

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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Campbell, Marie. Cloud-Walking; Indiana University Press, Bloomington and London, 1971. 272 and xv pp. Table of contents, no notes, no index, no glossary, no illustrative sketches by John A. Spelman III. \$7.50.

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

qualities. The Nashville Banner, in yet another jacket blurb, says, "As a story it grips us. As a sociological document it is tremendous." Unfortunately for the sociologists, the geographical area is ill-defined and the informants poorly identified.

The book is interesting. Obviously drawing from already over-worked field notes, Miss Campbell has created a series of sketches and drawn them into a novel-like continuity to give an accurate impression of her informants' community life. One is tempted, however, to wonder what Appalachian community performed mummers' plays at Christmas. In spite of its many shortcomings, my ten year old daughter enjoyed reading about Sary and Nelt, et al.

Cloud-Walking might well prove good reading for the non-folklorist who could be persuaded to part with the \$7.50 purchase price. As a story about a folk community it is indeed gripping, and Miss Campbell gives a dignity to her characters that should create a bond of sympathy between them and all but the most blasé reader. While they are romanticized and frequently bigger than life (Nelt is a good example) the folk, as Miss Campbell portrays them, are appealing, and though one rejoices that they have been brought some of the benefits of the flat lands, such as electricity, which will lighten their too heavy life, one also feels a certain nostalgic regret that such a life is no longer possible.

Unfortunately, as folklore, the book falls flat on its cover. I was unable to locate Laurel Mountain on the few maps I checked. This might indicate the community name has changed since Miss Campbell's Little Teacher days. The community is not located accurately by the author with reference to roads, large cities, or other coordinates that would enhance the reality of the geographical setting. Miss Campbell uses mountain dialect throughout her work and it is done consistently, giving an air of authenticity to the whole. This makes it a folkloristic chocolate éclair -- very appetizing but one couldn't eat chocolate éclairs as a steady diet. The question of how a Christmas mumming play survived in the community is left up in the air, except to state "The mountain folks learned the mummers' show from their foreparents. Like way back in the olden country, mountain folks went mumming at Christmas time." (p. 207) Nelt tells Little Teacher "It ain't noways perfect the way we act out this here mummer's show, but it ain't been acted out amongst our settlement for uppards of twenty or thirty year, maybe more." (p. 207) Such an interesting community, which had managed to preserve mumming, should have been more exactly located by Miss Campbell.

As suggested above, Cloud-Walking could be interesting reading for a non-folklorist, although it is difficult to imagine such a person parting with the requisite purchase price for what appears to be a special interest text. There is also the possibility that the non-folklorist reading this book would confuse folklore with creative writing, a pitfall I sincerely hope Miss Campbell avoids in the projected five volume series.

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