recordings. Green, the ex-ship's carpenter, has built for us a complete vessel, deck and keel. This book has to be purchased by every person at all interested in hillbilly tradition and current directions in folklore scholarship, and it will fuel the fires of many students attempting to deal with commercial recorded folk song in future dissertations and studies. The proof that Green's magnificent Only a Miner will indeed widen contemporary and future folklorists' scope and understanding is strikingly clear: Richard Dorson likes it very much.


Reviewed by Helen Gilbert

"The poverty of the English language seems to impose an impossible burden upon one little, four-letter 'Anglo-Saxon' word -- a word of a kind usually noted for precision if not for delicacy" (from the Introduction). Of all the words in that category that folklorists deal with, their materials most often have a thematic relationship to this one, in one or another of its meanings. The word is "love," and John C. Moore has performed a useful service by distilling a great deal of Western thought and writing on the subject into a small, perceptive, well-organized and well-researched book that is a pleasure to read.

The present-day confusion about just what is meant by "love" comes from the use of the word in multiple strands of our culture: the Christian emphasis on charity, interpreted from the Bible by medieval churchmen; the romantic tradition of courtly love, extolled by the troubadours of Provence; the simple acceptance of sex when you can get it without too much trouble, exemplified by the fabliaux; and the philosophical idea of love as a natural response to virtue, discussed by Plato and subsequent philosophers who wrote "footnotes to Plato." The author's choice of twelfth-century France as the focus for delineating all these strands does not result, as might be expected, in a narrow view of interest only to specialists. Quite the contrary, it is the wise choice of this time and place that makes the book a valuable contribution to specific understanding rather than just another abstract discussion of an abstract term.

It was during the twelfth century, and in France, that Abelard, burned by his desire for Heloise, wrote passionately of the love of God, and Bernard of Clairvaux treated each verse of the Song of Songs as the allegorical expression of Christ's love for his bride the Church. The chapters on the legacy of the past and on the monasteries are the strongest in the book, providing an objective, integrated summary of the Christian view of love, which is still relevant insofar as our culture is influenced by its Christian heritage. Several of the sources used are available only in Latin.

It was during the twelfth century in France also, of course, that the troubadours of Provence began singing their paens to idealized courtly love that have had so profound an effect on Western literature and sex roles ever since. The chapter on the courts and the love poets is dia-
appointing. In contrast to his thorough analysis of the Christian tradition and its roots in Plato, St. Paul, and Augustine, Moore says of the troubadours "the troublesome term courtly love and the scholarly debates about it are best avoided." The intriguing question of why this radical new view of love should have appeared at this time (or any time) is avoided completely, with only a one-sentence list given of answers scholars have proposed, and a single reference for each in the Notes. Classic studies such as de Rougemont's *Love in the Western World*, a psychological analysis of the influence of folklore and the Christian heresies, are not even mentioned. The lack of willingness to deal with causes is partially atoned for, however, by an analysis of function in the final interpretive chapter that relates the poets' discovery of interpersonal, idealized erotic love to Roger Caillois' four principles of play, helping to explain why romance as a game has kept its appeal for eight centuries.

Folklore influences are mentioned, though rather superficially from a folklorist's point of view: Marie de France, Chrétien de Troyes, Tristan, fabliaux and morality plays. The value of the book for folklorists is not in its folklore scholarship, but in its pertinence as background for so many issues. The analysis is carefully done, the Notes are thorough, and the Bibliographical Note is valuable for its pre-selection of the most helpful and accessible studies and most readable translations.

As Moore says in his Preface, "Outside of our own areas of specialization, many of us become 'general readers' seeking easy access to complicated bodies of knowledge." That is an apt characterization of the typical folklore student and *Love in Twelfth-Century France*.


Reviewed by Barbara Kirshenblatt-Gimblett

American folk arts and crafts, although inadequately studied, have been exuberantly photographed and published by non-folklorists in giant picture books. Hundreds of shiny plates tend to be accompanied by a text which romanticizes the naiveté of folk creations but fails in such simple tasks as documenting photographs or providing footnotes and bibliography. Because an art historian is so often the author, the aesthetic predispositions of the period in which these books are published determine which folk objects are photographed and for what reasons they are valued by the author.

True to this tradition, *Ephemeral Folk Figures: Scarecrows, Harvest Figures, and Snowmen* is a big, beautiful, shiny picture book by a husband and wife team whose training is in fine art and graphic design respectively. They became interested in folk figures while photographing and taking rubbings of New England gravestones.

The photographs are excellent, capturing in black and white, and sometimes in color, the changes worked by the elements on scarecrows, harvest fig-