

also gives some suggested reading for those interested in learning more about her culture, aiding her goal of sharing myths, preserving culture, and alerting others to the Yaqui presence.

Endrezze writes sometimes in a familiar scholarly style, but generally she relies on short, direct sentences that Westerners tend to perceive as “mythic” in character, creating a “mythic presence” of the narrator: “We came from the moon and it is the mother of all women. [. . .] And when the sun died, many men would die” (50). Perhaps due to its personal and political aims, however, the poetry and prose often lack compression and force. Although there are insightful passages, illuminating images, and some brilliant lines such as “the dolphin-eye of the human fetus” (180) and “the soft/teeth of water clacking on rock” (29), the text often slips into mere sentimentality: “dreaming of red stars falling into our hands,” or “blue capes, skins of night jaguars and green-eyed stars” (75). Also, the author is always at hand in the text, leaving explanatory notes as to subject and intent. On one hand these notes explain Yaqui culture; on the other, they weaken the impact of essays and poems by undermining the universality of the text.

Thus the text succeeds in documenting and sharing culture, but it lacks the sublime sense of beauty and force that art requires. Despite this, *Throwing Fire at the Sun, Water at the Moon* is a handy introduction to Yaqui culture and is also an informed look at how cultural identity is shaped, maintained, transformed, forgotten, and revisited.

Charles Colcock Jones Jr. **Gullah Folktales from the Georgia Coast.** Foreword by Susan Millar Williams. Athens: University of Georgia Press, 2000. Pp. xxxv + 184, glossary. \$14.95 paper.

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Originally published in 1888 as *Negro Myths from the Georgia Coast*, this compilation of sixty-one texts includes excellent versions of familiar and obscure narratives told in African-American communities among the south Atlantic Coast. This volume includes

an extensive foreword by Susan Millar Williams that presents biographical information on Charles Colcock Jones Jr. and outlines the place of the collection of tales within the history of folklore scholarship. The majority of the texts are traditional animal tales. With the exception of the last four narratives, they are all transcribed in Black American English dialect.

Susan Millar Williams describes how Jones's contributions to folklore scholarship are related to his own life history as well as to the history of research on African-American folklore. She provides a contemporary context for understanding the motivations of early collectors and compilers such as Jones. Williams then explains how changes in research interests and professional standards have created challenges in assessing the value of the early compilations. Her introduction critiques the racist ideology and paternalism that were inherent aspects of Jones's motivations for preserving these stories. She also outlines key issues that the early folklorists tended to ignore, citing, for example, that Jones lists only five of the storytellers in the book and that these raconteurs are identified only by their first names: Jupiter, Smart, July, Cudjoe, and Sandy. Despite her critical stance regarding Jones, Williams also offers generous appraisal of his work. She rightly asserts that Jones displayed respect and appreciation for the artistry of the storytelling tradition, and she credits Jones with compiling a sympathetic documentation of Gullah storytelling. Williams also properly credits Jones with portraying and presenting an intriguing interpretation of the poetics of Gullah.

The stories are intriguing to read. They have the familiar feel of folktales from African-American traditional culture, but the sound of the Gullah transcriptions makes them different. Williams writes of a "poetic strangeness" to the texts as evident in phrases such as "Buh Wolf and Buh Rabbit, dem bin lib nabur" (Brother Wolf and Brother Rabbit were neighbors). Upon a first reading of the stories, Jones's presentation of Gullah is demanding, but with the use of the glossary and with careful rereading, the value of the presentation becomes clearer. The reader can see that Jones is offering an interpretation of the rhythms and cadences of the speech that he heard to evoke a sense of Gullah rather than a verbatim transcription of the Creole language.

At times, Jones accurately describes the lexicon and phonetics of Gullah. He had a fine ear for aesthetic qualities of the spoken word. Throughout the book, however, his transcriptions are suspect as the syntax is often inaccurate. Furthermore, Jones glosses over vocabulary that is far-removed from standard American English but characteristic of Gullah. By comparing these texts to stories in Joel Chandler Harris's work and then to actual studies of Gullah, it becomes clear that Jones is writing in a style that stereotypically presents his own ideas about Black American English and Gullah. This tension reveals at least two possible influences that provide insights into the sociolinguistic context of his writing. Jones's presentations of Gullah were probably more influenced by his reading of printed versions of Black American English vernacular speech than by careful study of Gullah. Consequently, the storytellers whose artistry Jones presents were probably accomplished in the skill of code-switching. They evidently did tell the stories to Jones in a style similar to the Black English vernacular dialects even though they spoke Gullah amongst themselves.

Charles Colcock Jones Jr. made an important contribution with his compilation of tales in the nineteenth century. The volume will remain important perhaps because it teaches us more about early scholarship in Black American folklore than about the content of African-American folklore. Nevertheless, Jones remains an intriguing figure in American folklore scholarship. Born the son of wealthy plantation owners in Georgia's low country, Jones was a bright student, avid collector of anthropological artifacts, and the first president of the American Anthropological Association. During his career, he served in the Confederate Army, practiced law, was elected mayor of Savannah, and wrote fourteen books, including monumental descriptions of the Siege of Savannah during the Civil War and an extensive history of Georgia. While engaged in his legal profession and during his work as an elected official, officer, and scholar, he realized the value of the stories that he remembered as a youth. Without his original scholarship, contemporary folklorists would have lost not only the texts of the largely anonymous Gullah storytellers but also this important document of a nineteenth-century writer's complex perspectives on African-American culture.