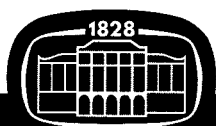


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and Ópusztaszer through the history and activity of the Saint Vincent Wine Brotherhood. One of the important places in the memorial park and its programme is the subject of the next study. Karolina Lepár and Edit Felföldi (Szeged) examined the horse show in the Nomad Park from the viewpoint of participants and spectators. In the last study Dóra Sopov-Elekes (Szeged) writes about the interviews she made with the attendants in the skanzen buildings. She wanted to know the attitude of her informants to the buildings and furnishings entrusted to their supervision. The illustrations at the end of the volume include photographs illustrating the studies and scenes from the seminar. Finally, there is a list of participants in the seminar and the detailed programme.

In general it can be said that the volume covers a variety of subjects and current research problems; it can help to lay the foundations of heritage studies in Hungary.

Orsolya Kovács

János FÜGEDI – András VAVRINECZ (eds): *Régi magyar táncstílus, az ugrós: antológia* [Old Hungarian Dance Style – The ugrós: Anthology]. Budapest, L'Harmattan Kiadó – MTA BTK Zenetudományi Intézet, 2013, 352 pp.

The book reviewed here, published in summer 2013, is the first volume in the biggest undertaking so far of Hungarian folk dance research: monographs on the leaping/*ugrós* dance style. Real team work was achieved under the guidance of the editors in compiling this work dedicated to the memory of the recently deceased, renowned folk dance researcher Ernő Pesovár. Associates of the Institute of Musicology worked together with a number of outstanding representatives of the folk dance movement in the preparation, selection of materials and editing of the publication of sources planned to be spread over close to ten years. The book is a worthy tribute to the very thorough and dedicated work of Ernő Pesovár, who first put forward the idea, of György Martin, who did the most work on the topic, as well as of the colleagues who worked with them in the “heroic age” of Hungarian folk dance research (the 1950s and 1960s).

The structure of the volume

The acknowledgements and foreword are followed by three studies filling a long-felt gap. In the first, Zoltán Karácsony sums up what we know about the swineherds' dance leaping style, including a look at terminological problems on which the great predecessors, György Martin and Ernő Pesovár were not in agreement. (For example, whether the term dance type, style family or style layer should be applied to the leaping dance.) In the second János Fügedi and András Vavrinecz make a very thorough analysis of the connections between the leaping dances and the music that accompanied them. I would particularly stress the next study that presents and analyses the dance costumes that can be observed in films. I consider that the publication of this study is extremely important as little attention has been paid in the past to the examination of clothing in the dance context. The inclusion of the study by Hajnalka Fülöp signals the appearance of the long-awaited holistic approach in Hungarian dance folkloristics.

The studies are followed by a chapter explaining the method used for the dance descriptions, and the special notation used for dance scores. The editors devote the next 352 pages to the description of 70 dance processes, illustrated with 108 photos. The large number of dances described, the extremely thorough treatment of sources, and the fact that the collection presents data from all regions within the Carpathian Basin where the leaping dance was in fashion make this book unique both in Hungary and internationally. In view of the wealth of data and the impressive presentation, we can only regret that the parallels from the ethnic groups living together with us and the neighbouring peoples have not been included in the volume, due to lack of suitable material or time as the editors note in the foreword.

A source publication is not an easy scholarly task. It is not only the various technical questions that make the work of authors and editors difficult, but in general also the fact that it is not possible to foresee the direction that scholarly enquiry will take: whether the material published here will also be of use for a later paradigm or whether it is only the research approach following current considerations that finds material for analysis in it. The tasks involved in selecting and editing the contents of the present volume were further complicated by the fact that the filmed collections in the folk dance archive of the HAS Institute of Musicology are not uniform as regards the precision of the data supplied or in the technical sense. Some of the dance processes were noted down from film with sound, others from film with sound that could be added subsequently, and there were even others where the written records on the film contain only a reference to the music accompanying the dance. It is an indication of the authors' efforts to achieve precision and their source critical approach that they refined a few descriptions that had been published earlier and even made new descriptions of twenty dances. Special mention must be made of the good cooperation between the musician and dancer experts – János Fügedi and András Vavrinecz – in solving a few problems that may appear unsolvable to the outsider. In a few cases the authors did not have either a sound recording or a score, merely marginal notes made by the collectors giving the first line of the accompanying melody. Taking this as their starting point the editors deciphered the fingering of the violinist that could often only be seen on the film with a magnifying glass, and synchronised the accompanying music to the dance by observing the gestures the dancers made towards each other.

However, the volume will acquire its real scholarly weight when the source publication is followed by the two further planned volumes. In the first of these János Fügedi and his colleagues will make a formal and structural analysis of the dance processes published in the present volume. Hopefully, this analysis will throw light on the individual and community creative processes characteristic of the leaping dance. This will make it possible to define the genre of this dance style more precisely and reveal previously hidden aspects of its connection to other dances (e.g. the lads' dances/*legényes* of Transylvania). In the second planned volume László Felföldi will analyse the historical and ethnological context of the leaping dance and as a result we will know the complex role and functions of this dance type in the life of the Hungarian peasantry. This appears to be the most difficult undertaking because it requires the re-examination of a vast amount of music, dance and social history data with a new approach, perhaps even from the angle of social anthropology. There is also a problem with interpretation of the data as the relevant collections have

not been documented in full philological detail. We do not know (in a few cases we only suspect) whether the specialists who did the collecting “intervened” in the dance or music processes, and if so, in what way and how deeply. (For example, when they agreed with the orchestra in advance on the music.) When the preparatory work was being carried out for the book under consideration here, attempts were made to supplement the written records made for the dance films. Other data would also be extremely important for source criticism, but the original context of the dances can only be reconstructed through the coordinated work of dance researchers and enquiring members of the folk dance movement. It is these goals that show the true size of the task undertaken: the final aim is to produce volumes that can be useful not only to the dance experts but also to ethnologists and cultural historians, as well as to the general public.

A long-term effect of the book for the dance profession could be to encourage further thought on the paradigms applied in our discipline. One task that needs to be accomplished, for example, is the creation of a uniform and consistent terminology. It is sufficient to think of such expressions as old and new style, old and new layer, or style circle. As already mentioned above, Zoltán Karácsony also refers in the book to this conceptual uncertainty. Linked to this are questions that the authors will be obliged to face when writing the analytical volume, namely: Is the theory on leaping put forward by György Martin, or the one by Ernő Pesovár correct? Where exactly is the borderline between leaping dances and dances of a leaping character?, and so on. To my mind this is where the most important problem related to the source publication lies: does material selected on the basis of a preconception, i.e. the ideas of Ernő Pesovár, provide a suitable basis for settling such debates? In analysing dance processes thought to be “perfect”, in keeping with the formal-structural approach of Hungarian dance folkloristics and its aesthetic expectations, are we able to reveal new meanings regarding the role played by the leaping dance in dance history and folk culture, or will we go no further than our often-repeated statements? We must take into account the fact that it is not just the most successful variants that are characteristic of tradition, or of our everyday life. The mistakes (if such an expression can properly be applied to culture), and their elimination are also part of the ethnological reality, they reveal a great deal about the personality of the dancer, individual and community dance skills and, in the final analysis, about the given dance culture.

Summing up it can be said that, in spite of the questions that arise, the contents of the book reflect exceptionally careful and thorough work. The book is very attractive and richly illustrated, the photographs and the data in the annexes support the descriptions. An important positive feature is that the collection is bilingual, finally giving English-speaking readers better access to the results of Hungarian dance folkloristics. We owe gratitude to all the experts involved in the undertaking.

Sándor VARGA