

item are usually provided and conflicting reports are included. The appendix contains charts, a map indicating regional distinctions, and a list of informants. But excluding a brief introduction and the serious tone of the whole work, we are left to assume the importance of the role of the weather lorist. A person who predicts weather is obviously crucial to a pastoral people, but we are given little indication of other determining factors, the social status of the weather lorist, or the relation of belief and practice (i.e., the "ideal" vs. "real").

There are several other problems in Mr. Galaal's book from the viewpoint of a "foreign scholar." The valuable use of Somali terms and inclusion of variations in beliefs quickly become confusing without at least a general survey of Somali and a glossary. Although the author admirably includes original texts, there is no interlinear translation and no commentary as to how, when, where, why, or to whom these weather observations and prophecies are presented. After making these rather standard criticisms, I would make an important qualification. Mr. Galaal intended his work mainly for a Somali audience and, therefore, cultural background and contextual elaborations were unnecessary. Also it must be stressed that this very dedicated "amateur" folklorist got the thing done and published by himself. Many of us bemoan the absence of "indigenous" scholarship (how can we study them?), but when such work appears proceed to condemn it in terms of our own academic standards---the same ones we feared originally would destroy a "real" study. I have included the above observations because if, as Mr. Galaal himself suggests, comparative studies are to grow out of this initial effort, we certainly need more than just the beliefs alone. As Mr. Galaal has been involved in such research in the past and will obviously continue to record the lore of Somali, we hope he will turn to more detailed and comprehensive works that can be more helpful and more easily understood by those of us who are not Somali pastoralists or astrologists.

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Thompson, Stith. One Hundred Favorite Folktales; Indiana University Press, Bloomington, Indiana, 1968. Drawings by Franz Altschuler. 438+xii pp. \$12.50.

Anthologies of folktales for the general public have indeed been manifest in past years, yet few of these since Andrew Lang's amazing Fairy books have been compiled by competent folklorists. Those which have and have also found wide favor, such as Vance Randolph's books or Richard Chase's The Jack Tales, are often collections from limited areas rather than broadly conceived anthologies drawing on a wide range of available materials. Stith Thompson's newest book is such an anthology and will fill the need of students and general readers for an adult, one-volume compilation of tale texts.

Thompson's criterion for a "favorite" tale is that of frequent collection; beyond that, his selection of the actual variant is based on whether the tale seems "well told" (all but six of the hundred come from oral sources) and whether it is a representative example of its type. Hence we have the favorite tales of the "folk" (assuming that sheer quantity of collection indicates popularity), although more sophisticated readers will al-

so find versions of their "favorites," "Cinderella," "Rapunzel," "Jack the Giant Killer," etc. The book is well designed, the translations are lucid and there are superb illustrations by Franz Altschuler. I would be surprised if Thompson's new work does not remain the standard tale anthology in English for years to come.

Yet for this very reason, because the book will appeal to public libraries and Christmas book givers, one cannot help feeling that folklore the academic discipline has lost something of a golden opportunity. The general reading public unquestionably misunderstands the nature of fairy tales. They are for children. They were written by Hans Christian Andersen. They are "old" stories one reads in frothily illustrated books. Yet Thompson's meagre introduction does nothing toward remedying this situation. And his scanty notes are more apt to confuse the general reader than enlighten him. It is not enough to note that these tales have spread over "thousands of miles" or to simply state that "a body of narrative tradition is a gradual growth coming from many sources and taking many forms." And the source notes at the end of the volume, making reference to tale-type numbers, will surely baffle many readers. It is most unfortunate that Dr. Thompson, the scholar best qualified to write on the folktale, could not have provided our mythical "general reader" with a meatier introduction, explaining the nature and diffusion of oral tales, noting that a certain number of plot structures, called "types," have been identified, that these have been indexed (the reference to the "international list of folktales" in the Foreword is hardly sufficient) and so on.

One Hundred Favorite Folktales is, then, a beautiful book, but one far less useful than it might have been. -- F. A. de Caro

RECORD REVIEW

Ballads and Songs of the Upper Hudson Valley. Sara Cleveland. Recorded by Sandy Paton. Notes by Kenneth S. Goldstein. Folk-Legacy Records, Sharon Connecticut, FAS-33.

The record includes ten traditional ballads and broadsides, sung unaccompanied (including Child 52, which has never before been reported in North America). It has an excellent set of notes and bibliography.

What will be of most interest to the general listener, however, is the surprising style of Mrs. Cleveland (due, according to Dr. Goldstein, to the "singin' school" influence upon New York tradition). Her singing fulfills all the criteria generally recognized as an essential part of North American ethnic music, but her carefully controlled vibrato, quiet volume, and exceptionally clear phrasing develop uncommon narrative power and dramatic impact in a truly artlessly artful fashion.

Ballads and Songs should be of interest to ballad scholars and general listeners alike.

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