cohesiveness of custom in visual terms and is, for example, illustrated in the generic differences described between New England and Pennsylvania tinware. Lipman's colorful descriptions of the love for gaiety and decoration in the homes of our erroneously stereotyped 'gray' pioneers, gives the reader a wonderful image of the objects in their setting. Our only regret is that the book is solely in black and white.

Numerous photographs, taken primarily from the Philadelphia Museum's Titus Geasey Collection of Pennsylvania Arts, suggest to the reader both the object of discussion and the end product of an adventurous hand. The practical instruction by Eve Meulendyke is methodical in its approach and thoroughness. Corroborated by the Esther Stevens Brazer's Guild, whose namesake and founder is the noted authority and author of Early American Decoration, the attitude and respect toward authentic objects as works of art is the prevailing mood of Meulendyke's instruction. Techniques from stencilling to scumbling, marbling to mottling, and feather painting to freehand painting are clearly described and illustrated for the novice, the experienced, or the collector. Because of the thoughtfulness toward authentic reproduction, and often time consuming application of paints, glazes, gold leafs, and coats of varnish, the book directs itself to a select audience. For the reader and scholar, committed interest is needed for visualization of the process almost meticulously outlined. For the would-be decorator, patience. Leaving not a brush forgotten, Meulendyke gives us a most authentically extensive listing of supplies, step-by-step directions, and encouragement. Though perhaps blasphemous in the eyes of the Brazer Guild, recent availability of acrylic paints and fast drying latex varnishes could conveniently substitute for oil colors and keep with our faster pace of living.

Various studies have been published about the application of motifs of a decorative nature to an object of function: meaning of color usage; repetition of archaic symbols; juxtaposition of animal, plant, supernatural, and human forms; simple geometric ornament vs. geometrics potent with belief symbolism. As folklorists, we cannot pass over these pages without curiosity for origins, context, and defining characteristics of a folk aesthetic.

Jean Lipman and Eve Meulendyke have provided an overview of the theory and history generic to this surface aspect of material culture. For those empirically curious, they also provide a chance for the actual reproduction of a decorated object in the manner in which it was originally made. Although we lack the context of the time and tradition, we are led to both identify the visual qualities comprising folk decorative work, and if adventurous, learn by experience.


by Mary Arnold Twining.

This book is a standard for anyone dealing with quilts from the standpoint of manufacture, collection or fieldwork in material culture. It is cer-
tainly more useful to the quilt maker and collector than to the folklorist or anthropologist. Because of the paucity of materials in the field, however, it remains a useful work for persons interested in material culture.

The study of European-American quilting is a complex problem due to the lack of serious folklife studies in the area of homely articles such as bedcovers. In recent years more interest has been shown in material culture than formerly. One example of interest in quilts as design was the exhibit this spring at the Whitney Museum in New York City where the quilts were hung as paintings and virtually no information beyond dates was furnished the curious viewer. Though quilts are now being respected as products of artistic creativity and conscious design, we still have a long way to go toward understanding the quilt in the setting from which it comes, in terms of the artist who made it and the cultural surrounding in which that artist circulates.

This book, similar to Ruby McKim's One Hundred and One Patchwork Quilts, is a fine how-to manual that gives many helpful hints to the harried seamstress and leaves the material culturist to get it together as best he or she can.

The Ickis book provides many photographs, showing quilts on impressive old beds, landmarks for the collector and a look at the quilt spread out for the makers and those studying the manufacturing of quilts. Drawings and diagrams of design units are also supplied abundantly and make a useful catalogue for identification by the field worker or amateur quilt enthusiast.

Many aspects of quilting are worthy of our study and the book provides only one—that of design in the practical aspect of mastering each unit and then how it goes into combination with other units.

The author provides us with some history of quilting and shows how it is integral in the development of American life. The Dover reprint is a useful and blessedly inexpensive tool for the researcher into quilts and quilting but really only as an adjunct to working with quilt makers themselves.


by Andrea Greenberg.

Publications dealing with the relationships between folklore and literature are by no means uncommon; however, this volume—number 13 in the Laval University Folklore Archives series—appears to be one of the most interesting and informative on the topic. Maillet compares the works of Rabelais (Les Cinq Livres) with modern Acadian folklore in order to establish not only the links between the two, but also the significance of their similarities.

The presentation is concise and lucid, as in several other volumes of the same series. Maillet discusses the mutual origins of Rabelais and Acadian ancestry in the Central Western part of France in the 16th century, and then proceeds to recount Acadian history from that date to the present time. While such a detailed historical digression may appear irrelevant, it serves instead to explain why Acadian culture has remained so stable in the midst of exile and persecution (in utilizing the term "Acadia", the author is