

typing and motifing sections in his book although he may deem it of limited usefulness. There are also photographs of dances and other activities among the Venda that make one want to see more.

Insofar as a community of children's songs can be said to exist, the Venda children's songs seem not to be a part of it in any significant way. Their activities including music are far more related to the Venda adults than any other given group. Perhaps the Venda are a particularly fortunate group to study within this framework but it seems that their music is integral to the culture to such an extent as to be not understandable outside this context. Hopefully we shall have more such studies leading us to more meaningful comparative research so that we may, as Blaskings puts it, discover relationships between music and life (a big order) and some of the universals that bind us together from the particulars that separate us.

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IN BRIEF

As part of its Mythology and Folklore Series, Singing Tree Press has recently made available a reprint of Alexander Porteous' Forest Folklore, Mythology, and Romance (Gale Research Company, Detroit, Michigan, 1968; 319 pp.; \$11.00). The volume, beautifully bound between covers of forest green, is a compilation of information on the legends, tales and customs involving the forests of the world. The sources for the stories and anecdotes are travel accounts and literary sources. Though the sources are carefully noted on each page, there is no bibliography collected in any one place. Consequently the only way to see how a particular source is used is to go through the whole text. Similarly, the index is not comprehensive. There are over forty references to the Grimms' Teutonic Mythology noted in the footnotes; neither the Grimms, the editor (Stallybrass), nor the work is cited in the index. The situation is even worse when the author considers forest lore in the literary materials; rarely are these sources even footnoted. There is no way that one could, to cite one example, use this book to trace the use of forest lore in Shakespeare---even though Shakespeare is frequently cited to illustrate the author's points. Puck is noted in the index, but not Shakespeare or Midsummer's Night's Dream. The incomplete nature of the reference guides severely limits the usefulness of this work. While entertaining to the amateur, this volume is of little value to the serious student or scholar. ---James Durham