many were written at some distance from the actual event, and also how well Haines did his research.

Although this work has the word "myth" in its title, it is only secondarily about Folklore and mostly about History and historiography. Yet there is a lesson in this text that will resonate with folklorists, a lesson about the real power of tradition to affect public policy. A historically accurate document may have less of an impact on the general populace than an elegant story that resonates with deep-felt beliefs and values. The authors conclude their book by noting that despite their efforts at revision, they know the old story "still has a lot of good years in it" because of its deep-set emotional appeal.

There is in this book an opportunity for folklorists to contemplate larger issues of historic preservation and the management of imagined communal spaces. In the final chapters the authors introduce some of the complexities of "what nature really does when 'set aside'," including continued ecological changes, and a legacy of Native Peoples' disenfranchisement. Cultural Resource Management is becoming a field in which policy makers turn to folklorists for answers to some of these issues because of the discipline's high tolerance for variant interpretations and its devotion to a plural public. We as a field would do well to consider where we stand—with official park interpretation as dominated by the historian's archival record, or with invented traditions that let the villains off easy but satisfy our audience. This book is evidence that the park service is still coming to terms with its mythic past. Having read what these historians and park employees have to say about this myth, it may be that folklorists can lend an interpretation of their own to this history.


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Nearly two decades after translating The Complete Fairy Tales of the Brothers Grimm (Bantam, 1987), Jack Zipes has published a
translation of a collection that he asserts "is much more interesting and more important than the Children's and Household Tales on which the former is based (xii). This new book, Beautiful Angiola, contains fifty folk and fairytales from Sicily that are, in his words, "uniquely authentic and fascinating," representing "genuinely and more candidly the female if not feminist perspective on life," and "social conditions from the point of view of an oppressed lower class" (xii). Zipes' estimate of the importance of this collection may, as he himself says, seem exaggerated, but not as disproportionately as one might think.

His contentions about the relative importance of this collection are debatable, but the tales herein generally do, in fact, represent a more feminine and subaltern point of view than the vast majority of folktale collections from the nineteenth century. This is because they were collected by a woman—Laura Gonzenbach—primarily from lower and lower middle-class female informants. Before the tales were published in 1870 as Sicilianische Märchen, however, Gonzenbach herself translated them into a style of German adherent to the conventions of literary folktales, then sent them to two largely upper-class male scholars—Otto Hartwig and Reinhold Köhler—for further editing. Zipes writes that despite this, these tales "explicitly and implicitly reveal the desires and complaints of women whose voices are difficult to hear in... collections assembled by male scholars" (xvi-xvii). While this is true, it would be wise to remember that these voices should not be taken uncritically, given transformations of the texts prior to publication.

The collection that Gonzenbach sent to Hartwig in two installments in 1868 totaled ninety-two tales in all. Of these, Zipes has chosen to translate fifty. He organizes them, as he says, according to his own taste, beginning the collection with three tales that "emphasize the central role women play in many of the narratives and enable readers to grasp how strongly the female narrators were invested in their tales" (xxix). Further, he places narratives that have analogues in other famous literary fairytale collections toward the beginning, so that readers "may readily compare the so-called classics with the 'deviant,' if not devious, Sicilian analogues" (xxix).

As one may expect, the bulk of the narratives are fairytales, but there are a number of notable non-fairytales included as well.
Zipes includes a version of AT1640, “The Brave Taylor,” titled “The Brave Shoemaker,” and a narrative titled “Giufà” that encompasses thirteen different tale-types, mostly having to do with the exploits of fools. He even includes one animal tale—AT155, “The Ungrateful Serpent Returned to Captivity”—here titled “The Lion, Horse, and Fox.” Among the fairytales, there is an engrossing rendition of AT510B entitled “Betta Pilusa,” in which the incestuous impulse of the protagonist’s father is prominent and frighteningly realistic. There is also the title tale, “Beautiful Angiola”—a version of “Rapunzel” (AT310) that emphasizes the active role of the protagonist herself in escaping her imprisonment.

The most striking element of this book, however, is the comparative notes that Zipes has compiled for each narrative. These are based on many sources, including Köhler’s original annotations, those that appear in Luisa Rubini’s 1999 Italian translation, and Zipes’ own The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm (Norton, 2001). These notes include lists of analogues, mostly from the classic collections of literary fairytales and from Italian sources, especially the collections of Pitré. In some notes, such as those for “Betta Pilusa” and “Beautiful Angiola,” we find longer entries that include details about the various analogues, as well as references to scholarly writings about them. Comparative notes are neither unheard of nor uncommon in collections of folktales, but the extent of Zipes’ notes is certainly impressive.

Zipes’ publishers exalt him as “one of the world’s experts on fairy tales and folklore,” and this collection only confirms this claim. He may well be mistaken in his contention that Gonzenbach’s Sicilian folktales are more important than the Grimm collection—that point, after all, is simply fodder for an endless and fruitless debate. What he is not wrong about, however, is that despite the translation and modification that preceded the publication of these tales in 1870, they remain a unique window into the lives and attitudes of lower-class women of the day. The voice of these women may be fainter and more distant than we would like, but it remains present and thoroughly discernable. Discounting some exaggeration on the part of our translator, Beautiful Angiola is an interesting and compelling read.