

the Indian Wolf, c. 1870–1915”) reveals an original and troubling postcolonial analysis of British efforts to exterminate wolves in India, and Martin Rheinheimer’s essay on werewolf trials in France (“The Belief in Werewolves and the Extermination of Real Wolves in Schleswig-Holstein”) offers an unflinching view of the dark symbolism that Rheinheimer still believes surrounds the wolf in “modern legends, fairytales and films that lead us from rational thought back to symbolism” (52). Although fairy tales once exposed the collective fear—perceived or symbolic—of being devoured or raped by wolves and anxieties about wilderness or wildness beyond human control or understanding, this collection leads us back to the animal itself—the wolf who plays in the snow, marks its territory, kills prey, and makes its home beside humanity as opposed to threatening it.

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The Folkloresque: Reframing Folklore in a Popular Culture World. Edited by Michael Dylan Foster and Jeffrey A. Tolbert. Logan: Utah State University Press, 2015. 272 pp.

Michael Dylan Foster and Jeffrey A. Tolbert have taken on the task of compiling a volume of essays that speaks to a timely question in folklore studies: How can we speak about the relationship between folklore and popular culture? For a long time in folklore studies, popular culture was understood, in a sense, to be the antithesis of folklore. Popular culture is participated in and communicated by the masses, whereas folklore is often understood as belonging to a specific culture and communicated informally. However, as Foster and Tolbert claim, the connections between folklore and popular culture have long been present, yet there has been uncertainty about how to speak of material that is not folklore per se but still exudes a folkloric feel. Foster and Tolbert have set out to fill this much needed void in folklore vocabulary by positing the term *folkloresque* as a way to interpret such works.

The idea of the folkloresque developed when Foster was invited to give a lecture on the 2001 Japanese animated film *Spirited Way*. Foster asserts that the film was resonant with “a folklore-like familiarity and seemed weighty because of folkloric roots, but at the same time it was not beholden to any single tradition” (3). Foster’s response raises the question of what it means when contemporary texts such as films, books, or video games seem more authentic and therefore more appealing as a result of this folkloric familiarity, even though they are not bound to a specific or even identifiable tradition. It is these timely and significant concerns that the essays in this volume address; scholars are encouraged to approach those areas, which have long been

avoided, where tradition meets innovation and where folklore and popular culture can no longer be seen as antithetical but rather as interdependent.

The book is divided into three parts—"Integration," "Portrayal," and "Parody"—each of which begins with a brief introduction by Tolbert and follows with three to four essays of varying subject matter. The first part, "Integration," includes essays that speak to the way folkloric material has been integrated into works of popular culture; examples range from Paul Manning's "Pixies' Progress: How the Pixie Became Part of the Nineteenth-Century Fairy Mythology," which considers the popularization of the pixie through the literary writings of Anna Eliza Bray, to Daniel Peretti's "Comics as Folklore," which examines the folkloresque nature of Superman. The second part, "Portrayal," is concerned with how folklore (and folklorists) are portrayed in popular culture, as in the essay "A Deadly Discipline: Folklore, Folklorists, and the Occult in *Fatal Frame*" by Tolbert, in which he draws close attention to the way the folklorist character in the horror video game series *Fatal Frame* is both a help and a danger to the player. The final part is concerned with folkloresque parody, which requires, as parody does, an awareness of what is being imitated or referenced—otherwise comprehension is lost. The essays in this part vary from Trevor J. Blank's "Giving the 'Big Ten' a Whole New Meaning: Tasteless Humor and the Response to the Penn State Sexual Abuse Scandal," which studies parodic jokes as metacommentary, to Bill Ellis's "The Fairy-Telling Craft of *Princess Tutu*: Metacommentary and the Folkloresque," which reflects on what happens when characters become aware of the conventions of storytelling.

Although this is not a comprehensive list of the essays included in the volume, it is representative of the subject matter covered, primarily books and media. Some folklore enthusiasts might be hesitant about entering the folkloresque territory, so for those interested in more traditional folklore, such as fairy tales and folk narratives, there are essays that offer new insights into old material. For example, Carlea Holl-Jensen and Tolbert, in their essay "'New-Minted from the Brothers Grimm': Folklore's Purpose and the Folkloresque in *The Tales of Beedle the Bard*," consider how J. K. Rowling's writing draws on fairy-tale tradition. There are, unfortunately, no essays concerned with material culture, such as the Mason jar fad and the DIY movement, or with the folk music trend and its recent use in commercials and popular television and film such as *The Walking Dead* (2010–present) and *The Hunger Games* (2012). However, as Foster and Tolbert suggest throughout the volume, this scholarship is only beginning. The incomplete feel of the collection seems to be part of Foster and Tolbert's plan: to leave the conversation open-ended so as to invite others to join. Although nearly all the contributors have a folklore background, the volume approaches matters of the folkloresque through an interdisciplinary lens. Therefore the volume will appeal to a wide range of scholars from cultural

studies to media to communications (to name a few) as well as to those simply interested in learning that folklore is alive and well.

Perhaps the greatest strength of the volume itself is that Foster and Tolbert wisely avoid getting tangled up in defining folklore or locating authenticity in the folklore products themselves, which has too often been the focus of folklore studies. Instead, this volume understands authenticity as audience-based—that is, the folkloresque returns the attention to the folk experience, how people respond to this material, and why that matters. Tolbert contends, “The feeling of folklore, the perception of something’s relationship to the folk qualifier—is perhaps the most important dimension of the folkloresque in all its modes” (39). Foster and Tolbert’s attention to the folkloresque sparks a conversation about authenticity and audience, one that has been long overdue in folklore scholarship, particularly in relation to contemporary texts and popular culture. *The Folkloresque* is a start, to what one can hope, will be many volumes that work to bring folklore studies into the twenty-first century.

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The Teller’s Tale: Lives of the Classic Fairy Tale Writers. Edited by Sophie Raynard. New York: State University of New York Press, 2012. 183 pp.

Sophie Raynard’s latest editorial work, *The Teller’s Tale*, is a compilation of biographies of major European fairy-tale authors from the sixteenth to the nineteenth century. In the Introduction Raynard explains that this project came from a “strongly felt need to revise standard biographies of classic fairy-tale authors and editors and to present them together in a single volume” (1). Raynard also establishes her work as the first book that “provides a reliable historical context” and contains the lives of major European fairy-tale authors in one place (3). As a historical book, *The Teller’s Tale* delves into European society and provides specific examples with supporting evidence. Through extensive research, translations, and collaborations with other scholars, Raynard reconstructs the lives of the major European fairy-tale authors to provide the most accurate portrayal, which “rectifies false data [and] adds new information,” a difficult feat given that some information is undocumented or has been lost over the centuries and therefore may never be proven accurate (3).

The Teller’s Tale includes biographies and brief essays written by renowned scholars, such as Ruth B. Bottigheimer, Shawn Jarvis, Nadine Jasmin, and others who are involved in fairy-tale research throughout the world. While *The Teller’s Tale* mainly focuses on the lives of European fairy-tale writers, Raynard organizes the work chronologically and thematically. Raynard divides the work into six parts that correspond to the historical development of fairy tales: “Emergence,” “Elaboration,” “Exoticism,” “Didacticism,” “Traditionalization,”