

## BOOK REVIEWS

### GENERAL

BEITL, KLAUS and EVA KAUSEL, editors. *Methoden der Dokumentation zur Gegenwartsvolkskunde. Die Zeitung als Quelle* [Methods of documentation in contemporary folklore. The newspaper as source]. Mitteilungen des Instituts für Gegenwartsvolkskunde Nr. 15. Österreichische Akademie der Wissenschaften, Philosophisch-historische Klasse, Sitzungsberichte, 469. Band. Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1988. 224 pages. Paper, ÖS 280.—; ISBN 3 7001 0796 X. (In German)

This volume is made up for the most part of the proceedings of the first international symposium held from May 10–11, 1983 at the Austrian Institut für Gegenwartsvolkskunde (IGV)—[Institute for Contemporary Folklore] in Mattersburg (Burgenland). The symposium was held to celebrate the 10th anniversary of the IGV. There are 18 articles included in the volume, only 14 of which were presented at the symposium. The published papers are divided into three sections: introductory statements, a section devoted ostensibly to the newspaper as a source for folklore, and finally a series of reports on newspaper archives in the German(ic) world. In the Preface Klaus Beitzl explains that the IGV has from its inception seen as one of its tasks the systematic documentation of contemporary folklore utilizing the newspaper as source, work originally undertaken by Beitzl's predecessor Leopold Schmidt. What follows is primarily a description of the methodology used to excerpt materials from ephemera, but there is precious little presentation of or discussion about any kind of theoretical base or the research value of such sources.

Nearly one third of the volume is made up of a long and elaborately annotated article by Michael Martischnig, the resident director of the IGV in Mattersburg. One must assume that his article, because of its length, was not one of those presented at the symposium. It includes a lengthy history of the IGV, a long description of the various sections of newspapers, including helpful suggestions about what sorts of materials one might find in each section: political articles, editorials, local news (the most useful section), business, advertisements, birth and death announcements, feuilleton, comic strips, sports, etc., etc. After this exhaustive presentation of the details of searching for folklore in newspapers, Martischnig concludes that folkloric material is frequently "between the lines of boulevard colportage," since "the opinions and attitudes presented in newspapers reflect traditional thought and behavior patterns of the period in which it appears" (72).

The second section, "The Newspaper as Source," continues to offer the reader more on the methodology of excerpting than it does on theoretical questions. Helga Maria Wolf gives examples of articles on Austrian traditions clipped from newspapers, Werner Galler does the same for the 19th century *Gartenlaube* (contemporary folklore?), and Fritz Markmiller looks at advertisements for folkloric information. Wolfgang

Brückner, who generally presents very challenging materials at such symposia, was satisfied with a threefold layout of experiences in dealing with newspapers: the collection of a well-known regionalist, an excerpting project carried out seventeen years earlier when he was still in Frankfurt, and his own experiences (i.e., through one of his students) with the same *Gartenlaube* mentioned above. Two other papers in this section seem to have little if anything to do with newspapers as sources, Rolf Thalmann's treatment of political and military folklore, and Karl Mannherz' study of Hungarian-Germans. The latter piece represents an excellent overview of the history of Germans who settled throughout the Balkans, particularly in Hungary, but by his own admission (135) the author does not address the symposium theme of contemporary folklore, nor even of his own title "Printed Mass Media."

The final section includes nine archive reports, three from universities, five devoted to city, museum or private archives, and finally Reimund Kvideland's summary of the various archives in Scandinavia. In this section it becomes clear that there is incredible effort being expended by a few individuals to assemble archives, but that universities by and large do not view this excerpting work to be as significant as other undertakings (cf. the report by Elfriede Moser-Rath on the Göttingen archive). Martin Scharfe doesn't see any particular value in devoting large amounts of time to the work (173), and Ueli Gyr can only see some value in documenting "relevant changes, innovations and tendencies of Swiss folk culture in the form of indicators" (179).

Upon completing the reading of this volume several very distinct impressions remain. Documentation of folklore in the press can certainly be accomplished, but most of the papers included here describe little more than a methodology for excerpting, filing, and creating indexes with cross references. There seems to be very little if any theoretical basis for the materials being excerpted. But then, in fairness, Klaus Beitt's opening words do say that "Die Praxis eilt der Theorie voraus" (practice precedes theory, page 7). In a worst case scenario, Kvideland even goes so far as to suggest that "journalists often use folklore archives—and in this way the archives get their own material back in the form of clippings" (219).

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BOHLMAN, PHILIP V. *The Study of Folk Music in the Modern World*. Folkloristics. Alan Dundes, General Editor. A Midland Book MB 464. Bloomington: Indiana University Press, 1988. xx+159 pages. Figure, musical examples, bibliography, index. Hardcover US\$35.00; ISBN 0-253-35555-9. Paper US\$10.95; ISBN 0-253-20464-X.

In the author's own words, this book is "less an account of folk music itself than an appraisal of the study of folk music" (xvi), and it is intended to provoke a "reassessment of how we think about the folk music we encounter in the world" (xvii). Bohlman purposely avoids giving a rigid definition of folk music: such definitions are never cross-culturally valid, and "the dynamic nature of folk music belies the stasis of definition" (xviii). Instead, the author allows his sense of folk music to emerge gradually through his emphasis on recurring themes: the importance of both the individual musician and the community, the interplay of the oral and written and of vocal and instrumental music, and the continual processes of innovation, adaptation, and redefi-