tainly more useful to the quilt maker and collector than to the folklorist or anthropologist. Because of the paucity of materials in the field, however, it remains a useful work for persons interested in material culture.

The study of European-American quilting is a complex problem due to the lack of serious folklife studies in the area of homely articles such as bedcovers. In recent years more interest has been shown in material culture than formerly. One example of interest in quilts as design was the exhibit this spring at the Whitney Museum in New York City where the quilts were hung as paintings and virtually no information beyond dates was furnished the curious viewer. Though quilts are now being respected as products of artistic creativity and conscious design, we still have a long way to go toward understanding the quilt in the setting from which it comes, in terms of the artist who made it and the cultural surrounding in which that artist circulates.

This book, similar to Ruby McKim's One Hundred and One Patchwork Quilts, is a fine how-to manual that gives many helpful hints to the harried seamstress and leaves the material culturalist to get it together as best he or she can.

The Ickis book provides many photographs, showing quilts on impressive old beds, landmarks for the collector and a look at the quilt spread out for the makers and those studying the manufacturing of quilts. Drawings and diagrams of design units are also supplied abundantly and make a useful catalogue for identification by the field worker or amateur quilt enthusiast.

Many aspects of quilting are worthy of our study and the book provides only one—that of design in the practical aspect of mastering each unit and then how it goes into combination with other units.

The author provides us with some history of quilting and shows how it is integral in the development of American life. The Dover reprint is a useful and blessedly inexpensive tool for the researcher into quilts and quilting but really only as an adjunct to working with quilt makers themselves.

Quebec, Canada: Les Presses de l'Université Laval, 1971. $8.00.

by Andrea Greenberg.

Publications dealing with the relationships between folklore and literature are by no means uncommon; however, this volume—number 13 in the Laval University Folklore Archives series—appears to be one of the most interesting and informative on the topic. Maillet compares the works of Rabelais (Les Cinq Livres) with modern Acadian folklore in order to establish not only the links between the two, but also the significance of their similarities.

The presentation is concise and lucid, as in several other volumes of the same series. Maillet discusses the mutual origins of Rabelais and Acadian ancestry in the Central Western part of France in the 16th century, and then proceeds to recount Acadian history from that date to the present time. While such a detailed historical digression may appear irrelevant, it serves instead to explain why Acadian culture has remained so stable in the midst of exile and persecution (in utilizing the term "Acadia", the author is
referring only to the communities studied in New Brunswick, Nova Scotia, Prince Edward Island, Magdalen Islands, and the southern coast of the Gaspé Peninsula. In addition, the Introduction includes a discussion of Rabelais: in particular, of his life and works as a reflection of his time.

Those elements appearing in Rabelais' books which contain folkloric material are listed in the order in which they are to be considered: this includes oral narrative (tall tales, märchen, legends), custom and belief, songs and games, and vocabulary. The two books by Rabelais discussed most thoroughly, Gargantua and Pantagruel, are both based on Aarne-Thompson Type 650, "Strong John", and contain several motifs which still appear in modern Acadian folktales. In addition, several saint's legends and biblical legends in Rabelais' books have Acadian counterparts, as well as such demonological creatures as "les feux follets" and "les marionnettes" (the Aurora Borealis).

Perhaps the most interesting part of the book, however, is the glossary of words obsolete in modern French which appear in both Rabelais' works and in modern Acadian speech. For example, the French word grimace appears as babou in Rabelais and baboune in Acadian French, while the French word for piece, morceau, becomes brin in both. In addition, another glossary deals with proverbs and sayings which are identical, such as Rabelais' "Manger son bled en herbe" (a close English equivalent would be "Don't count your chickens before they're hatched") and the Acadian "Manger son blé en herbe", in which the only change is an orthographic one. Even the tongue-twisters have dual occurrences, further stressing the similarity between Rabelais' 16th century use of French and the modern Acadian French language.

In her conclusion, however, Maillet stresses a point which serves only to divert attention from her main theme: if, she concludes, Rabelais utilizes a great deal of folklore, and if Rabelais is considered one of France's most artistic authors, does not that indicate that folklore itself is an art, worthy of intensive study? However, it seems to this reader that the most valuable aspect of this work is its use of a well-known literary collection in order to affirm the source of Acadian folklore. Using Rabelais' texts as a source of reference, it would perhaps be possible to continue the study in order to examine to what extent the Acadians have changed from their 16th century French origins to a newer culture, a change effected by the conditions of their history. It is in this use of the literary-folklore relationship that this book's greatest value lies.


by Mary Ellen B. Lewis.

The Cry of the Thunderbird: The American Indian's Own Story presents the reader with glimpses into Indian life—as it was experienced in pre-European contact days; as it changed— or was emasculated—by contact with the white men's culture and its inability to see any inherent value in the in-