

cutting, drawing and exploring many of the concepts. This same fact also contained the only inaccuracy I found. CD-ROMs are made of polycarbonate (a plastic). To call them *silicon discs* is not correct. If they were made of silicon, they would be much more brittle and cost thousands of dollars.

The combination of upbeat writing and humorous illustrations is bound to appeal to elementary school children, but they may find some passages a bit difficult to read and may need guidance with some activities. Their teachers should find this an excellent resource book.

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**The Story of King Kabul the First & Gawain the Kitchen-Boy.** Max Jacob. Trans. Moishe Black & Maria Green. Followed by **Vulcan's Crown.** Max Jacob. Trans. Moishe Black. Illus. Roger Blachon. University of Nebraska Press, 1994. 79 pp., US \$20. cloth. ISBN 0-8032-2577-6.

These two translations are a fine tribute to the playful imagination of the respected author and founder of French surrealism, Max Jacob (1867-1944). The first of the two tales, longer and somewhat more coherent, dates from the very beginning of the author's career in 1904 and was written for his young cousin. It celebrates adolescent initiative and, with lots of heroic drama and high emotion, traces a campaign that runs from a kitchen to a battlefield with the object of winning the hand of a princess over the snobbish objections of her father. The spritely vigour of its style, its mock-epic tone, and the relative brevity of each of its 19 chapters seem to indicate that this narrative would lend itself to being read to six- to nine-year-olds. The second tale, dating from 1923 and some 18 pages in length, similarly follows a wonderfully equivocal crusade of its humble hero, in this case a hunchbacked fool. Filled with such marvellous creations as exotic boats, fish that transport passengers through the air, talking donkeys, shouting chameleons and, ultimately, a re-crowning of the King of the Cheeses, this weirdly whimsical romp into some never-never nonsense land is reminiscent of Lewis Carroll and Rabelais. Abundant line drawings reinforce the light-hearted verve of the text.

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