The North American folklorist -- especially one leaning toward the humanities -- can find much with which to argue in Carvalho's concept of folklore and Folklore, but theories developed to serve one cultural situation often cannot be transferred totally to another. The South Americans still have a rural peasantry with which to work, and many of their theories and methods are inapplicable to folklore problems in the United States. The point is that Carvalho's work is now available to readers of English and should enhance their understanding of international folklore research. It is hoped that the University of Miami Press' effort will be emulated and that other significant folklore works -- in all languages -- will be translated.

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Bruce A. Rosenberg's book, The Art of the American Folk Preacher, is a scholarly investigation of the American folk preacher's oral art. It is based on Rosenberg's extensive collection, classification, and analysis of folk sermons and the preachers who created them. In the book this material is arranged into two major sections. Section one affords the reader a look at the church out of which these sermons have come, the process by which these sermons are made, as well as their structure, theme, and content. Rosenberg also deals with the similarity of the oral creative processes used by Albert Lord's epic singer and the folk preachers that he recorded. In addition to noting a formulaic quality in both the epic poem and the folk sermon, Rosenberg explodes Lord's contention that formal education will destroy the oral artist's ability to compose.

Lord argued that illiteracy was one of the essential requisites of the oral singer: 'there seem to be two things that all our singers have in common: illiteracy and the desire to attain proficiency in singing epic poetry...it is the first, namely their illiteracy, which determines the particular form that their composition takes, and which thus distinguishes them from the literary poet.' In the American tradition literacy is not a factor in sermon; and though the few singers whom Lord interviewed could not write a poem as fluently as they could recite the same piece, further interviews might have uncovered other men who could. (p. 114)

The second major section is composed of transcribed texts of sermons collected by Rosenberg. Chapter notes and a five-page index conclude the book.

Though The Art of the American Folk Preacher will be a meaningful addition to any folklorist's library, it does have one major weakness: It does not take into account the influence of West African oral art forms on the Afro-American preacher's process of composing his "chant sermons."
Rosenberg contends, with the help of the Reverend Dr. Joseph Washington, Jr., that the roots of the American "chant sermon" are embedded in the "Baptist Whine" of preachers like James Davenport and George Whitfield. Rosenberg writes: "the hypnotizing effect of the Baptist was impelling, and very quickly many slaves took up preaching on their own. It is possible, therefore, that the chanted sermon as we know it today was also influenced by these first black 'exhorters.'" (p. 15) In coming to this conclusion Rosenberg totally overlooks the similarity of the formulaic quality found in the epic poem of the griot and the praise poetry of the praise singer of West Africa and the chant sermon of the Afro-American preacher. It does not seem too unreasonable to assume that the slaves brought this oral art form with them to the New World. Perhaps if Rosenberg had had William Pipes' book, Say Amen, Brother!, at hand when he was doing his research this weakness could have been averted. Pipes' book is based on chant sermons collected in a small Georgia county and was done under the direction of Dr. Charles S. Johnson, perhaps the earliest collector of Afro-American folk sermons. With this one major exception, The Art of the American Folk Preacher is an excellent study of the American "chant sermon."

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For those folklorists who were impressed with Marie Campbell's Tales from the Cloud-Walking Country, there are glad tidings. Cloud-Walking (not to be confused with Tales from, etc.) is being reprinted by Indiana University Press "as background for a five volume collection of folk-tales, nearly all of which are from the area which is the locale of Cloud-Walking."
(p. xiii)

About this projected series Miss Campbell tells us "In the intended order of their publication, the volumes of the tales are as follows: (1) mostly Märchen -- what we usually mean when we say 'fairytale' (Tales from the Cloud-Walking Country, already published), (2) classical myths preserved in oral tradition through several illiterate generations, (3) tales of the Little People (proving that the fairy folk did migrate to America) [!!], (4) tales of the supernatural -- of devils who walk the earth, of ghosts and haunted houses, of witches, and all manner of scary things, (5) a second volume of Märchen." (p. xiv)

The jacket blurb informs the prospective reader that "The author has lived intimately with the stubborn quiet, the quick sympathy, and the subtle humor of these mountain people so long that she finds it possible to portray them only in their own language and thought structure."
Stephen Vincent Benét, again in a jacket blurb, calls the work "A curiously moving book. There is plenty of fun in it and much that is robust. And yet the whole effect has a minor in it, like folk-music." Not being an ethnomusicologist, I feel unqualified to discuss the book's minor