Much of the remainder of the book focuses on the individual personalities involved in the growth and eventual decline of the Order of the Golden Dawn and its daughter organizations. The part played by poet William Butler Yeats and his conflict with the bizarre Aleister Crowley makes fascinating reading for anyone interested in English literature. This section of the book reads somewhat like a scandal sheet - intrigues, bogus organizations, and occult attacks on disliked members are vividly described. The continuation of the beliefs and practices of the Order of the Golden Dawn by contemporary occultists are briefly treated by the author in the last three chapters. Some readers no doubt would have wished for a more thorough study of this area.

In all it can be said that King's work makes a definite contribution to the field of occult studies: by providing more than a skeleton's outline of the history of ritual magic the author is able to get to the roots of modern-day witches' covens and the phenomenal interest in the occult. Some of King's best material is included in the eight appendices, i.e. a copy of the Golden Dawn's official history lecture which was read to all newly initiated Neophytes as early as 1892, and a brief account of Yeats' involvement with the order.

The Song Tradition of Tristan da Cunha, by Peter A. Munch. viii+176 pp. Index, index of song titles and first lines, bibliography, photographs.

Reviewed by F. A. de Caro

Peter Munch's study of the song tradition of Tristan da Cunha, a dot of an island in the middle of the Atlantic, is undoubtedly one of the more fascinating folksong collections (cum analysis) of recent years. Much of this sense of fascination is generated by the peculiar nature of the community from which the songs were collected, a society which has had a strange history and which retains a uniquely isolated status. The island is 1500 miles from any other populated body of land, a tiny, barren, volcanic habitation which continues to support a people who carried on until recently an older mode of "British" life.

Tristan da Cunha first saw permanent settlement in 1816, when a garrison was sent to secure the place. After it was later abandoned, several members of this group remained to form some sort of Utopian community, and sailors of varying nationalities, mostly British and New England Yankee, added to their numbers. In 1827 several "women of mixed racial stock" arrived, and the island moved into a period of history when the fortunes of its inhabitants flourished with the rise and heyday of expanding maritime empires. Sealing in the surrounding area apparently had begun as early as 1812, but it was the whaling of the 1820s and later, and the trade with the East (for Tristan da Cunha is situated on what was once a favored route around the Cape of Good Hope) that turned the island into a more or less bustling way station. The islanders enjoyed what was an active and almost cosmopolitan atmosphere up through the 1870s, after which time shifting commercial trends directed oceanic traffic elsewhere. The spot became increasingly isolated. The inhabi-
tants fell to other pursuits, notably farming and fishing, and hospitably endured occasional invasions of their privacy. In 1961 the Tristan islanders made international news when they were forced to abandon their rocky home by a newly active volcano. They spent two years in England, and were able to return only over the objections of the Colonial Office. There they remain today, their modes of life and traditional song having in recent years altered in varying degrees.

Peter Munch visited the island in 1937-38 with the Norwegian Scientific Expedition, which planned a study along medical, dental and sociological lines. It quickly became apparent, he tells us, that folksongs and dances were an important part of island life, and would thus offer valuable insights into the cultural orientation of the Tristan islanders. "Although an amateur in the field of balladry and folklore," he set out to collect some of the songs and tunes then popular, and managed to record about seventy, including twenty dance tunes. He returned in 1954-55, this time with a tape recorder, to capture the last vestiges of what he regards as a fast dying tradition.

Munch gives a clear and interesting picture of the social setting of this tradition as he viewed it during the thirties. He depicts the people as cheerful and given to merriment, a characteristic which led to frequent singing and dances. For example, parents were expected to give a dance to celebrate their child's first and twenty-first birthdays, and a mature man was expected to celebrate his own fiftieth birthday in a similar way. Work was generally associated with singing and communal labor usually became a festive occasion. As with other communities, songs were individually owned and one could acquire a repertoire only by "inheritance" or by importation from the outside world. Munch found no indigenous songs and many must have been learned from visiting sailors; in fact, many of the songs the islanders sang are those of the sea. The description of the social background is well supplemented by a discussion of two families, the most prominent carriers of singing traditions on the isle.

When Munch returned during the sixties he found the singing tradition he had known earlier close to extinction. Military installations during the war, and the establishment of a weather station, permanent colonial administration, and fishing industry after the war had introduced new influences and dampened the old ways. Munch is able to document the process of change only in a sketchy manner, but it would seem that older singers passed away and South African pop music won over the young. Of course the two years' stay in England was also a powerful impetus to change. Munch suggests in his Epilogue that there is a new song tradition of sorts, but it is mostly based upon the guitars, phonographs and tape recorders brought back from England, and upon a casual group singing style (rather than on the virtuoso solo performance of the older tradition).

Munch's book is an absorbing account of cultural change as seen in traditional expressive culture. Its interest lies not in the fact that it depicts a living "relic" and that relic's rare old songs (though song collectors may appreciate it for that reason). Tristan da Cunha culture has over the years progressed through a unique pattern which included early isolation, followed by intense contact with an outside "superculture" (but largely through an occupational subculture), returning isolation, and finally renewed contact with the "superculture," partly through traumatic uprootting. It is instructive to see what happens as
regards traditional song as if flourishes or languishes under these conditions (although Munch has not fully explained why the Tristan islanders never developed indigenous songs, nor why the old song tradition seemed to become so fragile so suddenly).

The Song Tradition of Tristan da Cunha is a solid addition to the Indiana University folklore publications series (and, incidentally, is the most visually pleasing typographically and in cover design of that series to date).

Folksongs and Their Makers, by Henry Glassie, Edward D. Ives, and John F. Szwed.
ix+253 pp. Introduction.
Bowling Green, Ohio: Bowling Green University Popular Press, n.d. $3.00 paper, $5.00 cloth.

Reviewed by Elliott Oring

The twentieth-century physicist Von Pauli has stated, "I can choose to observe one experimental set-up, A, and ruin B, or choose to observe B and ruin A. I cannot choose not to ruin one of them." Folksong scholarship has been plagued by a somewhat similar predicament: "The closer a folk poet is to us in time, the more we can find out about him and the events he wrote about, but the further back we go the better chance we have to see what ballads get accepted into tradition and what changes the tradition may work on them" (74). For good historical reasons folksong scholarship has opted for the second experimental situation, the study of song in tradition. Indeed, in this approach, the definition of folksong is dependent upon its traditionality, while other songs are labeled literary, sub-literary, doggerel, fakesong and spurious. Consequently, the creation of true folksong, obliterated by the mists of ages past, was a matter for speculation and conjecture. The assumption of a radical difference between intellectual and folk poetry gave rise to such explanatory concepts as das Volk dichtet in an effort to denote the fundamentally different origins of the poetry of life and the poetry of art.

The contributors to Folksongs and Their Makers have opted for the first experimental situation, the song and its creator. By carefully observing and analyzing the innovation, crystallization and formalization of an individual song, they hope to uncover the processes generally at work in the creation of Anglo-American folksong. They have abandoned a concern for corpuses, canons, and closed accounts in an effort to understand song as an individual expression in community. Despite the fundamental similarity of approach, each of the three essays in the volume emphasizes a different aspect of the problem.

Henry Glassie's essay, "'Take that Night Train to Selma': An Excursion to the Outskirts of Scholarship" is in reality a combination of two distinct, though related, component essays. The first of these might be called, "Take that Night Train to Selma" after a song created by Dorrance Weir. Glassie traces the development of the song over a period of several years from its inception as a three-stanza taunt of an Italian co-worker, to a full-length anti-Negro, humorous, poetic, musical