

The work is well footnoted to aid any possible future investigation of the subject, and an extensive bibliography is provided. The book is almost completely free from typographical errors (only two were noticed), and the translation was made into good readable idiomatic English.

Although folktale situations such as this are rarely, if ever, found in the present-day United States, the book is nevertheless worthwhile reading for the American student of folklore. In addition to providing an in-depth study of certain aspects of Hungarian folklore, it also provides a prime example of what can be accomplished with an in-depth sociological approach to any genre of oral literature. Especially praiseworthy is the frequent use of examples to illustrate theoretical points. In addition to this, the extensive background, theoretical or otherwise, provides even the novice with enough preparation to effectively use this book. Despite its rather steep price, it would be a worthwhile addition to the folklore student's personal library.

Wendell W. Frye  
Department of German  
Wabash College

Blacking, John. Venda Children's Songs; Witwatersrand University Press, Johannesburg, South Africa, 1967. 210 pp., 15 half-tone plates, musical scores, tables, diagrams.

In 1957 John Blacking wrote an article, "The Role of Music Amongst the Venda of the Northern Transvaal." In 1964 he had an overview of Venda Music published in Mieczyslaw Kolinski's Studies in Ethnomusicology (New York, 1964). In 1965 his thesis was accomplished for University of Witwatersrand and in 1967 came Venda Children's Songs. There are only some of his publications on what appears to be his life work.

In the Kolinski book he covered all aspects of Venda music and life but in the 1967 work he expands one section of his thesis into a full length book.

Venda Children's Songs is in the Merriam School of anthropologically oriented ethnomusicology. Blacking gives credit to Merriam in his conclusion and the book seems to be a good example of what can be done within the theoretical framework proposed by Merriam for the treatment of music as human behavior. He quotes from Blacking's article of 1957 to underscore the interaction of the music and life of the group. Blacking stresses the fact that the music of the Venda has no independent abstract existence but only meaning in context both for hearer and producer. The state of the people involved, the occasion itself, the participants and so on all have influence on the significance within the culture.

Blacking examines the apparatus of musicological treatment of European music and finds it inapplicable to this kind of study of music and its surrounding culture. He does, however, include some of the needful aspects of product musicology, such as interval count charts, music and text transcriptions of most of the songs, much as a folklorist will include tale

typing and motifing sections in his book although he may deem it of limited usefulness. There are also photographs of dances and other activities among the Venda that make one want to see more.

Insofar as a community of children's songs can be said to exist, the Venda children's songs seem not to be a part of it in any significant way. Their activities including music are far more related to the Venda adults than any other given group. Perhaps the Venda are a particularly fortunate group to study within this framework but it seems that their music is integral to the culture to such an extent as to be not understandable outside this context. Hopefully we shall have more such studies leading us to more meaningful comparative research so that we may, as Blaskings puts it, discover relationships between music and life (a big order) and some of the universals that bind us together from the particulars that separate us.

Mary Arnold Twining  
Department of English  
Georgia State College

#### IN BRIEF

As part of its Mythology and Folklore Series, Singing Tree Press has recently made available a reprint of Alexander Porteous' Forest Folklore, Mythology, and Romance (Gale Research Company, Detroit, Michigan, 1968; 319 pp.; \$11.00). The volume, beautifully bound between covers of forest green, is a compilation of information on the legends, tales and customs involving the forests of the world. The sources for the stories and anecdotes are travel accounts and literary sources. Though the sources are carefully noted on each page, there is no bibliography collected in any one place. Consequently the only way to see how a particular source is used is to go through the whole text. Similarly, the index is not comprehensive. There are over forty references to the Grimms' Teutonic Mythology noted in the footnotes; neither the Grimms, the editor (Stallybrass), nor the work is cited in the index. The situation is even worse when the author considers forest lore in the literary materials; rarely are these sources even footnoted. There is no way that one could, to cite one example, use this book to trace the use of forest lore in Shakespeare---even though Shakespeare is frequently cited to illustrate the author's points. Puck is noted in the index, but not Shakespeare or Midsummer's Night's Dream. The incomplete nature of the reference guides severely limits the usefulness of this work. While entertaining to the amateur, this volume is of little value to the serious student or scholar. ---James Durham