"Death of the Old Spirits." The Sculpture shows a man's face, horizontal and expressionless, the face of an *angakoq*, a shaman, in a dangerous and altering trance. From his mouth soars a bear, arms outstretched in a familiar crucifix, muzzle pointed toward the heavens in anguish and haste. The bear is the shaman's *inua* leaving his body to journey for a while through the supernatural world.

Seidelman and Turner understand the significance of the sculpture and its title. In their caption, they note that the "angakoq's inua is leaving his body in the form of a bear spirit, perhaps for the last time."

Michael Owen Jones, ed. **Putting Folklore to Use**. Lexington: University Press of Kentucky, 1994. Pp. 264. $15 paper.

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In the American Folklore Society's Centennial publication "Time and Temperature," Robert Byington asked "What Happened to Applied Folklore?" *Putting Folklore to Use*, a compilation of essays edited by Michael Owen Jones, provides answers that are relevant, practical, and even inspiring. These answers provide folklorists with excellent resources for using their specialized skills and knowledge to develop projects that are practical and personally fulfilling.

Jones opens the book with an introductory history of applied folklore. He sketches how folklore has been studied and applied both within and outside of academia, and he argues that applied folklore studies involve the ethical use of materials, methods, and theories of folklore to respond to human concerns within a variety of social environments and workplaces. Regarded within this broad perspective, applied folklore encompasses folklore projects designed to address social problems, as well as public and private sector folklore programming. The book demonstrates that applied folklore developed in somewhat different dimensions than were envisioned by Byington and participants in the early dialogue on applied folklore.

The book is organized into three sections. Articles in Part I examine folklore's application to educational programs and problem-solving skills. Essays in Part II demonstrate the relevance of a folklorist's concerns with enhancing the quality of life through practical examples in the areas of health care, art therapy, urban planning, and organizational development. The final section shows how folklore can be used to enhance individual and community identity through public programs, humanities projects for elderly people, public relations work within a professional organization, and community

and economic development within rural communities. Jones observes that concerns within the three sections overlap as issues raised within a specific application have analogs to various other fields.

The perceived dichotomy between academic and public sector folklore is a concern within numerous essays. Without resorting to vituperative criticism, the writers suggest means for showing similarities and reconciling some of the differences in orientations between academic and applied folklorists. The book clearly demonstrates the truism that all folklorists address social concerns and that applied folklore cannot be claimed as the province of any particular group of people. The essays demonstrate that folklorists have a responsibility to explore both the successes and the pitfalls of public programming. It is significant that the essays' most critical examination of public programming is found within Betty Belanus's assessment of public sector work, in which she uses her own vita as a case history. Perhaps an essential insight into the question of balancing applied folklore with academic concerns is offered within Jones's introduction. He suggests that education has been rigidly defined according to the standards of formal education and that a model of informal, experiential learning is more appropriate to public folklore. This argument is supported by virtually all of the writers, as cultural conservation or cultural intervention are their projects' primary goals, rather than the interpretation of folklore for academic studies.

The question "Should folklorists do applied folklore?" is discussed, if not fully resolved. But *Putting Folklore to Use* has suggestions for individuals interested in applied folklore to consider. Sue Samuelson articulately states a key concern in her essay. She argues that folklorists need to translate folklorese into a language others understand because others need to understand folklore. One translation evident within numerous essays is the use of the term "cultural specialist" instead of "folklorist." While folklorists have amassed an arsenal of arguments in support of or in opposition to this lexical reorientation, the pragmatic benefit of adapting to our audience is obvious. Because the job title "folklorist" frequently conjures up images of a cracker barrel storyteller or coffee house folk musician, the title of "cultural specialist" simply carries fewer connotations on a resume.

Another theme throughout all the essays is that folklorists' methods and approaches are relevant to many working situations. An anti-elitist orientation, an awareness of the complexities of gaining another person's perspective, and a concern with the symbolic artistry of everyday life unify all of the essays. Using the folklorist's resources, the writers suggest ways of adapting intervention programs that address social problems. Marjorie Bard's essay on using folklore to understand concerns of homeless people and survivors of domestic violence is a model approach to applied folklore, and her discussion can be made relevant to a range of other social concerns.

It is fitting that *Putting Folklore to Use* is dedicated to Sue Samuelson. After completing her doctoral studies at the University of Pennsylvania and making numerous contributions to folklore scholarship, Samuelson became increasingly frustrated with her inability to secure a tenure-track position. Her essay shows a creative, talented folklorist reworking her career goals to find rewarding work outside of academe. Significantly, her essay in some ways may project the work of folklorists into the future, as she discusses the value of her folklore training within the corporate workplace. Her essay's closing sentences poignantly provide resolution for her own academic versus applied folklore concerns:

> By a very roundabout way I have now found an environment that allows me to satisfy my curiosity about issues of personal significance, and for which I have the training and skills to explore. No matter what the area of expertise, any worker would be grateful for such a reward.

Young, Richard Alan and Judy Dockery Young. **Stories From the Days of Christopher Columbus.** Little Rock: August House, 1992. Pp. 160, illustrations, glossary. $17.95, cloth.

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My first reaction to seeing this book on the "to be reviewed" shelf was one of curiosity. We rarely see collections published these days, and I thought immediately of the popular texts I had read when I was a child. I decided to see if this one was anything like my memories.

The book capitalizes on the interest generated by the 500th year anniversary of the European "encounter" with the Americas. The authors present us with stories collected, edited, and "retold" for August House's "multicultural collection for young readers." In the main, the material and its presentation seem suited to the book's stated audience. Stories are grouped into nine categories, reflecting different storytelling settings (e.g. from "On Board the Pinta," to, "In the Taino Village," to, "On the Aztec Mainland," to, "In Genoa"). Each division has a short introduction and the stories are presented as if they were parts of a framework tale with illustrations interspersed throughout (much like Lang's editions of the *Arabian Nights Entertainments*). The book provides the "young reader" with a glossary of terms after the main body, and immediately preceding it there is a section on "the stories behind the stories" for anyone interested. Here is where those inducted into the study of folklore might become intrigued.