holds the distinction of having been with the group for more than fifty years.

Several very popular spirituals are in this collection: "Every Time I Feel the Spirit," "Go Down Moses," and "Listen to the Lambs." The sound quality, unfortunately, is from fair to poor because of incorrect recording speeds and cracks in some cylinders. Even so, there is something to hear. Although Berlin ascribed to the prevailing view of Negroes, describing them as "noble" and "simple" people, she showed a sensitivity toward their music and took great pains to represent it faithfully.

*Archives accession number Pre'54--145-F

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Resound
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Amy E. Novick, *Editor*

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From the Field

Folk Art in Indiana

For the past two summers, the Division of State Parks, Indiana Department of Natural Resources has sponsored projects at three state parks which have focused on the folk art and the artists of the counties in which the parks are located. To this date, the Division of State Parks has recruited graduate students from Indiana University, due to the caliber and reputation of its folklore program. The pilot folk art project was conducted in 1980, at Clifty Falls State Park in Jefferson County and was modeled after the highly successful Tennessee State Parks Folklife Project. Nancy Cassell, doctorate candidate in Folklore and Ethnomusicology at Indiana University, was hired for this first project. Due to the success of the Clifty Falls project, the program was expanded to two parks and counties in 1981. Nancy carried out the project at Spring Mill State Park in Lawrence County. Steve Poyser, doctorate candidate in Folklore at Indiana University, conducted it at Ouabache State Recreation Area in Wells County.* All three projects have been funded, in part, by the Indiana Arts Commission and the National Endowment for the Arts. The Division of State Parks anticipates continuing the project for a third season at Harmonie State Park in Posey County, and has already received partial funding from the Indiana Arts Commission.

The folklorist-fieldworker, to a great extent, serves as catalyst for the illumination of traditions, talents, and values often hidden but alive within the community.

These individual folklorists-fieldworkers have conducted the projects and have resided in the local communities for the three months from Memorial Day to Labor Day. The basic responsibilities of the folklorists have been three-fold: to *research* and *identify* the folk art resources in the county, establish contacts with local folk artists, and locate items that reflect the local folk culture; to *document* the folk artists, processes, artifacts, and historical materials utilizing audiotapes and film; and to *present* selected folk artists in state park programs.

The folk art projects are multifaceted. The folklorist-fieldworker, to a great extent, serves as catalyst for the illumination of traditions, talents, and values often hidden but alive within the community. She or he also represents the main impetus for the sharing of the folk arts. Herein lie some of the benefits.

The projects have the potential to foster positive state park and local community relations. Several individuals had not visited their state parks for several years, and the folk art projects renewed their interest in the parks. Although often the informants initially were hesitant about performing in the state park settings, the pride and enjoyment stemming from recognition was usually apparent during the programs. The projects have also provided the opportunity for members of the community to become reacquainted with their own traditions. A rekindled interest in music, food ways, handiwork, and other areas was expressed by many of the spectators at the park programs. This new knowledge provided a source of great pride that is difficult to measure and express.

The folk art projects also have provided the opportunity to document many of the valuable, and sometimes faltering folk art traditions of Indiana. Documentation was made on color slide and black and white film, reel-to-reel and cassette tapes, and in journals kept by each folklorist-fieldworker. The recordings made during the three folk art projects are permanently housed at the Archives. The Archives has provided copies of the Clifty Falls tapes to the park and is currently in the process of making copies for Spring Mill and Ouabache. These copies will be used by park staff for programs in the future and will also be available for interested local residents to study. The American Folklife Center at the Library of Congress will also be copying selected recordings from the Clifty Falls project in exchange for the loan of a Nagra tape machine during the summer of 1980.

The tapes resulting from each of the projects are well-founded examples of Indiana's thriving folk cultures. Due to the structure of the folk art projects in the state parks, an interesting opportunity regarding the recordings has arisen. Many of the musicians and other folk artists were interviewed and recorded in their homes; a setting which is probably the most familiar for fieldworkers. In the

folk art projects, however, some of these recordings were often introductory and preliminary in nature. This is due to the second set of recordings made at the community-oriented performances that were presented, often to over 150 people, in the state parks. The informants often presented their skills and talents in a different light in the parks than they did in their home setting.[1] Thus, some of the folk art project tapes provide the opportunity to examine the folk artists in two unique settings.

The Division of State Parks has benefited in many ways by the folk art projects and hopes that the work done by the folklorists-fieldworkers can be utilized for future projects and research.

*Archives accession numbers 81-015-F, 81-108-F, 82-433-F

1. The Center Family (The Lonesome Valley Boys), June 27, 1980, at their home; The Lonesome Valley Boys, July 5, 1980 and August 5, 1980, in Clifty Falls State Park Program.

Sam Bass, June 18, 1981, in his home; Sam Bass, August 7, 1981, Spring Mill State Park Program.

Lotus Dickey, July 11, 1981, with Cyprian Dickey, at Paoli home; Lotus Dickey, July 17, 1981, at Spring Mill State Park Program.

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From the Vault

The Chinese Collection of Dr. Berthold Laufer

Among the holdings of the Archives is a remarkable collection of cylinder recordings made by the East Asian specialist, Dr. Berthold Laufer, in the early years of this century. This collection, recorded in Peking and Shanghai between 1901 and 1902, consists of 399 wax cylinders of Chinese drama, songs and shadow plays.

Berthold Laufer was born in Cologne in 1874 and attended the Friedrich Wilhelms Gymnasium there during the years 1884-93. From 1893 to 1895 he studied political economy, art history and literature at the University of Berlin before turning to archaeology and oriental languages. In 1897 the University of Leipzig awarded a doctorate to Laufer, whose dissertation was a critical analysis of a Tibetan text. Fluent in English, German, Tibetan, and Chinese, and with a knowledge of Turkish, Persian, Sanskrit, Pali, Malay, Japanese, Manchu, Mongolian, and Dravidian (Latourette 1938:44), Laufer was well prepared to study the cultures of eastern Asia and to examine what became his chief interests: the anthropology of China and the influence of Chinese culture on other Asian peoples in fields as varied as agriculture, mechanics, and art.

Shortly after the publication of Laufer's dissertation in 1898, Franz Boas, Curator of Anthropology at the American Museum of Natural History, invited him to participate in the Morris K. Jessup North Pacific Expedition, the purpose of which was to investigate the relationship between the aboriginal peoples of Siberia and North America. Dr. Laufer's task was to study the tribes along the Amur River: the Ainu, Tungus, Gold, and Gilyak. He carried out his research from the summer of 1898 until the fall of the following year.

From 1901 to 1904 Laufer led the Jacob H. Schiff Expedition to China, underwritten by the investment banker and sponsored by the American Museum of Natural History. The purpose of the expedition was to assemble a representative collection of "the complete culture and industries of modern China" (Walravens 1976:xi), particularly objects documenting the life of the common man. The vast number of artifacts which Laufer assembled included paintings, toys, medicines, pottery, bronze figures, marionettes, shadow-play figures, and specimens of the arts of printing, carpet-weaving and lacquer carving.

The Chinese shadow play particularly excited Laufer's interest. Even as a child, as K.S. Latourette, Laufer's friend and biographer mentions: "Berthold Laufer was much interested in dramatics, especially marionettes. He and his brothers and sisters presented complete plays, all of them original" (1938:43). The shadow play is theatrical entertainment performed with puppets, considered indigenous to China, and is still occasionally found there:

> In the shadow-play the figures are flat and ingeniously cut out of parchment, usually ox or sheep skin evenly colored and varnished on both sides. When held against the light they are transparent. A screen of white gauze, lightened by means of oil lamps behind is stretched between two poles; and the figures, held by wires stuck

Shadow-play figures, China