Hautala's Finnish Folklore Research was first published in Finnish in 1954 by the Finnish Literature Society, and covered the history of the discipline up to that time. The present translation, however, as volume 12 in a series on "The History of Learning and Science in Finland, 1828-1918," traces only the beginning of folklore research in Finland. Because, as the author notes, 1918 does not mark any fundamental transition in the history of sciences, he has included the work of scholars beyond this period even up to the 1930's, when, intellectually, as in the case of Kaarle Krohn, they belong to the pre-1918 period. On the other hand, scholars who started their work before 1918, but who, by virtue of new problems and new methods, belong to a later period, are only briefly mentioned.

The first chapter discusses briefly the history of folklore research in Finland prior to 1928, research which provides a foundation and perspective for the later work. The first Finnish folklore sources begin in 1551 with a list of pagan gods, but actual folklore scholarship does not begin until much later. The most important of these scholars, Henrik Gabriel Porthan (1789-1804), is called the first Finnish folklorist by Hautala. Porthan made several astute observations about the nature of the Finnish epic songs, their meter and performance. Porthan understood the importance of variants and foreshadowed later scholarship in his suggestions for comparing the variants in order to reach the fuller and more original form. Porthan had far-reaching influence through his students, who produced numerous dissertations under his direction. Among these C.A. Gottlund (1796-1875) was the first (in 1817) to suggest joining together the ancient songs to make an epic that could be compared to the work of Homer or the Nibelungenlied. Another contemporary, Reinhold von Becker, was, however, more influential in bringing this about. As a teacher of Elias Lönnrot, von Becker was directly responsible for the process that led to the composition of the Kalevala in 1835.

The second chapter deals entirely with the work of Lönnrot and the circumstances leading to the publication of the Kalevala and its subsequent
revision and amendment in 1849. Lännrot is seen by Hautala not as a theorist or an innovator, but as a diligent worker who through a chain of circumstance came to exercise a great influence not only on Finnish folklore, but on the development of Finnish national consciousness as well. However, Lännrot was also well acquainted with the songs he used in the Kalevala. He had received the first grant of the Finnish Literature Society for field work in 1831 and subsequently made several collecting trips. His observations about the performance of the songs, incantations and riddling sessions are invaluable to modern scholarship. He was also the first to realize that the songs contained accretions from several historical periods and that in studying them one has to delve into the time and place of origin of each of the songs separately.

Subsequent decades saw an excessive emphasis on the study of the Kalevala to the detriment of attention paid to actual tradition, until Julius Krohn (1835-1888) finally rejected it as a source and called for a return to the original sources. Julius Krohn's work represents an evolutionistic phase in Finnish folklore scholarship. It is to Krohn that we owe the idea of the historical-geographical, or Finnish, method, which he originally called local-historical. The method was first formulated in lectures to his classes in 1874-75 and finally published in several installments as the History of Finnish Literature I (1883-1885). The method placed great importance on transmission, both vertical and horizontal; the latter, however, received greater emphasis because of the dearth of earlier sources for comparison.

The work begun by Julius Krohn was carried on and developed by his son Kaarle Krohn (1863-1933). It was largely due to the younger Krohn's efforts that the work of the Finnish school received international recognition. Kaarle Krohn was the first representative of folklore research at the University of Helsinki, first as Docent in 1888, then as an acting professor, an extraordinarius in 1898 and subsequently the holder of the first permanent chair. Krohn's work is well known among folklorists and, along with that of Antti Aarne (1867-1925), a systematic development and application of the historical-geographical method was begun that was to have far-reaching consequences. Among these the most important was the founding of the Folklore Fellows in 1907 and the beginning of the work on type and motif indices, which has resulted in the compilation of certain well known reference works.

The Finnish method was taken up in other countries even after the initial enthusiasm for it had already died down in Finland and scholars were already experimenting with new approaches. Cognizant of the limitations of the historical-geographical method, critical minds were beginning to call for a more holistic approach to the study of tradition as an integral part of living culture. In a 1913 work, A.R. Niemi (1869-1931) criticised the emphasis on geography: "The geographical method is not sufficient alone, but requires assistance on important points. Here the question is one of using Social Psychology, Archaeology, History, Linguistics and particularly Ethnology as scientific aids." (Hautala, p. 167) A little later, in 1916, another scholar, Väinö Salminen (1880-1947), published a work on wedding songs investigated along with the entire custom and ritual complex. According to Hautala: "He tries above all to examine them as parts of the entity of the customs to which they belong and not as individual products of folklore as such." (Hautala, p. 170) Actually Salminen had begun diverging from
the historical-geographical method much earlier. In 1908 and 1909 he published studies on the personalities of the singers, emphasizing the importance for research of the local cultural milieu and traditions.

The criticisms of these and other scholars have borne fruit and, because of them, the current folklore research is much farther along than it would have been without them. Unfortunately Hautala's book does not allow the reader to see what consequences the newer approaches had. Hautala has followed the vicissitudes of the pre-1918 folklore research and captured the mentality and the spirit of the times responsible for its direction. Finnish folklore research is placed in perspective against the intellectual trends of international scope as well as against local developments. Scholars and major works are weighed against this background. As a history of a discipline the work is informative, accurate and of high quality throughout. The translation is generally good, though somewhat uneven in places, revealing the work of many hands.

It is to be hoped that a sequel to the present volume will soon be forthcoming, not merely a translation of the original 1954 edition, but a revised, thoroughly up-dated version reporting the current scene as well. Folklore scholarship is still alive and well in Finland. No longer isolated from related disciplines, current research has benefited greatly from cross-fertilization by anthropology, sociology and psychology. To those folklorists who still equate Finnish folklore research with the method of Julius Krohn, an up-to-date review of recent work will provide a rather different picture.

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The Hawk's Done Gone and Other Stories is a re-issue, with additions and an Introduction, of a 1940 publication that has its strongest literary interest in the fact that it is an outcome of the self-conscious regionalism fostered at Vanderbilt University by John Crowe Ransom and Donald Davidson in the late thirties. The author, Mildred Haun, was a student at Vanderbilt and completed her M.A. thesis there in English in 1937. Her paper was a monumental 140 page collection of ballad materials of Eastern Tennessee; the stories that make up the present collection are a kind of creative afterthought to that scholarly effort.

Certain qualities must be granted to this volume of stories without grudge. They are fresh and strong in subject matter. Indeed, Herschel Gower in his Introduction wonders at the themes: "witchcraft, incest, miscegenation, infanticide." They are remarkable; this is no book of backwoods whimsy. Miss Haun was concerned with the dark corners of the human psyche, and she bore a relentless candle. The stories as a body make up an interesting sort of cycle. Miss Haun's narrator is Mary Dorthula White, the "granny-woman" of Cocke County, Tennessee, in whose mind's eye the history of the district is composed of the interactions of male and female, the quick and the dead, the charitable and the selfish, the proud and the meek. The first person narrator speaks in a natural country diction and her epithets are the language of the Cocke County ballads that Miss Haun had so assiduously collected for