballads. It is a convenient and thorough reference to the central works on the ballad. Richmond's introduction succinctly summarizes the main problems that scholars have encountered, and still face, in studying the ballad, and he clearly details the characteristics that scholars have used in attempts to define the ballad as a genre. Richmond is explicit about the boundaries that he has imposed on the expansive field of ballad study in selecting sources to be included in the bibliography. First, he limits himself to the genre that scholars perceive as the European traditional ballad, as opposed to folksong or folkpoetry. Second, he concentrates on English language publications from 1898 to 1986 although important works published before 1898, or available only in other languages, have been included also. Finally, his bibliography is "confined" to publications dealing with the "study of, not the collecting of, ballads," yet Richmond does list 56 collections which he sees as seminal or which "make major contributions to our knowledge of the genre."

The bibliography's organization has alternately delighted and frustrated me in my search for references. This is probably unavoidable with any bibliography in printed form as formatting choices invariably facilitate some methods of searching, while they inhibit others. In this volume the citations are divided into thirteen subject categories: A) Basic Descriptions of Ballads; B) Anthologies of Ballad Articles; C) Journals Devoted to Folkmusic; D) Bibliographies and Research Tools; E) Ballad Theory; F) Ballads and Literature; G) Ballads and History; H) Ballad Language; I) Ballad Prosody and Metrics; J) Individual Ballad Types and Cycles; K) Ballad Music; L) Ballad Collectors, Editors, and Histories of Ballad Scholarship; M) Collections. Within these categories the citations are listed alphabetically by author.

Richmond includes two thorough indexes, one by author and the other by subject, which clearly lead back to the annotated citations. This organization allows the reader to browse the citations by general category, author or subject. The individual citations are followed by concise and informative annotations which present the key contents or contributions of the sources. In a few cases, where the references have adequately descriptive titles, the annotation is omitted. In spite of the limitations imposed on references I have found that *Ballad*