

the historical-geographical method much earlier. In 1908 and 1909 he published studies on the personalities of the singers, emphasizing the importance for research of the local cultural milieu and traditions.

The criticisms of these and other scholars have borne fruit and, because of them, the current folklore research is much farther along than it would have been without them. Unfortunately Hautala's book does not allow the reader to see what consequences the newer approaches had. Hautala has followed the vicissitudes of the pre-1918 folklore research and captured the mentality and the spirit of the times responsible for its direction. Finnish folklore research is placed in perspective against the intellectual trends of international scope as well as against local developments. Scholars and major works are weighed against this background. As a history of a discipline the work is informative, accurate and of high quality throughout. The translation is generally good, though somewhat uneven in places, revealing the work of many hands.

It is to be hoped that a sequel to the present volume will soon be forthcoming, not merely a translation of the original 1954 edition, but a revised, thoroughly up-dated version reporting the current scene as well. Folklore scholarship is still alive and well in Finland. No longer isolated from related disciplines, current research has benefited greatly from cross-fertilization by anthropology, sociology and psychology. To those folklorists who still equate Finnish folklore research with the method of Julius Krohn, an up-to-date review of recent work will provide a rather different picture.

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Haun, Mildred. The Hawk's Done Gone and Other Stories. Edited with an Introduction by Herschel Gower. Vanderbilt University Press, Nashville, Tennessee, 1968. 356 and xxv pages. \$7.95.

The Hawk's Done Gone and Other Stories is a re-issue, with additions and an Introduction, of a 1940 publication that has its strongest literary interest in the fact that it is an outcome of the self-conscious regionalism fostered at Vanderbilt University by John Crowe Ransom and Donald Davidson in the late thirties. The author, Mildred Haun, was a student at Vanderbilt and completed her M.A. thesis there in English in 1937. Her paper was a monumental 440 page collection of ballad materials of Eastern Tennessee; the stories that make up the present collection are a kind of creative afterthought to that scholarly effort.

Certain qualities must be granted to this volume of stories without grudge. They are fresh and strong in subject matter. Indeed, Herschel Gower in his Introduction wonders at the themes: "witchcraft, incest, miscegenation, infanticide." They are remarkable; this is no book of backwoods whimsey. Miss Haun was concerned with the dark corners of the human psyche, and she bore a relentless candle. The stories as a body make up an interesting sort of cycle. Miss Haun's narrator is Mary Dorthula White, the "granny-woman" of Cocke County, Tennessee, in whose mind's eye the history of the district is composed of the interactions of male and female, the quick and the dead, the charitable and the selfish, the proud and the meek. The first person narrator speaks in a natural country diction and her epithets are the language of the Cocke County ballads that Miss Haun had so assiduously collected for

her Master's thesis. The unity of the collection rests in the narrator's central role as recorder of her family history. As Gower points out, the stories individually are (most of them) too tenuous to be complete, but in the context of the series are (almost) satisfying.

This narrative framework, however, works both with and at the same time against Miss Haun's subject matter. The tales deal with the superstitions of Southern Appalachia; most of them concern the working out of a doom superstitiously presaged by a dark omen. The narrator explains as they arise the various manifestations of the supernatural: "the souls of the dead live on in goats; a woman continues to grow after death and becomes the mountain which later bears her name; chains rattle in a cave and betoken the unquiet spirit of a dead son; a witch made angry persecutes and destroys her enemies; a husband unfaithful to his wife is haunted by her spirit when he lies in bed with another woman." These are the materials of the Cocke County ballads that Miss Haun so lovingly collected, used here as foundations for fiction. It is at least new and interesting and at best, as in the story "Barshia's Horse He Made, It Flew," it rises nobly to the level of myth inherent in its nature.

What does not work is the tone produced by the unrelieved voice of the "granny-woman" Mary Dorthula White. Reading The Hawk's Done Gone, one begins to grasp the battle Faulkner fought to find some sort of middle way between naturalistic and belletristic expression. Too much natural dialect is flat, not colorful. The dialect narrator can not, or at least in this book does not, shade, dramatize or otherwise alter the tone of the narrative as the subject would seem to demand. After a while, therefore, the narrator's stoical country calm in the face of all these dreadful events begins to detract.

Perhaps Miss Haun was right in issuing her book in 1940 with only thirteen stories; Herschel Gower's addition of ten other stories using the same narrative frame, though it brings us the best of Miss Haun's fiction in one volume, unfortunately puts emphasis on her book's major weakness.

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