might think that Nurse includes too many biographical details in this chapter, the details do provide context for the translation and its integral role in the history of world literature. The same is true for the chapter on Richard Burton and John Payne. Did Burton actively plagiarize Payne's work, or was he merely a better salesman, keenly marketing a profane work while largely avoiding the watchful eye of Victorian censors and social police? Some of the controversy seems quaint today, but the story of how the *Nights* got out to the public in Victorian times is quite entertaining and enlightening.

Clearly expecting a general rather than a scholarly audience, Nurse dwells on the repeated attempts to create precisely 1,001 nights in the collection. He unveils at the end of his book what all scholars already know, that the number 1,001 was never meant to be taken literally. Rather, it was meant to evoke a sense of infinity. One thousand was an immense number; 1,001, immense plus one. By postponing this discussion until the end of the book, however, Nurse creates a situation in which he undermines his own authority before those who know this simple and essential fact.

As stated at the beginning of this review, however, Nurse's intent appears to be to translate the history and scholarship of a cherished work for the avid but nonacademic reader. *Eastern Dreams* is not a scholarly treatise or a complete history. It is rather the biography of a book that has charmed and entertained audiences around the world for centuries, and as a biography, it succeeds.

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The Story-Time of the British Empire: Colonial and Postcolonial Folkloristics. *By Sadhana Naithani. Jackson: University Press of Mississippi, 2010. 160 pp.*

We learn, on this fine book's last page, that the "story-time of the British Empire was *all* the time." Just as the sun never set on this global empire, the voices of the storytellers in its many realms were never silent, and these voices were perpetually gathered, in a remarkable fashion, at the empire's epicenter, in the corridors of London's Folk-Lore Society. It is the remarkable fashion of the gathering of these tales that concerns Sadhana Naithani, and she is at some pains to establish a few core realities of this process—to wit, that it reproduced the hierarchy of empire by erasing the "native" contribution to the enterprise and that it needs to be taken seriously as a distinctive practice of folkloristics that laid the foundation for subsequent folklore studies in Europe and North America.

The Story-Time of the British Empire works its way through four central themes. In Chapter 1 ("Fields"), Naithani establishes "colonial folkloristics" as a term of consequence, arguing for its inherently transnational character and

noting that its scope transcends the familiar pattern of nineteenth-century nation building because colonial administrators, missionaries, and amateurs—often women—performed the essential fieldwork. In Chapter 2 ("Motive"), Naithani examines the contexts of colonial folkloristics, introducing us to a lively cast of personages who found themselves in different zones of India and Africa (with a few reporting from Australia), were drawn to the stories they heard around them, and saw themselves as participating in a larger project of understanding the colonized peoples. In Chapter 3 ("Method"), Naithani tries to uncover the actual processes of collaboration underlying the published story collections from colonial settings, arguing that the partners in the making of colonial folkloristics should be recognized as a significant constituency in the folkloristic process. And in Chapter 4 ("Theory"), the last of these core chapters, Naithani seeks to locate colonial folkloristics with reference to the romantic theories originating in the context of nation building in Europe; here Naithani discusses the imposition of European genres in preference to an engagement with the diversity of genre in colonial sources, as well as the overarching goal to understand native peoples through their folklore as a component of the "civilizing" mission of the empire.

Chapter 3 is the bulkiest in the book and provides, for this reader, the most intriguing insights. Naithani argues that Richard Dorson's genealogy of British folklorists buys into the heroic narrative of collectors as intrepid cultural scouts at the fringes of the empire, but she presents a rather different story: of Europeans attracted to the tales and the people who told them, motivated in large part by self-interest and incapable of according to their native informants the credit deserved for their vital role in the project. Arguing persuasively that colonial collections of tales derived from a collaborative process that remains mostly hidden, Naithani laments the devastating impact of this asymmetry; inspect the records as we might, we can catch only an occasional glimpse of the colonial subjects who participated in the gathering of tales, and we know very little of their practical contributions, let alone their motivations and understandings of the work they were doing.

It is rare enough that we can even recover the names of these folkloristic ancestors, so it is especially gratifying to learn in Naithani's book about the few native partners whose identities have persisted: Pandit Ram Gharib Chaube, from North India, worked in association with the British civil servant and scholar William Crooke, taking down in his own handwriting Hindi tales, translating them into English, and providing contextual notes. The Sanskrit teacher Pandit Natesa Sastri of India initially collaborated with Georgiana Kingscote, then went on to publish an independent collection of tales, and at last (and almost uniquely, among these colonial partners) became a member of the Folk-Lore Society. Mallam Shaihu assisted the British anthropologist

Robert Sutherland Rattray with his work on Hausa folktales in the Gold Coast, working deftly between Arabic, Hausa, and English. Victor Aboya also worked with Rattray, hosting him in Ashanti country and providing not only stories and their translations but also exegesis on Nankani social life. Chaina Mull, working with Richard Carnac Temple, produced manuscripts in Persian that are still consulted today in the British Library. And finally we know of Anna Liberata de Souza, whose personality shines through the writings of Mary Frere's collection of Indian folktales. Naithani draws out the paradox that even as the British collectors relied on the assistance of these intermediaries, they worried about contamination entering the process because of their partial assimilation to European ways (73).

One of the pleasures of reading *The Story-Time of the British Empire* is the encounter with the prologues and epilogues and comparable framing episodes in the works of colonial tale collectors. Numerous excerpts from tale collections spanning the second half of the nineteenth century and the first decades of the twentieth enable the reader to directly perceive something of the intent and character of the British folktale collectors. They were a diverse lot, ranging from high-level colonial administrators and Christian missionaries to sprightly women who were keeping company with their husbands in the colonies. Naithani's research brings to light a considerable variation in attitude toward the colonized peoples but no example of a folklorist who operated in opposition to the colonial enterprise. A defining feature of colonial folkloristics, we learn, is that the significant movement of materials and ideas in colonial folklore scholarship was "*either to or from* Britain" (111)—and not from one colonial setting to another.

The context of colonial folkloristics is, of course, the often brutal oppression of native peoples on three continents. *The Story-Time of the British Empire* brings out a striking disconnect between the realities of this "bitter power struggle" (123) and the generally idyllic tenor of the folktale collections. In the end, Naithani visualizes colonial folkloristics as "a global theory of disjunction" (128), where people are severed from their homes and their cultures, native collaborators are denied the credit due them, and stories are removed from their performance contexts. This claim seems true enough, yet I would counter that every disjunction implies a conjunction—of people separated by language and culture, of storytellers and their listeners. Naithani has done an admirable job of keeping her balance in telling this tale, and she makes a compelling case for adding colonial folkloristics to the broad sweep of Western intellectual history.

I have stressed the historical dimensions of *The Story-Time of the British Empire*, but I want to close with a nod in the direction of its contemporary implications. If Naithani is correct in stating that colonial folkloristics set the

stage for modern practices, then we must ask ourselves how much of the pernicious tendency in the earlier dispensation persists into the present. Folklorists, for the most part, continue to study the folk, often identified as marginalized populations. The asymmetry that marked colonial folkloristics is still a feature of the folkloristic landscape, and indeed, it may be a perennial feature of our enterprise. What impact does this persisting asymmetry between folklorist and folk have on our scholarly products? How well are we dealing with the patterns of erasure that characterized the earlier practice? *The Story-Time of the British Empire* is at once an evocation of significant past practices and a call to conscience for those of us who continue to be drawn to the stories told by exotic subjects.

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Suspended Animation: Children's Picture Books and the Fairy Tale of Modernity. *By Nathalie op de Beeck. Minneapolis: University of Minnesota Press, 2010. 262 pp.*

This book has little to do with fairy tales and more to do with how American picture books created a "fairy tale" about progress and modernity primarily during the 1919–45 period. It is not a social history of American picture books for children. It is more a case study of selected picture books for children—some of them fairy tales—that demonstrate the changes and conflicts in publishing and artwork and their relations to the socioeconomic conditions of the interwar period that had ramifications for the post–World War II period. Op de Beeck's superb study uncovers many neglected modernist motives and motivations of the culture industry that led to numerous innovations and transformed the earlier picture books into both high and low art that needs serious attention. Moreover, her comprehensive, interdisciplinary approach enables us to grasp that children's literature cannot be understood unless it is studied as part of general cultural movements that have a bearing on how children and adults are primed to view their worlds.

Op de Beeck's study is divided into an introduction, four chapters, and a postscript. The introduction clarifies her terminology and approach. She explains that "the idea of suspended animation implies technology and alludes to paused images and texts in sequence over a series of pages, an accumulation of information akin to, but distinct from, comic-strip panels or cinematic cels" (ix–x). The combination of words and illustrations in sequence forms a new communication mode; and these combinations need to be comprehended in their own dialectical context and socioeconomic context because picture books were not always produced the same way and can be considered historical, artistic, and industrial constructs that document

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