

or elaborated upon without losing his audience. This all works together to provide insights into "fully developed story forms" which may only be given when the pressures of the audience have been minimized through maximization of the importance of the individual storyteller role. This chapter has enormous repercussions for ethnopoetic and traditional folklore studies.

Bauman concludes with a call for an integrated, interdisciplinary approach to the study of multiple aspects of storytelling ("a formal poetics of performance, an ethnographic understanding of events and social interaction in terms of the constitutive role of discourse, and a sense of form-function interrelationships" (p. 114), one informed and conducted by folklorists, literary theorists, linguists and anthropologists. The analyses provided in this book amply testify to the validity of his approach. This is an outstanding book, one that should be read by anyone concerned with narrative discourse.

Rosenberg, Bruce A. **Can These Bones Live? The Art of the American Folk Preacher.** Urbana and Chicago: University of Chicago Press, 1988. Revised Edition. Pp. x + 310. Endnotes, index. \$14.95 paper.

Reviewed by Kenneth D. Pimple

Almost twenty years ago, Bruce A. Rosenberg published *The Art of the American Folk Preacher* (1970), a work which was highly praised and widely acclaimed as a seminal work. In *Can These Bones Live?*, Rosenberg offers an updated and improved text, incorporating materials from several of his articles which were published in the interim. As one of the first major works to apply oral-formulaic theory to English-language materials, Rosenberg's book is of undeniable importance, and his revised edition is very welcome.

Once again the book is divided into two parts, the first being Rosenberg's analysis and the second a collection of seventeen sermon texts, including three sermons with two versions collected about a year apart. Rosenberg does not include in the revised edition (as he had in the first edition) the one sermon which he collected twice in one day. As in his first edition, Rosenberg presents a vivid and respectful portrait of the process of performance/composition of the chanted folk sermon, including close attention to themes and formulas. The revised edition includes a chapter on the aesthetics of the folk sermon which deals specifically with the imperative that the sermon be "pleasing as well as edifying" (128).

Rosenberg also updates his argument by considering, mostly at the end of Chapter 5, some of the criticisms which have been made since 1970 of Parry and Lord's oral-formulaic theory. Quibbles about the definition of "formula" aside, however, what *Can These Bones Live?* demonstrates most graphically is the interplay between tradition and the individual, between the set phrase and spontaneous creativity. There are formulas in the sermons, but the preachers

are not mere formula-spewing hackers; they are artists, molding traditional materials into unique shapes.

Rosenberg has done us a service in updating this work, but I cannot help saying that he has not done us the service he might have. More than once, Rosenberg bemoans the limitations of the written word in transmitting the feel of the spoken word; "We murder to transcribe: (131; see also 62,162). But aside from breaking lines at pauses or breaths, Rosenberg makes no effort to improve the faulty medium. He writes

This same Jesus
That was carried off in the wilderness (89)

when he might have written

This SA-A-AME Je-e-sus
That was carried OFF in the WILDerness.

(Of course this emphasis is simply from my imagination.) No one can fault Rosenberg for transcribing as he did for the 1970 edition, but Dennis Tedlock's innovations in transcription (1972) should not have gone unremarked. I wish that Rosenberg had gone to the considerable trouble to re-transcribe the sermons using a system like Tedlock's. It is possible that the tapes are no longer good enough to allow this, or perhaps Rosenberg simply did not have the time (it *would* be a formidable undertaking), but to my mind such a re-transcription would have been the greatest contribution the revised edition could make.

Even with the limitations in transcription, the sermon texts are extremely valuable as primary data, and the analysis is thoughtful and insightful. It seems, with this revised edition and the publication of Gerald L. Davis' *I Got the Word in Me and I Can Sing It, You Know* (1985) and Elaine J. Lawless' *Handmaidens of the Lord* (1988), the study of folk preaching may be entering a golden age.

Wylie, Jonathan. **The Faroe Islands: Interpretations of History.** Lexington: The University Press of Kentucky, 1987. Pp. 257, appendix, bibliography. N.p.

Reviewed by Sean Galvin

The title of this work, *The Faroe Islands: Interpretations of History*, is an understatement. The subject matter undertaken by Wylie is very much more than history. Folklore, social history, economics, anthropology, and political science are just a few of the disciplines which the author skillfully employs to reconstruct the social and cultural changes that have taken place in this little windswept North Atlantic community midway between Norway and Iceland.