learn to read their own language as well as English cannot grasp fuller accounts of their own culture. Once again, what might have been a fine book has been presented as most non-folklorists traditionally conceive of folklore--cute and simple.


Review note by Lawrence McCullough.

A native of Tralibane, Co. Cork, Capt. Francis O'Neill (1849-1936) settled in Chicago around 1870 whereupon he joined the metropolitan police force, eventually rising to the position of General Superintendent. He began collecting dance tunes and airs from the members of Chicago's community of Irish musicians, which at that time was quite sizeable. Originally, O'Neill considered the undertaking no more than a hobby, but within a few years his manuscript collection of Irish music comprised over 2,000 items. Consequently, wrote O'Neill, "there developed a general desire to have them printed," Irish Folk Music: A Fascinating Hobby. Chicago: Regan Printing House, 1910, p. 54), and in 1903 the Music of Ireland was published containing 1,850 airs and dance tunes culled largely from the numerous Irish musicians who had resided in or passed through Chicago during the last three decades of the 19th century.

While previous collections of Irish folk music had been devoted almost exclusively to airs and reflected the particular bias of the collector and editor rather than the tradition as it actually existed, O'Neill's Music of Ireland was a well-balanced and representative volume that included 625 instrumental airs and songs drawn from the rich lode of Irish and English-language folksong, 75 tunes composed by the harper Turlough O'Carolan (1670-1738), and 2100 traditional dance tunes from every county in Ireland. For the convenience of musician and scholar alike, O'Neill classified the dance tunes by genre: 115 double jigs, 60 slip jigs, 380 reels, 225 hornpipes, 20 long or set dances, 50 marches and miscellaneous items including descriptive pieces and laments. The chief significance of the Music of Ireland was that it made available for the first time on a massive scale many tunes which had previously been restricted to certain counties, parishes, or even individuals. The immediate effect of promoting great numbers of obscure or unknown tunes into wider circulation was to increase the size of the repertoire held in common by traditional Irish musicians. In addition, this collection wielded a profound influence on the subsequent development of the tradition in that it fostered the crystallization of a standard, core repertoire by establishing the concept of "standard" versus "variant" tunes and tune-settings. Disputes among Irish musicians as to the veracity of a particular version of a tune came to be resolved by resorting to "the book" or "O'Neill's" as the final arbiter. This, however, did not stop the machinations of the process of communal re-creation but endowed it with new vigor by providing an increased but more concentrated and sharply-defined area of operation.
O'Neill's *Music of Ireland* is still used by traditional Irish musicians as a major source of repertoire acquisition, but its main value to the folk music scholar is as a primary reference work in the field of traditional Irish music. This reprint was brought out by Dan Collins, an American Irish fiddle player from New York, in response to a long-felt need for a new edition of a work that was becoming increasingly rare. It is taken directly from the original 1903 edition but is bound in looseleaf fashion so that pages can be conveniently detached if desired. The tunes are classified by genre and are indexed numerically. However, it is the wealth and diversity of music contained in this volume, more than any mere utilitarian considerations, that make the *Music of Ireland* an important and valuable repository of Irish folk music.


Reviewed by William E. Lightfoot.

Bill Monroe and Muddy Waters are two southern farm boys who grew up listening to, learning, and performing rural folk music and who, in their early years, moved to the Chicago area to stay with relatives while they looked for work. They eventually formed small bands and continued to perform slightly modified forms of the "old" music for their own people. They both had strong notions as to how their music should be played, and by the mid-forties they had created "styles" of music which were basically folk in nature and which were to become major forces in American popular music. Waters played "uptown" version of Mississippi Delta folk-blues, or what has become known as "Chicago blues." Monroe called his particular synthesis of Anglo-American and Afro-American folk music traditions "bluegrass" in honor of his home-state of Kentucky. Both of these "styles" are sub-genres of American folk music.

Monroe and Waters are unquestionably active bearers of folk tradition, yet they have not been given proper scholarly attention. Unfortunately, most of what we know about them comes from fragmented and diverse sources such as record album liner notes, occasional newspaper articles, esoteric periodicals like *Bluegrass Unlimited* and *Living Blues*, and books like Paul Oliver's *Conversation with the Blues* and Bill C. Malone's *Country Music, U.S.A.* Although by no means a scholarly work, Rooney's book offers under one cover fairly unified and coherent insights into the art and lives of these two important folk musicians and is therefore welcomed.

According to Rooney, *Bossmen* "is intended to be a companion piece" to the music of Monroe and Waters, and as such the book's purpose is adequately served. The book consists, essentially, of transcriptions of recorded interviews between Rooney and the two musicians, with unifying comments from Rooney briefly interspersed. Rooney, although not an academic folklorist, is a knowledgeable folk music scholar and musician who wisely stays out of the way allowing the bossesmen to speak for themselves. The interviews are not printed in their entirety, however, and it is never clear whether Monroe and Waters are speaking freely or