(1982) supports Coles's argument. Though Jackson points out differences between the individualistic novel and the community-oriented folktale, he, like Coles, considers literature in general to be a mode of moral inquiry; and he considers Kuranko oral narratives to be a form of discourse facilitating resolution of ethical problems. Jackson posits that "the storyteller, like the writer, reveals people to themselves and to their possibilities" (1982:2). Thus, Jackson argues, tales do not simply perpetuate extant beliefs but also call into question beliefs and values ordinarily taken for granted. Jackson also writes that through narratives, "people recognize themselves and their own lives within the fixed forms of things and of laws" (3). There clearly are connections between folktale studies and Coles's work on literary fiction.

Folklore, like the novel and short story, can inspire people to think through pertinent moral issues or dilemmas in their lives, when they perceive a correspondence between a particular tale and real life. Just as some people read the same book several times because it addresses issues which concern them, so certain folktales are requested again and again or are told repeatedly by the same teller. Coles's *The Call of Stories* is engaging and filled with intriguing case studies. The author's writing style presents a very readable book. It is recommended to anyone concerned with function and meaning in narrative forms.


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*Tall Betsy and Dunce Baby* is a small and attractively produced collection that includes fifty traditional tales and an account of storytelling practices from the author's native Grady County in southern Georgia. Mariella Hartsfield tape-recorded the tales from six elderly white storytellers. Another narrator contributed four tall tales, which he preferred to write down.

Apart from three variants of AT 326, "The Youth Who Wanted to Know What Fear Is," and three migratory legends about witches, almost all
the texts in *Tall Betsy* are short, humorous tales containing single incidents. In the notes Hartsfield assigns type and motif numbers and compares European and American variants. She identifies three new tale types and ten new Georgia subdivisions of motifs.

In addition to the texts of migratory tales, the book contains an account of the "dumb-bull," an instrument made by attaching a length of rosin-covered string either to a hollow log with a goatskin stretched over one end, or to the side of a house. When fingers slide along it, the dumb-bull produces an eerie noise. A number of stories recount how it was used to play jokes on friends or to scare people. Hartsfield suggests that the instrument is not very common; however, I have collected information about its use as a children's prank in the Midwest in the early 1960s, although in that case the instrument was not named.

In addition to the texts of the tales, the book contains some information about the general context of storytelling, but not about the specific contexts in which the tales presented here were recorded. Hartsfield and her assistant photographed the storytellers during their performances, recorded information about the time and place of each recording, and took notes about the makeup of the audiences; however, none of this information is included in the book, which folklorists must consider a loss.

On the other hand, Hartsfield does describe the former contexts of storytelling in Grady County. I was particularly interested in her information about the annual three-day pilgrimage residents made to buy salt fish, during which they told tales and listeners voted on which stories were the best. Storytelling also used to occur during the tedious work of processing tobacco or making cane syrup, and in the communal road repair gangs. Since these storytelling occasions rarely present themselves today, this information is invaluable, especially since many of the narrators were in their seventies.

The life stories of the narrators are almost as interesting as the tales themselves, and Hartsfield has included a biographical sketch of each storyteller, along with a brief description of his or her repertoire. In an appendix she discusses the oral style of Alan Womble and William Robert Glenn, the most outstanding narrators in the collection. After comparing each narrator's version of a single tale, she discusses each narrator's repertoire and use of opening and closing formulas, settings, and sound effects.

Five of Alan Womble's six tales published here concern the supernatural, whether in a humorous tale ("The Open Grave"—Motif X828), *Märchen* (AT 326), or three legends about witches, including "The Horse-Shoed Witch." The last text recorded from Womble is a lengthy tall tale about a monkey trained to shoot raccoons with a gun. Hartsfield assigns
this tale to a new type, GA 19201. Womble's tales are the longest and most
detailed in the collection, and they reveal him as an outstanding storyteller.

William Robert Glenn, the other narrator singled out in the essay on
oral style, contributed over half of the tales in the book, most of them
humorous and, in contrast to Womble's stories, quite short. Since Glenn's
repertoire matches the one that Hartsfield attributes to her father in the
preface, I surmise that the two are the same man. Hartsfield also alludes to
a family tradition of entertaining children by impersonating two ghosts—the
"Tall Betsy" and "Dunce Baby" of the title. Given Glenn's apparently large
repertoire and this hint of a lively family storytelling tradition, we are left
begging for more information.

Such minor criticisms aside, Tall Betsy and Dunce Baby is a well-
produced collection of the traditional tales of a particular region. The
indexes, comparative notes, and especially the additional information on the
storytellers and the storytelling occasions, all considerably enhance its value
for folklorists.

In Florida Folktales, J. Russell Reaver presents over ninety folktales
collected in Florida. The tales are divided into five sections, followed by
comparative notes, type- and motif-indexes.

The first section contains the twenty-one tales which Reaver identifies
as variants of Aarne-Thompson tale types, including animal tales, ordinary
folktales, and jokes and anecdotes. For three of these tales we are presented
with two versions by different storytellers. The notes to these tales contain
lengthy summaries of international variants of the same type, most of which
are drawn from the Folktales of the World series (University of Chicago
Press).

The largest division in the book is devoted to historical and local
legends of Florida, followed by a selection of tall tales, and stories of
trickery and wit. The section on "ghost and horror stories" includes
memorates of personal encounters with revenants, folk ruminations on the
nature of the soul, and campus horror legends. The final section contains
Reaver's summaries of urban belief tales that he found circulating among
colleagues and friends, such as the baby in the microwave and the choking
doberman.

While I have criticized Hartsfield for not providing more information
on storytellers and storytelling contexts, Reaver provides even less. He
names the storytellers, and sometimes also the person from whom his
informant heard the story. He also names the towns where they live or used
to live, and identifies the year in which the tale was obtained. Reaver
collected some of the tales himself; others were collected by informants,
including his students. Beyond the names and the dates, however, we are
told nothing about how the tales were recorded or in what circumstances.
Hartsfield describes her fieldwork methods in some detail, but Reaver does
not even clearly indicate which tales were tape-recorded, and which taken
down by hand. He seems to recall some tales entirely from memory, such as "The Surprise in the Elevator" (114).

Reaver's silence about his collection methods is accompanied by an
apparent disregard for the value of verbatim transcripts. He offers us urban
legends in summary form, and recounts some tales in his own words instead
of those of the storytellers—for example, "The Stolen Bus Ticket" (88). He
tape-recorded a cycle of animal stories told "in a continuous pattern, one
leading into the next, until they created a small animal epic" (118) and split
them up according to which Aarne-Thompson number they matched. Reaver
obtained very rich material, but at times his method of presenting it does
not do it justice.

Nor does Reaver do his informants justice with caricatured
transcriptions like the following:

Dey wuz a woman dat wan' scared o' no ghoses. She'd go t' any cemetry.
Fella didn' b'lieve she wan' scared o' no ghoses, an he tol' her nex' time she
go t' de cemetry, stick a fork in de grave an' he'ud know she'd been dere.
(103)

In Florida Folktales, stories told by black people all contain an enormous
amount of this eye dialect. Tales from white informants contain almost
none, except when they are repeating tales that they heard from black
storytellers, including "Learning What Fear Is" (10). There is no simple
answer to the problem of representing oral texts in writing, but eye dialect
is a technique that is generally recognized as inaccurate. Moreover, when
the technique is used selectively, as it is here, then the folklorist is only
perpetuating racist stereotypes.

Jeff Todd Titon. Downhome Blues Lyrics: An Anthology from the Post-
174, notes, bibliography, index. $34.95 cloth, $14.95 paper.

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Downhome Blues Lyrics is a welcome second edition of the 1981
original of this well put together collection of blues lyrics. Its 128 song
texts by blues notables such as Lightnin' Hopkins, Sonny Boy Williamson,
and Muddy Waters are divided into seven thematic sections titled with
phrases such as "I Can't Do It All by Myself" and "Down Home." The
lyrics are attractively presented each to its own page using ethnopoetic