more complex than the syncretic explanations usually offered by anthropologists would suggest. She also invokes Esu Elegbara and the literary theory of Henry Louis Gates to help explain "double-mouthed" Creole languages and cultures.

The compositional techniques of the Big Drum are the subject of the fourth chapter. The texture and style of Big Drum songs are quite different from that of other Caribbean repertoires; the author suggests this is due to their greater age and to the desire and conscious effort of Carriacouans to retain the African elements of their music. It is revealed that the act of composition is based on song leading and extemporized text alterations, rather than on the creation of new melodies. The development of the song type "Hallecord" is reconstructed by comparison of melodic elements and song texts are classified by theme. Finally, McDaniel proposes that Calypso is the contemporary heir to the Big Drum songs, which are no longer being composed, by reason of their similar themes and structures.

McDaniel introduces so many different topics and ideas in this comparatively short work that it can sometimes be difficult to follow her train of thought. Printing 129 song texts did help the author to accomplish her stated goal of "preserving and disseminating an example of early African ritual in the Americas" (167). However, the huge numbers of songs that are interspersed throughout the book interrupt its flow and prevent the author from analyzing any of them in detail. The work's historical depth is admirable, but it could have been strengthened if the tantalizing glimpse of present-day Carriacou and its inhabitants we receive from McDaniel's beautiful acknowledgements had been carried through the rest of the work. I, for one, would like to have learned more about the Big Drum in contemporary Carriacou and her collaborators' relationships to the ritual and its music.


Kurt Hartwig

There are a variety of ways of telling history. Two obvious alternatives are the "deep cut," an in-depth look at representative moments, and the "shallow cut," which exchanges detail for breadth. Alan Dundes chooses the latter approach in his latest anthology, *International Folkloristics*. Dundes surveys 20 articles from "the founders of folklore." His purpose with this collection is threefold: to facilitate teaching, to present the historical development of theory, and most of all, "to confirm the existence of international folkloristics as an independent, worldwide, world-class academic discipline" (vii).

Regardless of this foremost goal, this text is primarily a teaching tool. The articles, presented largely in order of original publication date, span from Jacob Grimm (1815) to Kenneth Goldstein (1971). The appellation "founders of folklore," then, is accurate in the sense of an ongoing re-invention or evaluative
expansion of thought. Dundes draws attention to a variety of scholars, both obvious (William Thoms or Vladimir Propp) and not (Reinhold Köhler or Antonio Gramsci). Furthermore, each article is preceded by an introduction, in which Dundes provides relevant historical, contextual, and biographical information. Additionally, he includes further bibliographic data. Undergraduates whom I taught reacted poorly to what they saw as excessive information, however, the bibliographies in particular. This suggests that either an instructor should take extra time to go over the introductions as thoroughly as the articles themselves, or that the text should be directed to higher level students.

By presenting the articles in a steady chronology, Dundes demonstrates the evolution of the discipline’s intellectual growth. An explicit concern, it is implicitly developed, allowing the instructor great latitude in presenting ideas: if the book is read in order, it is a straightforward history. Alternatively, topics may be grouped by theme (Arnold van Gennep’s *The Rites of Passage* with Géza Roheim’s “Wedding Ceremonies in European Folklore,” for example). In either instance, a comparison of the intellectual development is there to be made, as well as the more general intellectual history. While the selection of essays here is certainly arguable in how representative it is of the discipline’s history, Dundes is aware of his own preferences. “Had it been conceived by some other folklorist, no doubt different essays might have been included and almost certainly some of those found in this volume would have been omitted. Not all of those whose writings were chosen qualify as full-fledged folklorists” (ix).

In regards to his third goal, to present folkloristics as an independent discipline, Dundes succeeds only in part, though not without full knowledge of his limitations. With the sole exception of Kenneth Goldstein’s article, every selection here is European in origin—international, to be sure, but hardly worldwide. “...In terms of nineteenth- and twentieth-century scholarship, it is fair to say that folkloristics has been primarily a European field of study with folklorists outside of Europe using theories and methods developed by European folklorists” (ix). Some historians of the discipline, notably Giuseppe Cocchiara, associate the rise of folklore studies with the Age of Discovery. As such, as is subtly evident here, colonialist and imperialist tendencies lie deep within our historical foundations. Again, these historical facts are aspects of the text waiting to be found, available for use, but not foregrounded.

As a teaching text, *International Folkloristics* is certainly valuable, and its publication begins to address a gap in the available literature. While any of us could compile a history of discipline through selected articles, Dundes’s introductions set this work apart. For student and instructor alike they are a challenge, albeit for distinct reasons, but are well worth the effort involved. Dundes’s text is not one to be read without discussion or direction (though many—particularly graduate students—will be able to provide themselves with this). It is after all a teaching text. Its limitations are not due to shortcomings on the editor’s part, but only on the parameters he has set for himself.