

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.

Lore of Faith and Folly, edited by Thomas E. Cheney. Pp. ix-274.
Salt Lake City: University of Utah Press, 1971. No price indicated.

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-

land Hand has contributed "The Common Cold in Utah Folk Medicine," while J. H. Adamson has written "Tales of the Supernatural." This article had appeared earlier in Western Folklore, and an erratum sheet with footnote information originally omitted in the book is included separately. All of these articles draw heavily on field collected data. Hand's approach has been comparative, using Utah material and material from the Frank C. Brown Collection of North Carolina Folklore, vol. 6. The Fifes reach a conclusion in their article about Mormon everyday practices and beliefs. They "conform in a large degree to the lore of other Anglo-Americans." (P. 223.)

The final articles in this book make it of particular interest to folklorists. Based on sound fieldwork and scholarly discipline, they present a more exciting insight into what Utah's folklore is all about than the pretty little, heavily rewritten accounts in the front pages. The book probably represents a cross section of the membership in the Folklore Society of Utah, and the varying definitions of folklore within that group.

American Folk Decoration, by Jean Lipman, with practical instruction by Eve Meulendyke. Pp. 163.
New York: Dover Publications, 1972. Reprint of 1951 edition. Paper, \$3.95.

by Karen H. Thorsen.

Jean Lipman is known to folklife scholars for her major works, American Primitive Painting (1942; Dover reprint 1972) and American Folk Painting (1966). Pictorially rich, both volumes provide an historical and regional view of American Folk Arts of the pioneer centuries. This Dover reprint of American Folk Decoration signals a renewed interest in the decorative arts. Although lacking in the creative layout and typography found in the currently faddish books reviving needlepoint and découpage, American Folk Decoration is a library necessity, exploring the two important aspects of material culture; content and context. These two delimitations underlie each chapter division according to the kind of material on which decoration is applied.

The concepts involve a brief but concise historical background and spread of decorated objects. Furniture and accessories, ornamented tinware, stenciled and painted fabrics, architectural decoration, coach and sign painting, and fractur designs comprise the range and emphasis. Carried by the tradition bearing itinerant craftsman, the motifs and patterns provided a stylistic personality of decorative taste for our early rural Americans. Desiring the richly colorful wallpapers, the elegantly carved furniture, and inlaid woods of the Old World elite, the decorative arts arose out of European influences and developed into their own styles in America. Of necessity, home-made furniture was severely simple in form and line built for function, durability, and longevity. The New England and Pennsylvania craft centers of the 17th, 18th, and 19th centuries derived their ornamental designs from pottery and porcelain, and woven, printed or embroidered textiles. Originally symbolic in nature, the motifs became esoteric and repeated in stylistic mannerism because they held visual appeal for the folk group. The design aesthetic, shared by the artist and patron, shows