

Although Bartok has obviously analyzed his materials in order to classify them and has presented us with a partial set of conclusions, he has omitted any organized reference to his analytical methodology. He, like ethnomusicologists in general, has no doubt been unable to develop such a systematic methodology. One of the problems in Rumanian Folk Music, and in ethnomusicology in general, then, is the lack of a consistent, all-embracing set of criteria for analysis. Bartok, then, along with his colleagues, can but classify material which, hopefully, might later be less intuitively analyzed.

It must be pointed out that the lack of a consistent analytical system for ethnomusicology is not an oversight but an almost insurmountable problem. Such analysis involves, first, a decision about which of the many musical characteristics are relevant for analytic and comparative purposes and, second, a weighing of these characteristics. The resulting methodology must, of course, be cross-culturally applicable.

Rumanian Folk Music suffers from yet another lack. Although Bartok attempts to connect the subject matter of his texts to the mores and sentiments of the people who sing them, he presents no ethnographical data to support his textual conclusions. His analysis of the pertinancy of texts is thus largely intuitive, and would benefit from the addition of corroborative data. Bartok, although he is not successful in his ethnographic attempt, at least feels such an attempt valuable enough to make. Many ethnomusicologists, unfortunately, make no such effort. The stylistic and functional correlations which Bartok is able to find in Western Rumanian music are certainly indicative of the fact that, to be well and contextually understood, traditional music should not be studied in a vacuum.

In conclusion, Rumanian Folk Music is an excellent legacy for the future; its carefully catalogued collection of music of pre-World War I Western Rumania awaits only the future application of a yet-to-be-developed scientific ethnomusicological methodology. Even without this, it is a notable achievement.

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Mintz, Jerome R. Legends of the Hasidim: An Introduction to Hasidic Culture and Oral Traditions in the New World; University of Chicago Press, Chicago and London, 1968. 462 + viii pp. Index, glossary, appendices. \$12.50.

Too often folklorists have had to satisfy themselves with mammoth folklore collections, carefully collected, transcribed, annotated and edited, which were devoid of any meaningful ethnographic description of the people that produced and maintained the lore. It would seem that Jerome Mintz has attempted to balance this overemphasis of folklore text and annotation in Legends of the Hasidim. Approximately thirty percent of the volume's 462 pages are devoted to describing the culture and community of the Hasidim in the New World. Indeed the subtitle of the book, "An Introduction to Hasidic Culture and Oral Tradition in the New World," would seem to underscore this contention. Yet the subtitle also raises some question as to whether the book is chiefly concerned with Hasidic culture or with Hasidic oral tradition. This problem resides not only in the subtitle but within the body of

the work itself and it is mainly a result of Mintz's approach to folklore studies. He follows Boas in his concept of folklore as a "mirror of culture," i.e. a reflector of events, customs and materials of daily life, and it is this approach which disguises the true focus and intention of the work:

In presenting the results of my work I have tried to make the interview material and the tales lead the discussion and provide examples. The tales are used therefore in much the same way as are interviews and observations - as pertinent and revealing data. I have made every effort to verify the assertions made on the basis of the tales through my interviews. One must note, however, that because I have concentrated primarily on those areas relevant to the content of the tales in this collection, there are omissions of important aspects of hasidic daily life (p. 20) /reviewer's italics/.

Because Mintz adopts this assumption that legends reflect culture, he uses tales as ethnographic evidence of the same order as observations and interviews. But tales, which are a literary genre with their own internal dynamics, can not be treated in the same way as observations and interview material. Mintz must be aware of this problem for he says he verifies the assertions made on the basis of the tales. Yet in many cases there is no indication of this verification and we are asked to accept the reality of the tales as ethnographic reality. Thus a good part of the ethnographic description of Hasidic culture seems to be drawn from the tales themselves; hence the confusion as to the precise focus of the work.

This mirror of culture concept is not new (Boas, Tshimshian Mythology), but it deserves careful attention. If one were to construct ethnographies on the basis of participant observation and on the basis of a society's oral literature independently, their comparison might lead to the elucidation of those aspects of literature that accurately reflect culture and those aspects of culture that are accurately reflected in literature. In order to carry out such a study complete knowledge of the culture and the oral literature would have to be obtained, and for theoretical purposes they would have to be treated independently. Until the precise nature of the relationship between the content of oral traditions and the other aspects of culture were established, one could not assume that the oral tradition reflects "real" culture. Yet Mintz, in presenting his ethnography of the Hasidic community, seems to use the tales in the same way as he uses his observations and interview materials.

Mintz has indeed shown that many aspects of Hasidic life are faithfully portrayed in the tales, but having avoided the larger theoretical question of the relationship between tale content and culture, we are in no position to view his use of the content of tales as valid ethnography. For example, Mintz notes that it is common in many tales for the Rebbe to contradict the opinions of medical men (p. 111). It appears to be an ethnographic fact that Rebbe's are consulted by the Hasidim on matters of health (p. 110). The Rebbes often advise them but do they contradict the opinions of physicians who prescribe operations for their patients (tale HA 4)? There is no indication as to

whether this is to be treated as an ethnographic fact or a legendary motif. Often the tales indicate that they contradict the "real" cultural situation. Tale S 5 mocks the notion that each little act of the Rebbe is significant and has meaning while Mintz maintains (p. 105) that each act of the Rebbe is indeed meaningful for his Hasidim. Such discrepancies are not adequately dealt with by the author. Often the internal dynamics of a literary form will distort the true cultural picture, as Mintz realizes:

Every king must have his fool and so the Rebbe has his gabai. In reality often a shrewd practitioner of power and politics, in tradition the gabai serves as a foil for the Rebbe's wisdom (p. 117-118).

Few will deny that oral tradition may often reflect the cultural situation accurately, but until the precise relationship between culture and oral tradition is investigated and clarified, one may not accept literary motifs from oral tradition as a necessary reflection of cultural reality. Literary motifs remain hypothetical reflections of reality which must be confirmed or denied on the basis of observation or intensive interviewing. Mintz has raised a problem which he has neither solved on the practical level nor confronted on the theoretical level. Therefore in much of the material in his section "The Hasidic People" it is not clear what is strictly based upon the legends and what is ethnographic fact based on observation and interviews.

Mintz not only regards the tales as ethnographically true but he often implies that they reflect historical truth as well. In speaking of the different Rebbes' customs at their courts, he tells that the Stoliner Rebbe never gave toyreh [his teaching] at the Shabbes [Sabbath] meal in order not to frighten his Hasidim away, as the Stoliner said "I just give you a piece of cake and you should understand what's wrong" (p. 99). This quotation, (legend HA 21a) is cited as though the Stoliner actually said it. The problem of identifying the historical truth contained in oral tradition is often an insurmountable task, and it is certainly not one of the concerns of Mintz's book; nevertheless it appears as though he accords some traditions more historical validity than others, though he spells out no methodological criteria for making these kinds of evaluations. Perhaps this problem is merely a subsidiary of a larger problem. What is the nature of the genre "legends" that Mintz has collected? Mintz has avoided offering any concise definition of the material he has collected other than that they are believed as true. Actually several kinds of material fall in this category, but most notably a distinction can be drawn between what are known as legends and what are memorates. There is a difference between the cultural and historical significance of a narrative that begins "One time the Baal Shem Tov took his students..." (H 11) and one that begins "This happened to me" (HA 22). There is reason to assume that they may reflect historical and socio-cultural realities quite differently. The distinction between these two types of narratives, however, is never drawn by Mintz.

While Mintz has not intended his book as a functional study of Hasidic oral traditions, he lists twelve functions that the tales serve within the Hasidic community. But there is no way to determine which tales fulfill which functions at which time, because there is no recording of the social contexts in which the tales were used. The only des-

cription of a storytelling situation is of the melaveh malkeh celebration at the close of the Sabbath but there is no indication as to which of the three hundred and seventy odd recorded texts were likely to be told in this situation and which were not.

Mintz has included a section "Methods of Fieldwork and Analysis" which should appear in all future folklore collections. He has also included some photographic data. Especially interesting are the ethnographic scenes, such as the children playing in the synagogue or storytelling at a melaveh malkeh and singing at a wedding.

Legends of the Hasidim contains much useful folklore material of the Hasidic community. It also presents adequate introductory cultural information about the Hasidic community. This is the first New World Hasidic collection based upon careful fieldwork procedures. It is also the first collection which includes certain kinds of Hasidic materials such as short memorates and legends about everyday occurrences. As such it will prove useful to folklorists. Its major drawback is the incomplete treatment of the theoretical problems concerning the relationship of culture and oral tradition. Nevertheless it recalls our attention to the importance of this problem and indicates that current research is still a long way from its solution.

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Reuss, Richard A. Woody Guthrie: A Bibliography; The Guthrie Children's Trust Fund, New York, 1968. No price indicated.

In this annotated bibliography, Reuss has initiated a search for the real Woody Guthrie, a de-mythologized Woody, a lost Woody - since so much of that written by and about him has contributed to "an image quite removed from the man of real life." To begin the search for this "man of real life," one must sift through a mass of unusual and diverse material; articles by Woody in The Daily Worker, The People's World, Drug News, Bound for Glory, an autobiography and Born to Win, a collection of poems, sketches and miscellaneous ruminations on a wide variety of subjects, and articles about Guthrie in Time, Journal of American Folklore, New York Folklore Quarterly, Western Folklore, The Saturday Review, Variety and The Congressional Record in addition to sections in books by Wilgus, Lomax, Seeger, Greenway and Stekert. There's something by or about Woody Guthrie in practically every periodical in the United States except Vogue and Mad, and attention has been paid by the hippie, the ethnomusicologist, the historian and the folklorist. It's all arranged by date of publication, possibly the only sane way of arranging this multi-topical, multi-focused pile of paper.

The assumption of Reuss' work seems to be that the "real" Woody is the one worth finding, and the preface and annotations point the way to that man, even though the annotations are "descriptive, not critical." The significant political and artistic work by Guthrie is acknowledged along with the useful material about him. The "throwaway," repetitive garbage full of "re-worked old cliches" about Woody's humanitarian and artistic nature is defined as such, and a considerable amount of significant work before obscured is dredged up with the garbage. In short, the bibliography is a good piece of work, but is it worth it and to