

In fact, because the structure of the tale in oppressed America and unoppressed Africa are identical, the nature of the tale cannot be completely explained by a set of social circumstances (function cannot account for form). Edwards asserts that a basic paradox in African cultures, and elsewhere, is the conflict of individual aims with social goals. This basic relationship, he observes, is the generative motive for the type of trickster tale wherein short-term economic gain is achieved at the expense of a social contract; the trickster takes the prize and dupe is left with an empty promise. Edwards demonstrates, then, the universality of intention in trickster stories and, more importantly, shows that the Afro-American worldview is one balanced ambivalently between alternatives without a definite preference for either. This is a notion which fits closely W. E. B. Dubois' early observations on the "Two-ness of the Negro."

The Afro-American Trickster Tale is altogether an excellent piece of work, displaying in addition to everything else a wide knowledge of folklore scholarship and a sensitivity to folklore texts as imaginative constructions. The complexity of his argument has required the author to explain his points at length and militated against easy compression into an article. It is fortunate for him, and us as well, that the Folklore Publications Group is willing to handle works of such length which are still too short to become books. Perhaps the author does have a book in process on the subject and this extended essay is but a preliminary report. We certainly hope so, for Edwards has many good insights from which students of folk narrative can benefit.

Die Welt der Einfachen Formen. By Kurt Ranke.  
Pp. ix + 455, index.  
Berlin: Walter de Gruyter, 1978. \$81.40 cloth.

Reviewed by Wolfgang Mieder.

Kurt Ranke, emeritus professor of folklore at the University of Göttingen (Germany), is without doubt one of the leading scholars in the field of folk narrative research. With admirable personal drive and sacrifice he is now acting as the main editor of the Enzyklopädie des Märchens, whose final twelve volumes will in fact be a tribute by international scholars to his untiring research efforts. Already in 1968 he was duly honored by a Festschrift entitled Volksüberlieferung, and the present volume of twenty-five of his most important essays written between 1938 and 1976 was prepared by Rudolf Schenda (Göttingen) as a tribute to this superb scholar on his seventieth birthday.

Since Kurt Ranke is equally at home in the fields of folklore, German medieval literature, and philology, not all of the essays are of equal importance to the American folklorist. Some of them are in fact detailed word, phrase, or tale studies that address themselves almost exclusively to the German scholar. However, all of them show Ranke's comparative approach to his research, and the innumerable references and notes to each article, often from most of the European languages, remind the reader of the work habits of such American folklorists as Stith Thompson and Archer Taylor, who also prided themselves on doing research on a truly international basis and who had the linguistic skills to do exactly that.

In other articles, particularly his studies on motifs, Ranke widens his views to the world-wide dissemination of various narratives. They become superb examples of the historic-geographic approach to tale studies, and the reader is amazed at the multilingual materials that are brought together and which are subsequently discussed and interpreted. Such articles as "Observations on AaTh 834 'The Poor Brother's Treasure'" (1976; in English) and "Die Sage vom Toten, der seinem eigenen Begräbnis zuschaut. Ein Beitrag zur Methodik der Sagenforschung" (1954; The Legend from the Dead--One Who Watches His Own Funeral. A Contribution to the Methodology of Legend Research) are exemplary models to be followed by anyone seriously engaged in this type of work. Special mention should also be made of the monograph "Meister Altswerts Spielregister" (1952; Master Altswert's Game Register), in which Ranke discusses fifty-four games mentioned in a list of games from the fourteenth century. This is one of the finest studies on the history of games, and it shows Ranke's expertise as a medievalist and folklorist.

There are three general articles that need to be mentioned in particular and which should, if at all possible, be translated into English. "Betrachtungen zum Wesen und zur Funktion des Märchens" (1950; Reflections upon the Nature and Function of the Fairy Tale) is a review article in the finest sense of that word, but it also contains a clear and explicit differentiation between the fairy tale and the legend. The article "Einfache Formen" (1965; Simple Forms) goes one step further and discusses in general--but vivid--terms the triad of fairy tales, legends, and tall tales. It is also an important discussion of and modification of André Jolles' famous book Einfache Formen (Tübingen, 1930). And finally there is "Orale une literale Kontinuität" (1969; Oral and Literary Continuity), an extremely important study concerning the transmission of folk narratives. These three papers are of such a universal nature that they can be read as fundamental statements of the science of folk narrative research.

Kurt Ranke has unselfishly dedicated his life to the establishment of folk narrative research as an international discipline, and this volume of essays, the value of which is even further increased by the detailed name, subject, and type indices, attests to the splendid success of these efforts. May Kurt Ranke look forward to many more active years as the grand old man of folk narrative research, as editor of the already mentioned Enzyklopädie des Märchens, and, of course, as the dedicated editor of his journal Fabula.

A Critical Bibliography of Folk Art. By Simon J. Bronner. Pp. 112, graphics, index. Folklore Publications Group Monograph Series, Volume Three. Folklore Publications Group: Bloomington, Ind., 1978. \$2.50 + postage, paper.

Reviewed by Betty J. Belanus.

The Folklore Publications Group may not put out a product that looks as professional as it might, but the quality of what they do publish is as scholarly and valuable as the slick product of the professionals. Moreover, the long delay of professional publishing is avoided, making current works available when they will make the most impact. Simon J. Bronner's A Critical Bibliography of American Folk Art is a case in point.

Bronner has done a great service to students interested in folk art from the folklorists' point of view, by assembling this 704-item bibliography covering American (i.e., continental United States, and excluding most American Indian material) folk art: painting, drawing, sculpture, carving, and "other artistic forms" including a smattering of entries on such items as quilts, furniture, rugs, toys, pottery, scrimshaw, and wall stencils. In his introduction, Bronner poses his practical and useful definition of the term folk art as "art in traditional society and traditional art in contemporary society." Tradition is defined as "behavior, skills, or information transmitted by oral or mimetic means through time or space" (p. 2). The criteria for what is "art" follows folk culture specialist Henry Glassie's distinction of art from "craft"--that is, that the concept of "art" stresses a pleasure-giving function over a practical function. "Folk art" as defined by Bronner, then, excludes most decorative craft, and his bibliography follows suit. Some folk art enthusiasts may regret this narrowing of the term, but it is Bronner's stance that the separation of art from craft is necessary in developing a focus for folk art study. Bronner does include craft literature, however, "when it contains discussions of decorative or aesthetic considerations" (p. 5).