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Bringing oral texts successfully to print involves a delicate, if sometimes blind, partnership between a narrator and an editor. While changes are unavoidably introduced, the knowledge and performance of the narrator should be preserved. If the texts are from exotic cultures, readers may need some guidance to follow the material, let alone to grasp the nuances of the text. The three books under review all deal with historic Canadian Cree oral material, but they employ diverse ways of presenting them to an English-language audience.

One approach is to treat the oral text as a linguistic artifact, that is, to attempt to render it, in both the original language and in translation, as completely as the printed medium makes possible. An ambitious and painstaking attempt along these lines is employed in a book of texts narrated by 16 Cree storytellers from the western side of James Bay, Ontario. Published in the important new *Algonquian Text Society* series from the University of Manitoba Press, the full Cree version of each text and an English translation are printed on facing pages. This book is the result of a long-term project by the linguist C. Douglas Ellis. The sixty-eight diverse texts, collected by Ellis between 1955 and 1965 in three dialect areas, show a strong leaning towards legends, folktales and historical narratives, although some descriptions of local technology and conversations are included. How the texts were elicited or selected is not indicated, although they probably represent the various narrators' own preferences. Ellis edited the work of a team of twelve translators, even noting such details as variant renderings and the use of aberrant grammatical forms. His transcription of the Cree language uses Algonquian linguists' current orthographic conventions, including a new method of marking vowel length, and he avoids entirely the syllabic

orthography still used by many Cree of this region. Ellis also wrote the book's introduction, which includes an analysis of the typology of Cree oral literary genres. The book also includes a major 119-page glossary of Cree words. A set of six cassette tapes of the full Cree texts were prepared to accompany the book. This is a scholarly work, one which allows the reader to examine the texts' linguistic structure as much as their cultural content.

A posthumously published book of oral texts by an aboriginal scholar, Edward Ahenakew, presents a set of Plains Cree stories, with footnotes for additional context, but in a different form from that of Ellis. The book uses two different techniques to bring the texts to print. One part of the book consists of the recollections of Thunderchild, a prominent historic Cree leader, from interviews Ahenakew had with him in the 1920s in the Cree language. Together they amount to an account of Plains Cree life and history of the late 19th century, bridging the period from tribal warfare to Big Bear's resistance to reserve settlement. The book's illustrations contribute to this historical context with several important photographs of Plains Indians of the period. The book's other texts, written by Ahenakew himself, are renderings of the oratory of a fictitious Cree elder, "Old Keyam." The method of using the literate form to represent "oral" material of a typically Cree form allowed the young Ahenakew, through the more culturally appropriate persona of an elder, to comment wryly on the situation of reserve-based Indians of his time. Several comments still have a sharp edge today.

Ahenakew was an ordained Anglican minister with a Licentiate in Theology and with three years towards a degree in medicine. In his own lifetime he published "Cree Trickster Tales" in the *Journal of American Folklore* (1929), updated the Cree-English section of the 1938 edition of *A Dictionary of the Cree Language*, and for several years wrote and published in Cree syllabics a missionary organ, *The Cree Monthly Guide*. The manuscript materials for *Voices of the Plains Cree*, for which Ahenakew himself failed to find a publisher, were found in his papers at his death in 1961 and given to a family friend, Ruth Matheson Buck. She edited them for publication in 1973 by McClelland and Stewart. This new Canadian Plains Centre edition includes Buck's 1973 Introduction and a new one by another Cree scholar, Stan Cuthand, who had known Ahenakew and had earlier assisted Buck with the translation of the Cree words contained in the texts. Cuthand's Introduction, while going over some of the

same details of Ahenakew's life as does that of Buck, provides new information, such as that, in writing down Thunderchild's stories, Ahenakew was forced to leave out some of the original detail. He indicates that Buck omitted some of Ahenakew's stories (sadly not restored in this new edition), those involving a typically Cree sense of humour which she failed to appreciate. Some Old Keyam texts questioned policies towards Indians, including the Church-run residential school system. Cuthand points out that the Church and Ahenakew had their differences; at one point his employer even forced him to give up his position as vice-president for Western Canada of an early Indian political organization: the League of Indians.

A slim volume by Regina Flannery, while also based on oral materials, directly quotes from only small parts of them. Instead, as with much ethnographic writing, Flannery transforms oral material to construct her own account, in this case a life history of the texts' narrator. In the mid-1930s Flannery, still an active scholar today, was a young anthropologist visiting Moose Factory, Ontario. Over three summers she interviewed through an interpreter an elderly Cree woman, Ellen Smallboy. Flannery would broach a topic, leaving Smallboy to expand on it in her own way, with particulars, stories and reminiscences. While the resulting book is richest in its details of camp life, including food, medicine and childbirth, it also provides a general account of Cree nomadic hunting and trapping life of the period. There is also a description of Flannery's return visit to Moose Factory in 1985, providing a perspective on the changed circumstances of the Cree in the locality. The wider historical context is provided in a separate essay by John Long.

Folklorists, anthropologists and linguists are sometimes accused of appropriating the oral material they include in their publications. But it is not always clear how acknowledgment should be given for authorship of the oral texts, at the same time as acknowledging those who collect and edit the material for publication. The problem is exemplified in the Algonquian Text Society volume, admittedly an awkward case, since it has 16 narrators. Only Ellis' name appears on the cover, as editor of the texts and translations, and as author of the glossary. In the Canadian Cataloguing Publication Data entry on the reverse of the title page, authorship is attributed to Simeon Scott, who happens to be the narrator of the first texts printed in the book. On the title page are listed the editor and all the narrators, in the order that their texts

appear in the book. A glance at bibliographic entries for other books of oral texts reveals that a standard method of acknowledging both oral narrators and their editors is lacking. A convention is needed, one which credits both and establishes whose name should appear first in a citation.

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Mythical Mufferaw: More Adventures of Joe Mufferaw, and His Friends Fast Eagle, Broadaxe the Moose, Barrum the Frog, and Bucky the Beaver. By Bernie BEDORE. Illus. by Allen Lutes (Kingston, Ont.: Quarry Press, 1994. Pp. 91.)

Witches, Ghosts & Loups-Garous: Scary Tales from Canada's Ottawa Valley. By Joan FINNIGAN. (Kingston, Ont.: Quarry Press, 1994. Pp. 83.)

For several decades, the two storytellers Bernie Bedore and Joan Finnigan have worked enthusiastically in classrooms and popular media to promote tales from the Ottawa Valley. Their latest publications join a string of books intended for children or, as implied by Bedore himself (p. 88) and by the subtitle of Finnigan's book, for tourists. Notwithstanding the cataloguing information which classifies them as tales and legends, their literary origin means these small works neither capture nor are likely to influence the actual traditions of the region. Indeed, any impact will probably be felt only in other popularizations of local lore — as certainly happened with Bedore's earlier work (Connor 1986: 8-11). These two new publications should therefore be viewed, like their antecedents, as separate from scholarly concerns and evaluated on their own merits as examples of the storyteller's art.

Apart from their different subject matter, these two books contrast in ways both folkloristic and stylistic. As Joan Finnigan notes, only three stories in *Witches, Ghosts & Loups-Garous* are entirely her own creations; the rest have come originally from interviews and Ottawa newspapers of the 1930s. Her tales appear, therefore, to have sprung directly from oral tradition. Describing