

(113). In a statement that could apply to much of Middle English romance, Bradbury calls for a multilayered reading of the text “that takes into account the many possibilities for its transmission and consumption: recital from memory, reading aloud, private reading” (114). In contrast, *Kyng Alisaunder* does not support memorial transmission and consciously interweaves literary techniques with more traditional headpieces. Bradbury interprets this layering of approaches as reflecting the ambiguous interplay of Eastern setting and Western text, as well as different traditions of Alexander himself. I found Bradbury’s discussion of Chaucer’s use of traditional referentiality—another layering technique—in *Troilus and Criseyde* particularly interesting. She works from John Miles Foley’s theory of oral formulas existing intertextually to build up a network of traditional allusions and resonances that *Troilus and Criseyde* shares with other romances.

Writing Aloud brings together interesting literary and folkloristic theories about narrative, genre, and audience in provocative combinations with Middle English texts. Each chapter addresses a distinct theoretical concern, but, in consonance with one of the signs of orality it discusses, the book builds up connections between sections so that the cumulative effect of each gradually becomes clearer.

Kristin G. Congdon, ed. **Uncle Monday and Other Florida Tales**. Illustrations by Kitty Kitson Petterson. Jackson: University Press of Mississippi, 2001. Pp. xx + 196, illustrations, notes, glossary, bibliography, index. \$46.00 cloth, \$18.00 paper.

Gregory Hansen
Arkansas State University

Uncle Monday is a shape-shifter who protects the land and waters near Blue Sink Lake in central Florida. Zora Neale Hurston first documented stories about Uncle Monday during the 1920s. In her writings, she traces Uncle Monday’s roots to western Africa, where he first entered folklore as a famous medicine man. Captured and sold into slavery, Uncle Monday escaped from South Carolina into Florida and swore he would transform himself into an alligator rather

than be recaptured by white people. Stories about the legendary Vodou doctor are still told in Florida, and Kristin Congdon's book includes a legend of Uncle Monday in her vivid and engaging presentation of forty-nine folktales collected in that state. The book has won numerous awards, including the American Folklore Society's Dorothy Howard Prize for excellence in folklore and education, and it is illustrated with the clever pen-and-ink drawings of Kitty Kitson Petterson.

Writing primarily for a general audience, Congdon emphasizes ways that schoolteachers can use the study of folklore within language arts courses and integrative curricula in their classrooms. Each story is presented with interpretive commentary that includes practical suggestions for discussing the stories in classrooms and library sessions. The book will be a welcome addition to any library or classroom in Florida. As a careful and wide-ranging compilation of folkloric texts, it is also a useful resource for introductory folklore classes in the college classroom.

Congdon's introduction to the book paints a fine portrait of folklife in Florida, and she ties together various themes within the narratives in her engaging presentation of Florida's traditional expressive culture. The book provides a great variety of tales within a range of genres, including myths, legends, tall tales, Märchen, memorates, personal experience narratives, animal tales, fables, and household tales. Congdon organizes the book into five sections. These headings break apart conventional distinctions between genres as she mixes a thematic focus with a focus on the stories' forms. In many cases, this presentational strategy works to provide examples of ways that genre provides an interpretive lens for understanding a text. At other times, Congdon is a bit too loose with conventional definitions of genre. Some of the texts that she classifies as "myth," for example, could be better read as "legends" or "tall tales." In addition, the book's system of classification would have been strengthened by references to tale types and motifs. J. Russell Reaver included this information in his book *Florida Folktales*, the only other major contemporary collection of Florida folk narratives, and as a result his collection is more helpful for scholarly analysis and cross-cultural comparison.

Congdon's insightful introductions to each section provide interesting commentary on the various stories. Her interpretations are written for nonspecialists, and she uses scholarship from art education,

ecology, psychology, mythology, gender studies, and various subjects to encourage readers to develop their own understanding of various stories. She suggests ways to read the stories in relation to major concerns, but her commentary is more thought-provoking and reflective than overly pedantic. If readers are interested in more thorough analysis, her extensive bibliography on scholarship relevant to Florida folklife completes the compilation.

The stories are transcribed and presented in an eye-catching style. Rather than using a single block of narrative text for each story, Congdon represents each in short paragraphs, spacing out dialogue and narrative in a manner that invites reading. Kitty Kitson Petterson's drawings artfully enhance the texts. Not quite cartoonish yet evoking the playful quality of imagination, Petterson's illustrations portray the whimsy of a tall tale, the spookiness of a ghost story, the mischievousness of a trickster tale, and the fantastical realism of a place legend. The drawings could have too easily become kitschy if rendered by a less-skilled illustrator, but Petterson's artwork adds to the interpretive qualities of the book. The book is a fine presentation of archival material and field recordings, and *Uncle Monday and Other Florida Tales* is an exemplary study and presentation of folklore that will appeal to popular and academic audiences.

Catherine Orenstein. **Little Red Riding Hood Uncloaked: Sex, Morality, and the Evolution of a Fairy Tale.** New York: Basic Books, 2002. Pp. xiii + 237, introduction, illustrations, epilogue, notes, bibliography, index. \$25.00 cloth.

Heather Kirkman
Indiana University, Bloomington

Little Red Riding Hood Uncloaked incisively explores the innumerable variants of one of the best known fairy tales. Ten versions of the tale are presented, each occurring at the beginning of a chapter. Orenstein then offers socio-cultural information and commentary pertaining to each variant. From the earliest recognized oral version,