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-
The editor has chosen essays to fit a roughly chronological framework, drawing from a wide range of culture areas and historical times. Though he indicates very briefly in the introduction that each writer/speaker speaks only for his own culture or part of it, the total impact of The Cry of the Thunderbird is one of cultural uniformity: rather than depicting the diversity and complexity of Indian life and experience, the book creates a seeming homogeneity of Indian response, both diachronically and synchronically. In the subdivision of the book called "Covered Wagons and Iron Horses," for example, which emphasizes the fighting between the Indians and White Man, the Plains Indians are, of course, the primary sources of material. They and their views stand out as totally representative because of the selective technique used by the editor, which unfortunately oversimplifies the complexity of the situation. This method is evident throughout the book: whoever is speaking or writing, whether Sioux or Apache or Cherokee or Hopi or Tuscarora or Cayuga or Ojibway or Delaware or Ottawa or Wyandot or Crow, becomes representative of all Indians, and this undermines and ignores the uniqueness and individuality of the cultures involved.

The headnotes to the various sections and the items within them often confuse rather than clarify because of their vagueness. And all is not illuminated by consulting the notes which appear in the back of the book; there some notice is given of the origin of an item, but the reader is never sure in what form the material is read—whether it is in the Indians' own writing or a direct transcription or retelling of a dictation. The notes would be far more valuable and useful if they were more complete and were included in the headnotes to the main text.

Viewed as a whole, the book is an over-generalization, a too simple picture of Indian life. But individual items are not without merit. If the reader can plug them into the proper cultural context, they can provide interesting ethnological insights ("Education of Children," p. 20, for example) as well as moving, sometimes artistic, accounts of aspects of life that once existed ("The Retreat of the Nez Perces," p. 180).

The paintings by George Catlin and sketches by "American Indian Artists" are decorative, but again the implication by omission is that they are representative.

Because of its generalized, over-uniform depiction of the American Indians, the book probably has limited classroom use; it might, however, provide interesting bedside ethnographic reading for those interested in how individual Indians have seen themselves and their lives.