profile, at least in folklorists' eyes?...) who compiled this index for the three Swiss folklore journals, the Schweizerisches Archiv für Volkskunde, Schweizer Volkskunde, and Folklore suisse/ follicore svizzero. The index lists 1358 articles (omitting reviews and notes) alphabetically by author. Subject and place indices demonstrate the journals' international orientation, though Swiss materials dominate, naturally.

Foreign researchers will particularly appreciate this handy access to a wealth of material, although some linguistic versatility is required: titles and subject listings appear in German, French, and Italian, while the foreword, which contains the key to the economical numbering system, is unfortunately printed only in German. Together with Robert Wildhaber's index for 1897-1948, this new index brings our overview of Swiss journals almost up-to-date.


Reviewed by Eric Montenyohl.

This handbook for American Folklore is unique in the field. The volume contains four large sections: Topics of Research, Interpretation of Research, Methods of Research, and Presentation of Research. Each part then contains a number of essays investigating that area. These individual essays tend to be relatively short—four to fourteen pages in smallish type. Most essays adhere to a format in which the topic is surveyed historically (what research has been done in this area?) and theoretically (how has it been approached and why? How should it be
approached and why?) before brief concluding remarks which usually encourage the reader to pursue the area in greater detail. Endnotes are provided after each essay. Each major section also has an introductory essay by Dorson. There are suggested readings for future study in the bibliography, divided by the four major sections of the book, and an excellent index at the end of the book.

Richard Dorson's preface to the Handbook explains his justification for the work: "What we know about our civilization is largely the high culture, the prominent leaders, the visible achievements." Because "in some ways we are all folk," "a large and vital portion of that (American) experience remains in the shadows." "Folklorists can offer resources and strategies to fill this large gap in our self-knowledge, and to this end the Handbook of American Folklore makes its appearance" (ix).

W. Edson Richmond's Introduction goes well beyond introducing the reader to the concept of folklore. Indeed, the reader encounters the field of American folkloristics and subtopics such as the history of the American Folklore Society and the academic study of folklore. Richmond concludes his excellent essay, "The Handbook of American Folklore is meant to be read, not simply to be consulted. It is not an encyclopedia or dictionary primarily, though it is possible that students and neophyte folklorists may use it in that way; it is, rather, an introduction to American folklore as it has been studied in America (xix).

The first section of the Handbook, "Topics of Research," is subdivided into five smaller areas: American Experiences, American Cultural Myths, American Settings, American Entertainments, and American Forms and Performers, each of which is skillfully introduced by Professor Dorson. This first section is obviously the bulk of the book, containing forty essays in about
"American Experiences" contains seven essays tying American folklore to a variety of American experiences: colonization, immigration by European peoples, the encounters between European-Americans and North American Indians, and the legacy of Afro-American slavery. These essays are not, however, clearly arranged. Pierson's essay on colonizing admittedly belongs first. It is followed by two essays on North American Indian folklore (Jahner's essay deals with American Indians, despite the glaring error in the Table of Contents). Two essays on Afro-American folklore are included, but they are neither contiguous in arrangement nor complementary in organization. All of the essays in this section are clearly written and provide excellent introductions to their topics. The essays by Pierson, Clark, and Seward tend to provide a wider focus than the others, bringing in American religious backgrounds, the development of American folk heroes, and the importance of looking beyond folklore collections into literature, diaries, and other sources for evidence about American folklore.

"American Cultural Myths" contains four essays of questionable interest to the folklorist. They deal with the varying views of the American Indian (The Noble and Ignoble Savage), the rise from poverty (Rags to Riches), American "fables of innocence," and the "myth of the American Adam." None of the authors are folklorists. Further, American Cultural myths do not belong to an area pursued by many folklorists, perhaps in part because of the vagueness of the term "cultural myth." No works by folklorists are cited either in the endnotes or the bibliography. This entire section is, to some extent, a disappointment, for it seems to be an area of American Studies, not one generally assumed by American Folklore. No doubt American "cultural myths" exist, even persist--these
essays, however, offer very little to, and draw even less from, American Folklore.

The section on "American Settings" is certainly the richest and fullest in the entire work. Here are nineteen essays covering a wide range of folklore group settings, and in a clear organizational order: family, age-group, occupational, ethnic, area, and regional groups. All these essays provide evidence of the pervasiveness of folklore throughout American lifestyles. Traditional areas of research (such as Leonard Roberts' work on an extended family) are blended here with creative areas of concern: Alan Dundes on office folklore, Bruce Nickerson on factory folklore, Richard Reuss on suburban folklore, and Jim Leary on recreational folklore. Most of the essays are particularly well-written, and Dorson's arrangement of essays on similar topics (e.g. Clements, Wiggins, and Wilson on folk religion and churches) in succession is inspired.

"American Entertainments" provides three essays on aspects of American life and folklore: festival, theater, and sports. Beverly Stoeltje's theoretical framework for festival research encourages the reader to pay attention to complex events, including aspects of the event which are particularly American. Robert C. Toll's essay on folklore and the American stage is an example of the best this book has to offer: clear writing, insight into the field, deep knowledge of this particular area, and clear suggestions for fertile research. Much, much more remains to be done with American sports; Betsy Peterson points the way in her essay.

"American Forms and Performers" contains seven essays which consider what forms, styles, and properties are specific to American performers. Sandra Dolby-Stahl's essay on the personal experience narrative is an eloquent treatment of that form of American folklore. Sally
Yerkivich's essay on conversational genres might have been as inviting as Dolby-Stahl's, for the material is certainly fascinating, but Yerkovich's style is laden with jargon ("When we recognize the processual nature of human interaction, we focus on the social situation, how it is constituted, and how folkloric performances arise from it."). David Evans' essay, on the other hand, is a belligerent jab at academically trained folklorists and ethnomusicologists, who (apparently) rarely meet Evans' standard for scholarship. Evans stands as the only author of an essay in this collection who looks down on his field. The essays by Richard Dorson on folktale performers and John Vlach on folk craftsmen allow both to draw on their collecting experience and analyze it with expertise. David Hufford's essay on folk healers is a very well-written suggestion for an integrated, holistic study of folk medicine rather than the pursuit of isolated beliefs or healers. Hufford's presentation is persuasive and supportive, even though American folklorists don't have much to cite as successful examples of this approach. Why Dorson considered children's folklore as special to American forms and performers is puzzling. John McDowell's essay does little to illuminate this either; it is theoretical and draws on McDowell's extensive field experience in collecting riddles, but ignores most other forms of children's folklore.

The second major division, "Interpretation of Research," consists of four essays. The first is Richard Dorson's "A Historical Theory for American Folklore." Dorson carefully presents a brief overview of recent influential theories and works before moving on: "These are the ideas currently in vogue in American folkloristics, and intriguing as some find them, they have nothing to do with a theory for American folklore" (327). The theory has not changed much since its first publication, but Dorson's
attention to recent studies helps illustrate his argument well. Lawrence Levine's essay on interpreting American folklore historically argues forcefully to both folklorists and historians: "Historians have learned to use other imperfect sources with wisdom and insight. They can do the same with folkloristic sources" (338). Levine shares Dorson's enthusiasm for American intellectual history and the use of folklore to develop this field. Roger Abrahams writes on interpreting folklore ethnographically and socially; these are two further methods of folklore study. He is refreshingly candid when he admits that, of the qualities which have traditionally attracted American folklorists (smallness, isolation, cultural differences), "these enclaves could hardly be called important in the formation of American ideas and a sense of national cultural identity" (348). Archie Green concludes the section with a perceptive essay on interpreting folklore ideologically, reminding folklorists of our preconceived notions and value judgements. He points out that it is not just "the folk" who make judgements about performance (in oral literary criticism), but the folklorist (collector, archivist, and interpreter) as well—and both perspectives, both sets of values should be kept in mind when assessing a work.

"Methods of Research," the third major division of the book, contains thirteen essays. Methodological overviews for folklore collecting are provided by Richard Bauman (folklore in context), D. K. Wilgus (musical folklore and folksong), and Henry Glassie (artifacts). All of these essays outline methodological advice (the "how to") and then move to the theoretical stances behind this. Each of the writers perceptively examines the issues and illustrates his arguments well. The article on using a folklore archive by Janet Langlois and Philip LaRonge provides a very good overview of American folk-
lore archives. The essay, while not pretending to cover the topic exhaustively, gives indications of some of the problems in American folklore archives: (lack of) staffing, less than adequate facilities, dissimilarities in cataloging and retrieval systems, and the scant published sources on archiving.

Frank de Caro's "Studying Folklore in Printed Sources" fails to answer several key questions: Why collect folklore in print? What reasons are there to consult printed sources? What differences will there be between oral and print forms? Perhaps de Caro suffers because his essay immediately precedes Sandra Dolby-Stahl's on folklore and American literature. In this article, she provides an excellent overview of the historical combinations of the two disciplines in a carefully organized presentation. Fifteen focal areas of the interdisciplinary study are named and developed for research. This essay is a boon for those interested in folklore and literature.

Sharon Sherman's contribution on film constitutes an extended film review. What might have been more useful in the essay is a discussion of standard works on ethnographic film and indexes of film. As it is, Sherman writes neither for the prospective film viewer (since the audience is presumed already to know the films discussed) nor for the prospective film maker (since the tools and techniques are never discussed either).

In general, the "Methods of Research" section indicates the folklorist's fascination with, but not mastery of technology such as photography, videotape, film, and audio recording. No one stands back to urge the researcher to consider very carefully what kind of documentation will work best, how best to get it, etc. Instead, folklorists have pursued new technology (now including computers for archiving and data analysis), barely stopping to learn how to
operate it (cf. Fleischhauer's first article), much less consider matters like technological intrusion, the intentions of the research, or the ramifications of such storage and analysis. In general, what has been omitted from this entire section is the design, planning, and preparation for the research.

The final section, eleven essays on "Presentation of Research," covers areas rarely approached in most academic venues and encourages the authors to draw upon personal experiences for illustrations. The first two articles, by Dorson and Ron Baker, cover teaching folklore to undergraduate and new graduate students. Both essays are clearly written, demonstrating thoughtful course organization and design. Excellent use of personal experiences also makes Dorson's essay on publishing and Geroge Carey's on filming the folk well worth reading. Several other articles demonstrate the expertise of the authors and should inspire further research. Joe Hickerson is outstanding in discussing the folklore archive and areas such as staffing, the physical environment, control of collections, computerization, and dissemination. Ormond Loomis ably discusses presentation via a folklore museum. Richard Blaustein's essay on the use of video, drawing on his personal use of it in the classroom and with his students' own collecting, provides advice for folklorists and provocative topics for thought.

The last three essays in this section deal to some extent with public consumption. Charles Camp deals with state folklife programs and recounts how different this position must be from that of an academic folklorist. He also discusses, albeit briefly, the changes in the Maryland Folklife Festival--a fine illustration for folklorists. Rayna Green's article on bawdy material recalls how much material folklorists have ignored, failed to publish, or been unable to publish. Green's experience with her own
family and working on Vance Randolph's *Pissing in the Snow* leads her to advice on collection, analysis, and presentation of bawdy material. Too many scholars still disregard this material, either in collecting or in presentation, ignoring the fact that "competency" in a culture or subculture must include an awareness and acknowledgement of this folklore, too. William Hugh Jansen's essay on ethics recalls the responsibilities the folklorist has to his or her informants. Jansen's warnings about how to present informants, whether publicly or in print, show sensitivity. Issues such as confidentiality, slander, libel, obscenity, sexism, and racism have been raised here for a folklorist to face.

I admit that I have a few quibbles with what has been included in the Handbook, particularly the section on American Cultural Myths. But what is also surprising is what has been omitted. First, in the section "American Experiences," we get no contribution about America during the last century except Adrienne Seward's. Has no American experience generated or influenced American folklore in the last century except the debate over the roots of Afro-American culture? I would propose several topics for further consideration, including the American military and its appearances, the pursuit of American technology, and Americans' own view of large organizations. Combinations occur in folklore examples cited in the essays by Ron Baker (on students), Alan Dundes (office folklore), Bruce Nickerson (factory folklore), and others when they stress the impersonality of (formerly personal) relationships: how professors grade students, how a university registers students, how factory workers regard management, etc. In essence, the systematic processing of people has become more important than the people themselves. Two other topics certainly belong to "American Forms and Performers": American Folk Humor and American Folk Heroes. Both topics are ones which have
been abused by popular literature, and thus essays covering these topics might well serve to point out past errors and invite future research. Further, unlike American cultural myths, American folklorists have done research and published about these two topics.

The Handbook is, further, much more than sixty eight individual essays bound together in a very reasonably-priced form. Richard Dorson's organization, editing, and introductions help create a massive offering to anyone interested in American culture. This volume must be read, for it is the finest single-volume contribution to American Folkloristics.

Unriddling: All Sorts of Riddles to Puzzle Your Guessery Collected from American Folklore.

Reviewed by W. K. McNeil.

Many folklorists have collected and studied children's folklore, but few have attempted to publish such material in books aimed primarily at children. As a result, that task has been left mainly to amateurs, among the most active of which in this regard is Alvin Schwartz. To date, Schwartz has issued thirteen books for pre-teenagers, drawing on various folklore collections for these compilations. His latest effort, Unriddling, is typical of Schwartz's books, and thus it is a good one to examine for the faults and virtues of the entire series. Schwartz must be given high marks for actually consulting folklore collections rather than merely fabricating material and calling it folklore, as others have done. There is even some evidence that several of the items came from his own fieldwork. Schwartz also includes a