
The Metamorphoses, or Golden Ass, of the ancient Roman romancer Apuleius, is best known to folk narrative scholars as the source of the famous story of Cupid and Psyche, certainly one of the world's most studied folktales. Far less studied is the tale that inspired the frame-tale of the romance. In the frame-tale, Apuleius' hero observes a witch magically transform herself into an owl and fly away, tries to replicate the transformation, but turns instead into an ass, in which form he has many adventures before he is able to gain access to the single remedy—roses—which can effect his retransformation.

Scobie devotes two chapters to an analysis of narratives concerning witches and men who are metamorphosed into asses (or sometimes into other animals). He finds two distinct traditions. One of them (Ass-Tale Tradition I) he connects with the modern migratory legend listed by Christiansen in The Migratory Legends as Type 3045 "Following the Witch," and traces the history of the story from the second century A.D. to the present. The other (Ass-Tale Tradition IIA, B, and C), a cluster of three related tales and legends, is represented in antiquity most notably by the Homeric story of the enchantress Circe. Scobie also traces the history of the stories belonging to Tradition II, and he shows that Tradition IIA should be distinguished from Aarne-Thompson 567 and 449A, with which it has sometimes been misclassified (whence the subtitle of Scobie's book). He discusses the relationship of both traditions to the European witch craze of the sixteenth and seventeenth centuries.

Scobie's approach to these narratives is basically historic-geographic, which, as he himself says, has the defect of concentrating more on texts than on social context. By way of compensation, he introduces the book with two chapters that address the cultural setting of the Metamorphoses. The first is a survey of oral storytellers and oral storytelling in the classical world, and the second concerns the relationships of humans, animals, and witches in classical antiquity.

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This study proposes an interpretive history of the musical idiom known as conjunto or norteño, a style of musical expression that emerged in the 1930s and flourished in the two decades following World War II. Although it achieved popularity on both sides of the border (and beyond), norteño music is associated with the Texas-Mexican working-class communities of south Texas. Peña argues that this musical idiom is closely tied to patterns of social and economic
development affecting these Texas-Mexican communities.

In particular, he sees the *conjunto* music as a form of cultural resistance to assimilationist tendencies reshaping the Texas-Mexican community during the 1950s and 1960s. Interestingly, the resistance motive is not present so much in the lyrics to the songs (although the *corrido* does exhibit direct, verbal resistance) as in the musical texture of the *conjunto*, with its perpetuation of an accordion-centered sound. According to Peña, the *conjunto* tradition retains a distinctive musical sonority, one that contrasts starkly with the "more sophisticated" sound of *orquesta* music, with its assimilation of Anglo-American musical notions. As such, *conjunto* music during this period can be viewed as a symbol both of Texas-Mexican ethnicity and working-class identity. In fact, Peña contends that "to this day—at least in its working-class context—it remains an artistic creation that negates, however implicitly, the hegemony of American mass culture" (p. 160).

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Through a combination of architectural analysis, oral history, written records and old photographs, Charles Martin traces the history of a remote community in eastern Kentucky from its founding in 1881 to its abandonment in 1960. He not only describes the community but also analyzes the reasons for its growth, change, decline and eventual abandonment.

Martin documents, within the limits of available evidence, all structures that ever existed in Hollybush, including their spatial and temporal relationships. He considers both communal and individual motivations for—and ways of—building, maintaining, decorating, changing and abandoning structures. His description of subtle changes in every aspect of architecture—including such generally overlooked traditions as the use of newspapers to decorate walls and the partitioning and use of space—unveils a complicated network of factors producing change: the needs, attitudes, motivations, innovations and patterns of community and individual, as well as tools, materials, energy sources, population dynamics, and—most importantly—larger socioeconomic forces.

At its most successful, Hollybush was finely adapted to its natural environment. Martin's oral history charts its gradual breakdown, as cooperative building and subsistence farming gave way to outside jobs, an increased emphasis on privacy, an influx of popular culture, and consumerism. Eventually, the lure of outside jobs and markets became too great and families began to leave the community. Martin describes these changes in detail, and frequently quotes his informants, some of whom were well aware of the larger processes going on.