

quaint people as long as simple, non-reflective, non-analytical books and articles on them are produced. **The Shaker Holy Land and Shaker Textile Arts** are fine descriptive accounts of their respective topics; they even go beyond description in tentative or implicit analysis. But the potential that is brimming within them is never fulfilled. With knowledge and appropriate use of folkloristic theory and method--as well as the theories and methods of other relevant disciplines, such as American Studies, anthropology, sociology, semiotica, and others--the Shaker scholar can make significant inroads into a fuller understanding of Shakerism. Horgan and Gordon have provided references that are rich with material that is waiting for the analyst. Had they themselves made substantial attempts at analysis, these volumes would mark a turning point in Shaker studies.

#### NOTE

1. The two exceptions to this statement should be acknowledged: Don Yoder, "The Spiritual Lineage of Shakerism" (*Pennsylvania Folklife* 28: 3, Spring 1978, pp. 2-14); and Daniel W. Patterson, **The Shaker Spiritual** (Princeton: Princeton University Press, 1979). Yoder's article helps to clear up simplistic notions of the sources of Shaker doctrine and practice, and Patterson's book is significant in Shaker studies for not only exploring the material of Shaker song, but also exploring the Shaker and World contexts from which the songs arose. These works then provide both broader and deeper analyses of Shaker material than is the norm in Shaker studies.

**Traditional Craftsmanship in America: A Diagnostic Report.**  
Compiled and edited by Charles Camp. Washington  
DC: National Council for the Traditional Arts,  
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Scholarship on crafts and craftsmanship in the United States has long played the ugly stepsister to the more immediately attractive material culture genres of

folk art and architecture. In recent years, the appearance of several major comprehensive studies of craft traditions and a flurry of shorter essays has partially rectified the situation. **Traditional Craftsmanship in America: A Diagnostic Report**, compiled and edited by Maryland State Folklorist Charles Camp, is an excellent work which fills some of the major gaps in the literature and provides us with additional substantive studies. The book is well-balanced in its focus on different approaches to the topic: the format includes an overview of the history of craftsmanship and dilemmas in its study, reports on the conditions of folk crafts and craftsmanship from several states, a photographic essay, three short studies of craftworkers, a historical/genealogical investigation of Virginia basket-makers, and a comprehensive bibliography.

Charles Camp's introductory essay on "The Craft So Longe to Lerne": Traditional Craftsmanship and Its Uses in American Society" sets the tone for the volume. Camp delineates, often elegantly, the intellectual currents which shaped historical and modern definitions of craft and craftsmanship. In doing so, he traces the use of the term 'craft' from Chaucerian times to the present and finds that the shift in attention and meaning from a body of knowledge shared by a community to the resultant objects has been a relatively recent development precipitated in large part by the arts and crafts movement of the nineteenth and early twentieth centuries. In addition, Camp comments on several of the major problems which folklorists working with crafts and craftworkers encounter: the definition of traditional crafts, consideration in the promotion and protection of crafts, and the effect of the demise of traditional supplies on the practice of crafts.

Two brief sections of the book provide a sense of the integrity of craft traditions in distinct regions. Folklorists from Mississippi, Ohio, Vermont, Wisconsin, and Wyoming offer statements on the types, status, and problems of crafts and craftpersons in those states. Although the reports are brief, some make insightful comments on the definition of crafts, the variety of approaches utilized, the effects of folk arts programming, and other topics. Roland Freeman's photographic essay on "Black Folk Tradition in the Mississippi Heartland" presents a visual record of traditional rural and urban black folklife.

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**Traditional Craftsmanship in America** includes two sections which furnish several studies of specific craft traditions in the United States. The three portraits of craftworkers illustrate some of the personal, social, and economic dynamics of craftsmanship. James Griffith's article on "Ernesto and Gloria Delgadillo: Professional Piñata Makers" discusses the cultural history of piñatas, as well as the background of the Delgadillos, their commitment to their craft, and their current situation. Phillip Simmons' involvement with blacksmithing is delineated by John Michael Vlach in his essay of this black craftsman in Charleston, SC. Jane Beck documents the craft of Vermont basketmaker Newton Washington and comments on the possible future of the tradition. Unfortunately, the brevity of these essays does not allow as full a development of the craft context and personal dynamics as would be ideal. Moreover, the quality of the writing is uneven. For example, Beck's article pales compared to the more polished style of Vlach. In the lengthy genealogical/historical case study, "On Eaton's Trail: A Genealogical Study of Virginia Basketmakers," Nancy J. Martin-Perdue investigates craftworkers displaced by the creation of the Shenandoah National Park in the Blue Ridge Mountains of Virginia from 1924-1936. Through the use of published, archival, and interview sources, this exemplary essay documents the craft communities in which a group of related basketmakers worked prior to relocation.

Perhaps the most important contribution which this volume makes is the final section, "Traditional Crafts and Craftsmanship in America: A Bibliography of Published Sources" by Susan S. Whisnant. Culled from books, catalogs, abstracts, magazines, newsletters and journals, this is undoubtedly the most complete bibliography of its kind to date and, as such, it greatly facilitates the work of anyone investigating craft traditions in the United States. Whisnant confines entries to those dealing with the United States and its territories or those which offer important historical perspectives on

U.S. crafts and craftsmanship. Traditional craftworkers are here defined as "those creative individuals who learned their craft from families or communities mainly by oral transmission, observation, and innovation" and whose work reflects the aesthetic and technical standards of their communities. Since the bibliography includes approximately 250 books and articles published before 1950, in addition to the more recent works, the sheer quantity of material will change the current conception of early scholarship in the field.

**Traditional Craftsmanship in America: A Diagnostic Report** represents an important contribution to the body of work on general material culture and on crafts and craftsmanship in particular. As the title suggests, much of the emphasis is on the social and personal dynamics of craftsmanship rather than the processes or resultant objects divorced from the contexts in which they were originally embedded. In this sense, the work follows a general trend in material culture research of the last decade. The range and quality of essays as well as the extensive bibliography make this book indispensable to anyone investigating crafts and craftsmanship in the United States.

#### BOOK NOTE

We are pleased to announce that Rolf Husmann and others have started the journal **Abstracts in German Anthropology** (1980-). The German language periodicals from which the articles are selected cover "all anthropological publications in German or from the German speaking area." The contents are divided into General and Multi-regional Studies (including folklore); Archaeology; Physical Anthropology; Regional Studies; and Films. Issues include the abstracts arranged by culture area and general field, in addition to indexes by author and subject. The journal is not for those who are tempted to avoid learning the German language; the abstracts can only whet one's appetite. But the abstracts in this form will open research doors and build a stronger folkloristic community by providing information from which English readers may begin.