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FROM THE EDITOR. . .

This issue of the *Children's Folklore Review* has come together in a rather serendipitous fashion. Almost a year ago, Pack Carnes submitted an article on Arnold Lobel's *Fables* for consideration. Having decided to publish it this spring, I discovered the Aesop Prize Committee's report in the pile of things still sitting around after the AFS conference in Jacksonville. The theme of the volume clearly established, I then called HarperCollins, Lobel's publisher, for something to put on the cover. You have already seen the result. The minutes of the 1992 Children's Folklore Section, a review of *Oxford Children's Encyclopedia*, Priscilla Ord's comments on Alvin Schwartz, and the usual notes and announcements complete this volume.

Every new issue brings its own rewards and punishments. I have already noted (14.1) the inability of the editor of a camera-ready publication to blame type setters, but there are other agents of confusion lurking out there (or just down the hall). While I will certainly admit responsibility for the "Its/It" (page 49, line 25) and the "chid/child" (54, 23) errors, among others, I have discovered that the scanner which reads type onto a disk is not always trustworthy, nor is the author who complains about typos of his or hers that the scanner reproduced accurately but that I did not catch. It *was* a lot easier when there were typesetters to blame. Humbled, I will proceed more slowly and, I hope, more carefully.

You may be receiving this a bit earlier than anticipated. I am off for Wales in April and May to do more of that Celtic mythology and legend research at the National Library in Aberystwyth. When I return, Laurie and I will set up *CFR* 16.1, a special issue of student papers from the most recent competition, before she takes her maternity leave.

C.W. Sullivan III

Arnold Lobel's *Fables* and Traditional Fable Features

Pack Carnes

One of the most noticeable aspects of the modern study of folklore is its lack of clear and precise genre boundaries and definitions. It is not altogether certain that these are the necessity that some would have us believe. After all, a great deal of folkloristics is being done today in haughty disregard of this lack. Still, most of us agree that some such boundary markers would be a help.¹ In no case—save perhaps that of "emerging legends"—is this lack more clearly demonstrated than in the fable and in the various forms that members of fable sets take. Arnold Lobel's fables present a specific case in point. This small collection of fables is clearly a literary collection, yet it owes much to traditional materials. This article will approach the traditional aspects of Lobel's *Fables* as an investigation into the nature of the intertextual relationships of highly personal literary creation and folklore.

That the fable lays claim to being folklore can hardly be doubted. It exists as short oral narratives (jokes, proverbs, and songs, etc.), and fabular motifs are found in virtually every folk art form. But the fable is also literature.² What's more, it is literature of a quite varied, yet interconnected sort. The telling and retelling of fables creates and demonstrates very close intertextual relationships among members of fable sets. Each set is defined as being a group of allomorphs of an identified fabular motif or narrative type. Thus the fable of the Fox and the Grapes (P15),³ known from classical times through hundreds, perhaps thousands, of literary fabular reworkings is also found in (predominately) oral versions as folktales in the complex delineated by the A- T Type 59 and has a further extended family covered by the Thompson Motif Index number J871. Moreover, the fable is clearly connected to, but not identical with, the proverbial phrase "sour grapes"⁴ and all the semantic areas involved in the resolution of that metaphor. The set is extendable through many dozens of cartoons, a very long list of "anti-fables," and other parodies.⁵ All these latter forms are connected theoretically through prior knowledge of the motif and prior introduction to the narrative type, often in the nursery. Prior knowledge of the "original" story line of the narrative allows satires and parodies of that narrative encountered later in life to be successful.⁶

In the same way, a fable set is related to other fable sets by commonality of purpose, by form and structure, and by function,

among other features. Previous experience with the structure of the fable, narrative together with an epimythic "moral," for example, allows predictable responses to such structural features when used in another circumstance as, say, a joke narrative and punch line. This is a critical feature of the form and structure of any genre, although very often overlooked. The structure has meaning, of course, as the resolution of the metaphor of the narrative is in effect channeled and controlled to a certain extent by the secondary metaphor of the epimythium.

All this needs to be measured against the background of the history of the fable and the position of the fable in modern society, on the one hand, and studied with regard to the world of children's literature and folklore on the other. This is especially important as the learning of fable motifs appears to take place primarily in the context of children's literature. Lobel, in particular, will take great advantage of the positioning of traditional materials in the nursery.

With regard to the history of the form, generally speaking, we think of the fable as incredibly old, dating back to Aesop, a sixth-century B.C. Phrygian slave. But the fable is in fact much older than that, with beginnings that go back to the earliest known literature.⁷ The earliest known Sumerian fables would have been as old to Aesop as Aesop is to us. The modern fable is clearly different from the classical corpus, but equally clearly connected to it. All this makes the fable an excellent testing board for the multivalence of the motifs and other features of the fable, quite beyond the usual dichotomy of "folklore" and "literature." There are features that are to be found in the interstices of these categories, in the "harmonics" of the structure and content of the texts, such as fabular characterizations (the very specific characters of the lion or the fox, for example), the traditional "shape" or length or other structural considerations of fable texts which help us respond to a fable in a way unlike that of any other genre, its attempt to teach or to instruct, and the transparency of resolution of its metaphorical content. These considerations are found in classical fables, their folklore reflexes, and their modern (essentially literary) analogues.⁸ They are therefore to be found in both literary and orally transmitted forms.⁹ The fables under discussion here are at once firmly footed in that classical tradition and yet float free of it in their own way. Lobel's fables are a mixture of the traditional and the literary and lay claim to both heritages. The tales are his own literary creations, but the connective tissue is comprised of traditional features.

As we examine Arnold Lobel's *Fables* we need to remind ourselves that the intertextual relationships among the members of any particular fabular motif set are important for an understanding of that set or any member of that

set, but that this is not the only important set of relationships. Indeed, the interrelationships to be found *among* sets, though of a different order, are easily shown to be equally important, as there are a number of elements that are cross-overs from one set to another. The very shape of fables is an important consideration here. Just as we are conditioned to anticipate a punch-line after an introductory line of a joke, so too the reader/listener's response to fables is very much conditioned by the expectations of the approaching "moral."¹⁰ Arnold Lobel shares in all of these features in a way that allows us to approach his texts a little more closely by identifying his reliance upon traditional fabular characters, motifs, and structure.

Characterization is a prime example of all of these aspects. For example, the fabular lion is the King of Beasts, and the fox the Trickster *par excellence*, and those characterizations are fairly consistent. The characterization is suprasegmental, if the segments are the individual fabular motifs, for the lion is the king of beasts in virtually all fables, including the modern parodies, which question the viability of that very aspect of traditional fabular lions, just as twentieth-century democracy has taken its toll of kings on this planet.¹¹

Lobel's materials are not only in the tradition of previous fables; he has made extensive and interesting use of other folklore materials. His fables are not overtly traditional fables or anti-fables; that is, they are not refashioned tellings of traditional common fables, or parodies of such, but they carry much of fable tradition with them. Lobel then has not been dependent upon the traditional (that is the Aesopic fables) for much of his raw materials as have thousands of fabulists from long before Aesop through La Fontaine and beyond; yet part of their tremendous success is clearly due to the fables' appeal to tradition.

This is not the usual fable tradition; in fact, Lobel sometimes ignores or "violates" folk tradition for his effects. This is a commonly enough observed process to be found in genres and types that exist so comfortably in both "literary" and folk tradition, from folk music to Schubert, from academic medicine to folk healers, from *Märchen* to *Kunstmärchen*, and other binary operating genres.

Lobel does not even depend entirely upon general responses to the fable as his pieces are certainly enhanced, if not indeed completed, by the illustrations.¹² In all cases, it is clear that the illustrations are more than simply decorations; they freeze the action at certain critical points and also provide particularly effective reference points or points of recognition when rereading the fable. Thus, from a receptor's point of view, seeing the picture, the entire text is recalled and re-experienced. There is also the very important consideration of direction. This is a very complicated event, involving both the intention of the author (which can be approximated here because of two elements, *pace* the zealots for the "intentional fallacy"), and the reception of the reader. First of all, the author channels the reader's resolution of the metaphor by providing the epimythium or moral tag-line. And secondly, since it is this point in the action that is usually the moment of the illustration, the illustration supports and reinforces the interpretation intended by the author.

There is in the specific case of Arnold Lobel another factor of significance here. Lobel tells us that the fables came in part after the decision to draw the animal characters, although he does not say that the scene depicted preceded the fable text proper. Lobel describes his choice of animals as characters in part as beginning with a list of animals that he thought it would be fun to draw (Hood 34-35).

And, partly as an artifact of the particular position of the modern fable (a relatively new feature of which is the de-emphasis of the moral or paragonetic, the purely didactic element, of the fable, usually in favor of the satirical or the humorous), Lobel's fables float free of the popular expectations of, say, the

P373 "Ant and the Grasshopper" in that his "morals" are less demanding. Lobel's fables are bound to a certain extent by the traditions of the literary fable, but they use various folklore traditions very effectively and resonate with various harmonics from traditional fables and other narratives. The characters too, though not always the traditional Aesopic characters, are often highly reminiscent of more familiar fable characters (the fox, lion, ant, wolf, mouse and so on) and the traditional "expectations" of characterization (see Carnes, "Traditional Expectations"). Lobel's fables seem almost studiously distinct from each other with regard to characters; that is to say, not a single character shows up as the main character in more than one. The characters are all animals, in a sense a somewhat recent "traditional expectation,"¹³ as the classical corpus of fables has more fables with humans as actors (as well as fables with plants and inanimate objects) than those with only animals. Lobel might have felt constrained to present only animals as these appear to be more in keeping with the new "traditional" expectation for a fable today, or it may simply have not occurred to him to use any actors other than animals, as he implies in an interview about his *Fables* (Hood 35).

The animals he chooses, however, are only in part traditional. King Lion is, of course, as are the frogs, the bear, and even the crab and the camel, but many are not. The lobster occurs as a character in no "canonical" (Le., Aesopic) fable of which I am aware, nor does the rhinoceros or the kangaroo. The use of these characters proclaims Lobel's independence from some of the traditional constraints of the Aesopic fable as much as his title and the familiar structuring of his stories claim the advantages of it.¹⁴ Yet Lobel has taken from all along the fable tradition.

To begin with, his characters are perhaps even more closely akin than the average Aesopic fable character is to what fabular characters truly are or are meant to be: costumed humans. It does us no real good to see only a lion in the fables about the King of Beasts; we need to recognize the metaphor and see in that creature something of ourselves. Lobel, with one significant exception, does not let us forget that, even though his creatures act well within the boundaries of their natural characteristics.¹⁵ In this Lobel is close to his contemporary fabulists: William March [Campbell], James Thurber, Wolfdietrich Schnurre, Gerhard Branstner, Helmut Arntzen, Jean Anouilh, and Hoshi Shin'ichi, among others. There is little pretext here. Thurber's version of the tortoise and the hare has the tortoise ironically remind us that there is a fable about a tortoise and a hare; he "read in an ancient book" a story in which a tortoise beat a hare in a race and never read anything about a hare that beat a tortoise in a race, and thinks therefore that he could beat a hare and sets out to find one, to challenge him to a race. The tortoise loses, naturally

(Thurber, *Fables* 83). Helmut Arntzen's lamb runs away from the stream when he sees the wolf. The wolf protests that he would not harm the lamb, but the lamb runs away, saying "thank you very much, but I've read my Aesop" (64). These are not animals at all, simply humans in sheep's clothing, so to speak. Much of Lobel's appeal comes from this sort of thing. His characters are not much in the way of allegorical frogs and camels; they are people that we all recognize, and that is naturally, precisely the point.

Lobel's opening fable demonstrates this clearly. "A Crocodile in the Bedroom" (2) begins with a Kafka-like (not Kafkaesque, but Kafka-like) opening: "A Crocodile became increasingly fond of the wallpaper in his bedroom."¹⁶ That situation is the problem. The crocodile stared at the ordered patterns of flowers and leaves (well-illustrated in the accompanying drawing which catches this aspect of the fable and not its moral or the "action"). The crocodile becomes so accustomed to the order that the comparative disarray of even the "ordered" growth of Mrs. Crocodile's garden is abhorrent to him. Overcome with distaste for the untidiness everywhere around him, he returns to his room, takes to his bed, and (we assume) slowly slips from life. Without making too much of the similarity, the moral is as much like Kafka as anything else: "Without a doubt there is such a thing as too much order."

There is of course nothing crocodilian about this character at all. Any other creature would have done as well, but Lobel has chosen a character that seems, to judge by its natural appearance, to be about as far as could be from a sentient creature capable of even the limited aesthetic responses needed for the narrative, his own statement about choosing characters that were "fun to draw," notwithstanding. We are set up for this by the title which serves in the office of a promythium, but one is still completely unprepared for the ill-fitting match of character and narrative. One would have expected in a traditional tale a more naturally orderly creature: a raccoon, a social insect, perhaps. The choice of the crocodile as an exponent of aesthetics makes this modern fable turn the traditional fable on its ear and outfits it with a finely tuned sense of humor that approaches the grand paradox of Disney's having a dragon friendly to children.¹⁷

Characterization in "The Ducks and the Fox" (5), on the other hand, is completely straightforward. The fox is sly and plans to catch and eat the ducks, a familiar response of foxes toward ducks both in the natural and the fabular worlds. The ducks are silly and only just barely recognize the fox as enemy, but they are beguiled by him in the traditional Aesopic and *Märchen* manner. The fox very nearly talks the two ducks into his sack, just as the fox talks the crow out of the cheese in the innumerable versions of their classical

fable. The ending is thoroughly modern and fits very well even with silly ducks. The fable has a traditional conflict between, incidentally, two clearly opposite forces (as is the usual case in fables). However, the ending appears contrived—perhaps for the sake of the moral tag line or epimythium. The epimythium does seem more typical of Lobel's (and our) own time: "At times, a change of routine can be most helpful." The irony generated by the distance between what sounds like a slogan of the jogging 70s and 80s, on the one hand, and the understatement of the moral, on the other, is highly effective, indeed much more so here than in many of his other morals.

Lobel's use of traditional characterization is best seen in "King Lion and the Beetle" (7). This fable is far from an Aesopic one, but it is firmly dependent upon the reader/listener's response to such fables, upon the reader/listener's being responsive to fables in general and having heard Aesopic fables before. Although the fable itself is a new one, the incremental characterization of the Lion wherever he appears in fables is assumed. The Lion is the King of Beasts—from the two classical versions of the "Lion's Share" fable to the "Aged Lion and Fox," and a host of others through the modern Lion in the Ass's skin cycle of Helmut Arntzen and the Lion's Share fable by James Thurber. Here Lobel does not depend upon his audience's knowing any particular fable as much as knowing about the general fabular lion's characterization. The lion's role in society and his comical vain insistence upon his "kingliness" is the point of the fable and causes the lion's (literal) downfall. His vanity, expressed physically with robes, heavy jewels and a crown, causes the lion to fall into the mud, down to the level of the beetle from whom he demands acknowledgment. None of Lobel's other fables depends upon traditional characterization as much as this one does.

There are, however, examples of unexpected behavior within what appears to be a number of more "natural" characterizations. This sometimes bizarre behavior is elusive and ill-defined, but highly effective. "The Bear and the Crow" (16) is a case in point. Behind the highly effective composition of the narrative as a fable, the characterization stands out as particularly vivid, in part because of the use of a traditional fabular actor in an uncommon role. The crow, the deceived in most fables, becomes the deceiver here. The bear, although not unknown as a gullible creature in fables, is more obvious in that role in the cyclical animal tale. Emphasis upon the characterization here, however, no matter how interesting, must not draw the reader away from the point of the fable, from the fact that we are all not just creatures in fables, but creatures of fashion in the literal sense. Those who allow themselves to be talked into the bear's situation have brought it upon themselves, even though the crow is not altogether blameless. The epimythium is weaker here than in

most of Lobel's fables and is indeed not really needed at all. A well-chosen epimythium can often add to even a well-told story, much as an emblem enhances the effect of a proverb or motto. In Lobel's case, the illustrations are equally effective and often surpass the epimythium in drawing the attention of the reader to the point of the fable.

A particular striking example of that is to be found in "The Baboon's Umbrella" (12). There are two characters: the baboon, who complained that he was unable to close his umbrella, and his obliging friend the gibbon, who suggested the cutting of large gaping holes in it. The action is easily foreseen as the rain begins to fall. The baboon and the gibbon here are not disturbingly out of character at all. Although they are not drawn from standard fabular characters, they do function quite well as actors. This is a very well-constructed fable, and a great deal of its strength and appeal comes from the moral tag line: "Advice from friends is like the weather. Some of it is good and some of it is bad." I rather suspect that Lobel purposely sidestepped the obvious line available to him in constructing his moral with "fair weather" and "friends," but he has certainly felt the need for a moral couched in a quasiproverbial phrase.

The natural characteristics of animals is the third source of elements from which a fabulist can draw for his work. This is as old as the originator of the Tortoise and the Hare fable, in which the actual speed of the hare is matched to the actual slowness of the tortoise. Modern fabulists in general have made more use of this aspect than was the case in earlier literary fables, but Lobel uses it most effectively. In fact Lobel parodies the very process in his fourth fable: "The Crab and the Lobster" (8). We are so accustomed to looking for metaphors in fables (and allowing for the convention that animals speak), we are taken aback when the actors in a fable actuality are the creatures that they are and moreover are in fact in possession of their natural characteristics. As the two crustaceans set sail on the sea, they encounter a storm and the boat begins to sink. The lobster answers the crab's horrified cries with:

Of course, we are sinking. This old boat is full of holes.
Have courage, old friend. Remember, we are creatures of the sea.

Of course they are. The marvel here is that we, too, as fable readers, are not accustomed to having fable creatures operate in their own natural elements, as natural creatures, or falling back upon natural abilities to save themselves.¹⁸ Even the crab seems to have forgotten that although he is playing a costumed human in the fable, he can still live under water. The epimythium, "Even the taking of small risks will add excitement to life," is effective again for its irony. There are, of course, no risks involved at all.

The natural crowing of roosters at dawn, and their folktale proclivity to do so, is well-exploited in Lobel's "The Young Rooster" (37). This is especially effective, for the conflict comes about precisely of the fact that the young rooster does not seem able to "crow up the sun," as his first day "on the job" is cloudy and overcast. This results in failure for the young rooster who is now discouraged. All the barnyard animals decry the disastrous lack of sun. The bull, in an attempt to help, provides the rooster with the marvelously incongruent fact that the sun is 93,000,000 miles away, a statement that is not likely to have occurred in any Aesopic fable (and inserted, I rather suspect, for precisely that reason).

The mouse in the "The Mouse at the Seashore" (10) is another character chosen for its natural qualities. Once the premise of the fable is accepted, then the dangers encountered are those that a mouse would be likely to run into: a cat, a bird, and dogs-all of which attack him. He loses his way and is bloodied time and again, but the sight of the sea is worth it all. The epimythium is an overstatement made redundant by the charming illustration of the mouse sitting on the sand dune watching the sun set over the sea. Here, then, the fact that the fable is not about mice at all is clear. The natural enemies pitted against the mouse misdirect the reader into thinking that indeed the story is about a mouse, but the final scene and the exquisite illustration bring us back to our world, resolve the metaphor, and remind us that we are talking about us, in a way that is completely consistent with the Aesopic tradition.

In contrast to the fables discussed above, there are a number of instances in which Lobel has purposefully strayed from the natural characteristics of certain animals, but has stayed in sight of their roles in traditional folk literature and, in some instances, in children's literature. The resulting effect is mixed. The hippopotamus in "The Hippopotamus at Dinner" (38) is perhaps an obvious choice on the surface for gluttony, but the hippo is not in fact a glutton, just a bulky animal whose dimensions are translated into obesity when compared to a human scale of girth. It is the nature of the hippo to be overtly fat from the human point of view, but it does not follow that he would "over-order" in a restaurant. The situation takes advantage of some characteristics of hippos, real or imagined: hippos seem (to humans) to be fat, and that seems to imply overeating. This is one of Lobel's "weakest" fables, and the epimythium: "Too much of anything often leaves one with a feeling of regret," does not save it from being relatively ineffective. The motif is a common one in folk literature: the hippo overeats and then cannot leave the table (cave, hollow tree, etc.), having grown too large. It is significant that this precise motif is found in children's literature in a number of instances, the chapter in *Winnie the Pooh* with Pooh and the honey pot being but one example.¹⁹

Further, the wolf, in the somewhat misnamed "The Hen and the Apple Tree" (11), plays an even more traditional folk-literature role, that of assuming a disguise in order to obtain his prey. Although this is not a behavior of wolves observable in nature, it is clearly one common characteristic of wolves in folk literature. The *Märchen* "Little Red Riding Hood" is only one example; there are fabular disguised wolves as well: "Wolf and the Kid" (P572), which has of course a much later *Märchen* reflex, in Grimm no. 5, for example. The innovative twist Lobel gives his wolf here is twofold: first, the wolf is disguised as an apple tree, and second, in an even more anti-traditional feature, the hen sees through the disguise. The wolf, quite uncharacteristically, "knew that he had been outsmarted," an unusual insight for the plastic characters of the fable; but that having been said, the fable ought to end there, rather than with the too obvious "It is always difficult to pose as something else." It is that line, one suspects, that Lobel was writing toward. It is clearly designed for the children for whom the "moral" is intended.

There are also the somewhat abstracted natural characteristics of animals that are chosen for fables here. The ostrich is popularly believed to be afraid and thus the "Shy Lover" Ostrich is a natural secondary overtone (21). The camel is clearly one of the most unlikely animals to be chosen to play the part of a ballerina and, therefore, is an excellent choice for a fable in which the main actor is shown not being able to do what she wanted to do well, but "she will dance just for herself" (22). Actually, there is an Aesopic fable about a

camel dancing, P83 "Ape and Camel," known from the earliest Greek prose tradition, in which the camel tried to dance and was so ridiculed that he was forced to leave the gathering of the animals.

Some of Lobel's fables have characters and situations that are not standard, not traditional, and not specie-specific. Lobel is not the first to use animals this way, but he is surely the first to write a fable about a vain rhinoceros (a capsule "Emperor's Clothes," A-T 1620; TMI K445) or a peculiar fable about an elephant and his son (32) that has nothing to do with elephants and does not show any general or specific characteristic of elephants. "The Pelican and the Crane" (35) also owes nothing to the natural traits or physical attributes of pelicans and cranes, but succeeds extremely well. Lobel pays the price of his independence in this regard: he must characterize his actors to set up the moral. The grand advantage of using traditional characteristics and traditional traits of fabular characters is the shorthand and "instant characterization" afforded by that tradition. The fable is best when very short, and that is accomplished in the easiest fashion by letting traditional characterization supply those features for which the animal was selected. When using an animal that is not somehow characterized in traditional literature, the author has to create some of that characterization himself. That is difficult in the short space allowed a fable. In the "Pelican and the Crane," Lobel has to set the stage and establish the characters early on. In the first line, we read "The Crane invited the Pelican to tea." We know nothing about Lobel's general idea of cranes and pelicans, nor this specific fable crane and this specific fable pelican as yet. "No one invites me anywhere," says the pelican, and we ought to be on our guard for the reason for that statement. That is, naturally, the very point:

"Entirely my pleasure," said the Crane to the Pelican, passing him the sugar bowl. "Do you take sugar in your tea?"

"Yes, thank you," said the Pelican. He dumped half the sugar into his cup, while spilling the other half on the floor.

That is the element of characterization we need. The pelican continues with: "I seem to have no friends at all." The crane then asks if he takes milk. Some of the milk goes in the tea, but most ends up on the floor-and our suspicions are confirmed. A third clumsy act is needed to make the point most effectively, and pelican does this by stuffing so large a pile of cookies into his mouth that his shirt is covered with cookie remnants. This is the point of the action shown us in the illustration. The moral tag-line: "When one is a social failure, the reasons are as clear as day," could easily be entered in pencil under William March [Campbell]'s fable no. 22, "Polecat and His Friends." The

Carnes

polecat in this fable was indignant at the manner in which he was treated by the other animals, and he complained bitterly to an old tortoise about the "undemocratic snobs" and the fact that they never invited him to any of their parties. The old tortoise at the end is forced to point out: "well, after all, you do stink a little" (March [Campbell] 42-43). Campbell's polecat does stink, and this aspect of the animal actor results in the clever finale. But Lobel has to create the unsavory manners of the Pelican, as manners, good or bad, are not commonly attributed to pelicans.

There are other features outside of characterization in this collection that tie these fables to traditional materials, such as the idea of gold (and diamonds and pearls) at the end of the rainbow as the central motif for "Frogs at the Rainbow's End" (14) or the *Märchen* tendency for "threes" in the Pelican and Crane fable and elsewhere throughout the collection. The collection depends to a great extent upon such traditional features, and that is as it should be. Such ties facilitate reception of the work for both children and adults (see Carnes, "Fable and Proverb" 56-61). But these fables are literature, and everywhere there is the distinctive hand of the craftsman using traditional materials to aid, not to dictate, the development of his materials.

If today's fable has any true "direction" at all, then it is to be found as a vector of the work of such fabulists as Thurber, Schnurre, and Lobel. Its function is close to the necessity to point out society's little faults, not the grand socio-economic schemes, and its responses are from us on a medium-burner level, because these are all we have time for. They are successful, no longer quite on the rhetorical level of the traditional Aesopic fable, nor on the poetic-genre level of the seventeenth-century La Fontaine or his eighteenth-century followers, nor even on the somewhat "higher" moral plane of the fable of the sixteenth century, but on the level of common knowledge and utility, and especially on the plane of traditional, familiar materials presented in a somewhat untraditional manner, mostly for fun.

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Notes

1. The call for example issued a quarter of a century ago by Alan Dundes is as valid today as then, even though Dundes himself has sharpened a number of genre lines in many categories and has worked extraordinarily well with many areas and with many types of materials without such delimitations. The surprising lack of definitions and clear-cut categories--with the fable a specific case in point--is

best seen in the introduction to Dan Ben-Amos, ed., *Folklore Genres*, and the bibliography cited there.

2. The fable in fact is generally defined as such. See, for example, Smith, which has not been much improved upon, save by increasingly allowing more freedom to the form in Perry, *Aesopica*, and Leibfried, all of which leave out the oral component, some aspects of the structure, or the essentials of context and the like.
3. Fables here are identified by "Perry number," that is, the number of that fable as found in Ben Edwin Perry's monumental *Aesopica*. I use Perry numbers to indicate the *set* of fables, one element of which (and often the earliest known member) is to be found in Perry. Obviously that set could be designated by other schemes. Wherever possible, the set designate includes the tale type number, as well as the corresponding motif index numbers, from Aarne-Thompson, here designated A-T, and Thompson, here TMI, respectively.

The sets extend far beyond the fable forms of course; clearly the proverbial phrase "sour grapes" belongs to the same set as the fable "Fox and Grapes (as in Perry, *Aesopica*, no. IS), and the folktale equivalents found under A-T 59 are also members of that set. See Carnes, "The Fable and the Anti-Fable," for a more complete discussion of fable sets and their members, especially with regard to the fables and their "anti-fable," analogues.

4. See Stahl, reprinted in Carnes, *Proverbia in Fabula*, and the introduction to that volume. For details of the relationship of the phrase to the fable, see Carnes, "Fable and Proverb."
5. The term anti-fable is coined on analogy of Wolfgang Mieder's "Anti-Spruchwort" and refers to the burlesques or travesties constructed upon those Aesopic motifs that can be assumed to be part of the cultural baggage of the reader. Examples include James Thurber's "Turtle and the Hare" (P226, A-T275A; TMI K1 1.3), in which the Rabbit wins (See Carnes, *Fable Scholarship* 5-9). In the version of this narrative type by the Japanese Science-Fiction writer Hoshi Shin'ichi, the rabbit does not win, as the turtle has the rabbit arrested for speeding, and the turtle wins by default. For Hoshi Shin'ichi and his concept of the anti-fable, see Carnes, "The Fable and the Anti-Fable." Jokes cast in fabular form, with narrative and "moral" are legion, for examples and discussion, see Gerth, and Carnes, "The Fable Joke."
6. In contrast, however, this does not mean that prior knowledge of the fable is essential in order to understand the proverbial phrase associated with that fable. Rather stringent testing has revealed that knowledge of the fable was absent in the majority of those who recognized phrases such as "Lion's Share," "Out of the Frying Pan, Into the Fire," "Sour Grapes," and the like. Most receptors did not know the fable source, nor recognized it after being told. It is significant that virtually none of these understood the phrase in the so-called "standard" metaphor resolution. For details, see Carnes, "Introduction," *Proverbia in Fabula*, and "Fable and Proverb," 55-76.

7. See, for example, the materials in Lambert, and Jason and Kempinski. The Jason and Kempinski article attempts to date the earliest known narratives. Their dates are fairly firm, depending upon a conservative estimate of the earliest recorded written record. In some cases, the dates are easily extendible one or two thousand years, even assuming that there was no significant period of oral transmission, which there clearly was. Of the five they identified as the earliest narratives, all are or are potentially fables, and one or two of the earliest are known today as jokes and as fables.
8. The modern forms are of three types, although the distinction ought not to be too finely drawn. There are essentially modern fables which are written more or less as classical fables are, and then there is another closely associated category which consist of parodies of classical forms, i.e., the above mentioned "anti-fables." Most modern fabulists write fables of both of these sorts. The third category is that into which all of Lobel's fables fall. They are essentially "new" fables in that they use for the most part "new" motifs and narratives (although there is borrowing all along the tradition). Most modern fabulists write some "new" fables, even those, like Thurber and Ambrose Bierce, who "specialize" in antifables.
9. I do not wish to restrict myself to these two categories, but they will do if considered only provisionally. There are a number of other possibilities, such as printed commercials, advertisements, "xerox-lore" (now commonly "faxlore"), and quite a few other venues.
10. This is actually fairly modern. The consolidation of the macro-structure of the fable into the "standard" form today was leveled out in the Middle Ages on analogy of examples from classical times (see Perry, "The Origin of the Epimythium"). There have been a number of attempts to change these formal structures throughout the ages, but the modern fable has been fairly consistent in favor of the moral tag line. Lobel suggests that he thought first of not having epimythia: "they simply seemed very much out of date." But in the end, he decided that fables seemed somehow not complete without them (Hood 35). There are in fact a few modern fabulists who use no epimythia (Wolfdietrich Schnurre, for example), and one very important modern fabulist who uses only *promythia* (usually in badly rhyming couplets), the (once East) Berliner, Gerhard Branstner. It is important to note that the use of the moral tag-line is so strongly ingrained in most modern fabulists, that some, such as Thurber add epimythia to other genres, such as re-cast *Märchen*, which of course never had them, and which were not told for the purpose of the moral as fables were. See Thurber's version of "Little Red Riding Hood," entitled "The Little Girl and the Wolf" (Thurber, *Fables* 4-5), discussed in Carnes, *Fable Scholarship* 5-6. Evenjokes that are masquerading as fables (see Carnes, "The Fable Joke") have pseudo-epimythia "punchlines."

11. The point is easily made: Thurber's "Lion's Share" fable (Thurber, "Further Fables" 23-2) has King Lion lose all the booty in the form of taxes and hunting licenses. Helmut Arntzen's lion (6) does not fare any better: he is informed that, although he is still technically "King of the Beasts," he is now only a constitutional monarch in a parliamentary democracy. Modern jokes about the fall of King Lion are legion (see Carnes, "The Fable and the Anti-Fable" 26-27, for examples).
12. Much work is needed on the reaction to folk elements when accompanied by illustrations. A number of modern fabulists illustrate their own work, and not only for children's books. In addition to Lobel, James Thurber, Wolfdiedrich Schnurre, James Kniss—who write fables especially for children—all illustrated their fables themselves. There is need for studies of the interaction of both "texts," i.e., the fable narrative and illustration. The history of fable illustration remains unwritten, but a marvelous start has been made for illustrations through the seventeenth century in Hodnett 57-72 and 168-222, although none of these ideas are discussed.
13. This is an artifact of survival only. Very few fables from the Greek prose tradition have survived into the very limited corpus of Aesopica alive today.
14. In a sense, this is necessary. In nothing more than this is an important ethos between literature and folklore clearly seen. The traditional, the folklore artifact claims unity with others of its kind and in that it finds its existence and its appeal. Literature, on the other hand, claims and insists upon its distinctiveness, *away* from the group, *away* from tradition. The virtue of the one is the anathema of the other. Modern fabulists are just as likely to use many non-traditional characters in non-traditional fabular motifs as to use the more familiar forms.
15. Lobel says much the same thing in his interview with Susan Hood, an editor of the journal *Instructor*. There he describes his characters as representative of himself.
16. A number of modern fabulists seem to be drawn to Franz Kafka (who wrote fables himself, or, perhaps more properly, he wrote one true fable, and a number of other pieces that are "fabular" in nature, but not Aesopic in type). One of the most striking examples of this Kafka connection is found in the seventeenth fable, "La Cucaracha Sonadora," in Augusto Monterroso's fable collection. In this fable "...a Cockroach named Gregor Samsa dreamed that he was a cockroach named Franz Kafka who dreamed that he was a writer who wrote about a clerk named Gregor Samsa, who dreamed that he was a Cockroach" (Monterroso 59).
17. Many modern fables do this, in contrast to the classical corpus. Wolfdietrich Schnurre uses a rabbit as an example for vainglorious behavior (9); a rooster is

Carnes

made the vehicle for a moral about seeing "with the sun" and not against it, in Branstner (no. 16), and so on.

18. The irony created by the distance we normally create as a response to the structure of a fable to its characters and content, keeps us from remembering that these characters, after all, live at the bottom of the sea. This is similar to the cartoon figure of Daffy Duck, who, falling from a tall mountain and plunging down to "certain death," suddenly remembers that he is a duck and, as such, can fly.
19. This is P24 (TMI K1022.1), with the classic forms represented by Babrius 86, and it is A-T 41 (see, for example, no. 73 in the Grimm collection) usually with a fox or bear, instead of a hippo.

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Children's Folklore Section 1992 Annual Meeting

The 1992 meeting of the AFS Children's Folklore Section convened at 7:00 a.m., Friday, October 16th. A continental breakfast was served at a cost of \$7.00 per person. The minutes of the 1991 meeting were approved.

Secretary-Treasurer Danielle Roemer reported on Section finances. We have a total of \$13,298.64 in the bank (as of August 1992). Of those funds, \$2000.00 represents the endowment for the Opie Prize and \$7945.69 represents the endowment for the Newell Prize. That leaves \$3352.95 in the Section's general operating fund.

Review editor Chip Sullivan reported that the Section now has a total of 170 members (a significant increase since we started publishing the *Review*). Of that number, 130 members are domestic; 40 are foreign. East Carolina University continues to support the publication of the *Review*. The Section remains sincerely grateful for the University's generous support. Mailing costs for the *Review* are borne by the Section. Chip repeated his intention to continue contacting individuals and groups as possible future members.

Archivist Simon Bronner announced that queries about the Section's archives can be made through Bit-Net #SJB2 @ PSUVM.

President-Elect Joe Edgette announced the winner of the Section's annual Newell Prize: Michelle Branigan (Indiana University) for her paper "Blocks and Matchboxes: Negotiations of a Shared Reality." There were no 1992 recipients of either the Opie Prize or the Lifetime Achievement Award.

Aesop Prize Committee members Gary Alan Fine and Linda Morley announced the 1992 co-winners of that prize. They are: Eric A. Kimmel for *Days of Awe: Stories for Rosh Hashanah and Yom Kippur*, illustrated by Erika Weihs (Viking, 1991); and Barbara Bader for *Aesop & Company, with Scenes from His Legendary Life*, illustrated by Arthur Geisert (Houghton Mifflin, 1991). The Aesop Prize acknowledges the best book (in this year, two books) using children's folklore published in a given year.

Under New Business, the floor was opened to nominations for offices. Carole Carpenter was nominated and approved as President-Elect. Danielle Roemer was re-elected Secretary-Treasurer. And Simon Bronner was re-confirmed as Archivist.

Children's Folklore Section

Joe Edgette requested ideas and nominations for participants for a Children's Folklore panel at the 1993 AFS meeting (Eugene, Oregon). The *Review's* proposed policy of accepting advertisements was discussed as were topics for special issues of the *Review*. Special issues are open to guest editors. Persons wishing to propose a special issue or who have ideas concerning one should contact Chip Sullivan. Joe reminded those present of the upcoming Special Issue on Narrative (vol. 15, no. 1), guest edited by Judith Haut.

Chip Sullivan then raised the possibility (initiated in an earlier year) of the Section's contracting for and selling Section T-shirts. He reported that setup costs would run around \$80.00. Linda Morley proposed and Simon Bronner seconded a motion empowering Chip to oversee the proposal. The motion passed.

Priscilla Ord moved that Linda Morley and Gary Alan Fine continue to serve on the Aesop Prize Committee. They agreed, and the motion was seconded and passed. It was also moved, seconded, and passed that a third person be named to the committee.

Danielle Roemer reported that, because of the present state of the national economy, the Newell Prize Endowment funds have not earned the requisite \$400 to currently support the Prize at that amount. Linda Morley then moved (and it was seconded and passed) that the Newell Prize amount be reduced to \$350.00 until our interest earnings improve.

Linda Morely nominated Roger Pinon for the 1993 Life Achievement Award. Priscilla Ord seconded the motion, and it was approved. Priscilla Ord, Linda Morley, and Danielle Roemer will serve as the Life Achievement Award Committee for Pinon.

It was announced that the Smithsonian would like to produce audio cassettes for children. The Smithsonian has requested nominations (or volunteers) for the post of folklorist editor for that series. Persons interested in the project or who would like further information should contact Lori Taylor at the Smithsonian (Center for Folklife Programs, 955 L'Enfant Plaza SW, Suite 2600, Washington, D.C. 20560).

The meeting was adjourned at 8:06 a.m.

Respectfully submitted,
Danielle M. Roemer
Secretary rreasurer

Aesop Prize Committee Report

The Aesop Prize Committee is pleased to announce the following books as co-winners of the first (1992) Aesop Prize:

Kimmel, Eric A. *Days of Awe: Stories for Rosh Hashanah and Yom Kippur*. Illus. Erika Weihs. New York: Viking/Penguin, 1991.

The three stories from Jewish folklore in Eric Kimmel's *Days of Awe: Stories for Rosh Hashanah and Yom Kippur* are beautifully set up with an introductory essay that gives a very fine cultural context for the appreciation of the stories. The stories are on the theme of Charity, one of the three main initiatives of the high holidays of Rosh Hoshanah (New Year's) and Yom Kippur (The Day of Atonement), the other two being Repentance and Prayer. The trio of stories is prefaced by a short essay that includes cultural information and interpretation that carefully introduce the young reader to the traditional rationale for the customs associated with these important holidays in the Jewish year. "Notes to the Stories" are back matter in the book, citing precise sources for each tale and explaining the author's considerations concerning his adaptation of the tale. In "A Personal Note" Kimmel differentiates knowledgeably between the storyteller (or writer) and the folklorist. The stories themselves are engaging and well told. Their messages are universal, easily compared with expressions of similar cultural values by many other groups, secular or religious.

The color illustrations of Erika Weihs nicely balance the text. They are direct and uncluttered. Early in the text, they effectively complement the cultural information and background explanations of ritual and ceremonial references in the text. The illustrations that follow are, for the most part, full page paintings of important scenes from the stories. The scenes focus on action and human interaction, a pleasing extension of the notion of folklore as communication. They reveal, as well, cultural priorities for appropriate behavior. The illustrations for the supernatural story depict traditional motifs that evoke a personal connection between the human and spiritual worlds. The illustrations also feature meaningful aspects of material culture that involve the reader's attention well beyond the verbal narratives themselves.

Overall, the book expresses the cultural ideal of integrating spirituality into behaviors in everyday life, a salient component of

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the worldview of many cultures. It is a very satisfying experience to read and examine the contents of this book. The reader from outside the tradition is led to an enjoyment of the material through more involvement with what is familiar to insiders than would be possible without the author's thoughtful presentation of cultural information. For readers who identify themselves as being actively Jewish, either religiously or culturally, the book is confirmatory. Being associated with the calendar year and ritual traditions, the book itself potentially functions as a stimulus to the preservation and perpetuation of traditional behavior.

Bader, Barbara. *Aesop & Company with Scenes from His Legendary Life*. Illus. Arthur Geisert, Boston: Houghton Mifflin, 1991.

The Committee notes the delicious irony of our first Aesop Prize co-winner being a book on Aesop and his fables. We confess that, independently and jointly, we were overly cautious in deliberating on this book, lest we give the impression of being unable to resist the connection between the book's subject and the Prize's namesake. We discussed the possibility of giving the book an honorable mention. However, after lengthy deliberation, our appreciation for its merits reinforced each other's initial evaluation of the book.

Barber Bader's *Aesop & Company with Scenes from His Legendary Life* is organized into three sections, the first being an impressive essay on the background of the fables and their author. The essay is clearly written in a style that is easily comprehensible to preadolescent readers and includes a valuable discussion of the nature of fables, setting the record straight on such matters as the antiquity of Aesop's fables, their purpose, their publishing history, and the facts and legends of Aesop's life, the latter from a centuries old fictional biography comprised of a group of narratives about the "fable maker" that circulated orally among the ancients. A short but excellent bibliography concludes "The Introduction." A sample of Aesop's most popular fables, nineteen in all, follows. The third part of the book is an excerpt from the legendary "Life of Aesop" that Bader discussed in her introductory essay. This is a book that admirably honors the child reader's intelligence while it provides essential information for the appreciation of a group of narratives long beloved by the reading public. The classic fables are typically concise and stylistically appealing. Finally, four legends of Aesop's early life provide the reader with a small folklore collection to peruse and enjoy.

The illustrations, "Pictured by" Arthur Geisert, are skillfully executed etchings in black and tan. They are interspersed throughout the text, greatly enlivening the introduction's explanatory prose and effectively echoing the

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narrative action. Geisert varies his presentations, placing full page illustrations opposite each fable and scattering smaller ones, often details of the larger pictures, throughout the first and third sections of the book. The arrangements of illustrations and their inclusive designs make the book's visual intelligence equal to that of its verbal text. The production of the book is also superior, printed on heavy, off-white stock. Educators will find much of value in "The Introduction." The classic look of the book is consistent with the dignity conventional for publications of Aesop's tales. Yet the book has a contemporaneity that attests to its author and illustrator's attention to the continuity of tradition in our own time, in *Aesop & Company*, translated to both word and image.

Committee remarks:

There were sixty-nine nominations for the first Aesop Prize, some better than others at meeting the criteria stated in the Call for Nominations. This seems a most auspicious beginning for our initiative, reflecting, we believe, a strong interest in folklore, especially but not exclusively the folktale, by children's book publishers.

We were encouraged by the diversity of the books in terms of the vitality of the inclusion of folklore in books for children. The overwhelming number of nominations were picturebook adaptations of individual tales, very few of which included substantial source material. Taken together, the titles well illustrated many of the issues that folklorists working with children's books have raised over the years, the most obvious being the failure of writers or publishers to acknowledge the source material for the book—the one or more specific texts of tales collected in the past by amateur or professional folklorists. Members may recall that increasing the awareness of folklore sources and a desire to see an increase in books for young readers that accurately presented individual cultures were the principal motivations behind the initiation of this prize. We believe that the two books honored with our first Aesop Prize will carry our message to publishers, authors, and illustrators across America as they entertain and enlighten their young readers.

Gary Alan Fine and Linda Morley
Co-Chairs
CFS Aesop Prize Committee

***Oxford Children's Encyclopedia.* Edited by Mary
Worrall. New York: Oxford Univeristy Press, 1991.
1,644 pp. Hardcover \$200.00**

Written in a style that reminds one of the way a good teacher might communicate with children, the *Oxford Children's Encyclopedia* is a storehouse of information presented in a manner that whets the reader's appetite for more. The set, which is intended for children 8- to 12-year olds, is made up of 7 volumes with volume 7 being an index. Entries are arranged alphabetically. Although thematic arrangements are often used in children's encyclopedias, the editors responded to the wishes of their consultants-children, teachers, parents and librarians who said that an alphabetic arrangement was really easier than trying to determine which subject volume to consult. The editors did decide, however, to place all the biographical articles together in volume 6 because, as stated in the introduction, "everyone knows who a person is." The decisions about which topics to include were also influenced by children's statements about what they wanted to know. In all, 112 writers and 60 subject specialists participated in the creation of the encyclopedia.

Although the set includes 2,000 entries, beginning with "Ab-origines of Australia" and ending with "Zulus" (aardvarks aren't included and abacuses are dealt with in an article on calculators), there is not an entry for folklore as a topic. There are, however, approximately 50 articles that bear directly on subjects such as myths, legends, and folk tales, as well as numerous others of interest to folklorists. In general, topics relating to folklore are well presented and as precise as can be reasonably expected in an encyclopedia written for young children. The entry for folk music gives a good sense of the scope of the topic and includes margin notes on Cecil Sharp and Alan Lomax as well as interesting asides about classical composers who incorporated folk melodies in their work. The article on folk tales and fairy tales begins, " No one knows who first makes up a folk tale. People (the folk) pass them on by telling them." It makes the major points that folk tales are ever changing, ancient or recent. Some standard patterns are discussed, and the derivation of the term "fairy tale" is explained. Again the margin notes hold interesting tidbits including information about different sources for the Cinderella story, as well as facts about chapbooks and other written sources for stories. Although the article does list Hans Christian Andersen, Perrault, Andrew Lang, and the Grimm brothers as people who retold folk tales, it refers to their works as "folk-tale collections." Unfortunately, no effort is made

here to clearly distinguish between writers who use the folk tale form and collectors of traditional tales. The article on the Grimms' in the biography section, however; does point out that although the brothers claimed that they were true to their sources they actually rewrote most of the tales, and the article on Andersen makes no mention of folk tales at all, referring to Andersen's stories as his own creations.

Missing from the set is any mention of children's games. Under the brief article on children there is a section on play, but it makes no mention of games, jokes, riddles or chants specific to children and reads a bit like a cross between a text on the developmental phases of childhood and a book on how children ought to behave. The article on nursery rhymes fares better with an opening paragraph which provides a good, simple introduction to the topic.

Nursery rhymes are the best-known poetry there is. You learn them by heart when you are very small and never forget them. When you have your own children they will learn them from you. They may not have been written down at all for hundreds of years and we do not know how old they are, or what they mean.

This is followed by some interesting "guesses" about the origins or symbolism of several common nursery rhymes.

American readers will notice a decidedly European if not specifically British focus throughout the set. In the main that translates into more information about Celtic and Norse myths and legends and less about Native American legends and heroes of the Old West. However, there is a Native American legend included in the article on myths and legends, and the entry for ballads refers to Casey Jones and includes the text for "The Streets of Laredo." Also, it can be noted that since Paul Bunyan and Pecos Bill aren't mentioned at all they are not incorrectly identified as folk heroes.

American children will no doubt have some problems with terminology and word usage. For example, no effort is made to clarify words like "cooker," "hob," or "cling-film" for the non-British reader, and bowling is the British sport played on a green and not the one we play in a bowling alley. Still, with its wealth of illustrations, photographs, charts, cross-references, and margin notes, the *Oxford Children's Encyclopedia* provides information both directly and incidentally, and most children will find it accessible and enjoyable to read.

Ann B. Sullivan

Alvin Schwartz 1927-1992

Alvin Schwartz, a longtime member of the American Folklore Society and the Children's Folklore Section, best known to most of us for the impressive, extensive collection of books for children and young adults on the subject of folklore of and for children that he published over the past two decades, died March 14, 1992, in Princeton, New Jersey, of lymphoma. Born in Brooklyn, New York, April 25, 1927, and knowing early on that he wanted to be a writer, he studied at the City College of New York, 1944-45; served in the US Navy, 1945-46; received his A.B. from Colby College in 1949; and earned an M.S. in Journalism from Northwestern University in 1951.

Alvin's early jobs included being a newspaper reporter, 1951-55; writing for non-profit and commercial organizations, 1955-59; and serving as director of communications for Opinion Research Corporation, Princeton, NJ, 1959-64. In 1962 Alvin accepted a part-time position as an instructor of English, teaching composition at Rutgers University in New Brunswick, NJ. It was in 1964, however, after the publication of two of his three novels, that Alvin became a free-lance writer and began the work that would occupy the rest of his life.

His body of work includes three novels and three non-fiction books for adults on the topics of children's play and recreation, public relations, and fatherhood, respectively; sixteen non-fiction volumes for children; twenty-six books of folklore of and for children; and a recent book that he co-authored with Bill Finger on Batman in the Sunday comics. Of these nearly fifty books, written from 1948 until his untimely death, over half of them—including all the children's folklore titles, with the exception of *Chin Music: Tall Talk and Other Talk Collected from American Folklore* (Lippincott 1979)—are still in print. A recent conversation with Alvin's editor at HarperCollins revealed plans to reprint *Chin Music* with new illustrations in the near future.

Alvin's non-fiction/informational books for children are unique in their ability to provide general information on a given topic that he had drawn from a specific source. For example, in *The City and Its People: the Story of One City's Government* (Putnam, 1967), he was able to describe and explain the inner workings of the city government of Trenton, NJ, and relate that information to the governments of the towns and cities where the readers of this book might live. Similarly, the University of Pennsylvania was used as his

source for life at a typical university in *University: The Students, Faculty, and Campus Life at One University* (Viking Press, 1969). Three dozen different stores and businesses in the author's hometown of Princeton, NJ, served as his models for *Stores* (Macmillan, 1977), in which he chronicled the activity that took place, described the goods and services that were provided, and presented information on the origin or manufacture of the products that were sold in the course of a typical business day. Alvin's books on night workers, museums, political campaigns, camping, hobbies, unions, and the like are equally informative, but due to the use of photographs as illustrations, they tend to be dated. Most of these books can still be found in school and public libraries, but none is currently in print

Leaving those portions of folklore that have become literature for children in their own right, such as epics, myths, legends, fables, folk tales, and fairy tales, Alvin focused, for the most part, on those aspects of the genre that tended to remain in oral tradition. In successive books he examined and presented tongue twisters, word play, jokes and jests, superstitions and other beliefs, tall tales and lies, nonsense, riddles, his ever-popular "scary stories," secret languages, noodle tales, fortune telling and divination, tales of hidden and lost treasure, folk rhymes, and most recently folk poetry. His most artful book may be *Gold & Silver, Silver & Gold: Tales of Hidden Treasure* (Farrar, Straus & Giroux, 1988). This work includes chapters on treasure found and lost; pirate ships and Spanish galleons, the *Whydah* and the *Atocha* among them; codes, maps, and signs, with references to "The Gold Bug" by Edgar Allan Poe, *Treasure Island* by Robert Louis Stevenson, and the Beale cipher; Captain Kidd and haunted treasure.

Despite the appeal of buried or sunken treasure *and* both voiced and the written warnings and disclaimers of some parents and teachers who feel that some of his material is too frightening for children, Alvin's best-selling books are his collections of "scary stories." The first, *Scary Stories to Tell in the Dark* (1981), includes stories, legends, songs, and poems. Its predictable success prompted the publication of *More Scary Stores to Tell in the Dark* (1984) and *Scary Stories 3: More Tales to Chill Your Bones* (1991). All three are published by HarperCollins and illustrated by Stephen Gammell, whose eerie drawings effectively complement Alvin's haunting stories and heighten parental and pedagogical concern. These three books may be purchased singly or as a boxed set.

Seven of his folklore titles are part of the HarperCollins "I Can Read" series. These books, appropriate for beginning readers, ages four to eight, have no restrictions on vocabulary, but they must conform to a 64-page format where the text is limited to a set number of lines per page and a specific number of characters in each line. It is to Alvin's credit that he was able to

collect riddles, tongue twisters, noodle tales, scary stories, and folk rhymes that met these rigid specifications and, thereby, bring his outstanding work to even the very youngest of readers. His titles in this series include: *Ten Copy Cats in a Boat and Other Riddles* (1980), *Busy Buzzing Bumble Bees and Other Tongue Twisters* (1982), *There Is a Carrot in My Ear and Other Noodle Tales* (1982), the extraordinarily popular *In a Dark, Dark Room and Other Scary Stories* (1984), *All Our Noses Are Here and Other Noodle Tales* (1985), *I Saw You in the Bathtub and Other Folk Rhymes* (1989), and *Ghosts!: Ghostly Tales from Folklore* (1991).

The hallmarks of Alvin's work are his meticulous research, his artful presentation of his findings, and the inclusion not only of a carefully-worded forward to each volume that explains the topic or genre being presented but also the detailed notes, sources, and bibliography found at the end of each work. Every attempt is made to present a balanced picture of the stated topic or representative examples of the given genre and to encourage the reader to participate in his own collection or invention. *When I Grew Up Long Ago* (Lippincott, 1978), whose complete title easily exceeds that of Simon Bronner's *American Children's Folklore* (August House, 1988), based on oral histories from 1890-1914, for example, employed varied informants who were rich and poor, lived in urban and rural areas, and were white or were representatives of various ethnic minorities. Information on how to collect similar oral histories was included. *Twister of Twists, a Tangler of Tongues* (Lippincott, 1972) presents a brief history and some background information on tongue twisters, followed by examples in several categories, including some from foreign languages, and ends with instructions "To Twist Your Own Twister" and thorough "Notes," "Sources," and "Bibliography" sections.

As interest in folklore and oral tradition as a genre of children's literature increased, in general, many people wanted to know more about Alvin Schwartz and his work, in specific. It was then that he began to be invited to speak at various workshops and conferences. One of those early invitations came from The National Council of Teachers of English in 1976. His speech, "Children, Humor, and Folklore," later reprinted in two parts in *The Horn Book Magazine*, clearly shows his understanding of humor, particularly forms of folk humor, and its appeal to children. Due to his unique position as an inveterate collector of all forms of folk humor and "scary stories" as well as his prolific publication of anthologies for children on these topics, he was the obvious choice to be the keynote speaker at the 13th Annual Children's Literature Conference at East Carolina University in 1989.

No complete list of awards is available for Alvin's work, and classification of his books, as non-fiction or folklore, excluded him as an author from

consideration for many of the more prestigious awards for children's literature. *In a Dark, Dark Room and Other Scary Stories* (HarperCollins 1984), illustrated by Dirk Zimmer, however, won the 1987 Garden State Children's Book Award for an Easy to Read Book. Likewise, *More Scary Stories to Tell in the Dark* (1984), illustrated by Stephen Gammell, also published by HarperCollins, was the winner of the Buckeye Children's Book Award in 1989. These accolades, conferred as they were by state library and teachers' organizations, with direct input from the readers themselves, must have been quite well received by the author.

Alvin has left us, and his intended readers, a noble legacy of more than two dozen well-researched, delightful, readable, annotated volumes of folklore. He is survived by his wife Barbara-who, with his editor at HarperCollins, will attempt to put "a longer work of folklore" into publishable form for us and future readers-and their four children, John, Peter, Nancy, and Elizabeth.

Priscilla Ord
Longwood College

Chronological Bibliography by Genre

Novels

The Blowtop. Dial Press, 1948.
No Such Mirrors: a Novel. Writers' Cooperative, 1972.
Sword of Desire. Arco Publishing Company, 1952.

Non-fiction, Adult

Parent's Guide to Children's Play and Recreation. Collier Books, 1963.
Evaluating Your Public Relations. National Public Relations Council of Health and Welfare, 1965.
To Be a Father: Stories, Letters, Essays, Poems, Comments, and Proverbs of the Delights and Despairs of Fatherhood. Crown Publishers, 1967.

Non-fiction, Children and Young Adult

How to Fly a Kite, Catch a Fish, Grow a Flower. Macmillan, 1965.
America's Exciting Cities: A Guide for Parents and Children. Crowell, 1966.
The Night Workers. Dutton, 1966.
What Do You Think? An Introduction to Public Opinion: How it Forms, Functions, and Affects Our Lives. Dutton, 1966.
The City and Its People: the Story of One City's Government. Putnam, 1967.

- Museum: The Story of America's Treasure Houses.* Dutton, 1967.
Old Cities & New Towns: The Changing Face of the Nation. Dutton, 1968.
The People's Choice: The Story of Candidates, Campaigns, and Elections. Dunon, 1968.
The Rainy Day Book. Trident Press, 1968.
Going Camping: A Complete Guide for the Uncertain Beginner in Family Camping. Macmillan, 1969.
University: The Students, Faculty, and Campus Life at One University. Viking Press, 1969.
Hobbies: An Introduction to Crafts, Collections, Nature Study, and Other Life-long Pursuits. Simon and Schuster, 1972.
The Unions: What They Are, How They Came to Be, How They Affect Each of Us. Viking Press, 1972.
Central City/Spread City: The Metropolitan Regions Where More and More of Us Spend Our Lives. Macmillan, 1973.
Stores. Macmillan, 1977.
When I Grew Up Long Ago: Family Living, Going to School, Games and Parties, Cures and Deaths, a Comet, a War, Falling in Love, and Other Things I Remember: Older People Talk About the Days When They Were Young. Lippincott, 1978.

Folklore for Children and Young Adults

- **Twister of Twists, a Tangier of Tongues.* Illus. Glen Rounds. Lippincott, 1972.
**Tomfoolery: Trickery and Foolery with Words.* Illus. Glen Rounds. HarperCollins, 1973.
**Witcracks: Jokes and Jests from American Folklore.* Illus. Glen Rounds. HarperCollins, 1973.
**Cross Your Fingers, Spit in Your Hat: Superstitions and Other Beliefs.* Illus. Glen Rounds. HarperCollins, 1974.
**Whoppers: Tall Tales and Other Lies.* Illus. Glen Rounds. Lippincott, 1975.
**Kickle Snifters and Other Fearsome Critters.* Illus. Glen Rounds. Lippincott, 1976.
Chin Music: Tall Talk and Other Talk Collected from American Folklore. Illus. John O'Brien. Lippincott, 1979.
**Flapdoodle: Pure Nonsense from American Folklore.* Illus. John O'Brien. Lippincott, 1980.
**Ten Copycats in a Boat and Other Riddles.* Illus. Marc Simont. Harper & Row, 1980.
**Scary Stories to Tell in the Dark.* Illus. Stephen Gammell. HarperCollins, 1981.
**Buzzing Bumblebees and Other Tongue Twisters.* Illus. Kathie Abrams. Harper & Row, 1982.
**The Cat's Elbow and Other Secret Languages.* Illus. Margot Zemach. Farrar, Straus & Giroux, 1982.
**There Is a Carrot in My Ear and Other Noodle Tales.* Illus. Karen A. Weinhaus. Harper & Row, 1982.

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- **Unriddling: All Sorts of Riddles to Puzzle Your Guessery*. Illus. Sue Truesdell. Lippincott, 1983.
- **Fat Man in a Fur Coat and Other Bear Stories*. Illus. David Christiana. Farrar, Straus & Giroux, 1984.
- **In a Dark, Dark Room, and Other Scary Stories*. Illus. Dirk Zimmer. Harper & Row, 1984.
- **More Scary Stories to Tell in the Dark*. Illus. Stephen Gammell. HarperCollins, 1984.
- **All of Our Noses Are Here, and Other Noodle Tales*. Illus. Karen A. Weinhaus. HarperCollins, 1985.
- **Tales of Trickery from the Land of Spoof*. Illus. David Christiana. Farrar, Straus & Giroux, 1985.
- **Telling Fortunes: Love Magic, Dream Signs, and Other Ways to Learn the Future*. Illus. Tracey Cameron. Lippincott, 1987.
- **Gold & Silver, Silver & Gold: Tales of Hidden Treasure*. Illus. David Christiana. Farrar, Straus & Giroux, 1988.
- **I Saw You in the Bathtub, and Other Folk Rhymes*. Illus. Syd Hoff. HarperCollins, 1989.
- **Ghosts!: Ghostly Tales from Folklore*. Illus. Victoria Chess. HarperCollins, 1991.
- **Scary Stories 3: More Tales to Chill Your Bones*. Illus. Stephen Ganunell. HarperCollins, 1991.
- **And the Green Grass Grew all Around: Folk Poetry from Everyone*. Illus. Sue Truesdell. HarperCollins, 1992.
- **Stories to Tell A Cat*. Illus. Catherine Huerta. HarperCollins, 1992.

Article

"Children, Humor, and Folklore." National Council of Teachers of English. 26 November 1976. Reprinted in *The Horn Magazine*. "Part I," LID:3 (June 1977):281-87; "Part II," LID:4 (August 1977):471-76.

Co-Authored Work

*Finger, Bill, and Alvin Schwartz. *Batman: The Sunday Comics*. Ed Denis Kitchen. D. C. Comics, 1991.

* Denotes books currently in print.

Notes and Announcements

Libraries Unlimited announces the publication of Gail de Vos' *Storytelling for Young Adults : Techniques and Treasury*. Ms. de Vos, a storyteller and consultant in Edmonton, Canada, discusses the art of storytelling and outlines the potential classroom uses of folktales and folktale motifs, classical myths and legends, urban legends, and tall tales and shows how storytelling can be combined with the visual arts.

For ordering information, contact Libraries Unlimited, P.O. Box 3988, Englewood, CO 80155, or call 1-800-237-6124.

Previously unpublished African American, Hispanic American, Asian American, and Native American (ARANA) authors and illustrators are invited to submit manuscripts for the newly established Multicultural Publishers Exchange (MPE) Children's Book Award. The award will consist of a publishing contract with Highsmith Press, including royalties and a \$2000.00 advance against royalties to be divided equally between the author and the illustrator, and a medal and certificate to be presented at the Annual MPE Conference.

Criteria for selection, entry rules, and additional information can be obtained by contacting Dr. Charles Taylor, Executive Director, Multicultural Publishers Exchange, 2215 Atwood Avenue, Madison, WI 53204 or by calling 1-608-244-5633.

On 1 April 1993, Oxford University Press Books for Children and Young Adults will publish two *books-The Adventures of Young Krishna. The Blue God of India.* by Diksha Dalal-Clayton, and *The Elephant-Headed God and Other Hindu Tales.* a collection of twelve tales-that bring the world of Hindu mythology to life for readers from ages 9 to adult.

For ordering information, contact Annie Stafford, Oxford University Press Books and Children and Young Adults, 200 Madison Avenue, New York, NY 10016.

The 1993 Old Songs Festival of Traditional Music and Dance will be held at the Altamont Fairgrounds, Altamont, NY, 25-27 June 1993. Children under 15 are admitted free when accompanied by an adult, and there is a creative play area and a full time music performance stage for families.

For information, contact: Old Songs, Inc., P.O. Box 399, Guilderland, NY 12084.

The Children's Folklore Section of the American Folklore Society annually offers the W.W. Newell Prize (which includes a cash award of \$350.00) for the best undergraduate or graduate student essay on a topic in children's folklore. Students must submit their own papers, and published papers are eligible. Instructors are asked to encourage students with eligible papers to enter the competition.

Papers must be typed, double-spaced, and on white bond paper. On the first page include the author's name, academic address, home address, and telephone numbers. Deadline for each year's competition is March 1st.

Submit papers or write for additional information: Carole H. Carpenter,
172 Roselawn Avenue, Toronto, Ontario, M4R 1E2 CANADA.

The *Children's Folklore Review* is available only to members of the Children's Folklore Section of the American Folklore Society. To become a member, send \$10.00 yearly dues to Danielle Roemer, Literature and Language, Nonhero Kentucky University, Highland Heights, KY 41076.

CFR requests manuscripts that are prepared using laser printed text or letter quality text. We request that authors using typewriters or dot-matrix printers have their manuscripts redone and a laser printed copy made. This will enable us to scan the copy, thereby eliminating rekeying the manuscript.

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