

tive which made Gorman a man to be feared. In his descriptions of the situations which inspired Doyle's songs, Ives not only presents some insights into possible stimuli for local songmakers, but also provides a good deal of information about the way of life among the farmer folk of Prince Edward Island in the late nineteenth century.

My only reservation about the book relates to the amount of space devoted to the possible origins of particular songs. Ives is careful to note when he is conjecturing, but so many pages are spent describing hypothetical circumstances behind songs that other significant features of the book are outweighed. However, Lawrence Doyle deserves the acclaim that it will certainly receive. It is essential reading for anyone interested in North American folksong, folk creativity, or the culture of the Canadian Maritimes. This valuable study combines these interests with results that should satisfy any scholar.

William M. Clements, a Ph.D. candidate at the Folklore Institute, teaches folklore and English at Arkansas State University in Jonesboro.

Sing To Me Of Heaven: A Study of Folk and Early American Materials in Three Old Harp Books, by Dorothy D. Horn.  
212 pp. Appendices, bibliography, index of tunes, general index.  
Gainesville: University of Florida Press, 1970. \$10.00.

Reviewed by Lida M. Belt

Dorothy D. Horn has made a significant contribution to American folksong scholarship with the publication of her most recent work, Sing To Me Of Heaven. The author has said that she intended it to be an all-purpose book, which would present information of interest to the general reader as well as a considerable amount of technical musical analysis of her materials, and she has succeeded admirably.

This volume represents a study of Old Harp music, so named because of the age of the song books in which this music is found and the use of the word "harp" as a part of the title of the various song books themselves (i.e., The Harp Of Columbia, The Sacred Harp, The Harp Of The South, etc.). The Old Harp music which forms the basis for Dr. Horn's study is to be found in three Old Harp books still in use: The Southern Harmony, The Original Sacred Harp, and The New Harp Of Columbia.

The music itself can be divided into two types: (1) early American works (which she defines as hymn tunes, fuguing pieces, or anthems whose composers are definitely known and were born in the eighteenth century), and (2) folk hymns. Although the greater portion of the work is devoted to a detailed discussion of folk hymns, Dr. Horn provides her reader with a brief and concise section of background information on musical activity in early America as well as with a very useful list of the early American compositions which appear in the three Old Harp books previously mentioned; each item on her list is accompanied by explanatory notes and documentation.

With regard to the folk hymn, it was Dr. Horn's intention to take up where George Pullen Jackson's studies left off, and in the process she has come up with several significant new contributions, which include:

- (1) devising a new method of determining the mode of hexatonic scales,
- (2) showing (with copious musical examples) that many folk hymns are put together by means of centonization, that is, constructed from pre-existing melodic fragments,
- (3) formulating a method of harmonic analysis based on dyadic rather than triadic harmonies, and
- (4) enumerating a series of musical characteristics (relating to scales, rhythmic patterns, meter, melodic shape, form, centonization, and refrain) by which a folk hymn can be identified. She describes her method as follows: "The procedure was simple enough. A list was made of all tunes occurring in The Original Sacred Harp, The New Harp Of Columbia, and The Southern Harmony that were also included in Jackson's Spiritual Folk-Songs, Down East Spirituals, or Another Sheaf Of White Spirituals. These tunes, taken rather empirically as bona fide folk hymns, were studied as to scales employed, metric and rhythmic characteristics, and formal and structural characteristics. There are 286 tunes present in the three manuals that are included by Jackson in his three books. It is only fair to add that the author disagrees with Jackson about some of these .... However, this group forms a body of material of sufficient scope and backed by sufficient authority to work with. One must begin somewhere."

In addition, she includes two appendices of considerable value to anyone doing research in this genre. Appendix I lists all of the folk hymns found in the three Old Harp books which have corresponding reference numbers in the George Pullen Jackson collections. Appendix II lists all of the folk hymns found in the three Old Harp books which do not have Jackson reference numbers but which Dr. Horn believes to be true folk hymns on the basis of their conformation to the criteria she has formulated for identifying folk hymns. There is also a full chapter devoted to a summary of the major points outlined and exemplified in the course of the entire book, which is particularly helpful to those persons not having the benefit of a technical musical background.

Points of special interest to the folklorist are numerous. Among the topics discussed are the types of texts found in folk hymns, methods of textual analysis, the influence of folk hymns on Old Harp music and vice versa, a study and classification of the naming patterns utilized with regard to folk hymns, and some thoughts regarding the relative familiarity of this music to different segments of the American population (that is, whether folk hymns were the exclusive property of the folk; Dr. Horn feels that the music was known to other socio-economic groups as well).

In the final chapter, Dr. Horn raises a series of questions pointing to possible future studies involving Old Harp music, particularly the folk hymns. Hopefully these suggestions, as well as the many other questions she raises in the course of the text itself, will stimulate others to continue her excellent scholarship in this area.

Lida M. Belt is pursuing a Ph.D. at the Folklore Institute, Indiana University, in ethnomusicology. She has been an Associate Instructor in the Department of Afro-American Studies at Indiana University, and is currently an Associate Instructor in Folklore.

The American Mafia, Genesis of a Legend, by Joseph L. Albini.  
354 pp. No illustrations, no appendices, bibliography, Author Index, Subject Index.  
New York: Appleton-Century-Crofts, 1971.

Reviewed by Fredric R. Brandfon

The American Mafia, Genesis of a Legend has a misleading title. Like so many scholars in fields other than folklore, the author, Joseph L. Albini, is scrupulous in his definitions and distinctions in all areas except folkloristics. The book can hardly be said to deal with the legends surrounding the Mafia unless one is willing to define legend as merely an untruth. However, Albini should not be brought to task for failing to meet criteria he did not set for himself. The author is a sociologist, and his intent is to describe as accurately as possible the type of social group the so-called Mafia is and at what points it interacts with other -- and in his words, similar -- social groups such as the police, political machines, and legitimate businesses. He is able to do this and explains his case with some precision.

The problem, then, for the folklorist is not that the book appears to have ignored folklore scholarship, but rather what use can the folklorist make of this work.

On a very superficial reading, the book is useful as somewhat of a glossary of underworld jargon. Throughout the book, nicknames such as George Jean "Big Frenchy" de Mange, "Dutch Schultz" Flegenheimer, and "Honey Boy" Miller, as well as special terms for common items are noted if not always explained. It might be worth a folklorist's time to change these names from "local color" into valuable information about ethnic groups or occupations.

The book is also a minor collection of stories about the Sicilian origin or "the Mafia". Albini uses almost exclusively literary sources to recount these tales and legends and in doing so is actually dealing with popular lore rather than folklore. Although Albini shows little interest in the workings of popular lore, its particular domain, or its particular influences, a person with such interests could find his collection helpful.

Similarly, Albini gives an exhaustive catalogue of the popular and to some extent folk etymologies for the word, "Mafia". Although he, again, fails to determine differences between popular and folk material, as a case study for the etymologies of a particular term his work is, at least, thorough.