

in Navajo religious systems, language, aesthetics, customs, history, or expressive culture of any kind will be hard put to find a use for this book. Those interested in Navajo resource data on water, minerals, money, contemporary political units, and the like will appreciate this compendium of information.

I do not mean to imply or suggest that a gulf between empirical and cultural studies necessarily exists. However, Goodman makes little attempt to explain how all this information has affected the Navajo sense of themselves or resource stewardship. Oddly, the Navajo reservation is the study focus but the reader never gets the impression that Goodman is discussing a native American group with unique perspectives. One portion of a map and one paragraph of text which explains Navajo sacred places is an exception to the over-all focus and only whets the appetite for similar information. In Goodman's defense, he only intended to catalogue economic and natural resource data. Only a select group of Navajo specialists will find this work useful.

Teaching Folklore. Ed. by Bruce Jackson. Publications of the American Folklore Society, New Series, vol. 9. Buffalo: Documentary Research Inc., 1984. \$12.85.

Reviewed by Regina Bendix

Graduate Students facing the first class they must teach know that despite all those years of schooling, they are basically incompetent to teach and cannot suppress a gagging sensation of panic. Help is on the way in **Teaching Folklore**. "Teaching is a craft like any other," we are soothingly told, "it is learned, like any other, by watching, listening, reading and practicing." Jackson's book is addressed to the dearth of teacher training for folklore graduates. It is a *sine qua non* for budding folklore teachers, as its 13 contributors stimulate, delight, inculcate and encourage the shivering novice--though many an old hand will find value in these pages as well.

Eight seasoned folklore instructors offer their insights into teaching introductory folklore classes, undoubtedly the one class most frequently representing the discipline in American universities. Lecture outlines and syllabi

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