specimens on a slide to be viewed and dissected under an ethnological microscope. By means of an applied biographical approach, Encounters makes it possible to observe the birth and tumultuous evolution of ethnology into an accepted, established scientific field.

While not an in-depth, critical survey of the theoretical trends of nineteenth-century ethnology, Encounters is an excellently documented summary of ethnology’s development that will serve as an invaluable aid for any student of ethnology, anthropology, folklore, American and/or Native American studies.


Ilana Harlow
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In The Call of Stories, psychiatrist Robert Coles gives convincing evidence of the impact literary stories can have on the moral lives of readers. He provides case studies of the way literature by authors such as Tolstoy, Cheever, Dostoevsky, and Olsen, who deal with issues of death and social injustice, can morally engage and transform readers. Coles observes "people’s moral conduct responding to the moral imagination of writers" (205). He writes that a "compelling story offering a storyteller’s moral imagination vigorously at work can enable us to learn by example" (191). The story possesses a persuasive immediacy "as it connects with human experience" (205). Readers can understand their own lives in new ways through such stories, some of which they read over and over again.

Furthermore, these stories prompt people to consider and contemplate aspects of death and social injustice. Coles introduces a young man with cancer who, by reading Tolstoy’s "The Death of Ivan Illych," could "indirectly explore aspects of his own world that were otherwise (for fear and trembling) off limits" (188).

The conclusions which Coles reaches in his study of written literature seem equally applicable to oral literature. Several folklorists (Andre Jolles, Kurt Ranke, E.M. Meletinskij, Linda Dégh, and Jack Zipes, for example) have noted that folktales, and hence at least some of those individuals who tell and hear them, reflect upon the moral order in society. Folklore, like the novel, allows the pondering of alternative realities, perhaps revolutionary ones. It enables people to explore areas that might be off limits in everyday discourse. Anthropologist Michael Jackson’s study Allegories in the Wilderness: Ethics and Ambiguity in Kuranko Narratives
(1982) supports Coles's argument. Though Jackson points out differences between the individualistic novel and the community-oriented folktale, he, like Coles, considers literature in general to be a mode of moral inquiry; and he considers Kuranko oral narratives to be a form of discourse facilitating resolution of ethical problems. Jackson posits that "the storyteller, like the writer, reveals people to themselves and to their possibilities." (1982:2). Thus, Jackson argues, tales do not simply perpetuate extant beliefs but also call into question beliefs and values ordinarily taken for granted. Jackson also writes that through narratives, "people recognize themselves and their own lives within the fixed forms of things and of laws." (3). There clearly are connections between folktale studies and Coles's work on literary fiction.

Folklore, like the novel and short story, can inspire people to think through pertinent moral issues or dilemmas in their lives, when they perceive a correspondence between a particular tale and real life. Just as some people read the same book several times because it addresses issues which concern them, so certain folktales are requested again and again or are told repeatedly by the same teller. Coles's *The Call of Stories* is engaging and filled with intriguing case studies. The author's writing style presents a very readable book. It is recommended to anyone concerned with function and meaning in narrative forms.


Moira Smith
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*Tall Betsy and Dunce Baby* is a small and attractively produced collection that includes fifty traditional tales and an account of storytelling practices from the author's native Grady County in southern Georgia. Mariella Hartsfield tape-recorded the tales from six elderly white storytellers. Another narrator contributed four tall tales, which he preferred to write down.

Apart from three variants of AT 326, "The Youth Who Wanted to Know What Fear Is," and three migratory legends about witches, almost all