

with readings, appendices and descriptions of typical course projects are, however, not the only value of these essays. The hidden agenda of folklore teachers comes to the fore, and more than once one senses the clash and ensuing negotiations between "folklore crusaders" and the undergraduate student body. The task of arousing disinterested students' enthusiasm for the subject matter of folklore may be one reason why most contributors emphasize the ever-changing nature of their course. Five contributors discuss more specialized courses, four of them directed at graduate students. There is added benefit here: heretofore completely mysterious course experiences suddenly appear in a new light.

The contributors come from throughout the United States, a few from folklore degree programs, but most housed in literature and anthropology departments. The personal experiences of these teachers, fighting for better and more folklore classes, as well as for their own status, delineate the current position of folklore in universities. **Teaching Folklore** is then not only a much needed "how to" book, but a volume indirectly expressing concerns of some of the members of the American Folklore Society.

Hispanic Arts and Ethnohistory in the Southwest: New Papers Inspired by the Work of E. Boyd. Ed. by Marta Weigle, with Claudia Larcombe and Samuel Larcombe. Santa Fe, N.M.: Ancient City Press, 1983. (A Spanish Colonial Arts Book) Pp. x + 413, illus., photos, bibliography, index.

Reviewed by Tina Bucuvalas

E. Boyd was a pioneering scholar in the study of Hispanic arts in New Mexico from the 1930s until her death in 1974. As Curator of Spanish Colonial Art at the Museum of New Mexico for more than 25 years, she documented, collected, studied and repaired innumerable examples of Hispanic arts. Boyd's articles and books on New Mexico Hispanic traditions number over one hundred and the subjects she surveyed ranged from painting and sculpture to textiles, jewelry, architecture, and customs. She was particularly known for her intensive study of religious art forms such

as **santos**. Boyd's lifelong labor and dedication proved an inspiration to colleagues and students, many of whom have contributed essays to this volume.

Hispanic Arts and Ethnohistory is a collection of 22 essays divided into sections on E. Boyd, Hispanic Arts, Preservation, and Hispanic Ethnohistory. The book is attractive, well-organized, and amply illustrated with photos and engravings. Because of the large number of articles, I will mention only the most noteworthy here. The section on E. Boyd consists of a biographical sketch by Claudia Larcombe and a rambling, associative piece on Boyd, icons, and **santos** by art historian Pal Keleman. The essay by Larcombe supplies a satisfying, if uninspired, look at Boyd's professional history and associations.

Part II, Hispanic Arts in the Southwest, contains seven articles on a wide range of topics by some of the most prominent scholars on New Mexico material culture. Of particular interest is the article by Bainbridge Bunting, Thomas R. Lyons, and Margil Lyons on "Penitente Brotherhood Moradas and Their Architecture." Based on an extensive survey of the extant **moradas**, or meetinghouses of the Penitente Brotherhood, during the 1970s, the authors delineate the history and current status of the Brotherhood, then explore **morada** architecture through text and photos. Although brief, Marta Weigle's essay on "Some New Mexican Grandmothers: A Note on the WPA Writers' Program in New Mexico" contributes valuable documentation on a fascinating topic. As the first concerted national program of folk cultural research, the WPA projects merit our attention for their investigation of American folklife during the 1930s and 40s. In "A Conversation with Saint Isidor: The Teachings of the Elders," Charles L. Briggs presents and analyzes a **santera's** pedagogical discussion of a hymn to St. Isidore. Briggs notes that the hymn provided a means through which the santero informed him of basic cultural tenets and that it also functioned as a bridge linking past and present values of symbols. For those who have read Briggs's **The Woodcarvers of Cordova, New Mexico** (1980), this essay presents interesting supplementary information.

The eclectic Preservation section includes articles on conservation, restoration, and preservation as well as on the development of the Spanish Colonial Arts Society and the Smithsonian collection of **santos**. The latter two essays are of particular value in view of the current movement, precipitated by the centennial anniversary of the American Folklore Society, to record a comprehensive history of American folkloristic scholarship.

I found Part IV, **Hispano Ethnohistory**, to be the most readable and exciting section of the book because many of the essays established links between different aspects of New Mexico Hispanic culture and provided interpretive commentary. William Wroth's "La Sangre de Cristo: History and Symbolism" traces the development of popular legends about the naming of the Sangre de Cristo mountains and examines the symbolism of the name within Hispanic culture. Wroth does an excellent job of both investigative research and analysis that draws upon religious, commercial, and naming traditions. "Naming of Places in Spanish New Mexico" by Thomas J. Steele likewise supplies an intriguing perspective on naming traditions by basing the analysis on the historical circumstances and cultural paradigms of the Hispanic and Native American groups in New Mexico. Steele reveals that the Hispanics tamed natural sites and incorporated them into their cultural world through the bestowal of names. In addition, the section includes essays on church inventories, colonial vehicles, women and property rights in the 18th century, 17th century **encomienda** economics, and a collection of religious books. Finally, the volume concludes with a bibliography of Boyd's works.

Hispanic Arts and Ethnohistory in the Southwest performs an important service by drawing together an appreciable collection of writings about New Mexican arts and history. With the diversity of subjects addressed, this work will be of benefit to anyone interested in New Mexican traditional culture or the history of folkloristic scholarship in the Southwest. While the essays are not of a consistent excellence, many combine substantial information and valuable insight with good writing. Too often it happens that scholars undertake innovative research that is not continued

after his/her death. It is comforting to find evidence in this volume that so many carry on in both spirit and subject the work of E. Boyd.