

with concern for individual family members. It is nearly oppressive with its concern about bodily functions and physical health, relaying the most unlikely remedies and regimens to combat illness. As William's devotion to his new Shaker family became more intense, he kept suggesting ways in which his father could arrange the transfer of his share of the family assets to the Shakers. His father had wider obligations in mind, and seemed uneasy about turning over Byrd family resources to the Shaker officers at Pleasant Hill. There is much good grist here for the social historian.

Stephen Stein says in the preface, "It is my intention to let a voice from the Shaker past speak in this volume" (ix). One of the most impressive things about the book is the job Stein does of "letting" this correspondence speak. To understand the documents fruitfully, the reader must have many bits of information and interpretation at just the right time. Who are these Byrds in general, and who are the individual friends and family members referred to on nearly every page? Who are these Shakers, and what teaching or practices of theirs would appeal to such a person as William S. Byrd? What was life like in the Shaker community at Pleasant Hill, and what was the particular turmoil there in the 1820's? With his arrangement of the material, his tightly written introduction, and his network of notes, Stein supports the reader exactly enough, without getting in the way. Reading the correspondence of this father and son in such an excellent context means reading nineteenth century Byrd and Shaker history at its best.

**The Folklore of Spain in the American Southwest:
Traditional Spanish Folk Literature in
Northern New Mexico and Southern Colorado.**
By Aurelio M. Espinosa. Edited by J. Manuel

Espinosa. Norman: University of Oklahoma Press, 1985. Pp. xiii + 310. Preface, notes, bibliography, index, map, photos. \$24.95.

Reviewed by Tina Bucavalas.

Aurelio M. Espinosa (1880-1958) was a pioneering folklorist who undertook research primarily among Hispanics in his native northern New Mexico and southern Colorado. The area remained an isolated outpost of the Spanish empire until the mid-nineteenth century. As a result, the people maintained many sixteenth and seventeenth-century Spanish or mixed Spanish and Indian traditions well into this century.

Espinosa was the first to collect traditional Spanish folktales from the United States. He also worked with traditional Spanish ballads, proverbs, riddles, prayers, children's games and nursery rhymes, folk drama, myths, legends, and beliefs. In addition to his collections from New Mexico and Colorado, Espinosa produced studies on the folk literature of Spain, California, Mexico, Puerto Rico, and the southwestern Indian Pueblos.

The book has two parts. In the first part, J. Manuel Espinosa details his father's personal background and professional career. It also explores the major stages in the development of his folklore studies, fieldwork, theories, and methodology. After completing undergraduate work in the Southwest, Aurelio Espinosa undertook graduate studies in Romance philology, comparative literature, and modern and classical languages at the University of Chicago. His subsequent academic career was distinguished. After teaching at the University of New Mexico in Albuquerque, he was offered a post at Stanford University, and eventually became chair of the Romance Languages Department. In addition to his folkloristic work, Espinosa was one of the early leaders in promoting the study of Spanish

language and literature in this country, and produced twenty-two textbooks on the subject. Espinosa was active in many folklore and linguistic societies, and served as president of the American Folklore Society in 1924 and 1925.

Espinosa's folklore research commenced with the collection and analysis of traditional literature from New Mexico and Colorado, then gradually shifted to a comparative perspective using materials from other parts of the Spanish-speaking world. In the final phase of his career, he made exhaustive studies of traditional Spanish ballads and folktales. Espinosa often followed the historic-geographic approach, but considered himself part of the neo-Oriental school. Led by Johannes Bolte, Franz Boas, and Elsie Clews Parsons, the neo-Orientalists studied all aspects of folklore in relation to anthropology, history, psychology, and literature, in order to explain folklore as functioning elements of culture.

Espinosa's fieldwork methodology consisted of writing down the materials as informants related them, including dialectal peculiarities in his transcripts. His publications included few details about informants, though he seems to have gathered his data from a relatively small number of people.

In the second and main part of the book, "Traditional Spanish Folk Literature in New Mexico and Colorado," Espinosa presents examples of the major categories of traditional Spanish folk literature. The work is based on an unpublished manuscript dating from the late 1930's. The editor has altered it by omitting several chapters on historical, linguistic, and religious trends, though two of these have been slightly edited and are included as appendices: "The Spanish Language in New Mexico and Southern Colorado," and "Spanish traditions among the Pueblo Indians." While it is difficult to accurately assess the original manuscript

without reviewing it in entirety, I would prefer that the work had retained the historical chapter, in order to provide a framework within which uninformed readers could place the materials.

In the introductory section, Espinosa provides a definition of folklore and argues for the almost pure Spanish derivation of most elements of folk culture among the Hispanic peoples of New Mexico and southern Colorado. He defends his position with numerous examples of sayings, riddles, proverbs, nursery rhymes, ballads, popular songs, beliefs, and customs that have close analogs in Spain. Espinosa does note that there have been some influences from Mexican and New Mexican Indian as well as Anglo-American cultures, and that these changes are especially evident in beliefs and customs.

Espinosa devotes the succeeding chapters to a more thorough delineation of traditional Spanish ballads, hymns, prayers, and other religious verses, proverbs, folktales, religious and secular folksongs. In general, he is long on description and examples, but short on analysis. The materials are usually presented with reference to their historical evolution in Spain, but with infrequent attention to contemporary functions and developments.

Espinosa's greatest weakness is a tendency to overstate the purity of the Spanish heritage in the Southwest. While he presents convincing arguments about the genres of folk literature in which he specializes, such as ballads, proverbs, and folktales, these represent only a portion of the total body of oral literature. Moreover, there is reason to suspect that Espinosa biased his collections by recording primarily materials with strong Spanish connections, and ignoring others less worthy of attention. In some instances, Espinosa pushes his arguments beyond the realm of common sense or ignores the social context of folkloric expressions. For example,

he interprets several references to Castilla as an indication of pride in the Spanish heritage, while the examples do not support such an interpretation.

Espinosa's bias towards an Hispanic interpretation is most visible in his assessment of the exchanges between Hispanic and Native American cultures. In the Southwest, Hispanic culture has been heavily influenced by Native American foodways, architecture, medicine, and other cultural elements, yet Espinosa posits that "The Indians absorbed much of the culture of their Spanish neighbors but gave little in return" (177). In his essay on "Spanish Tradition Among the Pueblo Indians," Espinosa considers the Spanish vocabulary that the Indians borrowed to describe such borrowed cultural features as animals, government, religion, beliefs, and customs. In the same essay he also attempts to gloss over the general Pueblo hostility to the Spaniards by relating an instance in which Catholic priests were revered by some Cochiti inhabitants, but fails to mention the bloody Pueblo Revolt of 1680, during which the unhappy Puebloans evicted the Spanish from the Southwest. He begs the issue even further by stating that, despite its failure at conversion, the Catholic influence on the Pueblos was significant because it brought them into harmony with modern Christian peoples. From direct observation at several Pueblos, it is apparent that Pueblo Indian culture remains very distinct from western culture, and that a greater portion of the assimilated western cultural elements are secular rather than religious.

In summary, *The Folklore of Spain in the American Southwest* has both strengths and weaknesses. As a biography of an important early figure in folkloristics, it has particular merit. The section devoted to Espinosa's "Traditional Folk Literature in New Mexico and

Colorado" demonstrates once again his impressive knowledge of Hispanic folk literature, but reveals a clear bias towards interpretation in favor of Hispanic cultural elements. Espinosa's analysis of the materials concentrates more on historical evolution than contemporary functions, but Espinosa cannot really be faulted for being in accord with the scholarly trends of his times. Despite its failings, the book is recommended to libraries and students of Hispanic folk literature for its contribution to the history of folkloristics and as a closing chapter to Espinosa's significant body of work.

Women's Folklore, Women's Culture. Edited by Rosan Jordan and Susan Kalcik. Philadelphia: University of Pennsylvania Press, 1985. (Publications of the American Folklore Society, New Series, Vol. 8; Marta Wiegler, General Editor.) Pp. xiv + 233. Bibliography. \$16.95 paper.

Reviewed by Mary Beth Stein.

Women's Folklore, Women's Culture, a long-awaited collection of articles by women folklorists about the folklore of women, addresses what editors Jordan and Kalcik identify as a predominantly male orientation in the history of folklore scholarship. This volume, they note, aims "to help change this lopsided orientation in folklore scholarship by giving attention to women performers and women's genres, which need to be examined along with the more frequently studied, often more public, forms of folklore used extensively by men" (ix).

The volume is divided into three parts: the first focuses on the interaction between women in the private sphere; the second deals with women in the public sector, and the third examines the intersection of the private and public