In these second editions, both **Dust Tracks** and **Moses** are enriched by excellent introductions. Blyden Jackson is particularly sensitive to Hurston's contributions to Black American folklore scholarship, noting that Hurston collected extensively in the American South and the West Indies, published two articles in the **Journal of American Folklore**, and wrote two books of folklore. Moreover, as part of the WPA's Federal Theater Project in New York City, Hurston wrote, directed, and produced shows which were rich in Black folklore. For the folklorist, **Dust Tracks** and **Moses** are perhaps of secondary interest to other works by Hurston such as **Their Eyes Are Watching God** or **Mules and Men.** Both works would certainly be useful, however, in the teaching of folklore and literature, folklore and women, or Afro-American folklore.

Note

(1) **In Search of Our Mother's Gardens.** (New York: Harcourt, Brace, Jovanovich, 1983) p.91.

Hollybush: Folk Building and Social Change in an Appalachian Community. By Charles E. Martin. Knoxville: University of Tennessee Press, 1984. Pp. vii + 120, illustrations, notes, bibliography, index.

Reviewed by John Wolford

Although the field of folklore reaches out and encompasses many different approaches to its material, folklorists do not always combine these various approaches and their insights in creative ways so as to enlarge our understanding of culture. This seems especially true in material folk culture studies. Even when creative new approaches are offered, such as Henry Glassie's application of transformational grammar to folk architecture in **Folk Housing in Middle Virginia** (1975), others in the field fail to seize upon the innovation and test it. They seem content merely to comment and then continue their own brand of study (most typically an historic-

geographic, time-place approach). In his first book, Charles Martin has expertly combined oral history with folk architectural studies to reconstruct an amazingly full picture of the demographics, built landscape, and daily lives of the people of Hollybush, Kentucky, from circa 1881 to 1960. He also uses the evidence obtained from these two methodologies to speculate convincingly on the patterns of social change that led to the abandonment of this Appalachian settlement. Hopefully, scholars in material culture, oral history, or community studies will recognize this book as an illuminating model for studying cultural processes and manifestations.

Martin's approach was to focus on the architectural forms and developments in Hollybush and to describe the patterns of culture and culture change that they would evince. He used oral historical testimony to test the artifactual analysis and to build upon it. Martin used a five-step methodology, each of which he developed into a chapter in the book: 1) a detailing of the procedures for collecting the memories, and a presentation of the theoretical case for the accuracy of memory in relation to architectural space, arrangement, and materials; 2) a description of the building techniques in Hollybush, focusing on both ethnographic and mechanical patterns; 3) a survey of the architectural artifacts, whether standing, fallen, or missing, all arranged in chronological order; 4) an examination of the physical displacement and changes evinced by the architectural changes; and 5) an analysis of culture "by synthesizing the pattern of technical change in Hollybush with the emotional" (p.5).

Martin identifies the pattern of change in Hollybush as a movement from an agrarian, communal lifestyle to an industrial, individualistic one, and he suggests that the increasing reliance on coal provided the catalyst for this change. Influences concomitant with industrialism - such as paved roads, accessible factory work, and advertisements in the mass media for "modern" conveniences - also had a strong eroding effect on the traditional agrarian life in Hollybush. Martin demonstrates how the availability of coal transformed the housing structures

and the perceptions of the social use of space to create an altered social consciousness and worldview on the part of the residents of Hollybush. His argument is convincing, not only because both his architectural fieldwork and his oral history interviews are so thorough, but also - and mainly - because he integrates the oral historical and artifactual research and analysis. The results of this combination either reinforce or constructively modify the conclusions he might have reached using just one approach. Thus, he uses the two approaches so that they complement each other.

Martin's book makes the humanistic element emerge from the artifactual ruins in Hollybush. Where a typical material folk cultural approach might delineate the structural forms and development of the architectural types in the community, Martin enlivens the forms with the people who built and lived in them. He does this by including oral historical interviews with the people and their descendants. But, beyond this, he analyzes the material in the context of the larger regional and industrial societies that were beginning to transform the settlement. Martin thus goes beyond the disciplinary confines of either oral history or material culture, and derives new insights by combining the two fields in an exciting way.

God Bless the Devil! Liar's Bench Tales. By James Aswell, et al. of the Tennessee Writer's Project. A Facsimile Edition with a new Introduction by Charles K. Wolfe. Knoxville: University of Tennessee Press, 1985. Pp. xxxviii + 254, illustrated. Cloth $19.95, Paper $9.95.

Reviewed by Mary Beth Stein

Forty-five years after its original publication, the University of Tennessee Press has reissued **God Bless the Devil!**, a collection of liar's bench tales compiled and edited by the Tennessee Writer's Project in the 1930's. This recent republication, which coincides nicely with the Homecoming '86 celebration in Tennessee, has