

However, there are two new essays by Bruce Jackson. The first outlines Jackson's seminar on the epic, an intriguing mix of oral, print, and cinematic narrative. The second essay is an all too brief description (three-and-one-half pages) of Jackson's fieldwork seminar—surprising considering Jackson's recent 311-page book on the same subject, and disappointing considering the importance of fieldwork to folklore studies. Still, *Teaching Folklore* is a unique book, and the revision has only enhanced its value to the discipline. The University of New Mexico Press is the new publisher of a paperbound version of Charles L. Briggs well-received book *The Wood Carvers of Córdoba, New Mexico: Social Dimensions of an Artistic "Revival"* (\$22.50), reviewed in *Forum* 14(1981):149-51. UNM Press has also just issued a small but beautifully illustrated catalogue, *Santos, Statues and Sculpture: Contemporary Woodcarving from New Mexico*, by Laurie Beth Kalb (Los Angeles: Craft and Folk Art Museum, 1988. Pp. 24, notes, bibliography. \$10.95 paper). While expensive, this booklet serves as a nice introduction to the continued vitality of the santos tradition.

Finally, if you haven't seen it already, try to obtain the catalogue of Ancient City Press (P.O. Box 5401, Sante Fe, NM 87502). Over the past few years, they have published and reprinted some wonderful regional materials on the American Southwest and its folk cultures, including Marta Weigle's excellent work on the Penitentes. Additionally, their series of books based on New Deal documentation now includes *Outwitting the Devil: Jack Tales from Wise County, Virginia*, edited by Charles L. Perdue, Jr. (\$8.95 paper), a dandy little book that would be most suitable for classroom use. Its final chapter on Richard Chase and the Virginia Writers' Project is particularly worth noting.

Robert E. Walls
Indiana University

Elliott Oring (ed). **Folk Groups and Folklore Genres: A Reader.** Logan: Utah State University Press, 1989. Pp. xii + 384, illustrations. \$15.95 paper.

Regina Bendix
Lewis and Clark College

Occasionally I envy colleagues in "popular" or "indispensable" disciplines who receive three or four new textbooks every year—textbooks such as *American Politics* or *Introduction to Psychology* which arrive complete with a study guide for students, lecture outlines for the instructor and hundreds of exam questions. It is not simply the time-saving devices that are attractive, but the luxury of choosing between a plethora of available texts. For surely the bigger the selection, the more likely it is to find the one text that suits one's teaching style. Elliott Oring noted the sparseness of folklore textbooks which inspired him to edit *Folk Groups and Folklore Genres: an Introduction* in 1986 (reviewed in

Folklore Forum 20[1987]:146-49). He has now put together what he originally suggested each instructor do herself: an anthology of theoretical essays and case studies intended to complement the textbook. Oring's two volumes thus represent the first true alternative to Jan Brunvand's *The Study of American Folklore* (published in a third, slightly revised edition also in 1986) and its accompanying *Readings in American Folklore* (1979).

In teaching an introductory folklore course, one has to decide what image of folklore one wishes to communicate. Should beginning students be familiarized with folklore as it was conceived of 30 years ago—a field with clear-cut subdivisions and definitions for each—or should students be confronted with the debates that exist in the field right now? The latter foregoes some of the definitional clarity that beginning students often request, but it also relieves the instructor of the nagging guilt that students are receiving a simplified look at the field and its subject matter. Elliott Oring has chosen the second option of confronting students with the current debates. The essays he selected for Section One, "On the Concepts of Folklore" (the segment one might consider the core of any folklore textbook), familiarize students with paradigm changes in folklore's intellectual history (as in Thomas Burns' "Folkloristics: A Conception of Theory"), and bring up the ever-present connection between folklore and politics in the form of William A. Wilson's classic essay, "Herder, Folklore and Romantic Nationalism." Students are then confronted with the as-yet-unresolved issues in folkloristics through the inclusion of Handler and Linnekin's piece "Tradition, Genuine or Spurious" and Deirdre Evans-Pritchard's probing into the relationship between authenticity, tourism, and tradition in Sante Fe.

The volume reprints a number of well-known pieces which deserve to be discussed in any introduction to folklore. Among them are excerpts from the Opies' work, Goldsteins's "Strategy in Counting Out," one of the Child ballads with Child's notes coupled with an essay by David Buchan, Keith Basso's "'Wise Words' of the Western Apache," and Dundes's "The Study of Folklore in Literature and Culture." Oring also includes four original essays. The last one of them, "Documenting Folklore: The Annotation" is by Oring himself. It is a wonderful "teaching by example" piece. Using three "specimens" of folklore, Oring demonstrates how a student might go about locating comparable sources and write about them. Tale type and motif indices, the Frank C. Brown Collection, classic and recent narrative collections, journals, newspapers and almanacs, in short, all the resources one would hope an introductory folklore student would at some point lay her hands on, are embedded in the annotations. Meanwhile, Oring makes it clear that annotation is an exercise and not a paper. The paper topic or research project is addressed in the introduction of Jay Mechling's new piece "Mediating Structures and the Significance of University Folk." Using specific cases of campus slang and campus public displays, Mechling makes a convincing case for why university and campus culture are suitable research topics and how such research contributes to a better understanding of American culture as a whole. An introductory student reading this quite challenging article should feel inspired to turn to folklore research at her own campus.

The section on "Folk Objects" contains Roger Welsch's "The Nebraska Round Barn" and an intriguing piece by Roger Mitchell on "The Palauan Storyboard" which documents a little-known Micronesian art form, tying its development into the tourist art discussion raised as well in Evans-Pritchard's piece. Barbara Kirshenblatt-Gimblett offers an original contribution which combines life history with folk art research. She suggests that one reverse the traditional practice in folklore research of using biography to understand folk materials and instead use "folklore . . . as a primary medium for recovering a life" (p.329). A painter, a couple turning their stairs into a chronological representation of their life, and a woman's embroidery are among the examples that are discussed. The article has the added benefit of turning students' attention to the elderly as a folk group with whom work can be done.

The segment on "Occupational Folklore" contains Russell Frank's previously unpublished research on gold miners, contrasting their lore and lifestyle with the nostalgic visions of California's Forty-Niners in popular history and tourist productions. Russell's contribution is welcome because it illustrates that folklorists are quite capable of informative but nonetheless amusing writing. The other essays in this segment are a performance-centered piece on bartending by Michael Bell and one of the rare examples of a scientifically argued folklore article, hypothesis and all, by John Poggie and Carl Gersuny on "Risk and Ritual" in New England fishermen's folklore.

Most segments contain what I would consider a representative array of topics and approaches. Thus the section on "Riddles and Proverbs" contains an essay by paremiology's uncrowned king, Wolfgang Mieder, Basso's piece on "Wise Words," a piece by James Leary integrating family with proverb research, and a piece by Oring on beliefs and omens among soldiers in Vietnam, combined with an analysis drawing from anthropological totemism theories. The "Folk Narratives" section offers a culturally and analytically diverse spread. It contains a structural analysis of Turkish romances (Basgöz), a performance-centered analysis of Native American myths (Ramsey), Stanley Brandes' piece on family misfortune stories, and a piece on personal experience narratives (Allen). The absence of urban legends is gratefully acknowledged.

Some titles will certainly grab the attention of students, such as Natalie Moyle's "Spacey Soviets and the Russian Attitude Toward Territorial Passage" in the "Ethnic Groups and Ethnic Folklore" section, or Jill Dubisch's "You Are What You Eat: Religious Aspects of the Health Food Movement" in the "Religious Folklore" segment. I would have expected a somewhat richer selection on "Children's Folklore." Next to the Opies and Goldstein, there is only an excerpt from Bettelheim's *The Uses of Enchantment*. I would have expected Bettelheim in the segment on narrative, since folktales are at best folklore *for* but not *of* children. If psychoanalysis, why not Martha Wolfenstein? If narrative, why not a selection from Brian Sutton-Smith's *The Folk Stories of Children*? Yet with questions such as these I touch on issues of personal preference. A survey among folklore teachers asking which articles they assign for a given topic is more likely to contain much diversity and little agreement. Should the volume see a revised future edition, and it is quite likely that it will, I would like to see an essay on the handicapped included. More work by

women and about women would also do the anthology no harm: as a woman, I may tend to include more of the latter in my teaching, while Oring as a male may quite naturally relate better to work by and about men. But since there are ever more women graduating with folklore degrees, they may at some point also become more numerous in the teaching profession, and in choosing a text, gender balance is not an unimportant criterion.

Oring follows the format that we are familiar with from Brunvand's *Readings*, Dundes's *The Study of Folklore* (1969), and Dundes's casebook series. The articles are grouped in ten sections, following the organization of the introductory text. Each essay is preceded by Oring's headnotes which situate the selection in a given theoretical discourse and provide suggestions for further reading. The headnotes are an essential part of this anthology; they explain what framework the student is expected to understand in relation to a given essay. For the instructor they clarify and flesh out some of the ideas that Oring summarized in the preface of *Folk Groups and Folklore Genres*. An instructor who has thoroughly worked through these headnotes and the introductory text they accompany will be able to construct a syllabus that need not follow Oring's arrangement—a flexibility that Oring successfully planned into the two works.

Writing a headnote that is clear, informative, and enticing for a non-specialized audience is an art that few anthology editors have perfected. Oring's style is clear, although at times somewhat difficult for an introductory student. His headnotes could, however, be a little more inviting; we learn nothing about the authors of the pieces he chose, nor why a given essay was particularly suitable. I remember from my own introductory classes how that little bit of personal information often helped in catching my attention; it provided a rationale for why I was asked to read this particular essay over countless others that might have stood in its place. Obviously, this is a small quibble indeed which many other folklore teachers may not share. For those instructors who do share the psychological incentive I am describing, it would be easy to weave such information into lectures.

My only other complaint concerns an editorial practice that Oring announces in the preface as follows: "Reprinted articles appear as they were originally published, *though some minor changes were made to enhance readability*" (p.xii, my emphasis). For those readers who will use this volume for purposes other than introductory teaching, changes and omission are a drawback, in particular since it is unclear which essays were modified. In the case of Handler and Linnekin's article, the "minor change" consists of leaving out half of the essay. While I agree that this is one of the more difficult pieces in the reader, and that introductory students would have trouble following the argument, I also feel that the entire piece is necessary for understanding the argument that is being made. Other changes must indeed be minor—comparisons with the originals are necessary to find them—and other users of the text may very well approve of them.

Oring's *Reader* is, not surprisingly, the ideal companion to his introductory textbook. It is an appealing choice for anyone teaching introductory folklore, whether this be in an anthropology or a literature department. There are sufficient international examples offered to hint at the universal dimensions of

the subject, but the thorough grounding in American materials ensure the anthology's appeal to the American undergraduate student for whom it is intended. Ultimately, every instructor has to decide for herself which instructional materials best suit her style and her audience (and every teacher knows that every class reacts differently to reading selections). I would, however, recommend that Oring's two volumes be given a try no matter how long one has successfully used an older folklore textbook. Both anthologies are more representative of what the discipline of folklore has grown to be than any other folklore texts, and both are very reasonably priced.

Charles Reagen Wilson and William Ferris (eds). **Encyclopedia of Southern Culture**. Chapel Hill: University of North Carolina Press, 1989. Pp. xxi + 1634, introduction, photographs, drawings, maps, contributor and general indexes. \$49.95 cloth.

Harry Gammerdinger
Center for Southern Folklore

The continuing fascination with the American South as a cultural entity is clearly demonstrated by the widespread publicity that greeted the recent publication of the *Encyclopedia of Southern Culture*. Its appearance has been celebrated with a street party in Oxford, Mississippi, reviews in local newspapers, and a reception in the U.S. Senate caucus room attended by 1,200 enthusiasts, politicians and contributing essayists.

Sponsored by The Center for the Study of Southern Culture at the University of Mississippi, the encyclopedia strives to describe the characteristic aspects of the South's culture from a wide range of perspectives. The result is probably the most exhaustive single-volume response to Shreve's query in *Absalom, Absalom!*, "Tell about the South. What's it like there. What do they do there. Why do they live there. Why do they live at all," which appears as the encyclopedia's epigraph.

Instead of employing a single alphabetical arrangement, the editors chose to organize the encyclopedia into 24 thematic sections, covering such topics as agriculture, education, language, media, and violence. Each section opens with an overview essay, followed by thematic articles and then brief topical-biographical sketches. Although all of the sections focus on the South's culture, folklorists will probably find the sections on black life, ethnic life, folklife, music, the mythic South, and women's life to be of greatest interest.

I feel that the encyclopedia's greatest contribution is this comprehensive treatment. Along with the expected articles on kudzu, barbecue, and the blues, essays on nuclear pollution, the Vietnam War, and gays provide the generally ignored southern perspectives on these topics. Similarly, the essay on air-conditioning reminds the reader of the causal relationship between technological innovation and culture.