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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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
whom? Does this bibliography represent or offer more than another worthless addition to the junk-filled body of material on popular culture and folklore? Is it just another "easy" publication directed at the guitar pickers on Washington Square? Is Woody Guthrie, real or mythological, worth all the paper and effort devoted to him each year?

On the surface, he seems to be a sort of cheap culture hero, someone identified in a vague way with the unions and the Communist Party in the 30's, with the "little man," the bum, the migrant worker and the WPA (all of which have taken on an aura of mysterious approbation in the American imagination). In a specific way, he is identified with the folksong revival, with Bob Dylan and, more recently, with his son Arlo. We could get rid of them too if we decided to sack Woody, but it's not so easy. Woody Guthrie made an impact, and he made it on wildly diverse segments of the population. He even made an impact on that stodgy dinosaur, folklore. We have to look at him, especially since we suspect it was less the impact of his person, of his real self, than of his "image," his "myth" which somehow outstripped the life in him. All those people who have never seen him, only sung his songs and read his work, made him a culture hero. The man who died last year in a Brooklyn hospital was a figment, a product of our imagination.

And it is precisely those products of the popular imagination, those popular myths with which the contemporary American folklorist must deal. Certainly the historian must deal with Woody Guthrie in the 30's and 40's, the real Woody Guthrie who was up to his neck in the union and migrant workers' fights, the Woody Guthrie who had the substation of the Bonneville Dam named after him for his service to the country. Certainly the student of traditional music must contend with Woody Guthrie's songs, the ones that somehow "seemed" traditional to so many Americans. That may be all that really counts in this case. But the folklorist, the American folklorist, the cultural historian, must deal with the implications of a "created" folk hero, one found in the complexities of social upheaval and in the confusion about image and responsibility in the American imagination. The "dilemma of reconciling Woody as a national culture hero with his deviations from local (Okemah, Oklahoma) cultural norms" is not only the problem of Okemah, Dubuque and Passaic, but of the folklorist, who must deal with images born out of a dilemma.

Leave the real Woody Guthrie for the linear historian and the songs he wrote for the music historians. The folklorist can seek out the myth where it might be found, the myth and the sources of its formulation. That myth and those sources are made accessible by the bibliography. I can hear the rumbling behind the Motif Indexes about what can be admitted into the club and what can't. But rest easy. This particular Paul Bunyan is a mythic jackpot for the times. These days Son of Folklore lurks behind every skyscraper.

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