

Key Motifs for Aarne-Thompson Types 300-1199, and Bibliography of Collections and Single Editions Indexed. Five hundred and fifty-six folktale collections and 389 picture books are indexed, including all of the titles that appeared in the **Children's Catalog**, 1961-1981. The author has omitted most epic, romance, and tall tale hero materials, collections devoted entirely to historical or supernatural legend, and modern or fabricated tales that are the invention of an author. The front matter contains, in addition to the Preface and a Bibliography of Works Consulted in the Preparation of the Sourcebook, a remarkably lucid explanation of How to Use This Book: Quick and Easy Guide to the Use of the Sourcebook. These instructions are a model of clarity and would be instructive to any beginning folklorist who is mystified by the pre-computer, non-digital vagaries of the Aarne-Thompson prototype.

Dr. MacDonald's adroit adaptation of the tale-type index model for a non-folklorist audience is apparently the result of her graduate training in both folklore and library science at Indiana University. **The Storyteller's Sourcebook** is based, in part, on her 1979 dissertation chaired by Dr. Richard Dorson, "An Analysis of Children's Folktale Collections."

**South American Indian Narrative, Theoretical and Analytical Approaches.** By Susan A. Niles. New York: Garland Publishing Inc., 1981. Annotated bibliography.

Reviewed by John H. McDowell

Blessed are the bibliographers! Their stalwart efforts in rounding up the recalcitrant references, in imposing order on the motley crew, and in making each reference accessible to the interested scholar, surely are deserving of our eternal gratitude. A bibliography like the present one, well-prepared, intelligently annotated, and fortuitously falling in the area of this reviewer's research interests, is truly a gift of the gods.

Susan Niles has created a research tool that has much to offer novice and expert alike in the fields of South

American Indian expressive cultures, and of narrative studies generally. Its contents are fairly comprehensive: some 650 sources are cited. To go any further, one would have to delve into quite obscure publications, of a kind rarely available to scholars generally. In addition to resources published in the United States, sources from the Latin American countries and from Europe figure prominently in this bibliography's inventory. These sources and their contents are accessible through the devices of indexing and annotation. The entries are arranged alphabetically by author's name. At the back there is a Tribal Index, arranged geographically, as well as a Subject Index, locating important concepts, themes, topics, and objects treated in the assembled works. The annotations are sensibly done, clear, concise, and useful. For example, the annotations reveal whether a given work includes texts in the native language, or whether sufficient contextual data is provided. Finally, Susan Niles has included a brief introduction to the study of South American Indian narrative.

Since the proof is in the pudding, let's try out the bibliography on a sample issue. In my fieldwork in the Sibundoy Valley of Colombia, I encountered the curious motif of a disembodied head in the mythic narrative of the region. What can the Niles bibliography tell us about this motif? Two items in the index look promising, "flying heads" and "rolling skull." In an article in **Perú Indígena**, Efraín Morote Best "distills the essential elements of the story of flying heads, reprinting summarized versions of the ghost story from several parts of Peru." Karl Müller-Beck pursues a Jungian analysis of this motif as found among the Mapuche Indians of Chile and Argentina. The index entry "rolling skull" leads us directly to **The Origin of Table Manners** by Claude Lévi-Strauss, with the following note: "Proceeding through South American stories of wandering body parts and rolling heads, Lévi-Strauss moves into North America and Plains Indian motifs of 'Rolling Skull' and 'Sticking Burr.'" We also find that Robert Lowie argued in 1940 that the motif of the rolling skull is common to North and South American mythologies. Finally, Otto Zerries (writing in German in 1954) contends that "the gourd rattle is an agriculturalist representation of a rolling

head spirit associated with hunters."

Thus a brief consultation with the Niles bibliography already establishes a comparative and interpretive framework for further inquiry into this curious motif. In the introduction to this bibliography, Niles states that "the most striking trend in the study of South American Indian narrative folklore is the increased interest in the subject." This informative bibliography provides a welcome perspective on the current state of affairs in this area of study, and should contribute palpably to further scholarly efforts in the coming years.

**Sources and Analogues of the Uncle Remus Tales.** By Florence E. Baer. Helsinki: Folklore Fellows Communications # 228, 1980. Pp. 167, appendix, references. No price.

Reviewed by Eric Montenyohl

Joel Chandler Harris and his collections of Uncle Remus tales have been undervalued by American folklorists for quite some time. Part of it is certainly due to some boring and generally unenlightening work by "folklorists" like Stella Brewer Brookes. But the chief reason goes back to the complaint made by Elsie Clews Parsons in 1919 that the folktales were indeed folklore while the frames (with the character of Uncle Remus) were **not**. This arbitrary division has been echoed and supported through generations of folklorists (Richard M. Dorson, Robert Hemenway) without enough thought about it. This position, focusing only on the embedded tales, seems totally myopic. The frame contains the narrator Uncle Remus, the setting (not a plantation manor), and the audience (the two little boys and others) -- that is, a reconstructed context for the tales. If a folklorist or cultural historian wishes to argue that the context as written is inaccurate or misleading, let him or her do so. But let's encourage folklorists to consider **both** the product (the tales) and the context (the frames) so that folklorists' analysis and interpretation of the social and cultural history is valid.