

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-

dition. As Bohlman justifiably points out, his approach is innovative in several ways: "This book incorporates two large cultural contexts for folk music that have previously been tangential, if not anathema, to much folk music scholarship: non-Western cultures and modern society" (xvii).

Each of the eight chapters focuses on a broad topic. Briefly, the themes are: beliefs concerning the origins of music, individual pieces, and stylistic traits; oral and written aspects of folk music transmission; categorizations of folk music by "the folk" and scholars; folk music and the ethnic and/or religious community; the individual musician, creativity, and the nature of musical specialization; non-Western folk music, particularly that of the Middle East; the folk music canon, adaptation, and institutionalization; folk music in contemporary society.

Like the recent work of his mentor Bruno NETTL (1983), Bohlman's approach is to discuss the major issues and problems of each topic, concisely summarize and evaluate significant extant scholarship, and elaborate with insights from his own fieldwork (in the United States, Germany, and Israel). Not surprisingly, these personal insights underlie some of the book's most engaging passages: how an individual singer changes his material for different audiences and contexts (59-61), creativity in performance (78-80), the phenomenon of "folk festivals" and ethnic identity (135), and an evocative description of the musical world of a Middle Eastern bazaar (121-123). However, it is a tribute to the author's writing skills that even the most painstaking discussions of secondary sources (pp. 4-8, for example) remain highly readable, and the frequent citations provide a quick and useful guide to the literature on a given topic.

For the Asianist, two questions are most relevant: 1) Is the author's concept of folk music one which is valid for Asia? 2) Are the issues raised relevant to the study of Asian music and folklore? For this reviewer, the answers are, respectively, "somewhat" and "definitely."

The breadth of Bohlman's reading is impressive: the bibliography and citations are comprehensive for Euro-American folk music scholarship, and they cut a wide swath through ethnomusicology, historical musicology, and folklore. A surprising number of references to Asian music are included, but these seem to have played a relatively minor role in shaping the author's approach, and the chapter on "Non-Western Cultures," although often insightful, is the weakest in the book. There are many issues which would benefit from further consideration of Asian phenomena: mixtures of the oral and the written (30), the interaction between folk and classical traditions (46), specialization and professionalism (80-86), and contemporary developments such as "fabricating authenticity" (130) and the creation of "imagined" canons (116-119).

Nevertheless, any scholar of Asian music, performing arts, or folklore should find a wealth of insight and resonance in the discussion of these and other issues. Bohlman's book, like all provocative scholarship, not only provides new information and ideas, but also constantly encourages a rethinking of the problems presented by the reader's own area of specialization and interest.

Philip Bohlman has offered us a praiseworthy combination of solid scholarship, penetrating discussion, and global relevance. The writing is scholarly without being pedantic, it is often witty, and the author manages to avoid an excessive use of jargon. Thus, although the subject of the book is music, it is easily accessible to those in other fields, and the issues raised in the book should be of interest to scholars in any branch of folklore. Notwithstanding the limitations outlined above, it is a significant contribution to the field of ethnomusicology and must-reading for all lovers of living musical traditions.

REFERENCE CITED:

NETTL, Bruno

1983 *The study of ethnomusicology: Twenty-nine issues and concepts.*

Urbana: University of Illinois Press

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CHING-I TU, Editor. *Tradition and Creativity. Essays on East Asian Civilization.* East Asian Studies University Publications. Rutgers, The State University of New Jersey, New Brunswick. New Brunswick (US) and Oxford (UK): Transaction Books, 1987. 176 pages. Paper US\$19.95; ISBN 0-88738-738-1.

This is a delightful little book if one takes it for what it purports to be, not more and not less. It is the publication of eight written texts out of a total of eleven lectures on East Asian civilization delivered at Rutgers University, New Brunswick, in 1985-1986, moreover arranged in the very order in which they were given.

The volume starts with "Popular Religion in Japan: Faith, Belief, and Behavior" by Robert J. Smith. Smith adopts, as he explains, a highly specific definition of the word "popular" and the broadest possible one of "religion." Focusing on contemporary religion-related Japanese behavior, he describes what concrete forms this behavior takes—including a long section on the "popular religious" use of the calendar—and how these can be interpreted in terms of faith and belief. Smith's conclusion that the practices he has dealt with should not be equated with superstition is very much inspired by his anthropological perspective, but it also shows his deep insight in Japanese religiosity based upon years of direct contact through intensive field work.

The second chapter deals with a totally different theme. "Virtuous Wives and Good Mothers: Women in Chinese Society" by Marilyn B. Young excels by its clarity and its narrative tone. Starting from the role of women in traditional Chinese society she turns then to the new China, comparing both from various angles, until she reaches her conclusion that "'virtuous mothers' and 'good wives' remain at the heart of gender ideology in China—a sure sign that the revolution for women remains incomplete" (39).

The third chapter on "Popular Culture in China" by Evelyn S. Rawski also pays attention to living reality, although this paper limits its observations to past ages. Showing how both elite and popular (non-elite) cultures developed through mutual borrowing and interaction, the author first points out the importance of the kinship group, the cosmic order, and Yin-Yang theory in early cultural orientations and how these were affected by the great traditions of Buddhism and Taoism. Two other important factors in shaping popular culture, she indicates, are the external world against which Chinese identity was defined, and the bureaucratic order which imprinted popular culture with its own structure. Finally she focuses on the central role of drama and fiction in disseminating cultural values and themes.

With Chapter Four we are again in Japan. Akira Iriye deals with "Japanese Culture and Foreign Affairs" in the history of modern Japan. He develops his thesis about their mutual influence by suggesting four dimensions: "First, culture as mem-