with the dichotomy without necessarily agreeing with the dating or reason. Songs and tunes live on, even today breaking away from the star to whom they were born. Who remembers the fiddler who popularized "Down Yonder"? Few remember who contributed "Florida Blues." The semantic morass of popular things transmuted to folk once more goes bump in the night. Unfortunately this book on country music, like all others before, consigns traditional music to the first chapter.

No one who sustains an interest in southern music will be able to resist Kentucky Country. The essay moves beyond the hype of the industry wherein every singer is born to poverty and refrains from creating a preciosity of tradition (some could claim) from folklore. Charles Wolfe has painted a broad picture of white musical history in Kentucky from the Civil War to the present, but with a very fine brush. Ideally having now delved into Kentucky and Tennessee, he will turn his energies and attentions on another question mark of the stars and bars; Georgia would seem to hold interest, but I would suggest North Carolina, if I could, not only for the early importance of Asheville, but also the strong radio contributions of the Piedmont, especially Charlotte. My experience is that what Dr. Wolfe writes I want to read.


Reviewed by Annette B. Fromm.

The study of Greek folklore is integrally tied to the affirmation of national identity. But then, the very foundation of the modern Greek nation was a continual reinforcement of that affirmation. Like her sister nations claiming national status in the 18th and 19th centuries, Greece searched her past roots, comparing them to the existent peasant culture in order to justify claims of descent from Classical, Hellenistic times. These theories did not go uncontested, especially by scholars from other European states. It is this ideologically-founded scholarship which
Michael Herzfeld traces in *Ours Once More, Folklore, Ideology, and the Making of Modern Greece.*

To date, only a few surveys of Greek folklore studies have been published in English. This book is not a mere survey. In a 1952 volume of *Midwest Folklore,* Petropoulos contributed "The Study of Ethnography in Greece." While the author acknowledges the controversy of the continuity theories dating from the early to mid-19th century, his survey focuses on work of the early 20th century scholars. Kyriakidou-Nestoros also deals with the continuity theory adopted by Greek folklore scholars but focuses on the current-day research in her article in *East European Quarterly.* Herzfeld's work introduces us to those writers in the first century of nationhood who, working with folk literature, developed the groundwork for a national identity. The later scholars, discussed in the above surveys, used this as the theoretical basis of their studies.

The focus of the book, as indicated in the subtitle, is ideology and folklore. Ideology, as Herzfeld recognizes, was indeed the focus and/or impetus of most national folklore movements developing in Greece's fellow new European nations. Greece's early supporters of the continuity of an ancient heritage, many trained in European universities, did not exist in an intellectual vacuum. Thus, the early collectors of Greek folklore were in the mold of the comparative philologists carrying out analogous work in Germany and Scandinavia. Their work, as shown by Herzfeld, concentrated primarily upon folk songs as folk poetry, in analyzing both the shapes of the verses as well as their contents in order to support their theories. Herzfeld, however, introduces these scholars as "anthropologists of a special kind" (p. 9). Later, he writes that "Politis (the father of Greek folklore studies) was acting principally as a philologist, not as a sociologist" (p. 123). This ambiguity in disciplinary affiliation suggested by Herzfeld is one of the points of confusion in the book which reoccur throughout. The early Greek folklorists were part of the general school of comparative philology, as shown in the terminology which they used, as well as the nature of their analysis of cultural material.

In chapter 3, Herzfeld concentrates on the songs
which grew out of the tradition of brigandage in the Greek peninsula. His discussion of the 19th century theoretical approach to the klephtic songs points to a specific example of the step-by-step building of an ideology based on classical images. The Greek folklorists were able to construct a national character out of the elements of the heroic brigands who served their nation in helping to defeat the Ottomans, while also robbing travelers and wreaking general havoc on the countryside. Herzfeld essentially says, however, that the folklorists selected their data in order to support their ideological thesis. This is a point which was made earlier in a somewhat less critical fashion by G. Gizelis. His study of the process of the folk composers' transformation of an historical event into song in the klephtic songs essentially submits that the Greek writers brought their own cultural knowledge or prejudice with them in studying the songs. This article is not referred to by Herzfeld.

Like the work of the early Greek folklore scholars, Ours Once More is a study of language. Herzfeld devotes a great deal of space to debating and explaining the development of the language used by these scholars. The careful use of language, as well as the ethnographic description itself, according to Herzfeld was heavily laden with ideology. He builds a strong case for this in his discussion of the klephtic songs and the etymology of the word klephts. Thus we come to the creation of the discipline, laografia, with its distinct name connoting the study of people (laos), exclusive of the elite element. An interesting thing occurs throughout the volume with regard to laografia and laography, its anglicized form. In considering that the discipline's goal was to authenticate the nation's classical or Hellenic roots, Herzfeld uses the form "laography," to refer to the study (cf. pp. 64, 86, 97, 98, etc.) of Hellenic continuity, rather than the English translation, "folklore," while in cases less ideologically laden he uses the transliteration, laografia, or its English equivalent "folklore." In this manipulation of language we are receiving Herzfeld's opinion of the ideological background of Greek Folklore studies.

In another section of the book, Herzfeld refers to the record left by the "antiquarian traveler" (p. 91)
Pashley. The 19th century traveler's accounts are treasure troves of folklore, not just for oral literature but also architecture, foodways, dress, and agricultural practices. In the bibliography we find listed the works of Leake and Pouqueville, who were in Greece before Pashley, not as pilgrims but as official envoys from their respective governments. However, no reference to these accounts are found in the text. Thus Herzfeld tempts our palates with the references from Pashley, interesting as they are, without drawing on these other more substantive accounts.

Reading Ours Once More leaves me with many questions, which is often the goal of an author in developing a thirst for more knowledge on a given subject. I feel a need for more knowledge, however, in order to cut through Herzfeld's rhetoric and understand if his interpretation of the historical development of Greek folklore scholarship is indeed valid. In chapter 2, the reader is introduced to a cast of early folklore collectors who were also involved in political activities vis-a-vis Greek independence. Some confusion is presented in the web of their many interrelations if the text is compared to Appendix B (pp. 148-155). This appendix offers a very clear chronology of parallels in the world of Greek political history, Greek folklore studies and general European history. If the German Fallmerayer's insulting study claiming that the Greeks were Slavs (not that there was discontinuity between the modern Greek nation and the Hellenes) was published in 1830, well before Tommaseo, Evlambios and Zambelios produced their work, why are the three Greek scholars discussed thoroughly in chapter 2, while we do not get a full discussion of Fallmerayer, whom they were reacting to, until chapter 4? It seems as if, like the scholars of the klephtic songs, Herzfeld has placed his data in an arrangement which speaks to his own ideological viewpoint.

Ours Once More fills a decided gap in the history of European folklore scholarship for the English speaking reading world. It is important to study folklore scholarship with an eye towards the prevalent historical events. It is in this fashion which Herzfeld deals with the making of modern Greece and the rhetoric of the scholars influencing it. From the viewpoint of discussing the influences of historical events upon the development of a national
discipline and vice versa, this book brings a new light to the study of Greek folklore scholarship.

NOTES


4. Ibid., p. 302.


Reviewed by Felix J. Oinas.

For the majority of the Finno-Ugric peoples, surveys of folk religion have been compiled some time ago, viz. of the Ob-Ugrian peoples by K. F. Karjalainen, of the Permian peoples, Mordvins, Cheremis, and Lapps by Uno Harva, of Finns by Harva and Martti Haavio, and of Estonians by Oskar Loorits and Ivar Paulson. The only nation for whose beliefs we did not have an up-to-date survey was Hungary. Now this gap has been filled by Professor Tekla Dömötör with the publication of her *Hungarian Folk Beliefs*.

Actively engaged in the investigation of Hungarian folklore and especially folk beliefs for many years, Dömötör has collected assiduously in the field and has published numerous studies. In her survey of Hungarian folk beliefs, she has drawn extensively on this fieldwork experience, supplementing it with data from the collections of others. Dömötör's inclusion of the most recent fieldwork data and of contemporary beliefs should be singled out as the outstanding feature of the work.