
FOLKLIFE CENTER NEWS

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The American Folklife Center at the Library of Congress, Washington, D.C.

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**Square Dance To Be
National Folk Dance?**

**The *Kalevala*:
150th Anniversary**

Publications



FOLKLIFE CENTER NEWS

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DIRECTOR'S COLUMN

My last column, which mused over the "antiquarian responsibilities" of folklorists, has stirred up the sorts of lively responses that gladden an author's heart. One correspondent in particular has articulated a view that, if not downright opposite from the view I espoused, certainly takes a different tack.

It seems to me that romance for the past and for "the country life" is at an all-time high these days, and, frankly, this romance movement causes me many problems in my work. There is a fascination with getting back to the country, with

novels of pioneer and ethnic romance, and with finding quaint people. I have found that people who romance about the past and about "old times" often do not really care about the people they are romanticizing about. They have no desire to help these people but are more interested in advancing a personal ideal—a patronizing ideal. Simply, tradition-bearers are used to fuel a personal fantasy. The truth of the tradition is lost in the shuffle and the tradition-bearer eventually realizes he is being used by someone he thought was a friend.

I'm a romantic at heart—I spent years working in western North Carolina and wrote most of my research papers on "dying" arts. And I was for years a square-dance fiddler. But I guess I've tried to put my romance for the past and for the oldtimer in check during my work Idolizing a person or the past breeds false expectations. I think romantic approaches suffer the same consequences. Don't you?

When an antiquarian impulse is rooted in a sincere desire to know the truth, I think it is noble indeed. But . . . more often I think there is a point to make, an ax to grind, a fantasy to develop, or a thesis to write. Maybe the word "antiquarian" just hits me funny. It sounds like an antique collector (which again I am) who feels an emotional pleasure owning something very old. It doesn't sound like a person interested in helping a community better understand themselves and their traditions, which is, for me, the joy of my work. Maybe the antiquarian impulse is perfectly appropriate for a folklorist—I certainly think we have a responsibility to document excellence in traditional expressions—but I believe this impulse is often complex and filled with less constructive roots and biases. I guess . . . being an antiquarian, or collecting for the sake of collecting and for the romance of it, is fine (and even necessary) in one's personal life, but under the banner of folklorist it can be problematic.

There is much to commend in this statement, particularly in its moral commitment to tradition-bearers and to the cultural communities they arise from and speak to. We can draw considerable hope from the fact that a whole generation of folklorists has not only embraced but debated and refined

that moral commitment. Further, my correspondent is certainly right that the wider public cultivation of nostalgia is sometimes attended by exploitation of old-fashioned traditions in a condescending or self-centered way. But the letter also hints at a difference between folklorists and much of our society in their fundamental view of what is past, what is present, and how they are related.

Discussion of how folklorists deal with past and present is complicated, curiously, by consensus within our field. I am reminded, in a season of political campaigns, of the commentator's remark that one could decipher a candidate's political point of view only by studying the relation of dependent to independent clauses: "Although we must be sensitive to people's needs, the deficit must be curbed" versus "Although the deficit must be curbed, we must be sensitive to people's needs." Similarly, debates within our field are often studies in adjustment to the pendulum that sways across the epicenter of broad consensus. Our rhetoric seeks to correct what we perceive as an imbalance, and words at the poles are designed to pull the pendulum back toward the center.

Unfortunately, there are different pendulums for different audiences. When I am making presentations about folklife to various public audiences, I find I rarely need to assert a connection to the past. That is already presumed, and my energies are devoted to reminding them that things past can also be alive today; that popular fashion is not the only gauge of



presentness and pastness; that folklore and folklife comprise cultural expressions that are always present in some form.

Conversely, when I am speaking to my fellow folklorists, I seem to perceive a need to re-emphasize the time-dimension in tradition; to remind us all that we have a responsibility to the past as well as to cultural groups in the present; to assert the importance of a historical dimension in our studies. The tilt of my comments reflects my judgment that our professional field has tilted too far in recent years toward emphasizing the ethnographic present and stressing the group-factor over the time-factor in tradition.

It has occurred to me that the pendulum swing of folklorists toward the present just might represent, by some preternatural instinct, a collective effort to countervail the public swing to dwelling upon the past. Be that as it may, folklorists are at their best, as a profession, when their interest in present and past is in balance. As individuals they may of course prefer one or the other emphasis, but when the whole network tilts too far in one direction or the other, we obscure one of our field's most important contributions to society.

That contribution, put simply, is *connecting* past and present through the concept of *tradition*. Most people in our society deal with history by applying to it a frame of periodicity. The past emerges as a row of consecutive periods, each characterized by its own identifying traits. Periodicity works well enough as an intellectual approach to some aspects of the past—the American Revolution was no doubt a watershed in our history, as was the advent of electricity. But it often seems to miss the mark in dealing with cultural history—oldtime fiddling and harvest festivals are no more “out” today than they were “in” in the 19th century.

The first problem with periodicity is that people extend it from a useful tool to a governing principle in looking at the past. Cultural expressions are defined by thrusting them into period categories such as “the 18th Century” or “the Civil War Era,” even if the categorization does not fit. Thus many college surveys of English literature include folk ballads in the “medieval”

section of the textbook (and hence the lectures). Folklorists may fulminate that the traditional ballad does not belong in the medieval section of the survey, but moving it to “the Renaissance” or “the Romantic Period” is no better. Ballad singing has been going on, in one form or another and within one group or another, for half a millennium or so in the English-speaking world. To assign it to any one literary period is to fall prey to periodicity as a vice.

The second problem with periodicity is that, as an organizing principle for thinking about history, it has the effect of boxing off the past from the present. Using period categories tends to overemphasize differences between periods as critical factors in evaluating the cultural history of a group, region, or nation. Change defines; continuity is ignored. Thus “the Jacksonian Era” seems far away from the 1980s, separated from us by a host of intervening periods. Yet in the mid-1960s I learned oldtime fiddle tunes from Henry Reed of Glen Lyn, Virginia. He was in his 80s at the time and had learned many

tunes as a boy from Quincy Dillon, who was in his 80s and 90s at the time and had learned tunes in the early 19th century. Thus as I play certain tunes I am conscious that, with only one person as our cultural intermediary, I am wondrously close to the Jacksonian era.

The third problem with periodicity is that it gets applied, as a metaphor, to things that are present. Thus some people, when listening to the music of a splendid oldtime fiddler, can enthusiastically epitomize his art as “the way it used to be”—denying, by implication, the evidence of their own senses that *this* fiddling is the way it is *now*. Describing cultural expressions that are present as if they were past is a widespread phenomenon in American society today. I often think it is a comforting device for people confronted with things that are culturally unfamiliar. Boxing that living expression mentally into the periods of the past—“the islanders still speak Elizabethan English”—may help people account for an unanticipated encounter with cultural diversity, but it simultaneously distances the categorizer from the encounter.

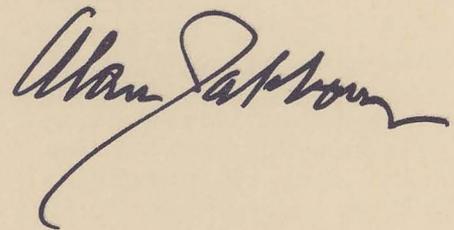
Folklorists are interested in the periodicities of history, too, but one of their special contributions, I believe, is heightening society's sensitivity to history's continuities. Tradition, one of the key concepts in the study of folklore and folklife, is a concept that crosscuts the boxes of periodicity and reconnects the past and the present. Perhaps my espousal of our “antiquarian responsibilities” is a bit melodramatic—a rhetorical device for tugging at our profession's pendulum. But only when our field embraces firmly its responsibilities to folk culture in both the past and the present are we well positioned to communicate to the public how tradition fuses the two.

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SQUARE DANCE TO BE NATIONAL FOLK DANCE?

For the past twenty years there has been a movement, generated by the Western style square-dance clubs of the United States, to designate the square dance this country's national dance. Working toward a goal of having the square dance join the ranks of our other national symbols, dance clubs have introduced a total of thirty-two bills since 1965.

The most recent bill to be considered in the House of Representatives is H.R. 1706, which was introduced on February 28, 1983. Sponsored by Congressman Norman Y. Mineta (D-Calif.) and Congressman Leon E. Panetta (D-Calif.), the bill has more than 270 co-sponsors. A similar measure passed in the Senate earlier this year. The proposed bill finds that square dancing has a long history as a popular tradition in this country, that it is a "joyful expression of the vibrant spirit of the people of the United States," that square dancing encourages etiquette and is a form of family recreation, and that "square dancing epitomizes democracy because it dissolves arbitrary social distinctions." On the basis of these findings, the proposed bill would designate square dancing the "national folk dance of the United States."

A public hearing on the bill was held by the House Subcommittee on Census and Population, chaired by Congresswoman Katie Hall (D-Ind.), on June 28, 1984. The Subcommittee (through which pass many commemorative measures) turned to the American Folklife Center for help in considering the bill prior to the hearing. "Is contemporary American square dancing in fact deeply rooted in this country's history?" Subcommittee staff wondered. "Have any other nations in the world officially designated a specific national folk dance?" "What would be the pros and cons of so designating the square dance in the United States?" In January of this year Gerald E. Parsons, Reference Librarian for the Archive of Folk Culture,

prepared a report replying to these questions.

The report included comments by Judith Lynne Hanna from the University of Maryland; Martin Koenig, Co-Director of the Ethnic Folk Arts Center in New York City; Bess Lomax Hawes, Director of the Folk Arts Program of the National Endowment for the Arts; Alan Lomax of the Cantometrics/Choreometrics Project at Columbia University; Ralph Rinzler, Assistant Secretary for Public Service of the Smithsonian Institution; and Joseph T. Wilson, Executive Director of the National Council for the Traditional Arts in Washington, D.C. The consensus of these commentators was that the square dance form is a wonderful expression of human grace and ingenuity, but that to confer an official preeminence upon it risked giving offense to Americans whose heritage included other dances with an equal claim both to aesthetic quality and historical precedent.

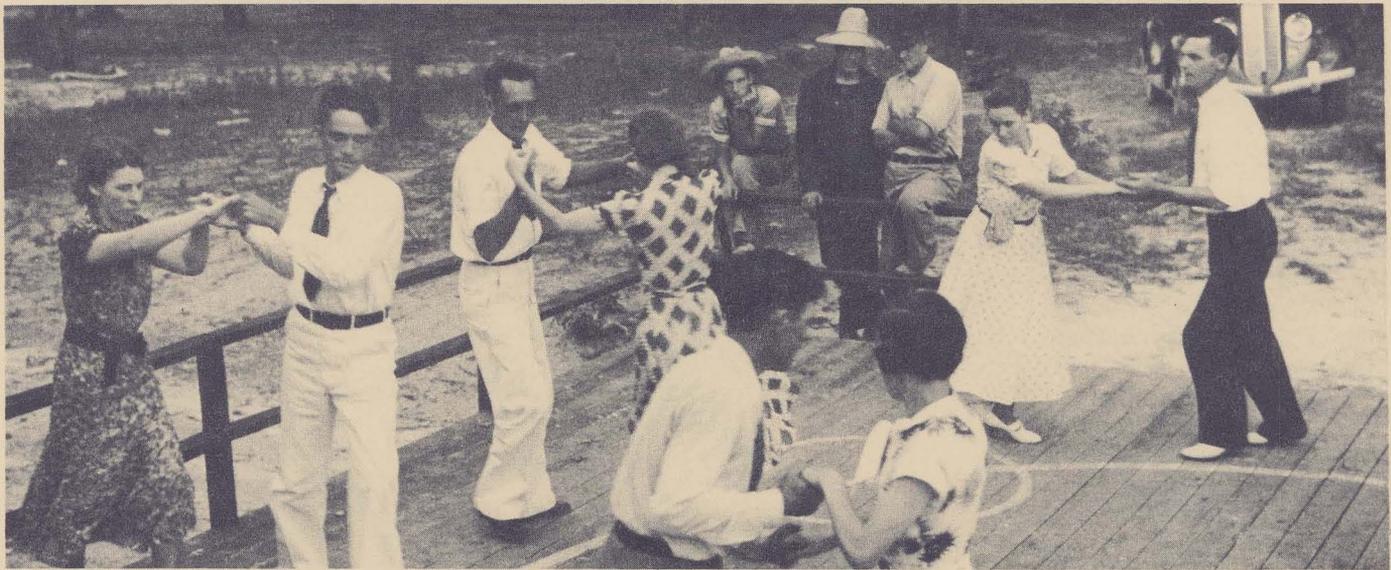
Because the June 28 hearing of the Subcommittee coincided with the 33rd National Square Dance Convention in nearby Baltimore, the hearing room was filled with H.R. 1706's supporters. Congressman Mineta addressed the Subcommittee first. One of his initial points was that the bill would not designate the square dance as the national dance, but rather the national *folk* dance. Addressing the issue of whether the square dance is representative of a broad American culture he said, "the square dance is indeed American. It is American American." Mineta also pointed out, "If the square dance is formally made our national folk dance, it will become even more visible in our society, and will give schools and other institutions further impetus to teach this rewarding activity." He concluded his remarks by stating that he could think of no better dance to be our national folk dance and to be carried to other countries as a representation of American tradition. Joining him in his praise of the

bill were legislators Panetta, Earl Hutto (D-Fla.), and Mickey Leland (D-Texas).

The square dance community also spoke up enthusiastically in favor of the bill. George and Ann Holzer, along with Mac and Mary McClure—officers of the National Folk Dance Committee established in 1970 to encourage passage of the bill—spoke from the perspective of couples who have enjoyed square dancing for many years. Explaining the five most important reasons that square dancing has the appeal it has, Mac McClure said, "It promotes stamina, endurance, and friendliness. Two, it can conveniently fit into one's schedule. Three, it is a year-round activity. Four, it is affordable. Five, and most important, it is fun set to music with pageantry and beauty." Catherine Burdick, Co-Editor and Co-Publisher of *American Square Dance*, spoke of the universality of the pastime, noting that there are square dance clubs associated with U.S. dance clubs in England, Germany, Sweden, the Netherlands, Japan, Spain, and Saudi Arabia, as well as in other countries.

Bob Osgood, Editor of *Square Dancing*, added a patriotic note to Burdick's observation: "Whether you square dance in Maine, or California, in Tokyo, or in Stockholm, what you enjoy is the same brand of friendly folk fun participated in by those who helped weld the Thirteen Colonies into a single nation, by those who danced beside their wagons in the West prairies of America, and by those throughout our country's history who wish to dance to celebrate a victory, or to bury a sorrow."

Smithsonian Assistant Secretary Ralph Rinzler was the first speaker against the bill at the hearing. He noted the legislation did not define the term "folk" and urged the necessity of doing so. "I, as a folklorist, find it difficult to comprehend, especially in a multi-cultural society like ours, how one could have a *national* folk dance.



"A square dance at Skyline Farms, a U.S. Resettlement Administration Project" near Scottsboro, Ala., 1937; photo by Ben Shahn. (Prints and Photographs Division)

Such a term appears to us to be a self-contradiction, as 'folk' is usually associated with a subculture, and national indicates belonging to or representing all. To make something national would, from the point of view of folklorists and, I think, from the point of view of many people in traditional communities around this country numbering several million, strip the tradition of its folk characteristics." Rinzler went on to speak of the "deleterious" effect that the bill would have on the regional variety of American dance forms; practitioners of alternative dance forms would be made to feel that their dance, not being designated the national dance, was less worthy.

Other speakers who joined Rinzler in opposing the legislation included Joseph T. Wilson from the National Council for the Traditional Arts; ethnomusicologist Thomas Vennum, Jr. from the Smithsonian Institution; dance historian Gretchen Adel Schneider; Carol Robertson, President of the Society for Ethnomusicology; Charles Camp, Maryland State Folklorist and Executive Secretary of the American Folklore Society; and Robert Dalsemer, Vice President of the Country Dance and Song Society of America.

Other dancers were heard from, too. Levon Robinson, a tap dancer and teacher from the Philadelphia College of Performing Arts who participated in the Smithsonian's Festival

of American Folklife this year, said that he never saw square dancing until he was in his twenties. A second Festival performer, Paul Tiulana, an Inupiaq Eskimo from King Island, Alaska, said he never saw square dancing as a young man either. He suggested that before deciding to make square dancing the national dance, the Subcommittee should study Inupiaq dancing, which was being done before Europeans came to America.

The hearing set old-timers on Capitol Hill to reminiscing about the oratorical battles fought in the 1960s between Senator Everett Dirksen (R-Ill.) and Senator Paul Douglas (D-Pa.)—champions for two different candidates for a National Floral Emblem. Senator Dirksen fought for the marigold, Senator Douglas for the rose. Though the combat thundered through several legislative sessions (no doubt to the dismay of the Senate charforce which was obliged to clean two varieties of petals from the Visitors' Gallery carpets after each engagement), the Congress finally declined to add any flower to the very limited array of national symbols.

It is interesting to note that while our states have made official symbols of everything and anything—animal, vegetable, and mineral—our Federal government has selected only four such representative entities: the anthem, the great seal, the flag, and the eagle.

In the light of this historic caution concerning the multiplication of national symbols, the House Subcommittee on Census and Population determined that the proposed designation of the square dance was sufficiently serious and complex to warrant the formal hearing.

The purpose of a Congressional hearing is, normally, to gather information rather than to pronounce judgement. It is accordingly difficult to report on the outcome of the event. But whatever the outcome, the Folklife Center hopes that the hearing, having introduced square-dance lovers, ethnic spokesmen, and cultural specialists to each other, will be a prelude to further contacts and conversations among them all to deepen their mutual awareness of each other's passions and perspectives.

On August 15 Representative Katie Hall, Chairwoman of the House Subcommittee on Census and Population, issued a statement saying that she had discussed H.R. 1706 with the other members of the Subcommittee and decided that there was insufficient support to mark it up in its present form.

THE KALEVALA: 150TH ANNIVERSARY

Those who enjoyed the film *Star Wars* would probably fall under the spell of the Finnish epic *Kalevala*. Though first published nearly 150 years ago, many of the adventures in the epic could easily be scripted into scenes for our modern fantasy adventure films. Instead of battling with advanced technological gadgets such as rockets and laser beams, however, the heroes of the *Kalevala* engage in bouts with words of wisdom and magic runes that cast spells of enchantment over their foes. Thus, when wise old Väinämöinen, the greatest singer of runes, is challenged by a young upstart Joukahainen, it takes but a few magical charms to bury the young man neck-deep in the ground. The frightened Joukahainen offers his sister Aino as ransom for his release, and Väinämöinen accepts. The young girl, dismayed by the prospect of marrying such an old man, drowns herself and becomes a fish. Väinämöinen later catches the fish, but does not recognize her and she escapes, leaving him grieving.

Though Väinämöinen suffers setbacks now and then, as a skilled musician and wise charm-singer he is the central figure of the *Kalevala*. Other heroes are either his friends or foes. One adventure follows another, filled with marvelous and fantastic feats. For example, the smith Ilmarinen, who wins the girl of the Northland whom Väinämöinen had set out to court, remains his steadfast friend. Together they go to seek the release of the sun and moon, which Louhi, the evil mistress of the Northland, has sung into hiding. Another memorable episode recounts how Lemminkäinen, the handsome and restless playboy of the epic, is killed while trying to fulfill tasks to win a maiden; his body is chopped into pieces by Death's son. Raking the pieces of the body from the black river of Death's domain, his mother is able to sing life back into him through her knowledge of charms.

These fantastic adventures of charm-chanting heroes and sorcerers were



"And he sang Joukahainen yet deeper into the swamp" from Heroes of the Kalevala by Babette Deutsch with drawings by F. R. Eichenberg (New York: Julian Messner, Inc., 1940).

known to illiterate Finnish singers for many hundreds of years. The episodes were sung as individual songs by traditional singers who lived in isolated villages along the Finnish-Russian borderlands. They became known to educated, urban Finns only after the texts of some songs were set down on paper. Although a few of these songs had been sporadically recorded since the 18th century, it was primarily the work of one individual—Elias Lönnrot—that clearly demonstrated the richness of these oral traditions. A medical doctor by profession, but an avid folklore collector by avocation, Lönnrot logged many miles on foot in the early 1830s, writing down as many variants as he could find of the songs about Väinämöinen, Lemminkäinen, Ilmarinen, and others. Instead of publishing the songs as individual pieces, however, he arranged them into a linear storyline. In 1835 he published the *Kalevala* as an epic—the Finnish counterpart to the Nordic *Edda*, Germanic *Nibelunglied*, Scottish Ossian poems, and, harkening back to the classics, the Greek *Iliad* and *Odyssey*.

For Finland the publication of songs sung by the ordinary folk in the hinterlands of their country served as a major stimulus to the building and fostering of a distinct national identity. Until then the Finnish language and identity were held in rather low esteem; Finland's educated, urban elite had accepted, for the most part, the language, culture, and traditions of the governing Swedes. Through Lönnrot's *Kalevala* the intelligentsia began to awaken to the richness of the Finnish heritage.

Although it took some time, the *Kalevala* actually helped to kindle national aspirations that eventually led to the establishment of an independent Finland. For the Finnish people, much under the sway of the general Romantic trends of the times, the *Kalevala* presented a past of which they could be proud. Scholars argued about the historicity of the heroes, and engaged in discussion about the evolution or devolution of the songs through time. It became required reading in secondary schools, and playwrights, composers, and other artists were soon using its themes and motifs for their own creative ventures.



"Elias Lönnrot, district doctor of Kajaani, 1841" from *Kansanruno-Kalevala*, edited by Matti Kuusi (Keuruu, Finland: Otava Publishing Co., 1977).

KALEVALA SYMPOSIUM

To commemorate the 150th anniversary of the *Kalevala's* publication, the American Folklife Center, in cooperation with the Finnish Embassy and colleagues in Finland, will present a day-long symposium at the Library of Congress on Thursday, January 24, 1985. The program will feature scholars from Finland and the United States addressing a number of topics concerning the *Kalevala*, its impact on history, literature, and folklore scholarship, and the correlation between folklore and national identity in Finland and among Finnish-Americans. The symposium will be open to the public. To facilitate planning and the distribution of program information, those wishing to attend the *Kalevala* symposium are encouraged to register by writing or phoning: The American Folklife Center, Library of Congress, Washington, D.C. 20540, tel. (202) 287-6590.

The *Kalevala* was indeed something of which to be proud, for soon after its publication in Finnish it was translated into Swedish, French, German, and Russian, as well as into Estonian and Hungarian—the two non-Indo-European languages related to Finnish. In America the work generated considerable publicity when Longfellow published his *Song of Hiawatha* in 1885 and critics accused him of plagiarizing the Finnish epic. Longfellow admitted that he was acquainted with the work through German translations and that he purposely copied the trochaic meter of the *Kalevala* in order to imbue his work with a certain ancient and noble tone and cadence. Prompted by the controversy, the English translation appeared in 1889. Since those times translations have been printed and reprinted in thirty languages. The *Kalevala* is probably the best known Finnish literary work throughout the world.

Any folklorist who has studied the history of the folklore discipline will recognize the names of both the epic and the compiler. The recognition comes about because Lönnrot's work inspired other scholars to develop a particular methodology for the study of folklore which for many years influenced the development of the folklore discipline: the comparative historic-geographic method or, referring directly to its origins, the Finnish Method. Julius Krohn, born the year the *Kalevala* was published, is credited as one of the first to articulate the principles which later served as guidelines for the comparative historic-geographic method. Realizing that Lönnrot's unpublished collection consisted of many variants of the same song recorded in different locations, Krohn wondered about the origins and eventual spread of the songs, feeling that some answers to those questions could result from a comparison of text variations from different locales. He was much caught up in the 19th century's intellectual fascination with Darwin's evolutionary theory, which underscored the value of empirical studies of variants. After his early death, his son Kaarle Krohn further developed the method, which served as the basis of early folklore scholarship both in Europe and Amer-

Continued on overleaf

KALEVALA ANNIVERSARY

Continued from previous page



Yhdeksäskolmatta Nuno.

Lemminkäinen, lieto poika,
Itse kaunis Kaukomieli,
Saapi säkkihin evästä,
Kesävoita vakkahansa,

Vuoeksensa voita syöä,
Toiseksi sianlihoa;
Siitä läksi piilemähän,
Sekä läksi jotta joutui,
Sanan virkkoí, noin nimesi:
»Jo lähenki, jo pakenen
Koko kolmeksi kesäksi,
Viitiseksi vuotoseksi,
Heitän maat matojen syöä,
Lehot ilvesten levätä,
Pellot peuran piehtaroia,
Ahot hanhien asua.

Hyvästi, hyvä emoni!
Kun tulevi Pohjan kansa,



Three maidens sorrowfully watch Lemminkäinen's departure (L) from Kalevala with illustrations by Akseli Gallen-Kallela (Porvoo, Finland: Werner Söderström Co., 1951); and his mother rakes Death's river (R) from *The Wizard of the North* by Parker Fillmore with drawings by Jay Van Everen (New York: Harcourt, Brace and Company, 1923).

ica. Kaarle Krohn became the first professor of Finnish and comparative folklore at Helsinki University, founded the network of International Folklore Fellows, and started publishing the famed FF Communications series which continues to the present.

Although the comparative historic-geographic method and its underlying premises are not so widely employed within folklore scholarship today, its development played a major role in establishing the study of folklore on a

solid academic footing. The method also laid the foundation for the organization of many folklore archives around the world and led to the publication of classificatory indexes such as Stith Thompson's *Motif-Index of Folk-Literature* and *The Types of the Folktale* by Antti Aarne and Stith Thompson. For this reason references to Lönnrot, the *Kalevala*, the Krohns, and the Finnish comparative historic-geographic method will always be part of academic training in folklore.

It is no wonder then that the Finns value the *Kalevala* and consider it part of their national treasure. Nor is it any wonder that they take every opportunity to celebrate and commemorate its creation. Throughout 1985, which marks the 150th anniversary of its publication, there will be many celebrations of the *Kalevala*, not only in Finland but in many parts of the world.

—Elena Bradunas

RECIPE BOOKS



From *Watermelon* by Ellen Ficklen: "The Watermelon Market at Charleston, S.C.," an engraving from a sketch by James E. Taylor; Frank Leslie's Illustrated Newspaper, December 15, 1866. (Prints and Photographs Division)

The tart, petite cranberry and sugary-sweet, oversized watermelon appear to have little in common, except that they are both red fruits and they are both used in cooking. Both are also the subject of two new recipe books published by the Folklife Center—*Cranberries* and *Watermelon*.

Cranberries combines full-color illustrations with traditional recipes to provide a glimpse of cranberry cultivation and use in the Pine Barrens of New Jersey. The 32-page book grew out of the Folklife Center's Pinelands Folklife Project, a survey of regional folk culture conducted in the fall of 1983. The recipes such as "Spiced Cranberry Relish," "Cranberry Pie," and "Cranberry-Mincemeat Sweet Sour Bread"—collected from Pine Barrens residents—have been perfected through generations of family cooking. Many of the book's photographs capture features of the modern harvesting of cranberries, which is done by flooding the

bogs in which they grow. Locally-designed harvesting machines or "beaters" are driven through the flooded bogs to dislodge the ripe berries from their shrubs. The berries floating on the water are then pushed towards conveyor belts that empty them into trucks waiting on the banks.

Watermelon by Ellen Ficklen is for everyone who has ever relished the taste of cool watermelon juice flowing down a parched throat, spit a single watermelon seed, or liked the red and green of a watermelon image adorning a tray or mug. It combines historical and dietary facts with humorous observations, poetry, and a touch of serendipity to capture something of the good-times feeling that watermelons seem to produce. A list of annual watermelon festivals locates the sites of watermelon-eating and seed-spitting contests, queen pageants, and barbecues. The 64-page book includes numerous full-color and black-and-

white illustrations, ranging from an ancient Egyptian mural to an 1813 oil on canvas of melons and morning glories by Raphaele Peale and examples of contemporary merchandising sporting the watermelon motif. The recipe portion of *Watermelon* includes "tried-and-true" recipes, like "Old-Fashioned Watermelon Pickle," and newer thoughts on the subject of watermelon consumption, like "Gingery Watermelon Spritzer" and "Spicy Watermelon Pie."

Cranberries (AFC B1) is available for \$5 and *Watermelon* (AFC B2) for \$10 from the sales counters in the Jefferson and Madison buildings of the Library of Congress, or by mail order from the Information Office, Box A, Library of Congress, Washington, D.C. 20540. For single orders please include an additional \$1 postage and handling; for multiple orders please include an additional \$2.

PUBLICATIONS CURRENTLY AVAILABLE

Unless otherwise noted, available at no charge from the American Folklife Center.

American Folklife Center. A general brochure on the Center.

Archive of Folk Culture. A general brochure on the Archive.

An Inventory of the Bibliographies and Other Reference and Finding Aids Prepared by the Archive of Folk Culture. Information handout.

A Guide to the Collections of Recorded Music and Folklore in the Library of Congress. Information handout.

Folklife Center News. A quarterly newsletter.

PUBLICATIONS OF THE AMERICAN FOLKLIFE CENTER:

No. 3—*Folklife and Fieldwork* by Peter Bartis. A 25-page introduction to fieldwork techniques.

No. 6—*Buckaroos in Paradise: Cowboy Life in Northern Nevada* by Howard Wight Marshall and Richard E. Ahlborn (reprint), 120 pp.; \$15.95. A companion publication to the Smithsonian exhibit, including an essay on buckaroo life, a catalog of exhibit artifacts, and numerous photographs. Available from the University of Nebraska Press, Sales Department, 901 North 17th Street, Lincoln, Nebraska 68588.

No. 7—*Blue Ridge Harvest: A Region's Folklife in Photographs* by Lyntha Scott Eiler, Terry Eiler, and Carl Fleischhauer, 115 pp.; \$6. A close look at the cultural landscape, communities, religions, and life-style portraits of men and women from the area. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030-000-00127-3.

No. 9—*American Folk Architecture: A Selected Bibliography* by Howard Wight Marshall with assistance from Cheryl Gorn and Marsha Maguire, 79 pp.

Articles and books on theory and other topics, antecedent references from the British Isles, and resources dealing with specific regions of the country.

No. 10—*Cultural Conservation: The Protection of Cultural Heritage in the United States* by Ormond Loomis, 123 pp.; \$4.50. A report on means of preserving intangible features of the nation's cultural heritage, with an appendix that traces the history of relevant legislation and a bibliography. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030-000-00148-6.

No. 11—*Traditional Crafts and Craftsmanship in America: A Selected Bibliography* by Susan Sink, 84 pp. An indexed bibliography, citing Library of Congress call numbers. Produced in cooperation with the National Council for the Traditional Arts.

STUDIES IN AMERICAN FOLKLIFE:

No. 1—*Ethnic Recordings in America: A Neglected Heritage*, edited by Judith McCulloh, hardbound, 269 pp.; \$13. A collection of essays on the history and current status of the ethnic recording industry, with numerous illustrations and a complete index. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030-001-00098-2.

No. 3—*The Federal Cylinder Project: A Guide to Field Cylinder Recordings in Federal Agencies.* Volume 1—*Introduction and Inventory* by Erika Brady, Maria LaVigna, Dorothy Sara Lee, and Thomas Vennum, Jr., 110 pp.; \$8.50 (Stock no. S/N030-000-00153-2). An indexed listing by collection of more than 10,000 field-recorded wax cylinders for which preservation tape copies exist at the Library of Congress. Volume 8—*Early Anthologies*, edited by Dorothy Sara Lee with a foreword by Sue Carole De Vale, 96 pp.; \$8 (Stock no. S/N030-000-154-1). Describes Benjamin Ives Gilman's cylinder recordings from the 1893 World's Columbian Exposition and the "Demonstration Collection" edited by Erich Moritz von Hornbostel and issued by

the Berlin Phonogramm Archiv shortly after World War I. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402.

RECORDINGS:

Children of the Heav'nly King: Religious Expression in the Central Blue Ridge (AFC L69/70), edited and annotated by Charles K. Wolfe, two discs and a 48-page illustrated booklet; \$14. Available from the Recording Laboratory, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington, D.C. 20540. Checks payable to the Library of Congress must accompany order.

American Folk Music and Folklore Recordings 1983: A Selected List. An annotated list of thirty-one 1983 recordings selected by a panel as outstanding examples of records containing "root" folk-musical traditions.

"Folk Recordings Selected from the Archive of Folk Culture, Library of Congress and Issued by the Motion Picture, Broadcasting and Recorded Sound Division." Order form.

RECIPE BOOKS, BROCHURES, AND GREETING CARDS:

All items for which a price is indicated are available at the sales counters in the Jefferson and Madison buildings of the Library of Congress and by mail order from the Library of Congress, Information Office, Box A, Washington, D.C. 20540. Please include \$1 postage and handling for single orders, and \$2 postage and handling for multiple orders. Those for which no price is given are available free of charge from the Folklife Center.

Recipe books—*Cranberries*, 32 pp.; \$5. Combines full-color cover and illustrations with traditional recipes to provide a glimpse of cranberry cultivation and use in the Pine Barrens of New Jersey. The book grew out of the Pinelands Folklife Project, and the recipes were collected from residents of the region. *Watermelon* by Ellen Ficklen, 64 pp.; \$10. For watermelon lovers everywhere. Includes historical and dietary facts, humorous obser-

vations, poetry, and a touch of serenity to capture something of the good-times feelings that watermelons seem to produce. Amply illustrated in full color and black and white. Contains "tried-and-true" recipes and newer thoughts on the subject of watermelon consumption.

Greeting card/brochures—Egg Art. Full-color cover; ten pages of text and illustration on the traditions associated with eggs and egg decorating techniques. *Papercutting.* Color covers—Polish *wycinanki* by Magdalena Gilinsky of blue reindeer and fir tree on a red background, and papercut by Claudia Hopf of a black tree, leopards, and fowls on white background in the German *schere schnitte* style; ten pages of text and illustrations on the origins of papercutting and techniques used; blank centerfold for greeting with patterns for cutouts on reverse side. Card with envelope, \$2.

Brochures—The Art of Basketmaking by Rosemary Joyce; *Halloween: The Folklore and Fantasy of All Hallows* by Jack Santino; *Rag Rugs* by Geraldine Johnson; and *Weaving Harvest Grains* by Caroline Schultz.

Greeting cards—Rag Rug, a section of a colorfully woven rag rug by Esther Petershein; "Black Hen, Where It Is," a crayon, ink, and felt-tip pen drawing by Nellie Mae Rowe; *Yo Yo Quilt* by Elizabeth Smith; *Cutting Carrots*; *Papercut* by Magdalena Gilinsky; and "Farm Animals in a Woodland Setting" papercut by Claudia Hopf. Package of six blank cards with envelopes, \$2.75.

Recipe greeting cards—Canning Jars in the home of Mae Willey from Baywood, Virginia with Ruth Newman's recipe for uncooked relish on the back; *Tomato Meringue Pie* card with Ruth Newman's pie recipe on the back. Package of six blank cards with envelopes, \$4.25.

Postcards—a selection of postcards reproducing quilt photographs from the 1978 Blue Ridge Parkway Folklife Project. Package of eight postcards, \$2.

POSTERS AND T-SHIRTS:

Poster—"Washington Meeting on Folk Art," designed by John Crank of

Staples & Charles Ltd. Black tree with blue, orange, yellow, and black birds, and orange lettering at base; twenty by twenty-six inches. Signed, hand printed and colored, limited edition (100), \$50; printed edition, \$10.

T-Shirt with a green tree-of-life emblem and red lettering "American Folklife Center, Library of Congress" on the front; heavy 100 percent tan cotton in sizes S, M, L, and X-L, \$6.95.

COWBOY PARAPHERNALIA:

Greeting cards—Pony Tracks, a color lithograph by Edward Penfield circa 1895 from the Poster Collection of the Library's Prints and Photographs Division; "1877 A Round Up 1887," a chromolithograph advertising label from the Prints and Photographs Division. Package of six blank cards with envelopes, \$2.75. *Frederic Remington etchings—*six etchings from Theodore Roosevelt's *Ranch Life & the Hunting-Trail* printed in dark brown ink on quality cream stock. Twelve blank cards, two of each image, \$3.50.

Postcards—a selection of postcards reproducing twenty images from *The American Cowboy* in full color and duotone. Package of twenty, \$3.50.

Poster—Dustin Farnum, the first actor to play *The Virginian* on stage, from a photograph among the Owen Wister papers in the Library's Manuscript Division; black and white duotone on heavy poster stock, nineteen by forty inches, \$5.

T-Shirt with a four-color reproduction of the official exhibition image from *The Log of a Cowboy* and lettering "The American Cowboy, A Library of Congress Exhibition" on the front; heavy 100 percent white cotton in men's sizes small and medium, \$10. Available from the sales desks in the Library's Jefferson and Madison buildings; not available by mail order.

RECENT STAFF PUBLICATIONS:

Alan Jabbour, "American Folklore Studies: The Tradition and the Future," *Folklore Forum*, Vol. 16, No. 2, 1983: 235-47.

—, book review of *Dance to the*

Fiddle, March to the Fife Instrumental Folk Tunes in Pennsylvania, Samuel P. Bayard, ed. *Journal of American Folklore*, Vol. 97, No. 385, July-September 1984: 345-46.

FOLKLIFE ANNUAL 1985

The July-September 1983 issue of *Folklife Center News* (Volume VI, Number 3) announced the publication of *Folklife Annual*, a yearly collection of essays edited by Alan Jabbour and James Hardin, published by the Library of Congress. The editors wish to express their appreciation for the response to that announcement, and particularly to those who submitted manuscripts or proposals for consideration.

Originally scheduled for late 1984, the first annual will be published in the spring of 1985. It will include nine essays, most of them extensively illustrated. Though it is not a "thematic" volume, four themes, all of which have concerned the Center in recent years, emerge from the volume: the traditions of New Jersey's Pine Barrens as a cultural region, the collections and development of the Center's Archive of Folk Culture, the cowboy as an ideal and reality, and the nature of folk art. An announcement on how to order *Folklife Annual 1985* will appear in a later issue of *Folklife Center News*.

The second volume, *Folklife Annual 1986*, is now being planned, and once again the editors invite contributions. The annual seeks to promote the documentation and study of American folklife, share the traditions, values, and activities of American folk culture, and serve as a national forum for the discussion of ideas and issues in folklore and folklife. Essays, based on thorough fieldwork and sound scholarship, should be written for a wide and diverse audience. Authors will receive a modest honorarium upon acceptance of a manuscript. Please submit manuscripts or proposals to: The Editors, *Folklife Annual*, Publishing Office, Library of Congress, Washington, D.C. 20540.



A typical "song village" in Karelia, the region in which Elias Lönnrot collected many of the stories in the Kalevala, from Epic of the North: The Story of Finland's Kalevala by John I. Kolehmainen (New York Mills, Minn.: The Northwestern Publishing Company, 1973). Story begins on page 6.

Front cover: *Väinämöinen fishing from Kalevala: Karjalais-Soumalainen Kansaneepos (Petroskoi, U.S.S.R.: Karjala Publishing Co., 1975).*

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