The stanzaic patterns described above may occur in much more complicated forms, while character and narrative structures are developed concurrently during the course of an oral re-creation of the ballad-story. The oral mind, which can simultaneously generate ballad structure on three levels, must possess a mode of spatial apprehension, says Buchan, quite foreign to the literate mind, which orders ideas in linear and sequential patterns. A major thesis of The Ballad and the Folk is that an almost-unbridgeable gap exists between these two ways of thinking: the literate mind, imprisoned by ways of thinking and terminology which are rooted in the written word, has difficulty in grasping the essential processes of the oral mind. As students of oral balladry, we must attempt to bridge this gap, for it is to the spatial apprehension of the non-literate mind that we owe the construction and aesthetic quality of the 'old' ballads.

Buchan investigates the oral mode of composition through the corpus of Mrs. Brown of Falkland. In the light of The Singer of Tales, he surmises that the ballad-maker originally learned his/her art in much the same way as the Yugoslavian epic singer, utilizing the technique of oral re-creative composition before an audience only after a period of apprenticeship. This oral re-creation was a disciplined, well-structured technique for instantaneous composition.

In subsequent chapters, Buchan hypothesizes a transitional period during which the oral technique was breaking down. An analysis of the ballads of James Nicol reveals that, although they are still "loosely re-creative" (p. 243), they lack the traditional structural patterning; the framing device has atrophied. This, says Buchan, is evidence that the folk "lost their sense of the ballad as a spatially related entity and began to see it as sequentially related" (p. 230).

In the modern period, seen through the ballads of Bell Robertson, the transition to rote memorization has been completed. The literate ballad-singer learns ballad-texts, but lacks the technique of oral composition. In the Northeast, the folk turn their creative energies in other directions.

Mr. Buchan's main concern in this work is the context, composition, and structure of the old ballads. His arguments, often sophistications of earlier theses, are most convincing when based on the concrete evidence of historical or textual record. Occasionally, as when he argues that the rhythms of the oral composition method "originated in an elementary psychological need to control the story material" (p. 142), the reader might long for supporting evidence. Apart from infrequent leaps into superficial psychologizing, however, Buchan's book is thoughtfully analytical. For ballad buffs, I should mention that the author makes brief forays into several controversies: the trustworthiness of Peter Buchan's ballad texts; whether the folk originally distinguished a 'ballad aristocracy'; more evidence that the couplet ballad antedated the quatrain. However, it is Buchan's attempt to understand oral composition in relation to the structure and aesthetics of the old ballads that makes this book a major contribution to recent ballad scholarship.

This excellent reference tool is indispensable for the folklorist. Harold Conklin's compilation contains over 5000 entries. His introduction explains that the references include: (1) analyses of specific systems of folk classification; (2) discussions and comparisons of such analyses; and (3) theoretical and practical background literature on classification in general and in various subject fields. As the sub-title indicates, the entries are current through 1971. The book is organized by ten broad topical divisions, numbered 0-9, and what little overlap occurs is understandable in a work of this kind. Conklin's stated purpose is to provide students of folk classification "with an introduction to the contemporary and historical literature on the multiplicity of problems, modes of analysis, and types of classificatory relations encountered in various domains." He does so admirably, aware of and acknowledging the limitations of his work in terms of organization and completeness.

Of the ten sections the first one (0) is general--principles of Classification--and contains over 1500 entries on theoretical and methodological discussions of folk classification. The entries are arranged, as in every section, alphabetically by author. References that fall clearly under one of the other nine specifically topical sections are excluded from this first one. Conklin suggests that the remaining nine sections should be considered categorized by whether the content is culturally, biologically, or physically dominated. Thus, sections 1-3 are culturally dominated topics of Kinship and Related Topics, Archaeological Classification, and Anthropological Classification. The kinship part refers to works on folk systems of kin categorization, the archaeological part refers to works which discuss artifactual or contextual problems of classification in archaeology, and under the anthropological section (which Conklin calls "residual" because there is some topical overlap between this and other sections) are included references to works in social and cultural anthropology. Here you find entries for Aarne, Dundes, the Marandas, and Bruce Rosenberg along with reprints of the 1902 and 1908 Sears Roebuck catalogues. Under this section are found entries referring to such diverse things as Russian house types, Polynesian knot divination, the origins of water transportation, Chumash Indian basketry, and various naming practices. The next three parts, dominated by biological content, are Ethnobotany, Ethnozoology, and Ethnomedicine and include references to both biological-medical and cultural classifications of plants, animals, and diseases and their remedies. Sections 7 to 9 are Conklin's physically dominated categories of Orientation, Color, and Sensation. Under Orientation he groups references on "folk systems of time reckoning, spatial location, measurement, navigation, meteorology, astronomy, ethnogeography, and general environmental and ecological reactions." He also includes here some basic classificatory reference works in such disciplines as geography and geology. Section 8 deals with color categorization and color naming and many of the entries are located in optical and psychology journals. The last division covers works on the categorization of sound, visual form, taste, touch, and smell. These latter two sections are understandably the shortest since much less research has been done on folk classification in these areas.

Compiling a bibliography of this sort definitely presents problems of organization. Conklin could have provided the reader with more introductory information describing his own distinctions between entries with biologically-
dominated content and those with physically-dominated content. Perhaps the next edition will be more clearly organized. I would hope that the partial subject guide will be expanded to provide better direction to specific entries. Notwithstanding the minor difficulty one has using the bibliography, it is wonderfully convenient to have 5000 entries on folk classification an arm's length away. And all for $4.00.


by Richard Sweterlitsch.

By now all folklorists really interested in American folklore are aware that Utah and Mormonism have supplied a wealth of folkloric material. This current book is an attempt to present some new lore. William A. Wilson, president of the Folklore Society of Utah, describes this book as "the society's first effort to meet its commitment to publication, to bring both the lore of the state and interpretations of that lore to the attention of the public." The book contains a great deal of popularization as well as some serious scholarship. The first essays, grouped under such headings as "Of Local History and Reminiscences of Pioneer Days," and "Of Folk Experience and Family History," tend to be cutely done reminiscences. For example, under a section entitled "Of Indians," one may read: "Sarah Jane wiped her own cold sweat on her waist apron, smoothed her dark hair, and with a prayer in her heart resumed her spinning. Round and round went the wheel as the Indian came nearer. She peeked over her shoulder and there he was, right beside her. She would die bravely she told herself, but what of her children? How could her husband stand the shock of coming home to find their butchered bodies?" (Ann G. Hansen, "Spinning Wheel Hairdo," p. 20.) Other accounts of this genre include the "As I remember it" and other stories from grandmother.

As one reads through the book, however, there is a movement towards that which may be called folklore scholarship. The autograph album of Mads Christensen, described by William Mulder in his "Prisoners for Conscience' Sake," presents glimpses of the problems that polygamy caused among Mormons. Olive Burt's two articles, "Wine-making in Utah's Dixie," and "Ditties of Death in Deseret," contribute insights into Mormon culture. The latter article is a fine companion to her earlier article, "Murder Ballads of Mormondom," which appeared in _Western Folklore_ (1959).

Gustive O. Larson and Thomas E. Cheney each contribute an article on what they see as emerging cultural heroes. The introduction to these essays states that neither of these men exist in oral lore, but are quick to point out that "Davy Crockett, John Henry, and Casey Jones emerged more through publicity than through oral lore, as Orrin Porter Rockwell and Sam Brannan are emerging." Each of these papers is quite well documented. Cheney's "Samuel Brannan--A Double Exposure" recounts how this man, even as a Mormon, bucked the church almost continuously. It very much brings home the idea that the hero may have a very ambivalent folk-developed career.

The last four essays in this book are grouped under the heading "Of Folkways, Superstition, and the Supernatural." Herein lies two articles by Austin and A ta Fife--"The Cycle of Life Among the Folk" and "Unsung Craftsmen." Way-