

Folk in discerning the annular, binary and trinary patterning of stanzas, characters, tones, and narration. By working with the repertoire as a whole, McCarthy develops an analysis that suggests Lyle's oral compositional technique is most fluent in working with ballads sung in standard ballad meter. Deviations from the symmetry of ". . . her customary well articulated oral architectonic . . ." (83) are suggested to result from factors such as unfamiliar meter or the influence of popular standards which compromise her technical abilities in oral recreation.

The leitmotifs in Lyle's ballads are the focus of part three. McCarthy draws on the structural analysis of Roger deV. Renwick (*English Folk Poetry*), the literary approach to symbolism as developed by Edith Randam Rogers (*The Perilous Hunt*), and the "narratological-linguistic" approach of Flemming G. Andersen (*Commonplace and Creativity*) to develop a picture of the themes and values typically found in the Scottish ballad tradition. Comparing patterns of the whole tradition to the patterns embodied in Lyle's own repertoire, McCarthy is able to suggest something of Agnes Lyle's personal values and suggest how these values relate to her socioeconomic position and interests.

McCarthy's conclusion returns attention to a more general consideration of oral-formulaic theory and ballad composition. He develops a very useful and thorough typology of what the term *formula* means in relation to the Scottish ballad. He then situates the insights he has gained from his study with regard to previous work that has tended to focus on the ballads of Mrs. Brown of Falkland. *The Ballad Matrix* does not provide definitive answers to persistent questions about Scottish ballads and therefore does not mark an end to the ballad wars. It does, however, present a perspective on ballad transmission and performance that will be of interest to any ballad scholar or student of oral literature.

Georges Duby. **The Legend of Bouvines: War, Religion, and Culture in the Middle Ages.** Trans. Catherine Tihanyi. Berkeley: University of California Press, 1990. Pp. vii + 234, acknowledgements, translator's acknowledgements, photographs and illustrations, appendices (chronology, bibliography, and excerpts from documents), index. \$35.00 cloth.

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On July 27, 1214, King Philip Augustus of France led his warriors to victory against King Otto of Germany. This battle, fought at the bridge of Bouvines in Flanders, grew to epic proportions and became entrenched in

the memory of the French people. In this book, noted French historian Georges Duby focuses upon the Battle of Bouvines and situates the event in a historical and cultural context. After initially providing a setting for the occurrence and a list of the persons involved, Duby offers insightful commentary about this monumental battle. As primary sources, Duby draws upon five contemporary texts that record the event.

Although historically thorough, Duby's work extends beyond the scope of historical record. The Battle of Bouvines serves as a spark for an in-depth discussion of medieval culture. The commentary encompasses the intricacies of war in the Middle Ages, the role of the traditional medieval social estates, technicalities of medieval warfare, and the position of the church regarding this battle, which took place on the holy day.

For the folklorist, perhaps the most intriguing element of this text is a chapter entitled "The Legend." This chapter is subdivided into two sections, "Birth of the Myth" and "Resurgences." In "Birth of the Myth," Duby emphasizes cultural perceptions of the battle. Though the Battle of Bouvines is commemorated in the ruins of the Parisian church of Saint Catherine of the Val-des-Ecoliers, "the repercussions of the event spread out further, in successive waves," and Duby attempts to "measure the resonances" of these waves (170). To that end, he examines the written fragments that fixed the event in writing, and he accounts for the existence of oral variants that surely passed from one generation to the next. Duby even includes a map that geographically situates the earliest references to the battle.

Accounts of the battle were recorded initially in monastic settings, for the writing of history was an ecclesiastical tradition in the thirteenth century. Medieval notions of historical record are not as closely bound to fact as our own, thereby easily enabling the involved characters to be perceived by the public conscience as monumentally good or evil. Duby describes the differences between French accounts of Bouvines, which often exaggerate the prowess and victory of the French king, and German and English accounts, which attempt to minimize defeat. The emergence of the event into legend is attributed to three factors: 1) "tragic manicheism" in which the battle is perceived as pitting good against evil, 2) treatment of the event as a liturgy to the duel between the French and German king, and 3) elevation of the battle to the level of national triumph for the French people (154-155).

In "Resurgences," Duby considers diachronically the impact of the Battle of Bouvines by tracing the public memory of the event from the Middle Ages through modern times. He accounts for "deviations in memory" that occur with time in both oral and written transmission (170). Included in the appendices are not only fragments of contemporary records, but excerpts from a variety of later documents. In addition to the monastic accounts, Duby includes excerpts from later accounts, such as a

nineteenth-century dramaturgy and a twentieth-century passage from a history school book. The commentary explains that the event temporarily faded from memory under the auspices of Philip's grandson, Saint Louis, but re-emerged in the seventeenth-century when "a romantic taste for medievalism" develops (168). Duby shows that in the nineteenth century the event became "a manifestation of French patriotism" (173), and he concludes by confirming that, though the event may seem to be fading from memory in the face of a united Europe, the implications of battling with God on one's side linger (179).

Duby writes that "Bouvines had to be celebrated; its lesson had to be learnt" (171), and with this masterful work, he accomplishes both feats. Rendered accessible in English by Tihanyi's translation, Duby's *The Legend of Bouvines* thoroughly depicts a significant event of the Middle Ages. In addition to creating a valuable tool for historians, Duby entices folklorists and those interested in medieval culture by situating the event in a cultural context and tracing its lingering memory.

Paul Graham McHenry. Adobe and Rammed Earth Buildings: Design and Construction. Tuscon: University of Arizona Press, 1984. Pp. vii + 217, black-and-white photos, illustrations, appendices, index. \$24.95 paper.

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Paul McHenry is regarded as one of the world authorities on adobe construction. This is the second of his books on the subject. His first book, *Adobe: Build It Yourself*, as the title indicates, approaches the subject primarily from the perspective of those who are interested in building, and the information contained in the book is limited with that end in mind. The second book attempts to depart from this agenda by including more on the variety of uses of adobe around the world and the often ignored history of adobe in the U.S., especially in regions outside of the southwest. McHenry considers these matters only in a cursory way, and thus *Adobe and Rammed Earth Buildings* remains primarily of value for the builder rather than for the folklorist.

The first chapter of the book is concerned with the "History and Evolution of Earth Construction," but it is a brief treatment that would likely be considered incomplete according to the standards of the professional student of culture. In addition, the survey of a number of distinct traditions and geographical areas does not delineate very clearly between these different cultural uses of earth construction. Thus, even a