

It is in Part II where this reviewer feels the author went astray. Part II is merely a collection of German fairy tales which Krapf has copied from volumes he picked up while traveling in Germany searching his family roots. He gives their texts in both English and German, but readers find no assurance, or even a suggestion, that any of these tales were ever told in Dubois County, or that the Dubois County settlers came here with any knowledge of them. This space might have been used to much better advantage by including here a collection of the old yarns and stories that were told in front of the Dubois County firesides. There must be many of these anecdotes still being passed around among the descendants of those first families.

Part III includes a superb collection of seventeen original poems by Krapf, inspired by his growing up years in Dubois County. He makes use of such mundane and unpoetic subjects as skinning a rabbit and butchering hogs. Some of his imagery is a bit explicit but nonetheless provides an excellent contemporary touch to conclude the volume. Krapf is a better poet than historian. For instance, on page twenty-nine he asks: "And where is Springelsburg, the town where the previous owner of his land lived?" Almost every southern Indiana historian knows that Sprinkelsburg was the old name for what is now Newburgh in the adjoining county, Warrick.

On the back cover of the volume is the Dubois County Historical Society's comment: "Hopefully, more pioneer journals and letters will surface as a result of this book. . . ." Many readers will devoutly wish that this will come to pass and also that Krapf will make available more of his fine poetry.

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Folk Songs out of Wisconsin. Edited by Harry B. Peters. (Madison: The State Historical Society of Wisconsin, 1977. Pp. 311. Illustrations, index to song titles. Paperbound, \$6.95.)

During the 1920s and 1930s virtually no home in midwestern America—and perhaps in the entire United States—which had a piano in its parlor lacked an ubiquitous sing-along book called *Twice 55*. So close in spirit to that collection is *Folk Songs out of Wisconsin* that it is difficult to imagine that there is not at least an indirect connection between the two books. And, indeed, there probably is, for the songs that are printed in *Folk Songs out of Wisconsin* were collected in that state from the early 1920s through the late 1940s by Franz Rickaby,

Asher Treat, Sidney Robertson, and Helena Stratman-Thomas, each of whom assiduously and uncritically transcribed whatever songs people were willing to sing for them. The book, therefore, is a record of what the people of Wisconsin were singing during the first half of the twentieth century, and in this sense only is it a book of folk songs.

By insinuation, if not by direct statement, the editor of *Folk Songs out of Wisconsin*, Harry B. Peters, implies that the definitions of folksong accepted by modern musicologists and social scientists (perhaps including folklorists) are overly nice. Be that as it may, they are at least meaningful. Whatever this collection may be, it is not primarily a book of folk songs. Peters clearly accepts the concept that whatever people sing from memory is a folksong. He says in his introduction, for example, that "had it not been copyrighted and widely published over a long span of time, a song such as Stephen Foster's *Old Folks at Home* would in all likelihood have qualified as folk rather than as popular music." This is utter nonsense and given the lie, if the words "Folk Song" in the title are meant to be significant, by the inclusion of such pieces as "Angels from the Realms of Glory," "The Daring Young Man on the Flying Trapeze," and "In the Baggage Coach Ahead," to name but three of fifty possible examples, each of which has a known author, each of which has been transmitted by print and copyrighted, and each of which is comfortable with the label "popular," but none of which is by any stretch of the imagination a folksong. In fact, Peters' occasional notes are both chatty and haphazard and often incomplete if not entirely misleading. He would have done well to have consulted James J. Fuld's *The Book of World Famous Music*, an easily available reference volume, before writing his headings.

But, enough of such carping. There are some actual folksongs in this volume, even some traditional ballads, though in no instance does Peters indicate what they are. In at least one instance ("Well Met, Well Met, My Old True love" [pp. 109-110], "The Ship Carpenter" [pp. 121-22], and "The Demon Lover" [p. 149]) he has printed three versions of the same song without apparently recognizing this fact. No, no matter what its title, this is not an anthology of folksongs. Including items as diverse as "Rock of Ages," "The Hunters of Kentucky," "Father, Dear Father, Come Home with Me Now," "Lord Lovell," and "The Ship that Never Returned," it is instead a pleasant record of the songs sung by and the music popular among the lower middle and laboring classes of Wisconsin in

the first half of the twentieth century. Its most appropriate function would seem to be as a replacement for the now virtually unobtainable *Twice 55*.

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The Man Who Would Be Perfect: John Humphrey Noyes and the Utopian Impulse. By Robert David Thomas. ([Philadelphia]: University of Pennsylvania Press, Inc., 1977. Pp. xii, 199. Notes, bibliography, index. \$12.95.)

John Humphrey Noyes, one of the most radical religious and social reformers of nineteenth-century America, is the subject of perpetual reinterpretation. Most studies have focused on the communes at Putney, Vermont, and Oneida, New York, where he translated his unorthodox ideas into communistic economies, mutual criticism sessions, group marriage, birth control methods, and eugenics experimentation. Robert David Thomas' work attempts to break new ground by exploring Noyes' psyche and interpreting his career decisions as responses to religious enthusiasm and reform movements during his antebellum youth.

Thomas suggests that the types of perfectionism and religious communalism developed by Noyes helped resolve his own psychological, social, and occupational dilemmas. The youngest student to graduate from Dartmouth in 1831 at age nineteen, Noyes already had acquired the acute insecurity, fear of criticism and failure, uneasiness with women, and growing need for absolute truth and unquestioned personal authority that marked his manhood. Estranged parents, especially an emotionally unstable and domineering mother, were contributing factors. After embarrassment as a lawyer and conversion to Christianity in 1831, Noyes turned to the ministry and was reconciled with his mother. At Andover Theological Seminary and Yale Divinity School he drew strength from identifying himself with St. Paul and began gathering the raw materials for the unique theological structure to satisfy his private needs. His 1834 public declaration of sinlessness alienated his friends and professors, effected his expulsion from Yale, and brought the revocation of his preaching license. Separated from established religious institutions, rejected by recognized perfectionist leaders, and spurned by the woman he loved, Noyes approached insanity in cycles of elevation, contradiction, despair, recovery, and elevation. Not until he assembled his first disciples as the Putney community in 1840 and started to subject his parents to