

2) The names of ethnic groups, of food, of plants and animals..., of diseases and disabilities and the methods and substances used in their folk treatment, 3) Titles or first lines of songs, games rhymes, refrains, 4) Proverbs and proverbial expressions, folk diction, 5) Subjects of a folkloric or historical bearing..., 6) ... the names of organizations and titles of books and periodicals that are referred to in the articles indexed" (p. 155). This Alphabetical Index is so well done that it alone would justify the publication of this volume and with Parts I and II it makes this as complete and near perfect as a reference work can be.

A final note must be in praise of the beautiful design and layout of the book. It is lavishly illustrated throughout with the distinctive drawings of the El Paso artist, Jose Cisneros, who also drew the delightful map of the "Folklore of the Southwest" for the endpapers. There are some drawings by other Texas artists as well as some interesting photographs, all dealing with some aspect of Texana. The monotony of the extensive two-columned indexes is broken by small line drawings and photographs. The calligraphy of the letter headings in the Alphabetical Index also provides nice aesthetic balance to the pages.

In summary, then, we have in this latest publication of the venerable Texas Folklore Society a work of which Bratcher himself as well as the Society and S. M. U. Press and the Moody Foundation of Galveston can be justifiably proud. The high professional quality of the research and attention to detail make it a beautiful and exciting addition to folklore scholarship which other journals would do well to emulate. This index is destined to become a permanent and indispensable volume on any serious folklorist's shelf, especially one interested in regional narrative and folksong.

The Amateur Wind Instrument Maker. By Trevor Robinson.

Pp. xiii + 115, appendices, bibliography, diagrams, illustrations.
Amherst, Mass.: University of Massachusetts Press, 1973. \$8.95 cloth.

Reviewed by Larry McCullough.

This is a significant and sorely-needed addition to the corpus of do-it-yourself instrument construction handbooks in that it treats a species of musical instruments -- the wind families of the Renaissance, Baroque, and Classical periods -- heretofore largely neglected in the extant literature on amateur instrument making. Details of construction are discussed for nine types of winds including flute and fife, recorders, clarinet, shawm and oboe, krumphorns, racketts, cornetti, trumpets, and horns, with special sections on general methods and material used in working with wood and brass.

The craftsman interested chiefly in the mechanics of instrument building will find concise and comprehensible instructions accompanied by numerous

diagrams drawn to scale and tables giving distance and diameter measurements for the placing of embouchure and finger holes. In deference to the enthusiast wishing to design exact replicas, dimensions are given for obtaining the original as well as modern pitch.

Although expressly intended for instrument makers, the book is also of interest to students of material musical culture as it provides a good understanding of the technical processes employed by amateur and folk instrument craftsmen. Ethnomusicologists seeking information on the antecedents of today's orchestral wind section will appreciate the author's comments on the role of the instruments in their respective musical and cultural milieu and their development into modern form.

The author's presentation is straightforward, intelligible, and reinforced by an affable, first-person approach. In his treatment of such topics as wood-working tools and techniques, the selection and seasoning of woods, metal-spinning and soldering, reed-making, finishing, tuning, and decorating, he shares some of the sagacity and insight gained from years of experience. His consideration of the special problems peculiar to each instrument is helpful in avoiding pitfalls common to novices and is essential for the achievement of high-quality instrument craftsmanship.

A bibliography of works on the subject and four appendices giving the location of museum collections of musical instruments in Europe and America, sources of materials and supplies, the author's own method of making shell augers, and a table of decimal and metric system equivalents complete a manual certain to provide the amateur wind instrument maker with enough knowledge and guidance to produce handiwork of genuinely professional standard.

The Hodgepodge Book: An Almanac of American Folklore. By Duncan Emrich. Pp. 367, notes, bibliography. Illustrated by Ib Ohlsson. New York: Four Winds Press, 1972. \$6.95 cloth.

Reviewed by Annelen R. Archbold.

This "Almanac of American Folklore," as Duncan Emrich calls it, is more of a hodgepodge than the author conceived. Intended to compliment The Nonsense Book, an earlier collection of folklore for children, The Hodgepodge Book fails to present an almanac of American beliefs and superstitions. A quick glance at the table of contents immediately suggests that the use of the term almanac is questionable and the emphasis on beliefs and superstitions is lost in a maze of other folklore and pseudo-folklore genres. At best, only the first three chapters, which deal with the seasons, months, and special days of the year, bear any resemblance to an almanac of beliefs and superstitions.