

after hearing reproduced music for the first time. With the extension of the telephone into communities in which he lived, Kartchner adapted this medium to his interests by playing the fiddle over literal party lines. He describes taking lessons with one Professor Nebeker who considered hoedown tunes "vulgar" but who helped him improve the quality of his playing by providing him with access to written tunes, a more sophisticated understanding of harmony, and an increased precision in playing the rhythms of dance pieces. These improvements from classical influences on Kartchner's playing were in turn reciprocated by his daughter; Merle Kartchner Shumway eventually became trained as a classical pianist, and she used influences from her father's old-time fiddling in her own compositions. Shumway's son, musicologist Larry V. Shumway, describes the nuances of Kartchner's style in an appendix to the book, and he explains his good fortune in having access to old wire and tape recordings from which he produced an accompanying tape featuring Kartchner's playing.

Through this story, the Kenner Kartchner who is depicted in the snapshots from family photograph albums emerges as an intelligent, resourceful man. By evidence of the popularity of his playing for diverse communities, he was undoubtedly well-liked throughout the central Arizona region within which he lived and worked. Although a reader could find ample examples of white male biases in *Frontier Fiddler*, the book also reveals him to be a keen observer of human interactions and a sensitive participant in community life. The book's wide scope and vibrant descriptions of Arizona folklife, organized under the careful editorship of Shumway, make the autobiography an excellent resource for anyone interested in music and its social contexts.

Bronislaw Malinowski. **Malinowski and the Work of Myth.** Selected and Introduced by Ivan Strenski. Princeton: Princeton University Press, 1992. Pp. xxxii + 181, further reading, index. \$35.00 cloth, \$12.95 paper.

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*Malinowski and the Work of Myth* is an anthology of Malinowski's theoretical writings on myth culled both from his books and essays. Although all of the essays have been published before, many of the anthologies in which they appeared are no longer available, and it is good to have them reprinted in a convenient form. The introduction by Ivan Strenski gives a sound outline of Malinowski's thought on myth. Strenski notes that Malinowski was ambivalent about myth and religion, writing, for instance,

that “[t]he rationalist and agnostic [i.e. Malinowski himself]...cannot accept these truths, [though] he must at least recognize them as indispensable pragmatic figments without which civilization cannot exist” (172). This attitude has often been overlooked by those using Malinowski’s writings. It is important for understanding the intellectual foundations of Malinowski’s functionalist writings about myth and religion to realize that he considered myth and religion “pragmatic figments” essential for the functioning of society, but fundamentally a rather naive way of thinking. The final essay in the book, Malinowski’s 1935 lectures “Foundations of Faith and Morals” are the clearest statement of his views about myth and religion. The concerns expressed in this essay were in fact present in Malinowski’s thought about myth and religion from the beginning of his work. Though it is perhaps an anachronistic reading of Malinowski, a reader might better understand Malinowski’s underlying premises about the meaning and cultural importance of myth and religion by starting with this essay rather than the one on the Kula which Strenski places first.

Since Strenski’s aim is to show the development of Malinowski’s thought the entries are arranged chronologically and include excerpts from books as well as essays. Although some of the selections are well known works, such as that on the Kula, their inclusion is understandable given the historical mission Strenski sets for himself. More interesting to some, however, will be Malinowski’s essays on psycho-analysis and myth. Malinowski was one of the first anthropologists to turn to psychoanalytic approaches, and though I question the usefulness of such approaches to materials from non-European cultures, where the imposition of a western psychological scheme seems more like cultural imperialism than sound anthropological analysis, he is in fact better than most anthropologists in his use of psycho-analysis. It is remarkable on reading Malinowski’s psychoanalytic writings to realize how little development there has been in such analyses since Malinowski’s first essays in the early nineteen twenties. This makes these early forays into psycho-analysis all the more interesting.

Some of Malinowski’s essays make rather sad reading, with their continual talk of the “savages” and their openly colonial attitude that aspects of native culture must give way to the obviously more civilized industrial powers. The second selection, “Ethnography and the Study of Society,” begins with a statement about “the direct application of ethnography to colonial legislation and policy” (40), and is in many ways a rationalization of ethnography as a colonial science. It is telling about the differences between his time and ours that Malinowski was a liberal and humanist. Although he hoped through the use of ethnography that the colonial powers would develop a more humane attitude toward the “savages,” Malinowski clearly never stopped thinking of the native peoples of the world as savages. It is sometimes

difficult to read his often brilliant work on the study of myth juxtaposed with his condescending remarks about the people he is studying.

Strenski makes a good case in his introduction for the continuing importance of Malinowski in the study of myth. Although Malinowski's functionalism is often reduced to a rather simplistic and mechanistic formula, it is in his writings a subtle and insightful method of cultural analysis. The importance of Malinowski's writings also shows in the continuing influence he has on writing about myth and ritual, as, for instance, in the work of S. J. Tambiah. His insights into the meaning of myth will assure his continuing importance in the study of mythology and folk narrative. *Malinowski and the Work of Myth* gives the first time reader a good introduction to Malinowski's thought, and the reader who knows his work a somewhat different view than is often emphasised. It is a welcome addition to the expanding *Mythos* series of reprints from Princeton.

**Thomas Turino. *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration*. Chicago: The University of Chicago Press. 1993. Pp. xii + 252, photos, illustrations, three appendices, notes, glossary, bibliography, annotated discography, index. \$49.94 cloth, \$21.00 paper.**

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Due to the volatility of the subject matter, the influence of politics on everyday events has frequently been excluded from ethnomusicological works based in Latin America. Fieldworkers from other disciplines have only lately begun to publish their assessments of how turbulent governmental structures within Latin America affect other aspects of daily life, such as social structure, agricultural systems, economic patterns, rituals and festivals. Until recently, however, no one had directly addressed how politics affect the use of *music* in Latin America. Based on his more than three years of fieldwork, Thomas Turino explores this very issue: the inter-relatedness of politics and art in contemporary Peru.

*Moving Away from Silence* is an inquiry into several questions, each one increasingly broader in scope and subject matter. Turino's larger purpose is to explore how politics affect cultural practices; yet he supports this premise by studying specifically how the policies that have led to the recent rush in urban migration have affected the use of panpipes in three particular communities in Peru. After working with these three communities, Turino