

told, from which in "his childlike goodness he castrated God, and he castrated himself, and he castrated, finally, his own body of work."

In epilogue, Lederer draws a lesson from this for modern man. We, too, are straying from Lederer's definitions of gender, failing to integrate them into our conceptions of self and society, and are ourselves thus verging on the kind of castrating divisiveness to which Andersen subjected his world. He reminds us that the "basic truth stands to become submerged" (p.184)—that man needs validation from woman, "for whom he works and hunts and fights and to whom he brings his victories and his wounds," while woman, in her turn, needs to be reminded how, "the redemption of such a lonely man is one of the magic feats, one of the miracles a woman can perform" (p.183).

Alan Dundes (ed). **Cinderella: A Casebook**. Madison: University of Wisconsin Press, 1989. Pp. viii + 313, maps, notes, bibliography. \$14.95 paper.

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Folklorists, scholars of children's literature, and feminists should appreciate particularly the wide scope of this collection—primarily essays with a few Cinderella variants—now available in paperback with an updated Bibliographical Addendum.

Admirably, Alan Dundes has selected not only some of the more well-known variants of Cinderella such as Basile's "The Cat Cinderella," Perrault's "Cinderella, or the Little Glass Slipper," and the Grimm's "Ash Girl," but also variants from Africa, Asia, and Russia as in "Cinderella in Africa," "Cinderella in China," "A Javanese Cinderella Tale and its Pedagogical Value," and "The Beautiful Wassilissa." The essays illustrate an equally wide theoretical range, from the historic-geographic method in Taylor's "The Study of the Cinderella Cycle" and Rooth's "Tradition Areas in Eurasia," to ritual-oriented studies in Bourboulis' "The Bride-Show Custom and the Fairy-Story of Cinderella" and Mills' "A Cinderella Variant in the Context of a Muslim Women's Ritual."

The psychological schools are well represented as in von Franz's "The Beautiful Wassilissa," Rubenstein's "The Meaning of the Cinderella Story in the Development of a Little Girl," and Dundes' "'To Love My Father All': A Psychoanalytical Study of the Folktale Source of *King Lear*." A structuralist approach is taken in Pace's "Beyond Morphology: Lévi-Strauss and the Analysis of Folktales" and Ramanujan's "Hanchi: A Kannada Cinderella."

What are most helpful are the two-page introductions to each variant and to each essay which include a brief overview of the historical times as well as suggested additional sources for more discussion. The volume is possibly weak in only two areas: only one of the essays comes from the last two decades, Yolen's "America's Cinderella"; and feminist critiques of Cinderella are only briefly touched upon in the Bibliographical Addendum (pp.315-16). One hopes

that in future editions this oversight will be corrected. Despite these shortcomings, Dundes' casebook should be welcomed as a scholarly collection of variants and essays on this Märchen that appears in most areas of the world.

Ewan MacColl and Peggy Seeger. **Till Doomsday in the Afternoon: The Folklore of a Family of Scots Travellers, The Stewarts of Blairgowrie.** Manchester: Manchester University Press (Distributed by St. Martin's Press), 1986. Pp. xi + 325, glossary, bibliography, index of first lines. \$19.95 cloth.

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*Till Doomsday in the Afternoon* is a compilation of folklore items from the rich and varied repertoires of Alec and Belle Stewart and their daughters Cathie Higgins and Sheila MacGregor, a family of travellers from Blairgowrie, Scotland. The original intent was a collection of ballads and traditional songs, but this focused project ". . . was swept away on a flood of recorded anecdotes, jokes, riddles, bawdy rhymes and traditional tales." This flood has been captured here in chapters titled: "The Folktales," "Riddles," "Children's Rhymes and Catches," "The Songs," and "Mak'-ye-ups" (original poems and songs). Also included are an introduction and a section on the traveller "cant" or "secret language."

The introduction is divided into sections given titles such as "childhood" or "work" or "travelling ways," and is composed mainly of transcribed monologues which loosely fit the section titles. While this is less structured than a rewritten narrative, their own words manage to develop a more intimate sense of who the Stewarts are and what is important to them. What is not explicitly developed is the larger picture of who the travellers are and how they fit into Scottish life. The travellers—who prefer this name to the now derogatory but traditional term "tinker"—are a nomadic subculture of the Scottish people. They are a distinct group and should not be confused with Gypsies or tramps.

The section on "Songs," which comprises the bulk of the book, is diverse and exciting in content. A long introduction provides much of the personal context of the singers, details of singing style and ornamentation, and an explanation of the methodology used in the transcriptions. Detailed synoptic transcriptions have been used, and pitches have been ". . . cast. . . within pitch ranges that are accessible to most singers" in the hope that they will "continue to be sung, from this book . . ." Each song or ballad is prefaced by a short discussion, and relevant variants are noted in a bibliography, including Child and Laws numbers where appropriate.

The folktale section is also worthy of note. Here are 35 tales ranging from creative tellings of international types to short humorous anecdotes. Transcriptions appear to remain true to the spoken versions, though this is never