are Vlach) each of which ethnic group has many distinctive folkloric characteristics. If one were to listen to recorded examples of their music, aural differences would probably be quite noticeable, yet this is certainly not apparent in the transcription. It seems in fact, that there has been an attempt to avoid analysis and conclusions and even general observations about the regional characteristics or individual styles which are found throught Greece. Rather, concentration has been placed upon detailed and complete documentation of the songs chosen for this collection, and to leave them unencumbered by detailed analysis. In terms of giving credit to informants, helpers and noted authorities in the field who have assisted and checked the manuscript, it is a model of documentation which other collectors might well emulate.

The few minor criticisms made here are actually rather insignificant when the work is taken as a whole. The overriding response to the book should be gratitude for an excellent presentation of well-chosen material provided by one who is very sensitive to the beauty of Greek folk song.

The Dream and the Deal: The Federal Writers' Project, 1935-1943.
By Jerry Mangione.
rp. xvi + 416, bibliographies, illustrations, index.
Boston: Little Brown & Company, 1972. No price indicated.

Review note by Richard Sweterlitsch.

A recent work which has some passing interest to the folklorist is this book by Jerry Mangione, who was once the National Coordinating Editor of the Federal Writers' Project, and as such has a great deal of inside knowledge about the workings of the Project. The bibliography indicates that Mangione interviewed a great many person involved at various levels of the project. The bulk of the book is devoted to describing the bitter ideological, political and personality conflicts which went on inside the Project, and which limited the value of some of the Project's publications. Of course included is some discussion of the folklore collection and publishing done by the Project. The slave narrative project, climaxed in Botkin's Lay My Burden Down: A Folk History of Slavery (Chicago, 1945),was based in FERA, and so was the idea for the Writers' Project investigation into folklore. "Alsberg (Director of the Writers' Project), quick to appreciate the Project's capacity to gather folklore on a larger scale than ever attempted in the United States, as early as 1935 began instructing field offices (Katharine Kellock wrote the first set of instructions) on the art of reporting local customs and lore" (p. 265). Eventually John Lomax, much to the displeasure of the AFS, was brought in. The Society in 1937 "formally rejected the Writers' Project as a legitimate instrument for gathering folklore with a resolution declaring that only a scientifically trained folklorist was qualified to collect 'dependable folklore.' Lomax shrugged off this slap in the face with the wry observation that 'presumably, the collector must go out among the people dressed in cap and gown,' but Alsberg took the resolution seriously enough. The following year he replaced Lomax with Botkin, whose credentials were impeccable" (p. 276).

As one reads through Mangione's discussion he does get a very good understanding of the context in which the folklore material was collected, and what was to have been done with it. It was too bad that there was the initial gulf between the AFS and the Project, as this hindered some potentials for collecting material. The folklore project is an important phase in the development of folklore interest in this country. The first bibliography in the back of the book is Arthur Scharf's "Selected Publications of the WPA Federal Writers' Project and the Writers' Program," and is twenty-two pages in length, listing publications by states and by regions. Mr. Mangione's bibliography to the text appears to be quite comprehensive. Those of us interested in the history of folklore study in America will make room in our libraries for this book.

From Myth to Fiction: The Saga of Hadingus. By Georges Dumézil.
Translated by Derek Coltman.
Pp. xii + 253, index.
Chicago and London: University of Chicago Press, 1973. $12.50 cloth.

Reviewed by Wm. F. Hansen.

When a people cease to have a divine mythology, what happens to the myths? The Romans had few or no myths to tell of their deities, but, according to Dumézil's thesis, there are correspondences between early Roman history and Indian divine mythology. Similarly, five heroes in the Mahabharata are "duplications as to their characters, their actions, and their relationships" (p. viii) of five deities in Vedic mythology: the transformation from the divine to the heroic is so detailed and ingenious that, Dumézil believes, it could only have been made by men conscious of their task. Again, Celtic mythology did not wholly fade away but was turned sometimes into history, sometimes into fiction. In none of these cases do we know who reformed the archaic myths or when the reformation occured. In Scandinavia however the operation is less obscure, for not only is much of the pre-Christian mythology preserved in poetry and in Snorri's Edda, but we also possess the works of two men, an Icelander and a Dane, who composed "human transformations of this mythology purporting to be history" (p. x): Snorri's Ynglingasaga and Saxo's Gesta Danorum. Here one can examine the transposers themselves, or at least the very authors of the works showing the transpositions.

Dumézil thus introduces his study of a single story found in Saxo's Gesta Danorum, the story of Hadingus (Hadding), an early Danish king appearing in the so-called legendary part of Saxo's history. Hoping "to show the great importance of the Hadingus saga as a document of 'fictionalized mythology'" (pp.7-8), Dumézil begins (Ch. 1) by demonstrating that the story is not fictionalized history. He easily refutes a suggestion of the historical school of interpretation, according to which the fictional career of Hadingus was inspired by the actual career of Hastingus (Hasting), a ninth century Viking.

Now to the myth. Nineteenth century scholars pointed out certain parallels between Saxo's hero and the Northern god Njörðr, whose myth is preserved in Snorri's Edda and Ynglingasaga, and whose antiquity as a Scandinavian deity seems to be guaranteed by Tacitus' reference (Germania 40.2-5) to a Northern goddess Nerthus. How should one account for the parallels (Ch. 2)? Dumézil rightly rejects (a) fortuitous independent invention, leaving as alternatives that (b) the story of Njörðr derives from that of Hadingus, or (c) vice versa. He does not consider the possibility that the two narratives may be independent developments of a