

A close examination of annotations in the Bibliography reveals the excellence of Mr. Danandjaja's book. Items are arranged alphabetically by author's surname in each of the sub-categories included in Brunvand's three major divisions. The title of the item and pertinent information as to publisher, place and date of publication, length of item, etc., follow author identification. Then, most useful, Mr. Danandjaja's annotation: a brief but specific and informative summary of the contents of the item in question, indication of the author's attitude and theoretical/methodological stance, and Danandjaja's judgement as to the worth of the item. At times, examples from the item are given. Finally, the language of the item is indicated.

Mr. Danandjaja's competence in more-than-several languages is of utmost importance in An Annotated Bibliography of Javanese Folklore. Although many articles have been written in English, German, or French, studies of Javanese folklore have appeared most frequently in Dutch, Indonesian, and, occasionally, Chinese. Mr. Danandjaja's reliable summaries of such articles are a welcome addition to our limited knowledge of scholarship in this area.

The Folkgames of Children. By Brian Sutton-Smith.
Pp. xvi + 559, bibliography, index.
Austin: University of Texas Press, 1972. \$12.50 cloth.

Reviewed by Claire R. Farrer

The Folkgames of Children is primarily a collection of reprints. However, both the "Introduction" and the remarks preceding each section were composed for the volume. Two articles, "The Game as a School of Abstraction" and "The Sporting Balance" have not been published previously. Both these articles point toward Sutton-Smith's current investigations of games as symbolic systems, as was indicated in the paper, "Games of Order and Disorder," which he read before the session "Forms of Symbolic Inversion" at the American Anthropological Association's 1972 Toronto meetings.

The Folkgames of Children has six sections, four of which concern "approaches" to data: historical, anthropological, psychological, and unified. The other two sections consist of a "Foreword" and "Introduction," preceding the data sections, and the "Chronological Bibliography" and "Index," following the articles

My own preferences would have led to a different organization with the bibliography being categorized into "approaches" and the article appearing chronologically. This would have facilitated an investigation of Sutton-Smith's evolution as a scholar. However, it is a minor complaint and not one which interferes with the value or utilization of the book. Anyone who has spent frustrating hours with card catalogs and scraps of bibliographic references trying to locate Sutton-Smith's view on a particular aspect of childlore or examples of his working within a specific theoretical framework will welcome this volume for its bibliography alone.

Although his training was in psychology and he does not claim to be a folklorist, Sutton-Smith has been consistently in the vanguard of folklore scholarship. His approach to that scholarship has been both flexible and catholic.

Few are able to make significant contributions through the utilization of so many different theoretical perspectives. Whether the folkloristic vogue was collect-it-before-it-dies (e.g., Games of New Zealand Children [pp. 7 - 239]), psychological interpretation (e.g., "Development of Sex Differences in Play Choices during Preadolescence" [pp. 331 - 340]), Sutton-Smith has made contributions which often have outlasted the perspective utilized to support the thinking. His most recent work, both as represented in the Toronto meetings and in this book, appears to be more theoretical than in the past. Both "The Sporting Balance" (pp. 506 - 520) and "The Expressive Profile" (pp. 521 - 540) draw upon several disciplines (literature, folklore, psychology, anthropology), as well as leading theoreticians within each discipline, to move into the area of structure and symbolism. One expects his contribution here will be as significant as has been his past work.

Obviously, because this book consists primarily of reprints, considerable academic discussion has occurred already about the various articles. Nonetheless it is not amiss to reaffirm that several articles included are of particular value to folklorists. Of these, perhaps the article of most central concern is "Strategy in Games and Folk Tales" (pp. 341 - 358) in which are found the germs of ideas which came to fruition in "The Expressive Profile". In the "Strategy" article I found I was impatient with the seemingly endless Murdockian statistics correlating this with that and that with almost anything. The implications of the article, however, promise much to a folklorist. Sutton-Smith concludes that strategic competition is to be found in model form in both games and folktales within a given culture and that where the model is discernible in one genre within a culture, it will also be manifest in other genres within that culture (p. 354). The implication here that both games and folktales exhibit an organizing metaphor of a culture is an intriguing notion and one that should be investigated further by folklorists.

Professor Sutton-Smith is first of all a developmental psychologist, but he also has a wide knowledge of anthropology and folklore. So being faced with rampant sexism in his work is even more disturbing than it would be in the work of one less well acquainted with the cultural basis of sex roles and behavior appropriate to those assigned roles. I refer specifically to statements in "The Sporting Balance" (pp. 506 - 518) and "Studies in a Game of Strategy" (pp. 359 - 397) in which girls are characterized as "masculine," "hyperactive," "dominating," "aggressive," "hoydenish" when they play games to win and are successful. Those personality and behavioral characteristics which are necessary to win at the games under consideration have been defined as properly belonging to males in our culture. Therefore, a girl has only two choices: (1) lose and be feminine, or (2) win through behavior which is prejudged to be appropriate for boys only. Each victory is a Pyrrhic one. Furthermore, the psychological scales on which the masculinity/femininity traits are judged are as culture-bound and unobjective as are Sutton-Smith's statements relegating winning girls to imitation of boys' roles.

A further example of his bias appears in "The 'It' Role in Children's Games" (pp. 433 - 444). The title should read, "The 'It' Role in Boys' Games," since the population studied consisted only of boys, and not of a random sample of boys at that, but rather of boys found at a northern summer camp. This is like studying a group's folklore by interviewing only men: there is much interesting data generated but whether or not it is valid for the other half of the population is moot. Girls, too, play games with "it" roles.

Are their power plays the same? Does "it" role experience function in the same way for girls? (One could pose the same questions for boys in general or for ghetto residents as well.) Regardless of what intuition or observations a life-long cultural participation suggests, the answers to these questions must not be assumed; they are to be investigated. And sweeping conclusions should not be based on inadequate samplings. Hopefully, feminist concerns have been sufficiently publicized recently so as to discourage sexism of this sort in future scholarly endeavors.

Sexisms notwithstanding, this book is essential to anyone seriously interested in childlore or developmental psychology. Sutton-Smith's scholarship is excellent, even if one chooses not to agree with all his techniques or conclusions. This volume, along with Child's Play (with R. Herron) and The Study of Games (with E. Avedon), both of which were previously published by Wiley & Sons, represents an encyclopedia on childlore.

Légendes Indiennes du Canada. By Claude Mélançon.
Pp. 160.

Montreal: Editions du Jour, c. 1967. \$4.00.

Reviewed by Joyce Coldwell

I have been trying to decide whether Claude Mélançon was trying to fill a need for this type of collection in French or whether he was just climbing on a bandwagon (I should say starting one), since the collection was published in 1967 (Canada's centennial year) and Patronella Johnston's Tales of Nokonis and Alma Greene's Forbidden Voice were not published until 1970. These last two I have not been able to locate, but would like to see, since I understand they are either edited by Indians or are new retellings from original sources.

Insofar as I can determine, Légendes Indiennes belongs to the tradition of retold tales begun by Cyrus Macmillan with his Canadian Wonder Tales in 1918 and Canadian Fairy Tales in 1922. These are now combined as Glooskap's Country (Oxford). In some cases Mélançon gives the original collector: "Légende micmac d'après Rand," or, as for a Salish legend, "Mythe de la Création des Amérindiens Thompson d'après Farand." Sometimes I get the feeling the connection is as close as that between the book and the movie All You Ever Wanted To Know About Sex. Moreover, Mélançon does not seem to have a rationale for his editing and retelling. Now Kay Hill in her Glooscap and His Magic, a book designed for children and not pretending to be a scholarly work, does take time to explain why she has omitted parts of the tales as collected by Rand and Charles Leland (the telling of the legends was formed by the fact that they were designed as TV stories) and even gives some notes on the language and spelling of Algonquin terms used.

Mélançon's notes I find tantalizing. I've been trying to decide whether they are too little or too much. Sometimes I feel he has given a general background that is very nice, if one thinks of the collection as designed for juveniles, but then he turns around and labels "La Femme en Bois" a Micmac solar myth without explaining the term "solar myth". He is also careful to label the good guys and the bad guys.