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FOUR  
LIFE

*The performance of folklore — whether it provides us with delight and amusement or causes us to fear and tremble — is one of our most fundamental human activities. The study of folklore, therefore, is not just a pleasant pastime useful primarily for whiling away idle moments. Rather, it is centrally and crucially important in our attempts to understand our own behavior and that of our fellow human beings.*

— William A. Wilson (1982)

*... the term "American folklife" means the traditional expressive culture shared within the various groups in the United States: familial, ethnic, occupational, religious, regional; expressive culture includes a wide range of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, handicraft; these expressions are mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal instruction or institutional direction. ...*

— P.L. 94-201, 94th Congress, The American Folklife Preservation Act (1976)

*The formal charge in P.L. 94-201 is "to preserve and present American folklife." However, I do not feel that a single law or agency absolves Americans of responsibility constantly to define and refine their expressive symbols — those which set us apart as well as those which bond us together. Whether or not an academic or professional folklorist recognizes the political dimensions of his work, the world of power, of class, and of moral choice continues to spin. Folkloric items alone do not constitute a magic elixir to remedy all of society's wrongs. Nevertheless, every item — blues or doll, proverb or moccasin — holds exceedingly complicated layers of meaning and utility. There will never be enough folklorists, either within the Library of Congress' Folklife Center or the American Folklore Society, to complete the large tasks enumerated in our bill.*

— Archie Green (1976)

# FOLK LORE FOR LIFE

The American Folklore Society  
Washington, D.C.

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### **Membership in the American Folklore Society**

Membership in the Society is open to all persons interested in folklore. Annual dues are: individuals, \$25.00; students, \$12.50; joint (spouse of member), \$12.50; and institutions, \$35.00. Life memberships are available for \$500. Members of the Society automatically receive the *Journal of American Folklore* (published four times per year) and the *American Folklore Society Newsletter* (published six times per year). Members may purchase publications of the American Folklore Society at a thirty percent discount.

### **Folklore/Folklife**

Additional copies of *Folklore/Folklife* may be obtained from the American Folklore Society. Copies are \$2.50 (including postage) for AFS members and \$3.50 for nonmembers. Discounts are available for bulk orders.

To join the Society, order additional copies of this booklet, or inquire further about the Society and its work, write:

**The American Folklore Society**  
1703 New Hampshire Avenue, N.W.  
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Spring branding on the Circle A Ranch north of Paradise Valley, Nevada. Two teams brand, earmark, notch, inoculate and castrate the calves. (Carl Fleischhauer/American Folklife Center)



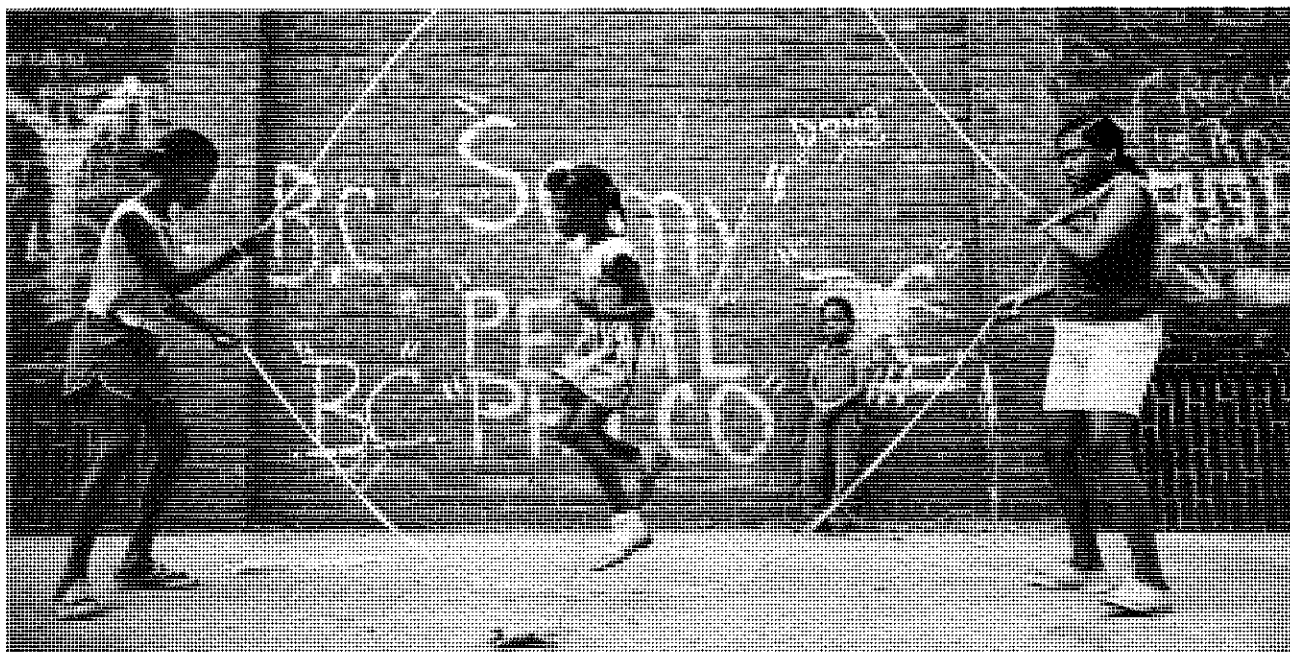
## Folklore and Folklife

Folklore is a body of traditional belief, custom and expression, handed down largely by word of mouth and circulating chiefly outside of commercial and academic means of communication and instruction. Every group bound together by common interests and purposes, whether educated or uneducated, rural or urban, possesses a body of traditions which may be called its folklore. Into these traditions enter many elements, individual, popular, and even "literary," but all are absorbed and assimilated through repetition and variation into a pattern which has value and continuity for the group as a whole.

— B. A. Botkin (1938)

The great dramatic movements of American history [are] exploration and colonization, revolution, and the establishment of a democratic republic, the westward surge, the tides of immigration, the slavery debate that erupted in Civil War, and the triumph of technology and industrialization. This is the framework of the traditions and institutions that have shaped the American character. They need to be taken into account in the history of American literature, philosophy, religion, economics, politics — and folklore. These forces have affected the folk traditions brought into the United States from Europe, Africa, and Asia, and they have shaped and created new folklore, or new adaptations of old folklore themes.

— Richard M. Dorson (1959)



*Double dutch jump rope on the streets of New York. (Katrina Thomas/Queens Council for the Arts)*

WHEN WILLIAM THOMS coined the English word “folklore” in 1846, he referred to “the Lore of the People” and the study of “the manners, customs, observances, superstitions, ballads, proverbs, etc., of the olden time.” Later, “folklore” came to mean artistic genres of oral tradition like story, drama, song, rhyme, oration, or speech, while “folklife” involved work and craft activities, rituals, games, celebrations, folk medicine, costume, architecture, and the like in clearly defined communities or groups. This dichotomy no longer prevails, and we now speak of folklore/folklife as song and story, speech and movement, custom and belief, craft and ritual — expressive and instrumental activities of all kinds learned and communicated directly or face-to-face in groups ranging from nations, regions, and states through communities, neighborhoods, occupations, and families.

## The American Folklore Society

THE PROFESSIONAL and academic discipline of folklore and folklife began in the late eighteenth century with the publication of Bishop Thomas Percy's *Reliques of Ancient English Poetry*. The discipline developed in the nineteenth century, when it was principally influenced by the German Grimm brothers and their research into language, legends, and tales, by Scandinavian scholars of epic and peasant culture, and by the British philologists and anthropologists with their comparative and evolutionary studies. Like their European counterparts, early American folklorists organized local societies for the discussion and publication of folklore and folklife studies. The American Folklore Society (AFS), founded in 1888, continues as the only national professional and scholarly organization of folklorists in this country. It sponsors an annual meeting, issues a quarterly *Journal of American Folklore* and various other publications, and serves as a clearinghouse and forum for a diverse membership.

The 104 individuals who responded to William Wells Newell's 1887 invitation to join an association dedicated to the preservation and study of folklore native to and found in America share with today's professional and amateur folklorists an interest in people and their beliefs, thoughts, artistic creations, celebrations, and daily round of work, play, and talk. Changing technologies — the development of image- and sound-recording equipment — and changing paradigms of research and analysis have refined but not radically altered folklorists' fundamental tasks: to collect, preserve, study, analyze, and present expressive traditions in societies throughout the world.

Nineteenth-century American folklorists worked with a public awareness largely influenced by the popularity of Indian culture reported in works like Henry Rowe Schoolcraft's *Algonic Researches* (1839) and George Catlin's *The Manners, Customs, and Conditions of the North American Indians* (1841). Interest grew, too, in slave culture and the Afro-American inheritance as popular periodicals and Joel Chandler Harris's Uncle Remus books presented lore to the general public. The American folklorists also had a scholarly precedent for their society. The Folk-Lore Society founded in Great Britain in 1878 fostered strong ties to American folklore research. Indeed, a president of the Folk-Lore Society, Andrew Lang, noted that the best edition of British ballads was put together by an American, Francis James Child, and the "most interesting" collection of Irish tales was done by another American, Jeremiah Curtin. From the British society, Americans took models for a journal and organization, and a fair share of theoretical approaches.

The American Folk-Lore Society (the hyphen was dropped in the 1930s) was officially established in Cambridge, Massachusetts, in 1888 and held its first annual meeting in Philadelphia in 1889. Among the early members were men of letters (Samuel Clemens, Henry Wadsworth Longfellow, Joel Chandler Harris, and James Russell Lowell), historians (Francis Parkman and John Fiske), comparatist scholars (T. F. Crane, George Lyman Kittredge, and Francis James Child — the Society's first president), and anthropologists (Franz Boas, John Wesley Powell, and James Mooney). Many of the early members had



prominent positions in universities and museums: Child was at Harvard, T. F. Crane was acting president of Cornell, Daniel Brinton was at the University of Pennsylvania, Franz Boas was then at Clark University, Frederic Ward Putnam was director of the Peabody Museum, Stewart Culin was director of the University of Pennsylvania Museum, Otis Mason was at the Smithsonian Institution, and J. Owen Dorsey was with the Bureau of American Ethnology. Other members (as now) were congressmen, physicians, lawyers, curators, philanthropists, teachers, and business men and women.

The young society grew rapidly. By 1893, the group claimed five hundred members, exceeding that of any similar organization in Europe. Local associations had been formed in Boston, Louisiana, Missouri, New York, and Chicago.

One of the chief motivations of the Society's founders was to publish its members' theories and collections. The first issue of the *Journal of American Folklore* appeared in April, 1888. (In 1988 the American Folklore Society plans to publish a 100-year analytical index to this quarterly publication.) Along with evolutionism and the doctrine of survivals were popular theories of the psychic unity of mankind as expressed by important scholars such as Daniel J. Brinton. Eventually, the *Journal* reflected the pre-eminence of diffusionism and Boas's historical anthropology. Boas exerted even more influence on the Society when he became the *Journal's* editor after 1916. A second trend was the increase in research on European and European-American groups.

They began publishing books in 1894; by 1984 more than one hundred publications of the American Folklore Society had appeared. Earlier volumes tended to be collections of field texts such as Alcée Fortier, *Louisiana Folk-Tales* (1895); Washington Matthews, *Navajo Legends* (1897);

Eleanor Hague, *Spanish-American Folk Songs* (1917); and Elsie Clews Parsons, *Folk-Lore of the Sea Islands, South Carolina* (1923). (Parsons underwrote the printing costs for sixteen AFS volumes between 1918 and 1943, as well as much of the field research upon which those studies were based.) Later volumes have included more theoretical and analytical work. Among these interpretive studies are Katherine Spencer, *Mythology and Values: An Analysis of Navajo Chantway Myths* (1957); Bill C. Malone, *Country Music, U.S.A.* (1968); Américo Paredes and Ellen J. Stekert, eds., *The Urban Experience and Folk Tradition* (1971), and David J. Hufford, *The Terror That Comes in the Night: An Experience-Centered Study of Supernatural Assault Traditions* (1982).

Ruth Benedict, one of Boas's students, replaced him as *Journal* editor, and the anthropological emphasis lingered through the 1930s. This domination was broken when literary scholars Stith Thompson, Archer Taylor, and Louise Pound took on important roles as presidents of the Society, thus ushering in a literary approach to folklore studies. But a critical ambivalence remained central to the Society: for years the annual meetings were held alternately with the American Anthropological Association and the Modern Language Association. Not until the great expansion of folklore studies in American higher education in the 1960s did the Society begin holding its meetings independently of any larger organizations.

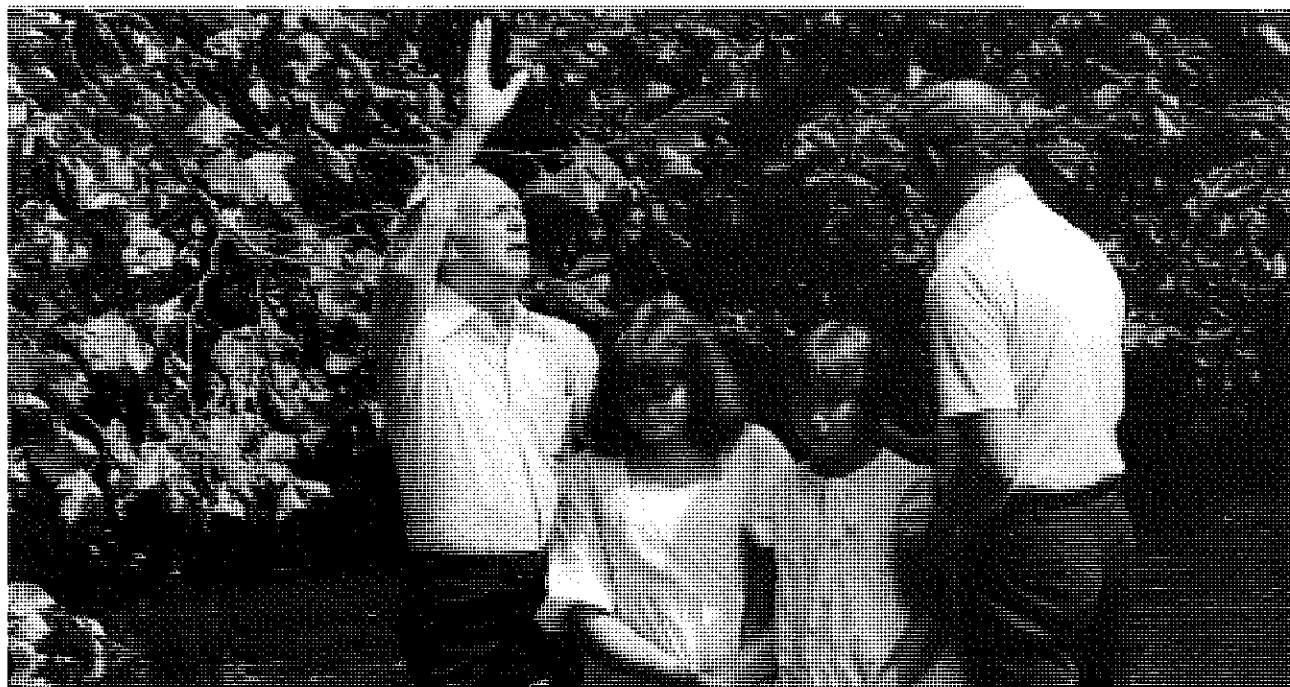
The *Journal of American Folklore* now contains scholarly articles, reviews of books, records, and films, and notes and queries. The *Journal* provides a vital portrait of the development and range of folklore studies in America over the past century. The Society's *Newsletter*, a bimonthly that began publication in 1972, informs members of Executive Board activities, matters relating to

the Society's annual meetings, recent publications, grant opportunities, pending legislation, employment opportunities, and other issues and events of current interest.

Many of today's American Folklore Society members work in universities, colleges, secondary schools, museums, federal and state government, media organizations, consulting firms, and other organizations. About one-third of the present members do not work in folklore-connected jobs at all. They belong to the Society and take part in its activities for the same reason as the founding members: simply because the materials and processes of folklore interest them.

The American Folklore Society will celebrate its centennial in 1988 and 1989. The organization

is using this occasion to take stock of its functions, to redefine its mission, to examine its past, to reaffirm its continuing relationships with other scholarly organizations and with government agencies here and abroad, and to clarify its relationships with other modern disciplines. The two annual meetings bracketing the centennial year will take place in Boston and Philadelphia, the sites of the Society's organizing and first annual meetings. A wide range of publications, conferences, collaborative projects with government and private cultural agencies, and other activities are being developed by the nine working committees of the Centennial Coordinating Council, established by the Executive Board in 1983.



*The Reverend J. L. Byrd, minister of the Mountain View Baptist Church, conducts a baptism in Carson's Creek at Low Gap, Surry County, North Carolina. (Terry Eiler/American Folklife Center)*



Playing the Italian board game *scopone* at Al D'Amico's bakery, Chicago. (James Doughton/American Folklife Center)

### AFS SECTIONS

Sections of the American Folklore Society are organized around areas of research interest. They develop and disband depending on the current interests of Society members. Sections organize paper and discussion sessions at the annual meetings; some also publish newsletters on a regular basis.

Recent sections have included:

African Folklore, Applied Folklore, Archiving, Catholic Folklore, Children's Folklore, Folk Art, Folk Custom, Folklore and Social Struggle, Folklore Journals and Serials, Foodways, French Folklore, History of Folklore, Jewish Folklore and Ethnology, Maritime Folklore, Native American Folklore, Organizational Folklore, Public Programs, Religious Folklore, Rocky Mountain Folklife, Slavic and East European Folklife, and Women's Folklore.

### Editors of the JOURNAL OF AMERICAN FOLKLORE

1888-99	(Vols. 1-12)	William Wells Newell
1900-1907	(Vols. 13-20)	Alexander F. Chamberlain
1908-24	(Vols. 21-37)	Franz Boas
1925-39	(Vols. 38-52)	Ruth Benedict
1940	(Vol. 53)	Gladys A. Reichard
1941	(Vol. 54)	Archer Taylor
1942-46	(Vols. 55-59)	Erminie Wheeler-Voegelin
1947-51	(Vols. 60-64)	Wayland D. Hand
1952-53	(Vols. 65-66)	Katharine Luomala
1954-58	(Vols. 67-71)	Thomas A. Sebeok
1959-63	(Vols. 72-76)	Richard M. Dorson
1964-68	(Vols. 77-81)	John Greenway
1969-73	(Vols. 82-86)	Américo Paredes
1974-76	(Vols. 87-89)	J. Barre Toelken
1976-80	(Vols. 90-94)	Jan Harold Brunvand*
1981-85	(Vols. 94-98)	Richard Bauman
1986-90	(Vols. 99-103)	Bruce Jackson

\*Began tenure with October-December, 1976, issue.

## AFS Officers

### Presidents

1888-89	Francis James Child	1935-36	Archer Taylor
1890	Daniel Garrison Brinton	1937-39	Stith Thompson
1891	Otis T. Mason	1940-41	A. Irving Hallowell
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1893	Horatio Hale	1943	Gladys A. Reichard
1894	Alcée Fortier	1944	Benjamin A. Botkin
1895	Washington Matthews	1945	Melville J. Herskovits
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1897	Stewart Culin	1948	Erminie Wheeler-Voegelin
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1903	Livingston Farrand	1957-58	Wayland D. Hand
1904	George Lyman Kittredge	1959-60	William N. Fenton
1905	Alice C. Fletcher	1961-62	MacEdward Leach
1906	Alfred L. Kroeber	1963-64	Melville Jacobs
1907-8	Roland B. Dixon	1965-66	Samuel P. Bayard
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1916-17	Robert H. Lowie	1975-76	Kenneth S. Goldstein
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1919-20	Elsie Clews Parsons	1978	J. Barre Toelken
1921-22	Frank G. Speck	1979	Roger D. Abrahams
1923-24	Aurelio M. Espinosa	1980	Alan Dundes
1925-26	Louise Pound	1981	Don Yoder
1927-28	Alfred M. Tozzer	1982	Linda Dégh
1929-30	Edward Sapir	1983	W. F. H. Nicolaisen
1931	Franz Boas	1984	Bruce Jackson
1932-33	Martha W. Beckwith	1985	Jan Harold Brunvand
1934	Franz Boas		

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1892-1905	John H. Hinton
1905-15	Eliot W. Remick
1915-22	Alfred M. Tozzer
1923-28	Pliny Earle Goddard
1929-30	Melville J. Herskovits
1931	Leslie A. White
1932-36	Ruth M. Underhill

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1907-9	Alfred M. Tozzer*
1910-23	Charles Peabody
1924-26	Gladys A. Reichard
1927	Pliny Earle Goddard
1928-36	Gladys A. Reichard

\*Tozzer was Acting Permanent Secretary in 1907 after the death of Newell.

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1940-41	George Herzog
1942	D. S. Davidson
1943-60	MacEdward Leach
1961-65	Tristram P. Coffin
1966-72	Kenneth S. Goldstein
1973-76	Richard Bauman

### Executive Secretary-Treasurers

1977-81	David J. Hufford
1982-86	Charles Camp

## Folklore in Education

FOLKLORE COURSES have been taught in American universities at undergraduate and graduate levels since the late nineteenth century. Genre courses, primarily the tale and ballad, were common in literature and anthropology programs. Early folklore Ph.D. dissertations include "Japanese Folk-Lore" (1893, Boston University), "The Folk-Lore of May-Day in France" (1895, Johns Hopkins), "The Sources of Spenser's Classical Mythology" (1896, Yale), "'The Wife of Bath's Tale': A Study of Its Sources and the Tales Related to Them" (1889, Harvard), "Decorative Symbolism of the Arapaho" (1901, Columbia), and "Ballad and Epic: A Study in the Development of the Narrative Art" (1903, Harvard).

The broad range of subjects treated in recent dissertations and theses reflects the widening theoretical base of American folklore studies. These studies have focused on such topics as American foodways, American coal-mining songs on records, modern Cheyenne narrative, black folklore from the Mississippi Delta, narrative rhetorical devices of persuasion within Philadelphia's Greek community, oral poetics and traditions of verbal art in Africa, Navajo children's narratives as symbolic forms in a changing culture, an interpretive history of Texas-Mexican *conjunto* music, quilting and the pattern of relationships in community life, speech play and verbal art of Chicano children, the use and meaning of song within a Scottish family, a critical analysis of the days-of-the-dead celebration in

Oaxaca, the cultural-social functions of Danish historical ballads, narrating and narratives about pregnancy and childbirth experience and their relationships to attitudes and health, Chicano folk medicine from Los Angeles, folk ideology within the Jewish labor movement in the United States, and a survey of Brazilian folk narrative scholarship.

The first American Ph.D. program in folklore was established at Indiana University in 1949. Indiana University and the Memorial University of Newfoundland award B.A., M.A., and Ph.D. degrees in folklore. M.A. and Ph.D. degrees in folklore are awarded by UCLA and the University of Pennsylvania. Four universities have M.A. programs in folklore: New York University, Western Kentucky University, University of North Carolina, and University of California at Berkeley. Several universities' folklore graduate programs award their degrees through other departments. The Folklore Program at George Washington University awards M.A. and Ph.D. degrees through the university's American Studies and Anthropology departments. The Graduate Concentration in Folklore at the University of Texas at Austin awards M.A. and Ph.D. degrees through Anthropology and the Ph.D. through English. Several universities have concentrations in folklore or folklife studies available within other departments or programs. The New York University Department of Art and Art Education, for example, offers a specialization in folk

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Trained folklorists pursue careers in teaching, research, governmental agencies, museum work and administration, performing groups and arts management, social work, the medical and legal professions, and business. Their responsibilities include documenting cultural and ethnic traditions, introducing traditional artists and their works to interested audiences, describing transformations of traditional processes and forms, and preserving on tape and film the customs and mores of social groups and individuals.

—UCLA course catalog (1984)

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art, the NYU Department of Performance Studies permits concentration in folklore studies, and the English Department of the State University of New York at Buffalo offers as one of its four Ph.D. concentrations a program in folklore, mythology, and film studies.

Many folklore programs incorporate or work closely with archives or museum facilities. The Indiana University Folklore Institute, for example, includes the Archives of Traditional Music (with more than 200,000 sound recordings) and the Folklore Library (with more than 20,000 volumes). The New York University Graduate Program in Folk Art Studies is offered jointly with the Museum of American Folk Art. The University of North Carolina recently acquired the extensive collection of materials of early commercially recorded southern folk and country music developed by the John Edwards Memorial Foundation.

Some of the academic programs—such as those at Indiana University, UCLA, the University of Texas at Austin, and the University of Pennsylvania—try to cover the entire range of folklore methodology, theory, and research. Others specialize or assign primary focus to certain areas of folklore work. The program at

George Washington University, for example, emphasizes aspects of traditional material culture.

Folklore courses are now offered on a regular basis in more than 450 North American colleges and universities. Most teaching of folklore in colleges and universities is done by folklorists based in English departments and, to a lesser degree, by folklorists in anthropology departments. English and anthropology departments frequently offer a basic folklore survey or introductory course. English departments also offer graduate and undergraduate courses in American folklore and in areas of folklore specialization that dovetail with English department concerns, such as folktale, ballad, traditional narrative, and oral poetry. Folklore courses are also included in American studies, ethnic and women's studies, and many other programs.

In 1984 the American Folklore Society and the American Folklife Center began a long-term study of folklore in American colleges and universities. The report will provide information on courses offered at undergraduate and graduate institutions, degree programs, program concentrations, and faculty specializations and training. (The most recent survey of undergraduate programs in folklore is Ronald L. Baker, "The Study of Folklore in American Colleges and Universities," *Journal of American Folklore* 91[1978]: 792-807.)

Since folklore subjects and methods are often important elements in college and secondary courses in literature, history, and sociology, registration in graduate and undergraduate folklore courses tends to be more eclectic than other university disciplines. Schools of business and public administration are beginning to include in curricula either courses or units on organizational stories, corporate culture, and organizational symbolism. There has been a great expansion in

recent years of folklore courses taught in schools of education. Knowledge of folklore genres and processes can help teachers better understand the students themselves: games children play, jokes they tell, beliefs they hold, and rumors they entertain are often sensitive indicators of aspects of their thinking that are usually apparent in no other way.

Many high school teachers have found that introducing their students to the collection of local traditions and family folklore has contributed substantially to the students' sense of community and their understanding of their own worlds. A recent experimental project in Oakland, California, uses modern folklore as a way of helping teenagers develop writing skills and learn about the nature of folklore at the same time. The students, many of whom are not flu-

ent writers, use folklore from their own lives as a vehicle for experimenting with three kinds of writing — narration, interviews, and exposition. They begin with folklore from their childhood, then move on to modern urban legends, graffiti, ethnic and family folklore, folk heroines and heroes, and slang and teenage folklore.

The best known and most successful high school program began in 1966 in Rabun Gap, Georgia, when students began working on *Foxfire*, a class newspaper that dealt in large part with family and local traditions. The first *Foxfire* anthology was a national best-seller in 1972, the eighth volume is in production, and more than five million *Foxfire* books have been sold. Similar projects have been started in Kennebunkport, Maine; Lebanon, Missouri; Bell Gardens, California; and other cities.



Karin and Martin Scherer with a banner dedicated to their Siebenbürger homeland, Chicago. (Jonas Dovydenas/American Folklife Center)



Della Chela Pecora at her home in Austin, Texas. (Kay Turner)



## Folklore and Organizational Life

SOME OF THE NOTABLE collections in the twentieth century have been of occupational folklore, especially the lore of miners, loggers, and the oil industry. Recent years have witnessed the growth of a field focusing on the study of organizational symbolism and corporate culture. In 1983, for example, the Center for the Study of Comparative Folklore and Mythology and the Behavioral and Organizational Science Group at UCLA jointly sponsored a conference on organizational folklore. In 1984, the Faculty of Commerce and Business Administration at the University of British Columbia directed a major symposium on organizational culture and life in the workplace; members of the American Studies Department and the Work-Learn Center at the University of California at Davis organized a conference on corporate culture; and the European Group on Organizational Symbols held an international conference on organizational symbolism at the University of Lund in Sweden. Participants in those conferences were folklorists, management theorists, and business leaders.

The stories that people tell, the ways they decorate their work space, ceremonies in which they take part, and ritualistic interaction provide data essential to understanding human concerns and the culture of an organization. Forms of expressive behavior and aspects of organizational culture may play an important role in clarifying and communicating organizational philosophy and objectives, enhancing managerial styles

and methods, and improving life in the workplace. In years past, corporations occasionally employed folklorists to help prepare corporate oral histories; folklorists now are more likely to help corporate executives understand the dynamics of the institutions they direct.

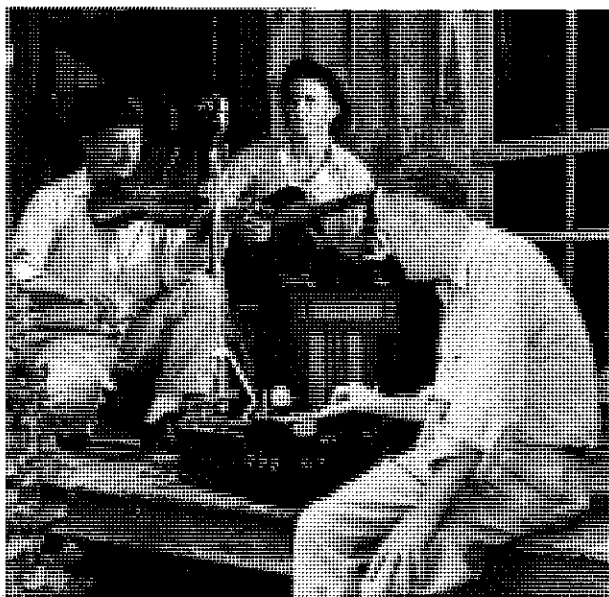


*Young Irish-American step Dancers at the Rhode Island Ceilidhe Club, Cranston, Rhode Island. (Michael E. Bell/American Folklife Center)*



## Fieldwork

FOR ANTHROPOLOGISTS, the term “fieldwork” usually denotes a long stay in a culture very much different from the scholar’s own. Folklorists can do fieldwork anywhere; the stay might be long or short, the work done all at once or in the course of many repeated visits. For folklorists, the term “fieldwork” refers more to a process of recording data than to where the information is



Vance Randolph recording “Deacon” Hembree’s fiddling for the Library of Congress, 1941 or 1942. (Townsend Godsey/Lyons Memorial Library, *The School of the Ozarks*)

collected. Folklorists might travel halfway around the world to do research, or they might walk halfway down the block to do it.

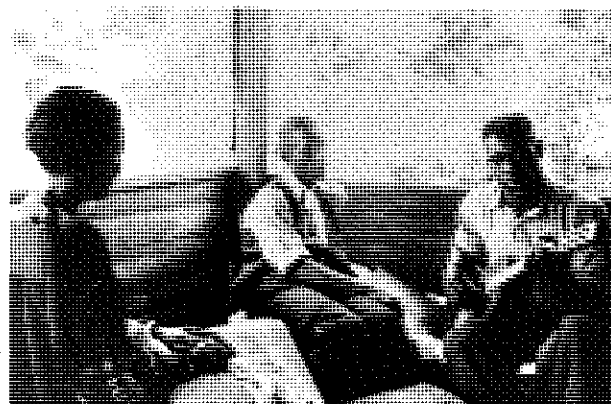
Folklore and literary studies differ in this important regard: while the primary documents of literary study are fixed and absolute, the primary documents of folklore study are constantly changing in form, style, and function. A scholar studying Shakespeare or Melville begins with the plays of Shakespeare or the fiction and poetry of Melville; other materials may be important, but they are always secondary. The folklorist studying a folk tradition, a genre, or a community begins with the folklore in its real context. Since only a small fraction of the world’s music and narrative is written down, folklorists — along with their colleagues in such fields as anthropology and ethnomusicology — provide our primary access to and often the only documentation of an extraordinary range of important cultural information.

For such reasons, most folklorists do fieldwork. They develop an interest in certain kinds of materials, genres, texts, or communities; they go out and observe performances, and they collect information. They may collect with pen and notebook, or they may use tape recorders or sophisticated video and film equipment. Modern folklorists tend to be more aware than their forebears how greatly their own styles and abilities and concerns influence what is collected; most are sensitive to the need for detailed documentation that explains their findings. Recording

songs or stories or filming celebrations or rituals is not enough; the folklorist must also describe the way the recordings were made, explain why they were made, provide information about what was left out, and detail the nature of the relationships between the collector and the source of the information. Only with such supplementary data can later collectors make extensive use of the materials gathered.

Before the 1950s, most folklore fieldwork consisted of the pursuit of items: songs, stories, proverbs, cures, techniques. The idea was that the material to be studied and understood was in the items themselves. In recent years many folklorists see items as just part of the subject; they focus more on the event in which items occur and see the texts or techniques as elements in a complex range of behaviors and interactions requiring documentation and understanding. The modern folklorist, then, needs the traditional skills not only of the literary or fine arts scholar, but also of the social scientist examining communities in action, and knowledge of the wide range of technical devices specially suited to acquiring the kind of information appropriate to folkloric studies.

The results of folklorists' fieldwork take many forms. The bulk of materials may be deposited in archives and museums for the use of other folklorists and for historians, sociologists, and other scholars. Recorded materials might be issued as documentary phonograph recordings or edited for radio broadcast. Photographs might be edited for books or used in exhibitions. Film and video materials might be edited for classroom use or for general broadcast and exhibition. Some fieldwork appears in the form of reports and workshops for organizations. Most commonly, fieldwork is presented in print — as articles in journals such as those listed on page 32 or in books such as those listed on pages 26-29.



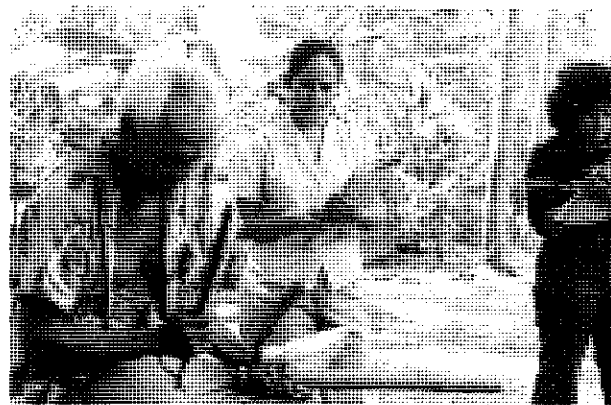
*Zora Neale Hurston collecting in 1935 from Rochelle French and Gabriel Brown in Eatonville, Florida. (John A. and Alan Lomax Collection, Prints and Photographs Division, Library of Congress)*

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No song, no performance, no act of creation can be properly understood apart from the culture or subculture in which it is found and of which it is a part; nor should any "work of art" be looked on as a thing in itself apart from the continuum of creation-consumption.

— Edward D. Ives (1978)

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*Serbian high school students interview a boatbuilder as part of a project training them to collect, transcribe, translate, and then publish folkloric data in their biannual magazine, FAASAMOA PEA. (Caroline Sinaviana)*

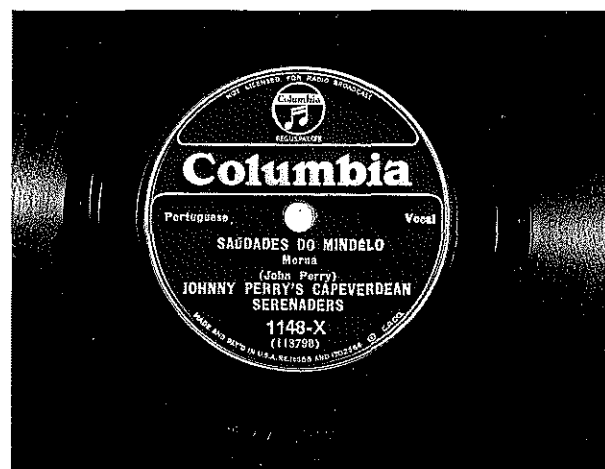


## Archives

ARCHIVES PRESERVE folk traditions and skills and make them available for study and appreciation. Their contents reflect the interests of the individuals and institutions that have built and maintained them. Some focus on a genre (music, beliefs), on ethnicity (Native Americans, Lithuanians), on religion (Mormons, Shakers), on geography (Detroit, the Northeast), on work (fishing, farming), or on artifacts (pottery, carvings). A few organizations, such as the Archive of Folk Culture at the Library of Congress, recognize a wider obligation to the rich variety of traditions in the nation as a whole.

The kinds of documentation in archives vary with their focus. Collections may consist of hand- or typewritten notes, sound recordings, photographs, videotapes, correspondence, clippings, publications, and actual samples of material culture like quilts and duck decoys. Since such holdings are often unique and fragile, the archivist sees that they are kept secure, free from deterioration or abuse. Cylinder and tape recordings, for instance, are stored under strict temperature and humidity control, and working copies are made available to scholars and the general public. Paper and photographs are kept in acid-free files, while slides are protected in special plastic sleeves. Delicate weaving and embroidery are kept unfolded, away from bright sunlight, plastic, and dust.

Since archives are useful only when their contents are accessible, archivists develop efficient



*Cape Verdean music recorded in America on Columbia's Portugese series, 1934. (Pekka Gronow/American Folklife Center)*

ways for storing items and information and maintain finding aids (sometimes elaborate) for locating what is needed. Generally, similar items are kept together by type, size, or shape. Three-by-five index cards, printed catalogs with cross-listings, or electronic retrieval systems can point the way to all holdings from North Dakota or from Cambodian refugees, for instance, everything collected by Vance Randolph, all variants of "Casey Jones" or the vanishing hitchhiker story. *The Folklore and Folk Music Archivist*, published by the Archives of Traditional Music at Indiana University (10 vols., 1958-68), presents detailed descriptions of indexing and cataloguing systems used in archives around the world, as well as information about collecting and documenting folk music. The Archiving Section of AFS discusses solutions to storage and classification problems, computerization and other technological advances, ethical issues in granting or

restricting use of materials on deposit, and similar questions.

Professional folklore archiving began in earnest in the United States with the establishment of the Archive of Folk Culture (originally the Archive of American Folk-Song) at the Library of Congress in 1928. The Archive was conceived as a project to gather and preserve examples of folksongs in the United States. With the much-heralded WPA documentation projects of the 1930s and increasing professionalism among folklorists, the numbers and quality of field recordings grew, as did attention to ethnic, occupational, and regional customs, lore, and spoken-word traditions. In the 1940s the Archive launched a series of documentary recorded albums, which has continued to the present day and has encouraged the production of documentary recordings in the private sector. The Archive recently estimated that its holdings contain more than 225,000 sheets of manuscript materials and 30,000 cylinder, disc, wire spool, and tape recordings preserving more than 300,000 items of folksong, folk music, folktales, oral histories, and related materials. In addition, current field-documentation projects of the American Folklife Center become part of the Archive for preservation and public access.

Many archives with large folklore collections also include historical materials of various kinds. The Archive of American Minority Cultures, for example, established at the University of Alabama in Tuscaloosa in 1979, documents southern black history and culture (including the Civil Rights Movement, urban history, and labor history); southern women's literature, oral history, and political activism; folk religion; folk medicine and herbal remedies; midwifery; traditional arts, crafts, and architecture of the Deep South; and traditional music, with an emphasis on black religious music. The Archive's holdings include

videotapes, audiotapes, phonograph records, slides, photographs, personal documents, manuscripts, curriculum guides, unpublished theses and dissertations, bibliographies, and print materials such as newsletters and serial publications. The Archive actively promotes public outreach by means of documentary radio programs, record albums, photographic exhibits, and publications.

There are about 180 other folklore and ethnomusicology archives and related collections in the United States. While a few of the regional archives are housed in public libraries, museums, historical societies, and the offices of state folklore and folklife programs, most are based at colleges and universities and have frequently resulted from state and community fieldwork projects undertaken by folklorists on the faculty and their students. Local archives, attuned to the regional, occupational, and ethnic traditions of the citizens they serve and study, often engage in educational programming, such as folk festivals, field projects, radio programs, and workshops. They share their resources with the public and encourage use and further contributions, thus becoming advocates for the preservation of a community or region's cultural heritage.

Archives form a natural, necessary complement to serious collecting and scholarship. They are as essential to professional folklorists as libraries are to literary scholars or as manuscript collections are to historians. The depositing of a sensitive, well-organized, and well-documented collection — whether by a team of folklorists who organized a complex, government-funded survey of traditions in the Blue Ridge, or by a schoolteacher who noted playground games and jump-rope rhymes, or by a cowboy who cared enough to write down the songs that meant something to him and his buddies — is itself an invaluable contribution to scholarship.

## Material Culture and Folklore in Museums

SPECIALISTS IN MATERIAL culture study have long sought to identify and understand America's folk-built past. In recent years they have begun to record the observable behaviors of workers making things, persons receiving folk objects, and participants in events making use of objects. Folklorists try to understand how symbols are created and changed, how objects function for people, and how designs are conceived and executed. Since objects and actions commonly "speak" louder than words, folklorists look at material culture as communication and learning.

Folklorists working in or with museums collect, preserve, document, and interpret all kinds of material culture. Architecture, arts, crafts, foodways, and clothing, for example, reflect the work, play, customs, beliefs, celebrations, and rituals of any people. Such artifacts are central to folklife exhibitions and interpretive programs, whether set in large or small anthropological, art, historical, occupational, religious, ethnic, or local museums.

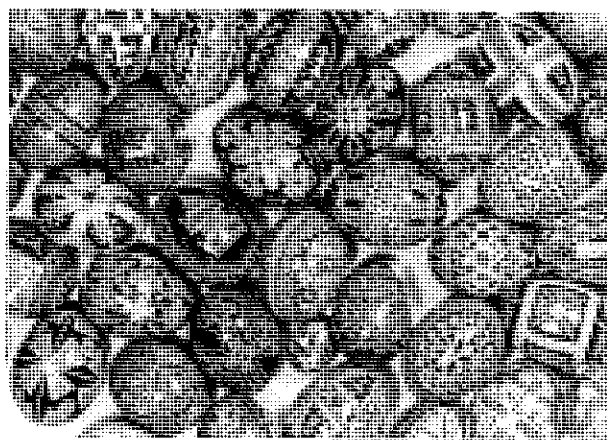
The first American museum for history, ethnology, and folklife opened in 1851 at Newburgh, New York, in a stone farmhouse that had once been George Washington's headquarters. Nineteenth-century anthropological investigators of Native American cultures deposited their field notes and collections in what today are important research museums for folklorists and other social scientists and humanists: the Smithsonian Institution, the Museum of Natural History (New York

City), the Field Museum (Chicago), Harvard's Peabody Museum, and Berkeley's Lowie Museum.

Early members of the American Folklore Society such as Otis Mason and Stewart Culin argued for the study and preservation of material folk culture in Society-sponsored programs. The director of the University of Pennsylvania Museum, Culin was also Curator of the American Folklore Society and organized exhibits of material folk culture for the Madrid World Exposition in 1892, the World's Columbian Exposition in Chicago in 1893, and the Atlanta Cotton States Exposition in 1895.

The Antiquities Act of 1906 and the establishment of the National Park Service in 1916 gave further impetus to museums and to folklorists

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*Pysanky — Ukrainian Easter eggs. (Annie Greenbaum, The Ukrainian Museum, New York City)*



interested in folklife and material culture. However, many major art and history museums and the open-air restoration complexes like Henry Ford's Greenfield Village (Michigan), John D. Rockefeller's Colonial Williamsburg (Virginia), the Wells family's Old Sturbridge Village (Massachusetts), and Eli Lilly's Conner Prairie Pioneer Settlement (Indiana) devote more attention to elite and middle-class culture than to folklife. Folklorists did not take major roles in museum planning, acquisitions, and activities until the 1960s, when material culture and sometimes museology courses were regularly offered in folklore training centers at the University of Pennsylvania, Indiana University, the New York State Historical Museum at Cooperstown, and elsewhere.

Since the 1960s, increased state and federal assistance (primarily from the Institute for Museum Services, the National Museums Act, the National Endowments for the Arts and Humanities, and the Office of Archeology and Historic Preservation) has spurred museum development. Of particular interest to folklorists has been the "living historical farms" movement, which began in the 1950s with the Lippert Farm at Cooperstown and the Freeman Farm at Old Sturbridge Village. Folklorists have been actively involved there and in similar facilities such as the Iowa Living History Farms (near Des Moines), the Jensen Museum of Man and Daily Bread (Logan, Utah), and Kipahula Living Farm (Hawaii). They have also conducted field and ethnohistorical investigations to provide strong interpretive contexts for ongoing exhibits, collections, and research resources at museums like the San Francisco Maritime Museum, the Lumberman's Museum (Patten, Maine), the Iron Range Interpretive Center (Chisholm, Minnesota), Historic New Harmony (Indiana), the Norwegian-American Museum

(Decorah, Iowa), the Tucson (Arizona) Barrio Viejo district, and Chicago's Polish Museum of America.

The Museum of American Folk Art (New York City), the Museum of International Folk Art (Santa Fe), the Museum of Folk Art and Contemporary Crafts and the Museum of Folk Art (San Francisco) are exclusively concerned with folk artists, their creative products, and their milieus. The Mingei International Museum of World Folk Art started with the San Diego Museum of Art and in 1979 acquired space in a major regional shopping center. It has since mounted some twenty major exhibitions and published several annotated catalogues.

Museums have also hired folklorists to as-



Philip Simmons, blacksmith and ornamental ironworker; Charleston, South Carolina. (John Michael Vlach)

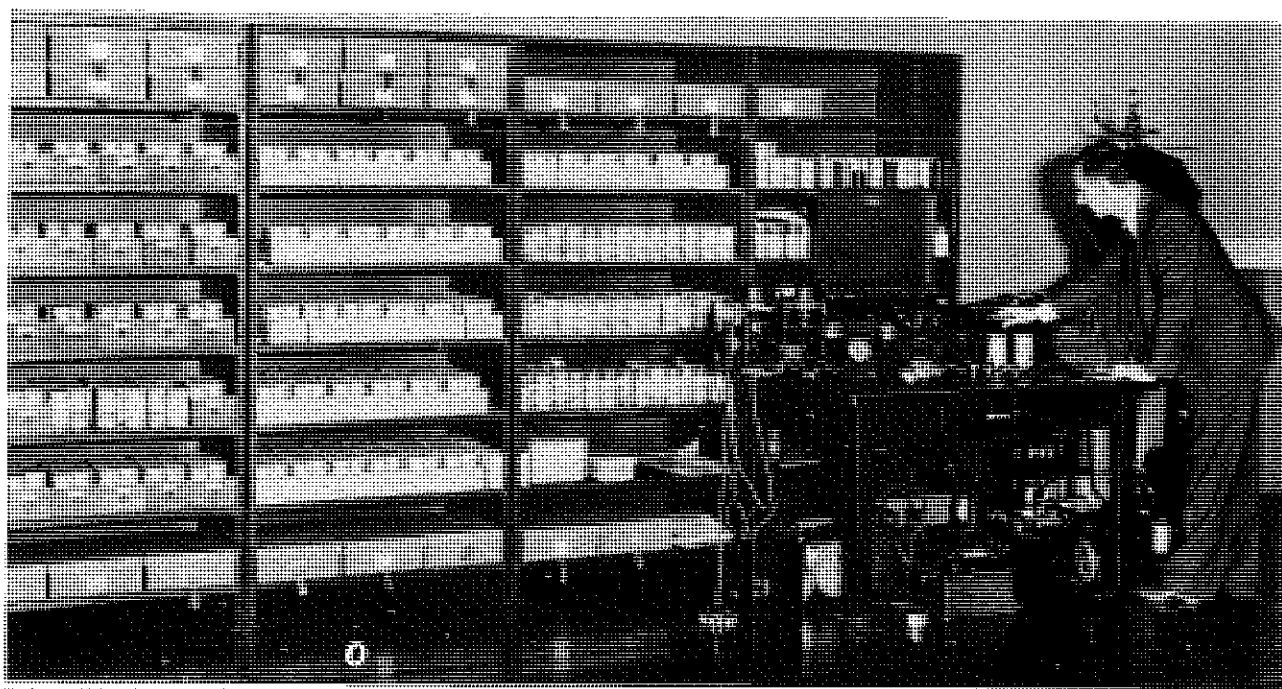




semble and interpret temporary and traveling shows like the retrospective of Afro-American material culture at the Cleveland Museum of Art; the Colonial Long Island gravestones exhibit at the Stony Brook Ethnographic Museum (State University of New York, Stony Brook); "Fiestas of San Juan Nuevo: Ceremonial Art from Michoacán, Mexico," at the Maxwell Museum of Anthropology (University of New Mexico, Albuquerque); "Pascola: Ceremonial Complex in Arizona and Sonora," at the Heard Museum (Phoenix); and "Festas Açoreanas: Portuguese Religious Celebrations in California and the Azores," at the Oakland Museum. The 1984 Olympic Committee sponsored an exhibition of Mexican and Mexican-American folk traditions

for the Plaza de la Raza, Los Angeles. Catalogues, lectures, slides, demonstrations by folk artists, and other interpretive features are part of all such exhibits, and the extensive background materials become part of the museums' holdings available for future researchers.

Folk material culture can provide evidence of the everyday past and supply the visible proof of changing beliefs and customs. Such studies help us understand creative impulse and interpret how personality is conveyed through objects and technical activities. Folk material culture study can be a major resource for understanding relations between social identity and expression, personal conduct and communication, and human idea and design.



Robert Winslow Gordon, first director (1918-31) of the Archive of American Folk Song, in the Archive's first home—the southwest attic of the Library of Congress. (Harris and Ewing/Prints and Photographs Division, Library of Congress)



## Folklore and the Federal Government

BEFORE THE DEPRESSION decade, support for folklore research and fieldwork came from private sources, even when government institutions gave some measure of nonmonetary support. The Archive of American Folk Song, housed at the Library of Congress after 1928, for example, did not receive its first Congressional funding until 1937. Before then, operating monies came from private foundations and were administered by the American Council of Learned Societies.

Many New Deal programs, from the Civilian Conservation Corps and the Resettlement Administration to the white-collar work relief sponsored by Federal Project Number One of the Works Progress Administration, directly or indirectly spurred folklore activities throughout the nation. Folk music, dance, and dramas were collected, performed, and encouraged as important expressions of community and individual resilience. Traditional designs, architecture, and ways of life were documented in drawings, photographs, and field reports. Folktales, beliefs, legends, games, proverbs, riddles, oral and life histories were collected, many of them as contributions to a projected American Guide (later modified to become an important series of state and local guides). An attempt was made in 1938 to coordinate all these activities by establishing a Joint Committee on Folk Arts with representatives from the American Council of Learned Societies, the universities, the Library of Congress, and various WPA projects, but the effort



*St. Joseph Athletic Association 51st Annual Parade, Chicago. (Jonas Doyvdenas/American Folklife Center)*

foundered when the programs were drastically restructured in the summer of 1939. The war soon eclipsed all New Deal programs.

After World War II there was little other significant federal folklore involvement until 1967, when the first Smithsonian Festival of American Folklife was held. Free from marketplace demands, this became the most traditionally based and responsible of the large festivals. Although the Smithsonian festival could not have developed as it did without the groundwork laid by the Newport Folk Festival and the parallel evolution of the National Folk Festival, it has been able to afford a range of representation and seriousness of concern the others could not attempt. The Smithsonian Festival has been noted for its development of advanced presentational techniques, its balance of material and performance traditions, and its service to the field as a training ground and apprenticeship program for folklorists moving into public sector work.

The Folk Arts Program of the National Endowment for the Arts, established in 1974, has



helped fund local traditional festivals, as well as concerts, exhibits, workshops, school appearances, residencies, and other ways of presenting traditional arts and artists. Support has also gone for media preservation and presentation (such as radio and TV programs, LPs, films), services to the field (such as aid to state folk arts coordinators and programs), and apprenticeships (primarily for capable artists who wish to study within their traditions). Since 1982, National Heritage Fellowships have been given to exemplary master folk artists and artisans.

The American Folklife Center, located in the Library of Congress, was established in 1976, in large part as the result of lobbying by the AFS and its members. The Center engages in programs of research, documentation, archival preservation, live presentation, exhibition, publication, dissemination, training, and other activities involving folk traditions in the United States. A recent reorganization within the Library of Congress placed the Archive of Folk Culture (formerly the Archive of [American] Folk Song) within the American Folklife Center. The Center represents the first federal effort to develop and maintain a consistent and coherent folklore and folklife program.

The AFS works closely with the federal folklore agencies on matters of mutual concern. In 1984, for example, the AFS Archiving Section and the American Folklife Center organized a two-day conference dealing with the application of new technologies to archiving, and AFS and the Folk Arts Program of NEA began work on a study of state folklore programs. AFS members have been involved in the Smithsonian's Festival of American Folklife since its inception, and they regularly serve as panelists and reviewers for all the federal agencies that fund folklore research and performance.

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#### NEW DEAL FOLKLORE AND FOLKLIFE PROJECTS

Most folklore and folklife was collected under the auspices of the Works Progress Administration's Federal Project Number One (including the FAP, FMP, FTP, FWP, and HRS), which operated between August 2, 1935, and August 31, 1939. After the 1939 WPA reorganization most of these arts projects returned to state control, although national Art Program, Music Program, and Writers' Program offices were maintained through 1942.

- CCC Civilian Conservation Corps: folk crafts and music encouraged.
  - FAP Federal Art Project: *Index of American Design* to record "practical, popular and folk art of Americans of European origin" launched in January, 1936.
  - FMP Federal Music Project: traditional music collected and some performed at local FMP-sponsored music festivals.
  - FTP Federal Theatre Project: folksongs and tales, Indian lore, and early American drama collected by the FTP's research branch, the National Service Bureau, until 1939.
  - FWP Federal Writers' Project: folklore collecting, social-ethnic studies, life histories, ex-slave interviews, and other programs undertaken for the state and local guides, which involve much folklore and folklife.
  - HABS Historic American Buildings Survey: folk architecture documented and records deposited in the Library of Congress, 1934-41.
  - HRS Historical Records Survey: oral history and local lore collected.
  - NYA National Youth Administration: students employed on folklore projects.
  - PWAP Public Works of Art Project: folk artists supported, 1933-34.
  - RA Resettlement Administration: music and crafts collected and encouraged by the Special Skills Division, 1935-37.
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## State and Local Folk Cultural Programs

FOLKLORISTS WORKING in the public sector at state and local levels conduct surveys and field studies, maintain archives, develop educational and interpretive publications, records, and films, and organize lectures, workshops, conferences, school, radio, and television programs, exhibitions, concerts, and festivals. They provide technical and consultant services to folk artists and local organizations and advise agencies that fund such projects.

Although the first state folklorist position was created by the Pennsylvania legislature in 1966, most state and local folk cultural programs have been initiated with federal support. The collection and presentation of state and local folklore received a major impetus during the New Deal. In 1974, the National Endowment for the Arts provided matching funds for Maryland and Tennessee to hire state folklorists and develop programs. Other states soon followed, until now thirty-five states have folklife programs and several others have programs in development. Most state programs were begun with matching funds from NEA and operate through the state arts councils. Twenty continue to be jointly funded with state and federal money, while fifteen programs are solely state supported.

A report prepared in early 1984 by the AFS Public Programs Section includes data on forty-one state folklore and folklife programs. Twenty-three of these are attached to state arts agencies (Alabama, Alaska, Arkansas, Colorado, Hawaii,

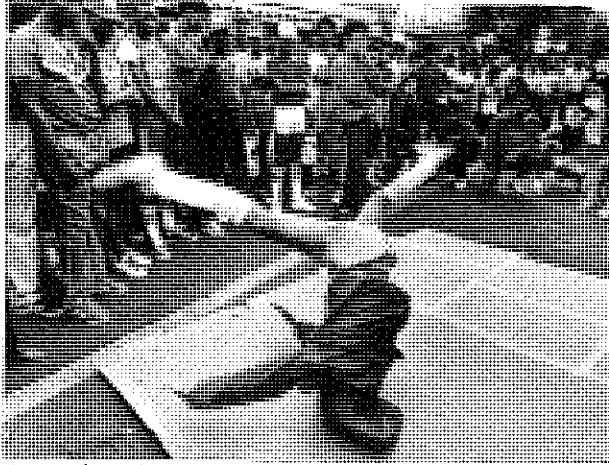


John E. Griffin plays "Love My Sweetheart Good as Anybody," while his brother Arthur "beats the straws," adding a staccato rhythmic drone by striking the violin string with a broom straw. (Carl Fleischhauer/American Folklife Center)



Idaho, Illinois, Indiana, Iowa, Louisiana, Maryland, Montana, New Hampshire, New York, North Carolina, North Dakota, Ohio, Rhode Island, Texas, Utah, Vermont, Wisconsin, Wyoming), three to state historical agencies (Kansas, Nebraska, New Jersey), one to a performing art center (the Kentucky Center for the Arts), and one to a state heritage commission (Pennsylvania). The Florida Folklife Program is a separate office of the state government.

In 1983, Florida had twelve folk cultural coordinator positions, North Carolina three, and Ohio four. The average ratio of state to federal funds for the programs responding was two to one. State arts agencies budgeted about \$3.5 million for folk cultural programs, an average of 15 percent of the total arts budgets in the states with such programs. More than \$1.6 million of those funds were awarded by state agencies in grants to local organizations for folk cultural programming in amounts from more than \$500,000



*A member of the "Dynamic Rockers" break dance team executes a headspin maneuver in Jamaica, Queens, New York (Martha Cooper/Queens Council for the Arts)*

in New York and more than \$300,000 in Alaska to less than \$10,000 in Arkansas, Iowa, and North Dakota.

State and local folk cultural programs vary. "Always in Season: Folk Art and Tradition in Vermont," a traveling exhibition of 165 objects and associated educational and interpretive materials, is sponsored for the Vermont Council on the Arts by the National Endowments for the Arts and Humanities, IBM, and the Cecil Howard Charitable Trust. A traveling exhibition of Idaho folk art funded by the NEA in 1984 is a cooperative project of the Boise Gallery of Art and the Idaho Commission on the Arts. The NEA and the Texas Department of Agriculture sponsored the exhibition "Folk Art and the Texas Agricultural Tradition" at the 1984 Texas State Fair. The Alaska State Council on the Arts started a Traditional Native Arts Program in 1980. During the first year, the program coordinator helped ten native groups design their own cultural conservation

projects. They sponsored a competitive, juried traveling exhibition of Eskimo dolls, and have developed apprenticeships for folk artists.

The Queens (New York) Council on the Arts sponsors an NEA-funded folk arts coordinator position and a folk arts program to document, preserve, and present traditional music, dance, and crafts from the borough's three million residents. Projects include folk artists in the schools, a performance series in neighborhood branches of the public library, and studies of Queens neighborhoods. A current project, entitled "City Play: The History and Customs of Play in New York," will research and present a wide array of traditional games and rhymes.

Some public sector folklore work is done through private organizations. Urban Gateways, for example, is a private nonprofit arts-in-education agency that brings visual and performing artists into schools throughout the Chicago area. For three years, a grant from the NEA Folk Arts Program enabled the organization's folklorist to identify local ethnic community artists, to help those artists develop school presentations, and to write appropriate curriculum materials. The programs represented a cross-section of Chicago's ethnic communities.

While academic folklorists frequently specialize in one art form or one cultural group, public sector folklorists work with all cultural groups in their regions and thus become familiar with a broad range of repertoires and styles. The great expansion in public sector folklore programs in the past several years has led to deeper understanding of the way folklore works in urban contexts. Public programs in urban areas have helped determine, for example, that the same traditional processes first identified in isolated rural communities also play a large part in complex urban societies.

## Books about American Folklore

THE FOLLOWING LIST, necessarily selective, reflects the range of books dealing with American folklore and folklife. Some titles are general or theoretical. Some deal with specific individuals, communities, or ethnic groups. Others deal with types of folklore, such as stories, songs, proverbs, beliefs, games, celebrations, customs, arts, and architecture. Many of these works include extensive bibliographies. Some of the many excellent films and videotapes presently available are listed in the two catalogs published by the Center for Southern Folklore and in Karl G. Heider's film survey. Reviews of sound recordings of traditional materials are published regularly in the *Journal of American Folklore*, *Western Folklore*, and *Ethnomusicology*.

Two Ph.D. dissertations provide information on the development of folklore studies in America and of the American Folklore Society:

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...Two fundamental forms, song and tale, are found among all the people of the world and must be considered the primary forms of literary activity....

— Franz Boas (1925)

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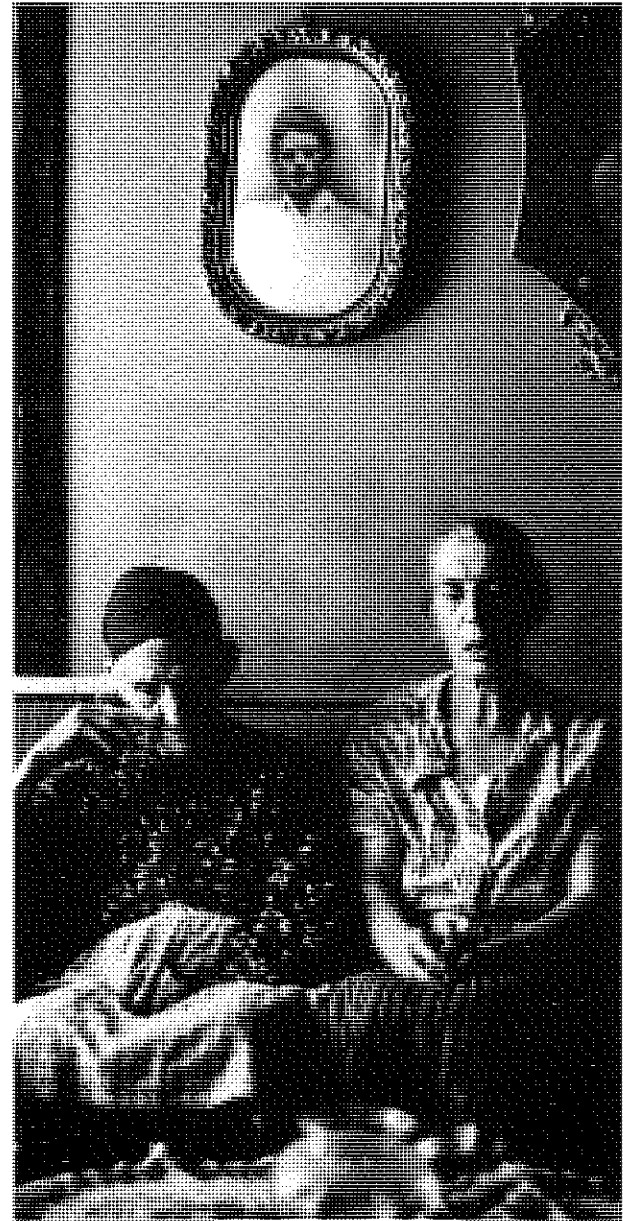
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Betty Shepard and her daughter Sidney sing songs in the traditional manner, Harlan, Kentucky. (Ellen J. Stabard)



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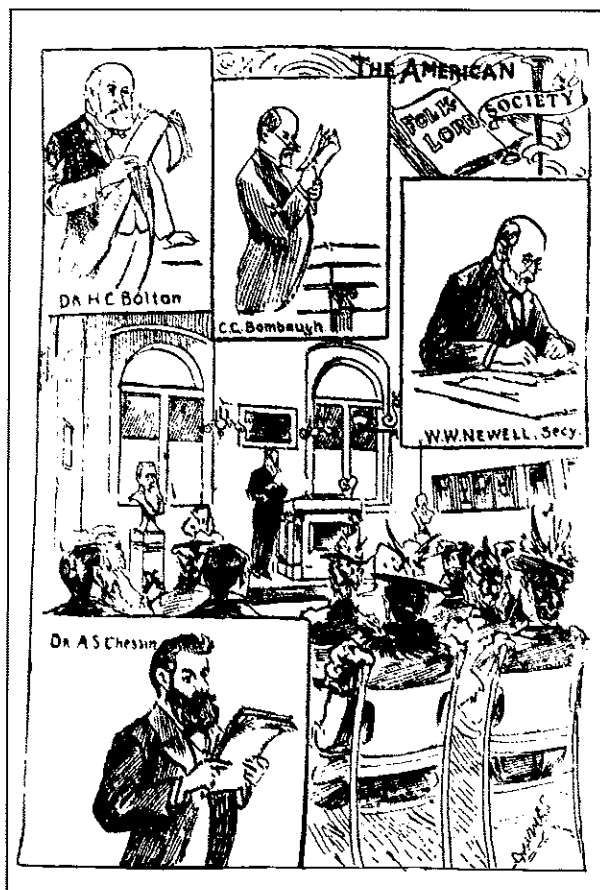
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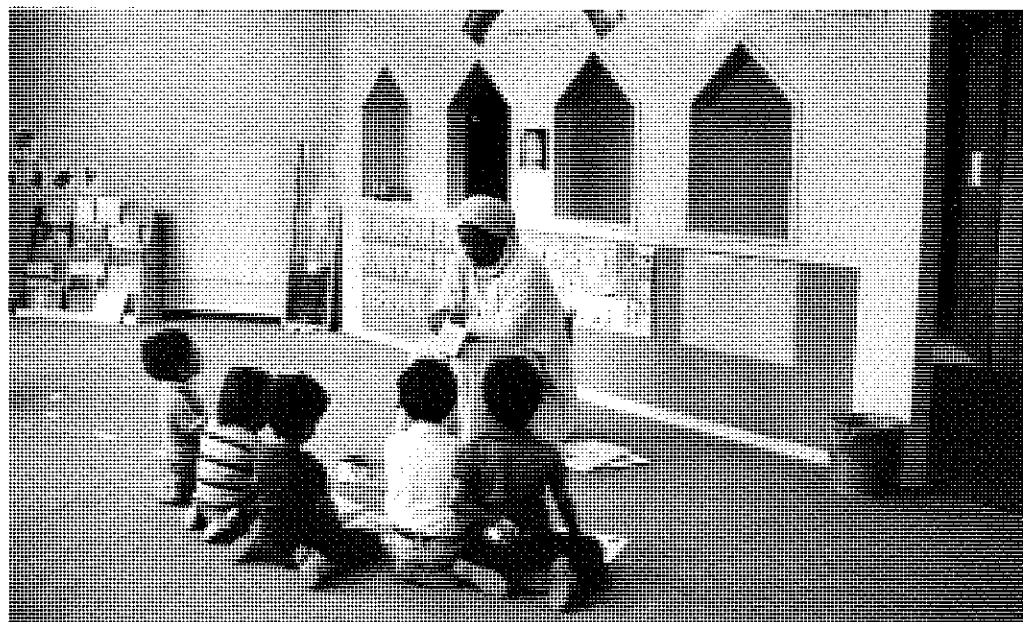


Drawing by a reporter covering the AFS meeting in Baltimore, December 28-29, 1897, published in the Baltimore American, 29 December 1897. The topics discussed by those pictured: A. S. Chessin, "Russian Folklore"; W. W. Newell, "Opportunities for Collecting Folklore in America"; C. C. Bombaugh, "Bibliography of Folklore"; H. C. Bolton, "Relics of Astrology." (Simon J. Bronner)





*Traditional Orthodox Jewish wedding of Cindy Cooper and Bart Ehrenkranz at Baron Hirsch Synagogue in Memphis. The bride and groom are considered king and queen for the evening. Their friends share their joy with the couple by dancing, juggling, and performing stunts with fire. (Judy Peiser/Center for Southern Folklore)*



*Class at the Islamic School of Seattle. (Susan Dwyer-Shick/American Folklife Center)*



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*Crystal Cruise piecing a flower garden quilt at her home in Meadows of Dan, Virginia. (Geraldine N. Johnson/American Folklife Center)*

## Folklore Periodicals

MORE THAN 250 folklore and ethnomusicological journals and newsletters are published by American scholarly organizations, educational institutions, interest groups, and commercial organizations. Many of these publications are received as part of membership in an organization or are available without charge.

All members of the American Folklore Society receive the Society's two official periodicals, *Journal of American Folklore* (quarterly) and *American Folklore Society Newsletter* (bimonthly). Several of the Society's sections publish their own newsletters, which are distributed to section members. Among these are *AFS Archiving Section Newsletter*, *Children's Folklore Newsletter*, and *Folklore Women's Communication*.

Other publications include *American Music* (Sonneck Society), *California Folklore Newsletter* (California Folklore Society), *Canadian Folk Music Journal*, *Country Dance and Song* (Country Dance and Song Society of America), *Ethnomusicology* (Society for Ethnomusicology), *Florida Folklife News* (Florida Folklife Program), *Folklore and Mythology Studies Journal* (UCLA Folklore and Mythology Program), *Folklife Center News* (American Folklife Center), *Foxfire*, *Hawaii Bluegrass and Country Music Association Newsletter*, *Indiana Folklore* (Folklore Institute), *JEMF Quarterly* (John Edwards Memorial Forum), *Jewish Folklore and Ethnology Newsletter* (YIVO), *Journal of Folklore Research* (Indiana University Folklore Institute), *Keystone Folklore* (Pennsylvania Folklore Society), *Kentucky Folklore Quarterly*, *Living Blues*, *Material Culture* (Pioneer America Society), *Mississippi Folklore Society Newsletter*, *New York Folklore* (New York Folklore Society), *Newsletter of the North Carolina Folklore Society*, *Northeast Folklore* (Northeast Folklore Society), *Performance Studies* (New York University School of the Arts), *Southern Folklore Quarterly*, and *Western Folklore* (California Folklore Society).

The addresses of journals often change when new editors are appointed. The Library of Congress Archive of Folk Culture (Washington, D.C. 20540) offers free copies of its list "Folklife and Ethnomusicology Serial Publications in North America," which indicates titles, sponsoring organizations, and recent editorial office addresses.

## Contributors

*Folklore/Folklife* is based on drafts and notes prepared by many members of the American Folklore Society, by committees of the Society, and by workers in several government agencies. Many AFS members offered photographs for inclusion. The American Folklife Center and the Center for Southern Folklore made available their collections of photographs and prints. Draft chapters prepared by contributors and passages from contributors' previous publications have been adapted, adopted, and integrated without specific citation. The AFS Executive Board read the penultimate draft and several of its members offered useful suggestions for improvement; the same service was provided by several other members of the Society.

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