

Are their power plays the same? Does "it" role experience function in the same way for girls? (One could pose the same questions for boys in general or for ghetto residents as well.) Regardless of what intuition or observations a life-long cultural participation suggests, the answers to these questions must not be assumed; they are to be investigated. And sweeping conclusions should not be based on inadequate samplings. Hopefully, feminist concerns have been sufficiently publicized recently so as to discourage sexism of this sort in future scholarly endeavors.

Sexisms notwithstanding, this book is essential to anyone seriously interested in childlore or developmental psychology. Sutton-Smith's scholarship is excellent, even if one chooses not to agree with all his techniques or conclusions. This volume, along with Child's Play (with R. Herron) and The Study of Games (with E. Avedon), both of which were previously published by Wiley & Sons, represents an encyclopedia on childlore.

Légendes Indiennes du Canada. By Claude Mélançon.
Pp. 160.

Montreal: Editions du Jour, c. 1967. \$4.00.

Reviewed by Joyce Coldwell

I have been trying to decide whether Claude Mélançon was trying to fill a need for this type of collection in French or whether he was just climbing on a bandwagon (I should say starting one), since the collection was published in 1967 (Canada's centennial year) and Patronella Johnston's Tales of Nokonis and Alma Greene's Forbidden Voice were not published until 1970. These last two I have not been able to locate, but would like to see, since I understand they are either edited by Indians or are new retellings from original sources.

Insofar as I can determine, Légendes Indiennes belongs to the tradition of retold tales begun by Cyrus Macmillan with his Canadian Wonder Tales in 1918 and Canadian Fairy Tales in 1922. These are now combined as Glooskap's Country (Oxford). In some cases Mélançon gives the original collector: "Légende micmac d'après Rand," or, as for a Salish legend, "Mythe de la Création des Amérindiens Thompson d'après Farand." Sometimes I get the feeling the connection is as close as that between the book and the movie All You Ever Wanted To Know About Sex. Moreover, Mélançon does not seem to have a rationale for his editing and retelling. Now Kay Hill in her Glooscap and His Magic, a book designed for children and not pretending to be a scholarly work, does take time to explain why she has omitted parts of the tales as collected by Rand and Charles Leland (the telling of the legends was formed by the fact that they were designed as TV stories) and even gives some notes on the language and spelling of Algonquin terms used.

Mélançon's notes I find tantalizing. I've been trying to decide whether they are too little or too much. Sometimes I feel he has given a general background that is very nice, if one thinks of the collection as designed for juveniles, but then he turns around and labels "La Femme en Bois" a Micmac solar myth without explaining the term "solar myth". He is also careful to label the good guys and the bad guys.

Of the thirty-four legends in the collection (only thirty-three are listed in the table of contents; the Tsimshian legend, "To'ta," on page 119 is omitted) fourteen are from eastern Canada, nine from the Prairies, and eleven from the Pacific area. Of the fourteen legends from the eastern tribes, nine are Micmac, one is Huron, two are Ojibway, one is Iroquois, and one is Algonquin; three acknowledgements to original collectors are made: one to Rand for one Micmac legend, one to Paul Radin for one Ojibway legend, and one to Curtis and Hewitt for the Iroquois legend. More of the Micmac legends are based on Rand than the acknowledgements would suggest. From the Prairie region's selection of legends, Mélançon has credited Wissler and Duvall as the original collectors of two of the Pikuni (English: Piegan -- I think) legends.

The nine legends from the Prairies are identified as two from the Blackfeet and seven from the Piegan, but on page 74, "The Woman Who Married Thunder" is assigned as a legend of the Blackfeet, but a footnote to explain the tribe of the Pikunis (Piegan) which appears in line two says that Pikuni is another name for the Blackfoot tribe. Now the Piegan were a tribe of the Blackfoot confederacy, but Mélançon does not clearly establish at any point the difference between the Blackfoot tribe per se and the Blackfoot confederacy, yet his noting suggests they are the same. He mentions the Crow and the Cree in his introduction to the section on the Prairies, but gives no legends from those peoples.

The eleven legends from the Pacific area include one from the Tlingit (who, I always thought, occupied lands which fall within the borders of Alaska), two from the Salish -- both credited for source (one to James Teit and one to Farand via Thompson), and the other eight from the Tsimshian, of which Boas is given credit as the source collector...for one of them.

Where the twenty-six legends from unacknowledged sources came from I do not know, but they do not suggest original collecting, and I think more of the original collection sources should have been acknowledged.

The tales are easy to read, and seem to have been written for the juvenile audience level, but this style may have been adopted as a way of suggesting the primitive origins of the legends. Mélançon has trimmed some of the digressions which one finds in the versions of the original collectors. The Micmac legend of the creation of the birds, for example, has been reduced to about two hundred words; but I find this excessive editing.

I don't think that the text of the stories would corrupt an understanding of the cultures from which the legends come, but the illustrations might well do so. Of the eight illustrations included, three match the visual and oral culture. Two Tsimshian legends are illustrated with Kwakiutl masks, and an Iroquois mask is used to illustrate the Piegan myth of the creation, while a painting of a thunderbird from Quetico Park, Ontario (Huron - Ottawa country) illustrates the Blackfoot legend of the woman who married the thunder. The most misleading of the illustrations -- unconsciously so, since the picture is clearly labelled for what it is, but the juxtaposition is the problem -- is the illustrating of the Micmac legend of the Magic Box with a picture of a carved wooden box from the Pacific Coast area. I have never seen a carved wooden box among Micmac artifacts; their decoration was with quill-work, except in Cape Breton where there were no porcupines until after the Canso Causeway was completed.

As I have suggested, this book has many flaws. Moreover, contrary to what the title indicates, more Indian people are omitted than are represented by this collection.