

is predominant.

Of particular value is Alvey's discussion of innovation, change and tradition, and how each is a part of the folk cultural process (pp.143-144). In any traditional artifact, there are certain "essential elements" which remain stable and "non-essential elements" which change. The result is an underlying continuity in the midst of an infinite amount of variability. Homer has been able to change some of the non-essential elements and still produce traditional dulcimers. But, when he builds an instrument changing some essential element, it can no longer be considered a dulcimer and must be called something else. Homer has built hybrid instruments which cross the guitar and dobro with the dulcimer, which he has called **dulcitar** and **dulcibro**.

Alvey includes a very insightful discussion of function and aesthetics in Homer's craft. While function is the predominant consideration in the structure of the Ledford Dulcimer, Alvey notes significantly that "every change Homer has made in his dulcimer has had an aesthetic as well as practical or functional motivation" (p. 152). I agree when Alvey says, "The fact that folk craftsmen respond to, or even have ... aesthetic notions has for too long been denied" (p. 150). This is definitely an area in our discipline which warrants further investigation.

Dulcimer Maker is a significant landmark in the study of musical instrument building. It is an excellent example of the value of in-depth study of a single informant. I recommend this book highly to anyone interested in material culture, folklore or ethnomusicology.

Dust Tracks On the Road: An Autobiography. By Zora Neale Hurston. Edited with an Introduction by Robert Hemenway. Urbana: University of Illinois Press. Pp. 348. Cloth \$22.95, Paper \$8.95. 1984.

Moses: Man of the Mountain. By Zora Neale Hurston. With an Introduction by Blyden Jackson. Urbana: University of Illinois Press. Pp. 351. Paper \$6.95. 1984.

Reviewed by Mary Beth Stein

Alice Walker was expressing perhaps a general consensus when she wrote that Zora Neale Hurston's autobiography, **Dust Tracks On the Road**, was the "most unfortunate thing" Zora ever wrote, in that it reflected a powerlessness and subservience to a white-dominated world which belied her life and accomplishments.¹ Other critics of Hurston's work have agreed with Walker's assessment of **Dust Tracks**, which, although the winner of the Anfield-Wolf award for "its contributions to the field of race relations," is nonetheless remarkably silent on the issues of racial discrimination and segregation.

Robert Hemenway's second edition of **Dust Tracks**, however, restores a lost political dimension of Hurston. In this edition, Hemenway has recovered three chapters which were not included when the autobiography first appeared in 1942. These chapters show us the author's concern with racial discrimination, economic exploitation, and imperialism in American foreign policy. They reveal, moreover, an author whose sense of self extends beyond her literary persona - a self which allows commentaries on political events of the day (such as Pearl Harbor) into the account of her life history, and does not envision her opinions on international or domestic events as distinct from her personal experiences.

The addition of these chapters, however, does not allow the reader to come away with a clear sense of Hurston's life or politics. Hurston's autobiography is intentionally obscure, avoiding mention of specific dates and people. One senses a tone which suggests a certain discomfort or reluctance to unite her many selves. The enigmatic self-portrait in **Dust Tracks** provides a key to understanding Hurston's own personal dilemmas. We see a woman who is at home in two radically different and irreconcilable worlds - and yet is unable to unite these distinct experiences and identities into one "autobiographic voice." The enigma of **Dust Tracks** is rooted in the double consciousness of her experiences - as a native of a Black community in central Florida and as a student under Franz Boas at Columbia University,

as a woman in a predominantly male discipline, and as a Black in a white world.

Hemenway concludes his introduction with the assertion that, "**Dust Tracks** fails as an autobiography because it is a text deliberately less than its author's talents, a text diminished by her refusal to provide a second or third dimension to the flat surfaces of her adult image" (p.xxxix). It is my feeling that **Dust Tracks** does not fail as an autobiography, but that it fails to meet the normative conventions of the autobiography genre. The paradoxes of her personality and the aloofness to "concrete" facts may be frustrating to the reader who expects to find in **Dust Tracks** a chronicle of Hurston's life, but her style, which is rich in personal experience stories, humorous anecdotes, and home-spun philosophy, cannot fail to captivate the reader. As Hemenway notes, "The mystery behind the question - Who is Zora Neale Hurston? - will continually send us back to the **Dust Tracks** text for whatever clues might be wrestled from its enigmatic author" (p.xxxix).

Moses: Man of the Mountain is an allegorical novel which translates the Moses of biblical tradition into the American Black experience. Hurston's story of Moses draws upon her intimate knowledge of southern Black culture and combines many of the biblical characters with the "characters" of her childhood experiences in Eatonville, Florida. **Moses** also draws upon the author's extensive folklore research in the Caribbean and the southern United States. Moses is the quintessential voodoo man who, when he isn't working magic against Pharoh (described as "the old coon"), is attending shindigs and barbecues. The book adheres closely to the biblical account and yet her rendition, which is faithful to the richness of metaphor in Black vernacular, does not let the reader forget that the story is not about Jews in ancient Egypt, but rather about Blacks in contemporary America. Despite recent tensions between the American Black and Jewish communities, Hurston's **Moses** underscores a commonality in their historical experience - a commonality which would point to reasons for mutual understanding and cooperation.

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-