

of the volume. Many of the songs presented were collected over a forty year span. Thus, some of the material comprises in effect an archive of Hispanic folksong. In addition, vocal style and ornamentation are not a focus of the musical transcriptions. The reader who wishes to investigate these areas and ascertain which selections are still in the active repertoires of singers must utilize the volume as well as recordings which have been made recently. Robb gives the locations of the recordings he made in the field so that a serious scholar might avail himself of the opportunity to study both the textual representations of the songs and the actual sound.

At first glance, **Hispanic Folk Music of New Mexico and the Southwest** seems to be just another collection of texts and tunes. The attention to detail, smooth organization of items presented, and comparative information make the book a valuable resource text. In conjunction with other works by the same author and recorded material, and works which emphasize the ethnography of the Southwest, I can find great use for this volume.

#### NOTES

1. John D. Robb, **Hispanic Folksongs of New Mexico** (Albuquerque: University of New Mexico Press, 1954).
2. John D. Robb, **Hispanic Folk Music of New Mexico and the Southwest: A Self-Portrait of a People** (Norman: University of Oklahoma Press, 1980), p. xi.
3. *Ibid.*, p. xi.
4. *Ibid.*, pp. 737-827; 831-859.
5. *Ibid.*, p. xii.

**The Woodcarvers of Cordova, New Mexico: Social Dimensions of an Artistic 'Revival'**. By Charles L. Briggs. Pp. xvii + 253, maps, drawings, black and white photographs, color plates, bibliography, appendices. Knoxville: University of Tennessee Press, 1980. \$19.95. Cloth.

Reviewed by Timothy Evans

Briggs' new book is a welcome addition to the literature on religious folk art in Hispanic New Mexico. It is a handsome book, full of excellent black and white photographs and color plates. It is meticulous, thorough, well documented and well written. It offers some important insights into contemporary woodcarvers in New Mexico and into the place of folk art in modern industrial society.

Briggs' book is a major breakthrough in that it treats contemporary woodcarvers at all. Almost all the literature on the *santos*, carved or painted images of saints in the Southwest, has considered them a dead art. Even the painstaking and scholarly works of E. Boyd (to whom the book is dedicated) do not deal to any extent with the contemporary tradition. Briggs proves beyond any doubt that New Mexican woodcarving and *santo* making is thriving in the contemporary environment.

After an introductory chapter on the history of religious image-making in New Mexico, the author focuses on the town of Cordova, which has been one of the "revival" centers. He traces the career of José Dolorés Lopéz, a traditional woodcarver who learned the craft from his father, and his discovery by the "art" community in Santa Fe during the 1920s. The discovery led to an increase in interest by the Anglos and an increase in carvings by the Cordovans to meet the demands of the new market, until today the art is an important tourist industry and there are dozens of full time woodcarvers in Cordova.

Briggs makes a number of interesting points about the folk arts revival, in which members of the Anglo community have tried to "restore" the Hispanic peoples' interest in their own culture. The woodcarver must now sell his product to an Anglo clientele, so economics rather than tradition becomes his dominant concern. He now carves according to what the Anglo **thinks** are his own traditions. He must adapt to commercial concepts of folk art: the images should be crude, and, to be more "natural," should not be painted. The emphasis, says Briggs, is now on success rather than craftsmanship, individual rather than community, and on detail and showmanship rather than meaning. He points out

positive aspects of the change: creativity has in some ways increased, and recently the images have become connected with a movement toward Chicano self-identity and civil rights. Many of the abandoned elements, such as painting, have been resuscitated.

Briggs makes generalizations on the basis of a long and thorough consideration of the data, gathered by observation, interview and questionnaire. He has immersed himself in Cordovan culture and in the images themselves: their form, symbolism and history. He includes a chapter on carving techniques and another on marketing. I recommend the book to anyone interested in folk art, Mexican-American culture or the American Southwest.

**Lithuanian National Costume.** By Antanas and Anastasia Tamošaitis. Pp. 256, glossary, bibliography, index, illustrations, black and white and color photographs, maps. Toronto: Lithuanian Folk Arts Institute (243 South Kingsway, Toronto, Ontario M6S 3V1), 1979. No price, cloth.

Reviewed by Egle Victoria Žygas

As weavers, teachers, designers, and researchers, Antanas and Anastasia Tamošaitis have between them over 100 years of experience in the study of Lithuanian folk clothing. Oddly enough, it is precisely the high degree of specialization which makes their book on **Lithuanian National Costume** as good an example of **how to** write a book on folk art as of **how not to**.

During the mid-1920s, less than a decade after Lithuania declared its independence from the Soviet Union, Antanas Tamošaitis (an artist by training) was already in the field obtaining examples of folk art, especially folk costume, for museum collections. Beyond the mere acquisition of material objects, Tamošaitis' fieldwork involved the interview of elderly weavers for information about the clothes they themselves had woven, sewn, and worn, as well as about the clothing worn by their families, parents, and grandparents. Because of his extensive