

part of the method seems to be the addition of structuralist and psychological analytical approaches.

Jones is at his best when he implements the historic-geographic method. The distribution of folktales across time and space remains a valid concern for folklorists, and Jones assembles an interesting set of versions to consider. The grafting of structuralist interpretation to his historic-geographic analysis adds a valuable dimension to his analysis.

The least happy part of the analysis is his attempt at psychological and symbolic interpretation. Drawing heavily on Freud, Dundes, and Bettelheim he presents an interpretation of individual elements in the tale and of the tale as a whole that is at once universalist and reductionist. To be fair to Jones, he does make it clear that he has a single interpretation for the meaning of the tale. Still, one may question the utility of such analyses. Do folktales really have an essential meaning that transcends historical and cultural contexts? Ultimately it seems more important to know the meanings given folktales by the people who tell them and listen to them. Otherwise we run the risk of putting our thoughts into the minds of the people we study.

Jones closes his study with a short chapter entitled, "Conclusion: A Theory of Oral Transmission." In this chapter he mostly elaborates on Walter Anderson's "Law of Self Correction" and offers little that is original.

**Betsy Hearne. *Beauty and the Beast: Visions and Revisions of an Old Tale*. Chicago: University of Chicago Press, 1991. Pp. xv + 247, illustrations, bibliography, index, appendices. \$19.95 paper.**

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In *Beauty and the Beast* Betsy Hearne provides an articulate and intelligent guide to the literary transformations of the Beauty and the Beast story since de Beaumont's French version of 1756.

After a short introduction, Hearne presents four chapters of careful description and analysis of the eighteenth, nineteenth, and twentieth century (in two chapters, 1900-1950 and 1950-1985) versions of the tale. Her attention to the role of illustrators in the many interpretations of the tale is an especially welcome feature of her discussion.

Her sixth chapter, "The Enduring Elements," is her most folkloric chapter. In it she discusses such issues as narrative style, shared features, and the reasons for the story's continued appeal. Her last chapter, "Into the Future," is both a review of previous work on children's fairy tales and a plea for more serious attention to be given children's literature. Because children's literature is one of the last bastions of the folktale it is a plea folklorists should heed.

At least since the rise of widespread literacy in the sixteenth century oral and written versions of folktales have interacted, yet folklorists still too often focus only on "oral" versions of tales. Hearne's book is a delightfully written

reminder of the power of literature in shaping folklore -- and our perceptions of folklore -- and of folklore's power in shaping literature.

**James M. McGlathery. *Fairy Tale Romance: The Grimms, Basile, and Perrault*. Urbana and Chicago: University of Illinois Press, 1991. Pp. xii + 226, appendices, index.**

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James McGlathery begins his study of the erotic elements in the Grimms, Basile, and Perrault tale collections with the admirable assumption that the erotic aspects of the tales are intentional and well understood by the writers and their audiences. Rather than the Freudian piety of unconscious sexuality, he proposes "the contrary assumption that, while the invention of the story may have occurred more or less in the subconscious, its creator understood its meaning and expected its audience—at least some members of it—to understand its impact very much within the specific cultural framework of the time" (p. 13). Unfortunately, McGlathery's book falls well short of its goal.

The main problem with the book is that little of the method outlined in the introduction is carried through the subsequent chapters. Rather than providing an analysis of the tales well grounded in the times and cultures of the Grimms, Basile, or Perrault, McGlathery presents an analysis of the erotic elements firmly grounded in modern theories and attitudes. For instance, in discussing the difference between Basile's depictions of father-daughter relationships and those of the Grimms, McGlathery concludes that the reason for the less erotic version in the Grimms is "surely that the subject easily offended the sensibilities of a later age and a more Northern, puritanical climate" (pp. 107-108). As McGlathery himself points out, the Grimms are well known to have suppressed the erotic material in their tales. What we want to understand are the cultural rules and attitudes that guided the Grimms in their treatment of the material and the reception of their audience. Stereotypes about Northern puritanism should not replace analysis.

McGlathery's book is disappointing in other ways too. Although he promises to examine the Grimms, Basile, and Perrault, the book is nonetheless primarily another book about the Grimms. Basile gets some attention, but nothing approaching that given the Grimms. And Perrault is virtually invisible.

The reader who approaches *Fairy Tale Romance* in order to gain insight into the interaction of story and culture will find little of use. One comes away still wondering how the Grimms, Basile, and Perrault, and their audiences, understood the erotic meanings of the tales.