

Latin. You find denuntiate (p. 41 n. 9) for denuntiat; belaum (p. 48 n. 26) for beluam; quanquam (p. 191) for quamquam; and Paulis (p. 252) for the name Paulus.

Greek. The divine name Baubo appears as Babou (p. 32 n. 33). You find hiéros gamos twice (pp. 50, 62), and hieros gamos (p. 71) and hiéros gamos (p. 252) once each: the phrase is correctly accented only on p. 229, where it is given in the Greek alphabet. Also in the Greek alphabet is the name Áotingoi (p. 117) for Ástingoi. You can choose (p. 146) between a hero's name in its Greek form of Polydeuce and, five lines later, its Latin form of Pollux. Finally, in a translation of Pindar (p. 146), the name Therapna or Therapne is rendered as Therapnes (the Therapnas of Pindar's text is genitive).

I repeat that this is only a selection. The carelessness is inexcusable, and it is a shame that this interesting and attractive book is marred by so many errors of this kind.

It remains to be mentioned that the present work is a translation of Du mythe au roman: La Saga de Hadingus et autres essais (1970), which is made up mostly of previously published essays dating back to around 1953.

Pitseolak: Pictures Out of My Life. From recorded interviews by Dorothy Eber. Pp. 96, 69 illustrations. Seattle: University of Washington Press, 1971. \$ 9.95 cloth.

Review note by Janet Gilmore.

At first glance, Pitseolak: Pictures Out of My Life appears to be a children's book--it has a characteristic children's book shape (9"x9"x1/2"), is rich in illustrations, has large print that rarely takes up more than half the space on any page, and the price is double what it should be. But the text has been reproduced in both English and some form of Eskimo language which is printed in a special phonetic script. The book is thus evidently meant to serve some educational purpose beyond that of a children's book.

Dorothy Eber edited tape recordings of discussions with Pitseolak about her life history into meandering, simple little reminiscences, which then were matched up with Pitseolak's drawings. Unfortunately, pictures illustrating the text are often found arbitrarily several pages away from the appropriate text (which, I might add, is an aggravating childhood experience). But injury has been added to insult: the text has been moulded into the kind of story rhetoric that prevails in children's books. The book could have been a valuable, even if brief, life history account, beautifully illustrated with pictures the narrator herself had created, both of which could contribute to an understanding of Alaskan Eskimo culture, whether the reader be adult or child. Instead, Pitseolak's pictures and reminiscences, produced in a trusting adult-to-adult context, have been condescendingly reduced to a child's level (if such is not a figment of adult imagination anyway)--as if only children can appreciate the stories and illustrations, or as if Eskimos who might be using the book to

learn to read their own language as well as English cannot grasp fuller accounts of their own culture. Once again, what might have been a fine book has been presented as most non-folklorists traditionally conceive of folklore--cute and simple.

O'Neill's Music of Ireland. Collected and edited by Capt. Francis O'Neill. Pp. xviii + 349, index, music.

New York: Daniel M. Collins, 1375 Crosby Avenue, Bronx, N.Y. 10461, 1966. (Reprint of 1903 edition). \$11.00 paper.

Review note by Lawrence McCullough.

A native of Tralibane, Co. Cork, Capt. Francis O'Neill (1849-1936) settled in Chicago around 1870 whereupon he joined the metropolitan police force, eventually rising to the position of General Superintendent. He began collecting dance tunes and airs from the members of Chicago's community of Irish musicians, which at that time was quite sizeable. Originally, O'Neill considered the undertaking no more than a hobby, but within a few years his manuscript collection of Irish music comprised over 2,000 items. Consequently, wrote O'Neill, "there developed a general desire to have them printed," (Irish Folk Music: A Fascinating Hobby. Chicago: Regan Printing House, 1910, p. 54), and in 1903 the Music of Ireland was published containing 1,850 airs and dance tunes culled largely from the numerous Irish musicians who had resided in or passed through Chicago during the last three decades of the 19th century.

While previous collections of Irish folkmusic had been devoted almost exclusively to airs and reflected the particular bias of the collector and editor rather than the tradition as it actually existed, O'Neill's Music of Ireland was a well-balanced and representative volume that included 625 instrumental airs and songs drawn from the rich lode of Irish and English-language folksong, 75 tunes composed by the harper Turlough O'Carolan (1670-1738), and 1100 traditional dance tunes from every county in Ireland. For the convenience of musician and scholar alike, O'Neill classified the dance tunes by genre: 415 double jigs, 60 slip jigs, 380 reels, 225 hornpipes, 20 long or set dances, 50 marches and miscellaneous items including descriptive pieces and laments. The chief significance of the Music of Ireland was that it made available for the first time on a massive scale many tunes which had previously been restricted to certain counties, parishes, or even individuals. The immediate effect of promoting great numbers of obscure or unknown tunes into wider circulation was to increase the size of the repertoire held in common by traditional Irish musicians. In addition, this collection wielded a profound influence on the subsequent development of the tradition in that it fostered the crystallization of a standard, core repertoire by establishing the concept of "standard" versus "variant" tunes and tune-settings. Disputes among Irish musicians as to the veracity of a particular version of a tune came to be resolved by resorting to "the book" or "O'Neill's" as the final arbiter. This, however, did not stop the machinations of the process of communal re-creation but endowed it with new vigor by providing an increased but more concentrated and sharply-defined area of operation.