

without patronizing. His writing takes the reader on a shared journey, changing course, discovering, and adapting. The content informants help Mould by supplying their own analysis of scripture and experiences, and it is clear that the author's conclusions were generated throughout the research process.

The chapters have a sensible and consistent order and can be read sequentially or separately. The introduction provides a compact history of Mormonism from its founding in 1830 to the present day, a short review of current narrative literature, and a concise and fresh definition of folklore geared to non-folklore academics and the general public. Chapter 1 explores narrative within a lay church and provides a full definition of the genre, asserting that the primary goal of personal revelation is to provide guidance and blessings, and that the retelling of the experience reinforces and informs belief. Chapter 2 brings in performance theory to explore why people share personal revelations, and provides a thorough account of variations within Mormon personal revelation performance for evaluation. Mould cleverly negotiates the interpretation of dualities—an individual feeling or a sacred message, a common or a divine experience, keeping it private or going public. Shared values are outlined as the principle topics for personal revelations, and Mould designs a cyclical and symbiotic system for interpreting and framing narratives.

Chapter 3 supplies the data and structural analysis moving from the experience through interpretation and into the retelling. Utilizing both cultural source and experience source theories to interpret supernatural experiences, the data illustrate a uniformity of structure and defined story types that are part of a greater whole within the shared Mormon cultural experience. Mould clarifies this complicated whole to demonstrate how hearing “the still small voice” comes down to faith, conviction, and a supportive environment. Chapter 4 provides the narrative analysis on how experiences are transformed into story and explores whose perspective matters. His analysis reminds the reader that the power of narratives within a community is to teach shared histories and values, to keep a group cohesive, to welcome the

faithful, and to keep others distant. Chapter 5 provides analysis on how narratives reflect Mormon concerns through extensive textual analysis, testing experiential memory vs. narrative memory and the creation of tale types specific to this cultural group. Chapter 6 examines the oral and the written forms and how both methods of delivery are intertwined throughout Mormon history and contemporary life. Mould provides insight to nuances of power, roles, and dictates within the Mormon Church. He includes an exposition of the field's struggle with studying written texts, showing how the subject is both product and process. In an uplifting conclusion, Mould shows how to interweave experiential, narrative, and written traditions together, and he invites the reader to take his work in new directions.

It is difficult to write about a faith. As an insider or as an outsider, descriptions of belief and behavior may appear overbearing, defensive, apologetic, or critical, but Mould provides a fresh approach, and provides the context and analyzes content without promotion, prejudice, or malice. Mould refers to scriptural and folk belief in ways that engage his readers. Finally, Mould locates the reader within the field sessions, allowing the reader to have a place at the table, to react with reverence, and to feel honored to hear such personal stories of sacred moments in daily life.

**The Types of the Swedish Folk Legend.** By Bengt af Klintberg. FF Communications 300. (Helsinki: Academia Scientiarum Fennica, 2010. Pp. 501, acknowledgments, introduction, 1 map, literature, ATU types in TSFL, index.)

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The classification of folktales has a long and rich tradition. As a result, we can nowadays choose from among several hundreds of existing indexes. The case is somewhat different, however, with cataloguing folk legends. The genre shows considerable resistance to classification, especially on an international scale, and although there exist many catalogues of folk legends,

most of them are focused on a specific topic within the broader genre of belief legends. Only a few catalogues cover the genre area more completely, and perhaps only two have been influential enough to make a significant impact on subsequent classificatory works: R. Th. Christiansen's *The Migratory Legends* (1958), based on Norwegian folk legends but intended as a point of departure for an international catalogue, and Lauri Simonsuuri's *Typen- und Motivverzeichnis der finnischen mythischen Sagen* (1961), which was later revised, enlarged, and translated into English by Marjatta Jauhainen (1998). The recent catalogue of Bengt af Klintberg contributes to the legacy of these Northern European works.

The book was published in 2010. Its history, however, dates back to 1962, when the work was begun by Carl-Herman Tillhagen, who shortly thereafter assigned it to the present author. After 30 years, the catalogue was nearly finished. All that remained was to arrange legend types into thematic groups and to add plot descriptions to a third of the types. It took another 15 years to complete the work.

The catalogue is a detailed systematization of Swedish folk legends. More than 1,800 narrative types are divided into 24 thematic groups ranging from fate and omens to death and the dead, spirits of the forests, the devil, settlement, and social relations, and then passing through such themes as times of war and unusual people. The catalogue covers legends of Swedish-speaking people in Sweden and on the coast of Finland, but it does not take into account groups of non-Swedish speakers living in Sweden, such as the Sami people. The folk legends are presented as historical documents from pre-industrial Sweden between the sixteenth century and the first half of the twentieth century. Contemporary legends were not included, although the author recommends a separate type index for them.

Klintberg does not utilize distinctions between legend sub-genres. In his system, the first 15 groups involve "mythical" legends, and the rest involve "historical or cultural historical" legends. This lack of generic differentiation may not be a weakness overall, but articulating distinctions between genres can provide essential resources for enhancing our understanding of

legends, especially in relation to broad systems of classification.

For example, in the group of legends about death and the dead, we see type C63, where a man teases the dead at a cemetery: "Stand up from your graves, this is Judgment Day!" A mourning woman who was hidden behind a gravestone stands up and says: "I am ready." The man is taken by surprise and runs away in panic. This type doesn't fit well in the group of legends where Klintberg classifies it, which also includes an offended skull and a skeleton that sinks into the ground together with the person who teases him. Rather, it could form its own group together with similar types C65 "Taking a skull from the charnel house" and C72 "The loosened shoe-sole." Parodic legends and belief legends merge even further in type K61 "Borrowing the big kettle"—in K61A, two trolls shout at each other, and one of them wants to borrow a kettle with the purpose of cooking a farmer who works outdoors after sunset; in K61B, the trolls are imitated by two farmhands. In both cases, the farmer is scared and ceases his work, but the essence of the first subtype is a warning against the breaking of a taboo, while the second subtype is a prank in which men want to punish a farmer who forces them to work late in the evening. Although the structure of the plot is the same, the idea behind the legends is very different.

Each group of types is briefly introduced by an overview of typical themes and their features and remarks on Swedish history and beliefs, with extraordinary attention paid to regional variations on names of supernatural beings and people dealing with magic. The subgroups are arranged logically; for example, the legends on death and the dead are initially listed in chronological order (from the moment of death to burial), after which appear legends with a focus on the dead in the area of the church and the churchyard, and so forth.

Just like R. Th. Christiansen, Klintberg develops his catalogue only on the basis of legends with stable plots, and he excludes memorates and belief accounts. Most of the legends explaining the origin of place names were similarly omitted due to their "very limited distribution." Compared to Christiansen, Klintberg is not as selective in the legends that he includes, and he provides a detailed distinction between different

types. For example, Christiansen only mentioned but did not document a legend about a man who wants to follow a witch to the witches' Sabbath but mispronounces the formula for flying and bumps against obstacles. By contrast, Klintberg creates five types (N1–5) for this plot, based on various expressions of incorrect formula and the man's consequent encounters with various obstacles. Some types are not based on a plot but are representative of a whole cycle of legends connected to a specific person such as Saint Olof (B42) or historical sorcerers and folk healers (M211–7).

The book contains very few mistakes or unclear passages, and my mentioning them here only reveals the precision of the author's approach. Concerning the cataloguing, type C77 "The belly of the dead" is incorrectly indicated as corresponding to ATU 363, while it is actually close to ATU 366. Additionally, I don't understand the author's decision to include type C217 "Chopped off toe-caps" in the subgroup "Murdered child" and type R167 "Farm spirits expelled through felling of tree" in the group "Nature," when there is a more suitable subgroup H41–50, "Employing and expelling a farm spirit." As for typing errors, there are some minor ones (pp. 88, 265, 370, etc.), the term "farm spirit" is mistaken for "farmhand" (p. 142), and two numbers of types (T123–4) were left out in the middle of a subgroup (p. 358).

Overall, Klintberg's type index is an outstanding work presenting a tremendous number of Swedish folk legends from the past in a coherent and well-organized way. The easily accessible text can appeal to a broad range of readers, and folklorists have gained a significant new reference work on an important topic that continues an essential element of folklore scholarship.

**Russian Folk Art.** By Alison Hilton. (Bloomington: Indiana University Press, 2011. Pp. xiii + 356, glossary, notes, bibliography, index, photographs.)

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Alison Hilton's *Russian Folk Art* is a re-issue of her earlier work. It includes a new preface, but

this new edition lacks the striking color pictures of the first edition published in 1995. The book is comprised of 18 chapters divided into 4 sections: (1) The Arts in Peasant Life, (2) Materials and Forms, (3) Designs and Their Meanings, (4) Preservation and Revival of Russian Folk Art. Hilton's monograph opens with a consideration of the role of folk art within the context of Russian towns and villages, followed by an examination of the "relationships between styles and the physical characteristics of folk art" (p. xvii). The author then examines the significance of the images used in the art in various contexts and historical periods. She completes her study with a discussion of the folk art revival and preservation movements in the nineteenth and twentieth centuries. Due to Soviet-era limitations on foreign researchers, she was prevented from participating in fieldwork. Consequently, her research is based on museum collections and on the scholarship of and discussions with (Soviet) Russian scholars of folk art and material culture since the 1980s.

Hilton begins with an overview of the nature of folk art. She emphasizes the importance of, in the words of Arkhip Ershov, a maker of distaffs from Semenovno, the "thread of tradition" (p. 4). This section introduces the reader to the complexity of folk art in the Russian context, laying out the dilemmas for its study: the intersection of village and urban art (including church and court art as well as the craft trade); its interaction with historical events; and the origins of its motifs and techniques, whether Slavic or borrowed from other cultures present on the Russian territory. This section includes an overview of village life, house design and decoration, and toolmaking, including a thorough discussion of the decoration. It also includes a chapter on regional folk art specialization and particularly renowned folk artists. Hilton focuses on two artists, a distaff maker and a birch-bark carver, to demonstrate the "continual process of give and take between local customs and external influences" (p. 56). The second section expands on these topics through a detailed study of the motifs and styles of, in turn, wood carving, painting on wood, textile arts and costume, urban folk art, and specialized crafts associated with particular regions, such as bone carving, metalworking, *lubki* (block printing on paper for a mass