It is fitting that *Putting Folklore to Use* is dedicated to Sue Samuelson. After completing her doctoral studies at the University of Pennsylvania and making numerous contributions to folklore scholarship, Samuelson became increasingly frustrated with her inability to secure a tenure-track position. Her essay shows a creative, talented folklorist reworking her career goals to find rewarding work outside of academe. Significantly, her essay in some ways may project the work of folklorists into the future, as she discusses the value of her folklore training within the corporate workplace. Her essay's closing sentences poignantly provide resolution for her own academic versus applied folklore concerns:

> By a very roundabout way I have now found an environment that allows me to satisfy my curiosity about issues of personal significance, and for which I have the training and skills to explore. No matter what the area of expertise, any worker would be grateful for such a reward.


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My first reaction to seeing this book on the “to be reviewed” shelf was one of curiosity. We rarely see collections published these days, and I thought immediately of the popular texts I had read when I was a child. I decided to see if this one was anything like my memories.

The book capitalizes on the interest generated by the 500th year anniversary of the European “encounter” with the Americas. The authors present us with stories collected, edited, and “retold” for August House’s “multicultural collection for young readers.” In the main, the material and its presentation seem suited to the book’s stated audience. Stories are grouped into nine categories, reflecting different storytelling settings (e.g. “On Board the Pinta,” to, “In the Taino Village,” to, “On the Aztec Mainland,” to, “In Genoa”). Each division has a short introduction and the stories are presented as if they were parts of a framework tale with illustrations interspersed throughout (much like Lang's editions of the *Arabian Nights Entertainments*). The book provides the “young reader” with a glossary of terms after the main body, and immediately preceding it there is a section on “the stories behind the stories” for anyone interested. Here is where those inducted into the study of folklore might become intrigued.
One learns from the short paragraphs written about each piece in the collection that their sources range from fifteenth and sixteenth century Spanish transcriptions, to early (thirteenth century) fable books, to tales the authors learned “in Mexico in 1971” (150). Any specifics beyond that, however, are missing. Much like many of the popular collections of the nineteenth century, there is no detailed information as to when, where, how, or from whom these nuggets were harvested. There is no information about the “editing” or the “retelling” processes, and the “invented” context—the “days of Columbus”—seems rather artificial. The written sources are clear enough, but there is no attempt to situate these stories in the cultural contexts in which the authors heard or encountered them—the commemorative 1492 connection seems to take over.

The dust jacket of this thin volume purports to collect and present “stories—folktales, fables, legends, cuentos—from [European and Native American] traditions as they were told in [the] days [of Columbus].” Even given the wealth of information available to scholars of the period, this seems overly ambitious. In the end, all that is left to be said is that to judge this book fairly, it is paramount to keep in mind its intended audience.