

---

*American Folklife Center  
Library of Congress*

*April-June 1985*

*Volume VIII, Number 2*

---

# folklife center news

**Dialect Collection for  
Folk Archive**

***Kalevala* Symposium**

**Publications**



## FOLKLIFE CENTER NEWS

a quarterly publication of the

*American Folklife Center*

at the

*Library of Congress*

Alan Jabbour, Director

Ray Dockstader, Deputy Director

Carl Fleischhauer  
Mary Hufford  
Folklife Specialists

Peter T. Bartis, Folklife Researcher

Patricia M. Markland, Program Assistant  
Brett Topping, Writer-Editor  
Magdalena Gilinsky, Contracts Specialist  
Doris Craig, Administrative Secretary  
Lisa Oshins, Staff Assistant

Tel: 202 287-6590

---

### *Archive of Folk Culture*

Joseph C. Hickerson, Head  
Gerald E. Parsons, Jr., Reference Librarian  
Sebastian LoCurto, Staff Assistant

Tel: 202 287-5510

---

### *Federal Cylinder Project*

Dorothy Sara Lee, Director  
Judith A. Gray, Ethnomusicologist

Tel: 202 287-9022

Washington, D.C. 20540

---

Managing Editor: Brett Topping

## DIRECTOR'S COLUMN

The end of the year has not come yet, when one is supposed to stop to reflect on how things are going. But three recent moments when folklife activities popped up in the national media provide an occasion for thinking a bit about what it takes to get into the public eye. My three "moments" are the winning of the Academy Award for best documentary short film by a folklife film, *The Stone Carvers*; The

"Cowboy Poetry Gathering" held in Elko, Nevada; and a feature in *The Christian Science Monitor* about folklorist Paula Johnson's work with maritime cultural traditions in Southern Maryland.

*The Stone Carvers*, by Marjorie Hunt and Paul Wagner, has already been celebrated in this column (*Folklife Center News*, Vol. VIII, No. 1, January-March 1985). Now that it has won the Academy Award, and the millions who watched the ceremony have heard of it, it is sure to be scheduled on national television and to have a brisk run of local screenings. The first and second causes of its success are the artistry and spirit of community among the stone carvers themselves, and the artistry and filmic sensibility of the two filmmakers. But a third cause deserves attention here: behind the film lies a short but intense history of thinking, debating, and experimenting by folklorists in a quest for standards and approaches regarding documentary films. And behind the debating and experimenting lies a fourth cause: the patient assembling of the network itself that conducted the debates and experiments, and the gradual strengthening of that network's institutional capacity to accomplish what it debates about.

The debates about folklife and documentary film are actually old and interdisciplinary; filmmakers and anthropologists have been engaged in it for some time. Within the network of folklorists there have been desultory conversations for a couple of generations; but by the late 1960s there was a crescendo, and by the early 1970s the interest was even more intense. One sign of that intensity was the number of sessions at the American Folklore Society's annual meeting devoted to showing and discussing films. What styles or approaches to film best suited our subject matter? Could films allow people to tell their own stories, or were they extensions of our own mental constructs? Did the usual editing techniques in film violate our folkloristic respect for complete performances? Does the presence of the filmmaker ineluctably alter the context? What are the ethical dimensions of making films about the people we work with? Lively and earnest debates raged around such issues, and each

new film created by a folklorist or (as was often the case) by a folklorist-filmmaker team was carefully weighed and scrutinized. That long period of debate and experimentation was, I would submit, a virtual prerequisite to achieving the Academy Award.

But films are expensive enterprises, and having an idea will not get you very far without the institutional capacity to carry it out. Many folklorists of the past generation enthusiastically launched film projects through alliances with people and organizations that, as it turned out, had little interest in folklorists' ideas and only exploited their contacts with folk performers. The resultant films thus portrayed people and subjects of interest to us, but not in the manner we might have employed if we ourselves were in control. By contrast, the development of *The Stone Carvers* depended upon a matrix of institutional support from the Smithsonian Institution, which had initially directed attention to the carvers by featuring them in the Festival of American Folklife, and which, through its Office of Folklife Programs, provided auspices for the professional efforts of Marjorie Hunt and Paul Wagner. Simultaneously, the Folk Arts Program of the National Endowment for the Arts, by providing grant support for documentary films featuring folk arts, became a key institutional vehicle for funding the ideas generated by the folk arts and folklife network. The D.C. Community Humanities Council, which now boasts two folklorists on the council, joined the Folk Arts Program in funding for the project. If this is what being part of the establishment is all about, it certainly has made a difference, enabling folklorists to carry out with maximum control the ideas they have been dreaming about.

The "Cowboy Poetry Gathering" in Elko, Nevada, which brought together an astonishing array of cowboy poets (upwards of a hundred) from various western states, was a triumph of another sort. Project director Hal Cannon, working under the auspices of the Institute of the American West in Sun Valley, Idaho, joined forces with the state folk arts coordinators from most of the western states and other folklorists like Gary Stanton and

Meg Glazer to bring off the event. The public impact was little short of stunning, including major features in *The Wall Street Journal*, *The New York Times*, the *Los Angeles Times*, *Newsweek*, and *People Weekly*, as well as subsequent appearances of cowboy poets in such venues as *The Tonight Show*.

Here again, it is worth reflecting on the backdrop of ideas and institutional networking that made the event possible. The idea itself—that cowboy poetry and its tradition of composition and recitation are worth paying attention to—might seem to the casual observer simple enough, but in fact such a radically new event requires a great deal of prior discussion. For years a handful of folklorists have been pointing out that cowboys of the American West have a tradition of poetic composition and recitation parallel to their already well-known singing tradition. Knowing that the tradition exists was the first prerequisite. The second was agreeing that such a tradition was significant, which for folklorists was facilitated by fresh theoretical thinking

over the past fifteen years about folklore as performance, as well as increasing acceptance of poetic recitations as a bona fide genre in folklore study.

As for the institutional backdrop to the "Cowboy Poetry Gathering," an important ingredient was the experience our network has accrued in organizing festivals and other live presentations. Beyond that, the key development was the growth of the network of state folk arts coordinators, which has been fostered over the past decade by the Arts Endowment's Folk Arts Program. The coordinators in the western states began convening each summer during the Fife Conference on Western American Folk Culture at Utah State University, and that annual gathering strengthened their resolve to collaborate on a project that spoke to and for their entire region. Several of the coordinators were interested in featuring the cowboy poetry tradition, and the idea received a final assist from the Arts Endowment. The rest, as they say, is history.

My final example is a full-page spread in *The Christian Science Monitor* on "Maryland's Maritime Folklorist." It focuses on the work of folklorist Paula Johnson at the Calvert Marine Museum in Solomons, Maryland. Unlike the publicity regarding *The Stone Carvers* or the "Cowboy Poetry Gathering," this journalistic essay takes as its subject, not the folk or their lore, but the work of folklorists. The interview explores what it is to be a folklorist and what a folklorist's relationship is with the people being studied. It also discusses the Calvert Marine Museum's exhibit "Seasons of Abundance, Seasons of Want," which presents the story of the commercial fishing, clamming, crabbing, and oystering industries in Southern Maryland. A companion piece on the same page explores the history of the American Folklore Society and the growth of public-sector programs in folklife during the past fifteen years. Thus the feature provides a rare but much-needed public discussion of the nature of our profession and its work.

Behind this feature article lies a host of public-sector efforts by folklorists in recent years. There have been many experiments with exhibits—like films, a major preoccupation during the past

decade—and there has been a concomitant linking with the network of museums. The interview with Paula Johnson grew out of an encounter at a national meeting sponsored by the National Trust for Historic Preservation, which bespeaks a growing collaboration between folklorists and preservationists around the country. All these trends have been greatly assisted by the increasing expertise of folklorists in material culture, inspired by the academic leadership of folklorists like Warren Roberts and Henry Glassie.

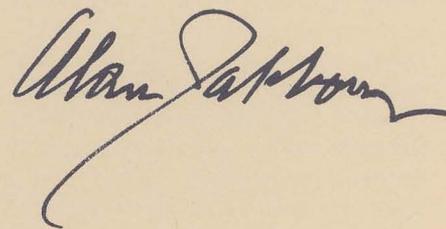
The moral of my three examples is simple. Each example where our work reaches national public attention depends upon a fabric of prior thinking, discussing, network-building, and institutionalizing. The thinking and discussing has a strong academic base, and without the academic dimension of our network (despite occasional tensions between "academic" and "public-sector" wings in our profession) it never would have happened. The network-building and institutionalizing beyond the academic realm in the past fifteen years have provided an additional critical ingredient, giving us readier access to the public eye and lending the resources required for major efforts in public education such as films, festivals, and exhibits. It takes nothing away from those who directly created these splendid public products to say that many others, in both the academy and the public sector, have helped prepare the way.

#### BOARD OF TRUSTEES

Ronald C. Foreman, Jr., Florida,  
Chairman  
David E. Draper, Louisiana, Vice  
Chairman  
Edward Bridge Danson, Arizona  
Jeanne Guillemin, Massachusetts  
Bruce Jackson, New York  
William L. Kinney, Jr., South Carolina  
St. John Terrell, New Jersey  
J. Barre Toelken, Oregon

#### Ex Officio Members

Daniel J. Boorstin, The Librarian of  
Congress  
Robert McCormick Adams, Secretary of  
the Smithsonian Institution  
Francis S. M. Hodsoll, Jr., Chairman,  
National Endowment for the Arts  
\_\_\_\_\_, Chairman, National Endow-  
ment for the Humanities  
Alan Jabbour, Director, American  
Folklife Center



---

## DIALECT COLLECTION FOR FOLK ARCHIVE

---

When members of the American Dialect Society (ADS) gathered at the Library of Congress on December 28, 1984, technical terminology, plays on words, and acronyms were the order of the day. The Society had a two-fold purpose for convening at the Library: to hold their annual meeting and to present a collection of some 1,300 aluminum-disc recordings, informally called "the Hanley discs," to the Library of Congress.

The Hanley discs originated from Miles L. Hanley's tenure as associate director of the *Linguistic Atlas of New England* (LANE). The New England atlas, published in three volumes between 1939 and 1943, forms part of a larger project to develop a "Linguistic Atlas of the United States and Canada." Initiated by Hans Kurath of Brown University, that project has been conducted since the early 1930s under the auspices of the American Council of Learned Societies, with assistance from the Rockefeller Foundation and numerous universities.

The Hanley collection was officially presented to the Library on behalf of ADS by Frederic G. Cassidy from the University of Wisconsin, editor of the *Dictionary of American Regional English* (DARE), who spoke about Hanley and his work. An English professor at the University of Wisconsin, Madison whose specialty was phonetics, Hanley was "an enthusiastic pioneer in applying mechanical aids to phonetic and acoustic studies," said Cassidy. Between 1932 and 1934 he travelled extensively through southern New England, making aluminum-disc recordings of speech in the region with a recording set-up he himself developed for the task. "Compared with present audio recorders," commented Cassidy, "this equipment was barely portable, with an old stand-up microphone of very limited pickup range, a huge control box, and another box with a turntable and head to cut the aluminum discs, the whole clumsy hook-up powered by a series of auto-



Miles L. Hanley (Photo by Harold Hone)

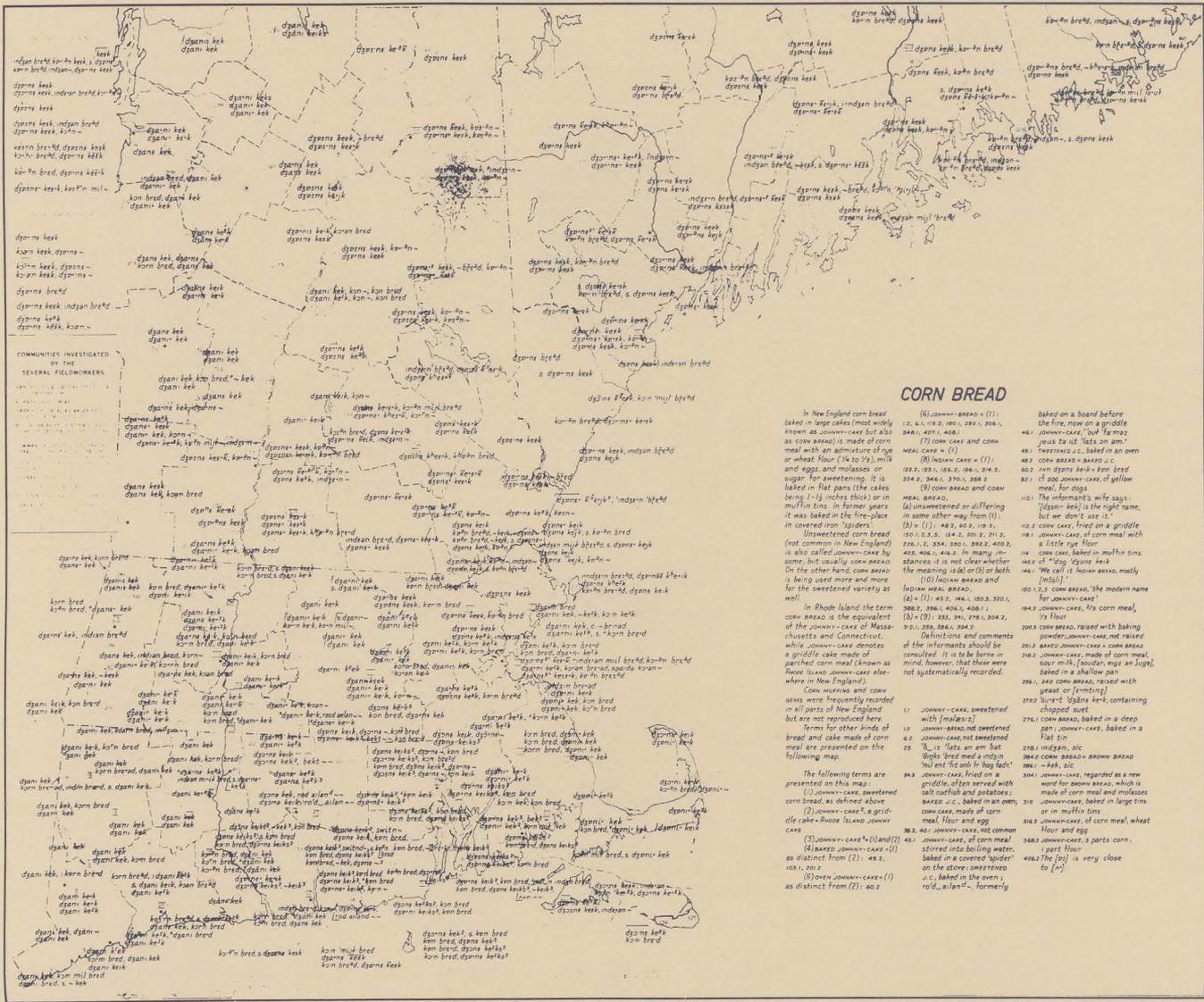
mobile batteries. Yet, for the time, it was technologically advanced and worked reasonably well." One day when Hanley was returning to Providence, R.I., driving at his customarily fast clip, a farmer pulled out onto the road in front of him. When Hanley jammed on his brakes the batteries for powering the recording equipment slid into the front seat, crushing him against the steering wheel and breaking his back. He suffered from the effects of that accident for the remaining twenty years of his life.

Two sets of the discs were completed by 1934. One set went back to the University of Wisconsin with Hanley; the second set was sent to the Alva Davis Center of American English (CAE) at the Illinois Institute of Technology in Chicago. Over the next two decades Hanley played the records in

his dialect and phonetics classes and had them transcribed by students. In 1972, when Cassidy wanted to review the Hanley recordings for DARE, he found Hanley's set so badly worn that he realized he should have the material on the discs transferred to audio tape. Later that year a staff member of the University of Wisconsin radio station made 75 seven-inch tapes from the discs, using the Illinois set of the Hanley recordings. In 1974 Margaret Waterman, then working as associate editor of DARE, reviewed the tapes for possible dictionary entries. In the process she updated the listing of the interviews included in the collection. Her introduction to the list offers a lively insight to the linguistic, social, and historic value of the Hanley recordings.

We have then a record of the speech of people born in the 1850's, a few in the 1840's. One informant speaks of being engaged to a young man who went off to the Civil War and never returned. Another tells of hearing Henry Ward Beecher preach. . . .

For me the pleasure gained from the best of the disks has little to do with language. The voices and sounds—some distracting—are capable of transporting a listener to another time and place; like old diaries, old letters, old pictures, they carry a person momentarily into a different world. I have found myself in an old farm kitchen where Prof. Hanley's contraption has been set up—lugged in from the back of his car. Even the car would be a valuable antique now! . . . Grandpa has drawn up alongside Prof. Hanley ready for the ordeal. Grandma is stationed not far away—close enough for some backseat driving when the informant fumbles or forgets the



Map 286 from the Linguistic Atlas of New England, Volume 2, showing the geographic distribution of different terms for corn bread and their varying pronunciations in phonetic transcription.

name used "around here" for apple pudding made with biscuit dough. Dogs bark and have to be let in or out, clocks strike. Sometimes a rooster—who perhaps ended in a fricassee forty years ago!—crows vigorously. A train whistles by on a nearby track. One feeble old man asks Prof. Hanley to close the door behind him, please. "I was threatened last winter, you know," he explains. By pneumonia, I decide, not by an assassin stealing in when his back was to the door. And so it

goes until I am harshly brought back to the 1970's by the disk's noisily running out. "Then all of a sudden my horse stumbled and . . ." The speaker apparently goes on with the rest of his story while the "engineer" turns over the disk and starts the operation again, by which time the speaker has moved on to something else. There is no way of ever knowing what happened to the horse or of catching the word I am listening for, which comes all too often just as the disk ends. Or the needle gets

stuck in a groove, and the tape screeches something like *ickera-ickera-ickera-ickera* until someone lifts the needle from the groove and *ickera* turns out to be part of an epidemic around here.

The informants are living in the depth of the depression, World War II is still to come. Roosevelt and the New Deal are current topics of conversation. The speakers are all concerned about prices—low prices, for most of them are farmers. They have just survived the coldest

Continued on overleaf

# DIALECT COLLECTION

Continued from previous page

winter they have ever known. Old men who have followed the sea tell yarns, a woman describes the ghosts and haunted houses she has known. "I was skeered," she says, "though I was a married woman with three children at the time." Two elderly sisters get into such a squabble over how mackerel was processed at the cannery in their village that it's impossible to tell what either is saying. There are poor people concerned with finding good doctors, getting on the welfare rolls. There are rich people with houses full of valuable antiques which they discuss, librarians, butchers, town clerks, storekeepers, and farmers . . . many, even a "lady farmer."

The person most directly responsible for bringing the Hanley discs to the Library of Congress was Raven McDavid, former president of ADS, who died of a heart attack in October 1984. A professor of English and linguistics at the University of Chicago for twenty years, McDavid was editor of the *Linguistic Atlas of the Middle and South Atlantic States* and of the *Linguistic Atlas of the North Atlantic States*, components of the "Linguistic Atlas of the United States and Canada." The atlas of Middle and South Atlantic states is expected to number forty volumes: two have been published and two are awaiting publication. The atlas of North Atlantic states, none of which has yet been published, will extend to approximately twenty volumes.

McDavid's association with the Hanley discs dates back some fifteen years, when he took over the development of the "Linguistic Atlas of the United States and Canada" from Hans Kurath and assumed responsibility for the archives so far produced. Two years ago McDavid officially transferred responsibility for the collections pertinent to the linguistic atlas project to ADS.

## CORN BREAD

In New England corn bread baked in large cakes (most widely known as JOHNNY-CAKE but also as CORN BREAD) is made of corn meal with an admixture of rye or wheat flour (1/4 to 1/2), milk and eggs, and molasses or sugar for sweetening. It is baked in flat pans (the cakes being 1-1 1/2 inches thick) or in muffin tins. In former years it was baked in the fire-place in covered iron 'spiders'.

Unsweetened corn bread (not common in New England) is also called JOHNNY-CAKE by some, but usually CORN BREAD. On the other hand, CORN BREAD is being used more and more for the sweetened variety as well.

In Rhode Island the term CORN BREAD is the equivalent of the JOHNNY-CAKE of Massachusetts and Connecticut, while JOHNNY-CAKE denotes a griddle cake made of parched corn meal (known as RHODE ISLAND JOHNNY-CAKE elsewhere in New England).

CORN MUFFINS and CORN GEMS were frequently recorded in all parts of New England but are not reproduced here.

Terms for other kinds of bread and cake made of corn meal are presented on the following map.

The following terms are presented on this map:

- (1) JOHNNY-CAKE, sweetened corn bread, as defined above
- (2) JOHNNY-CAKE<sup>2</sup>, a griddle cake = RHODE ISLAND JOHNNY-CAKE
- (3) JOHNNY-CAKE<sup>3</sup> = (1) and (2)
- (4) BAKED JOHNNY-CAKE = (1) as distinct from (2): 49.2, 103.1, 201.2
- (5) OVEN JOHNNY-CAKE = (1) as distinct from (2): 60.2

### (6) JOHNNY-BREAD = (1):

1.2, 6.1, 119.2, 180.1, 292.1, 306.1, 348.1, 407.1, 408.1

### (7) CORN CAKE and CORN MEAL CAKE = (1)

(8) INDIAN CAKE = (1): 122.2, 123.1, 156.2, 196.1, 314.2, 324.2, 346.1, 370.1, 388.2

### (9) CORN BREAD and CORN MEAL BREAD,

(a) unsweetened or differing in some other way from (1); (b) = (1): 48.2, 60.2, 119.2, 150.1, 2.3, 5, 154.2, 201.2, 211.2, 226.1, 2, 354, 390.1, 392.2, 400.2, 403, 406.1, 416.2. In many instances it is not clear whether the meaning is (a) or (b) or both.

### (10) INDIAN BREAD and INDIAN MEAL BREAD,

(a) = (1): 45.2, 146.1, 150.3, 320.1, 388.2, 396.1, 406.1, 408.1; (b) = (9): 233, 241, 278.1, 304.2, 312.1, 359, 386.1, 394.2.

Definitions and comments of the informants should be consulted. It is to be borne in mind, however, that these were not systematically recorded.

### 1.1 JOHNNY-CAKE, sweetened with [malæsi:z]

### 1.2 JOHNNY-BREAD, not sweetened

### 6.2 JOHNNY-CAKE, not sweetened

### 23 'd, iz 'lats an am dat

### 'ginks 'bred med a indzin

### 'mil ent 'fit onli fr 'hag fadr.'

### 34.3 JOHNNY-CAKE, fried on a griddle, often served with salt codfish and potatoes;

### BAKED J.C., baked in an oven;

### CORN CAKE, made of corn meal, flour and egg

### 38.2, 40.1 JOHNNY-CAKE, not common

### 43.1 JOHNNY-CAKE, of corn meal stirred into boiling water, baked in a covered 'spider' on the stove; SWEETENED J.C., baked in the oven;

### rod\_ailan<sup>d</sup>~, formerly

baked on a board before the fire, now on a griddle

46.1 JOHNNY-CAKE, 'but 'fa'maz

ju:us to it 'lats on am.'

48.1 SWEETENED J.C., baked in an oven

48.2 CORN BREAD = BAKED J.C.

60.2 4VN d3DN3 keik = kdn bred

62.1 cf. DOG JOHNNY-CAKE, of yellow meal, for dogs

110.1 The informant's wife says: 'd3znir keik is the right name, but we don't use it.'

112.2 CORN CAKE, fried on a griddle

118.1 JOHNNY-CAKE, of corn meal with a little rye flour

114 CORN CAKE, baked in muffin tins

140.2 cf. 'dog 'd3zn3 keik

146.1 'We call it INDIAN BREAD, mostly [m3sl].'

150.1, 2, 3 CORN BREAD, 'the modern name for JOHNNY-CAKE'

194.2 JOHNNY-CAKE, 2/3 corn meal, 1/3 flour

200.3 CORN BREAD, raised with baking powder, JOHNNY-CAKE, not raised

201.2 BAKED JOHNNY-CAKE = CORN BREAD

218.2 JOHNNY-CAKE, made of corn meal, sour milk, [soudar, eig an Juge], baked in a shallow pan

236.1, 240 CORN BREAD, raised with yeast or [ev'mtinz]

272.2 'su:'t 'd3zns keik, containing chopped suet

276.1 CORN BREAD, baked in a deep pan; JOHNNY-CAKE, baked in a flat tin

278.1 ind3zn, sic

284.2 CORN BREAD = BROWN BREAD

286.1 ~ keik, sic

304.1 JOHNNY-CAKE, regarded as a new word for BROWN BREAD, which is made of corn meal and molasses

315 JOHNNY-CAKE, baked in large tins or in muffin tins

316.2 JOHNNY-CAKE, of corn meal, wheat flour and egg

368.2 JOHNNY-CAKE, 3 parts corn, 1 part flour

406.2 The [p:] is very close to [ɲ].

Usage note from map on preceding page.

In October 1983 Joseph C. Hickerson, Head of the Archive of Folk Culture, travelled to Columbia, South Carolina to visit the University of South Carolina Library, where Raven McDavid had stored the old discs, and examine the recordings housed there. Afterwards he prepared an inventory of the collection and recommended that the Library accept it as a gift from ADS in exchange for a taped copy of the recordings.

The Hanley materials will now be processed into the Library's collections and duplicated onto preservation-quality tape by the Library's Recording Laboratory. A listening set of the recordings will be available subsequently for Archive researchers.

Asked recently about the Archive's interest in the Hanley collection, Hickerson said:

It's early for field recordings of any sort, and particularly for English-language material. We're also very interested in dialect. The collection is full of narrative of all sorts. It contains some grassroots oral history and other kinds of oral history which impinges on our field—people talking about folksongs and folksong collectors. There are isolates too, like the recordings of John and Alan Lomax. The Lomax recordings are particularly interesting because they were made early in the dialect project, just after the Lomaxes' own first recording trip to Texas, using a disc machine from the Library of Congress. It is a fine addition to the Archive's collections of spoken-word material, which include tales, sermons, personal narratives, and dialect collections dating from the 1930s to the present time.

---

## THE KALEVALA AND FINNISH IDENTITY

---



*Kalevala symposium participants Kai Laitenen (L), Lauri Honko, Aili Waris Flint, William A. Wilson, Thomas Vennum, Jr., and Yvonne Hiipakka Lockwood (R).*

Most of the audience attending the Center's January 24 symposium "The *Kalevala* and Finnish Identity in Finland and America" seemed well acquainted with Finland's national folk epic. Vivid recollections of the *Kalevala* led some audience members to stand up and relate how much it meant to have it read to them as children, encouraging others who were introduced to it later in their lives to recount their own personal reactions to the work. On the other hand, a few members of the audience who attended briefly just to see what the symposium was all about commented from time to time, "This is fascinating, but what exactly is a *Kalevala*?"

The day-long conference honoring the 150th anniversary of the *Kalevala*'s publication was presented by the American Folklife Center with the generous

assistance of the Embassy of Finland. Participants included Aili Waris Flint and Austin C. Flint of Columbia University; Lauri Honko from the University of Turku and Director of the Nordic Institute of Folklore; Kai Laitenen of Helsinki University and Chairman of the Society for the Study of Literature in Finland; Yvonne Hiipakka Lockwood, Michigan Folklife Specialist at Michigan State University; Thomas Vennum, Jr., Senior Ethnomusicologist from the Smithsonian Institution's Office of Folklife Programs; and William A. Wilson, Director of the Folklore Program at Utah State University.

The symposium began, appropriately enough, with readings from the *Kalevala*. Aili Waris Flint read in Finnish from Book 8 of the 1835 edition of the work, and her husband Austin

C. Flint read the English translation by Francis P. Magoun, Jr. The scene they chose is a famous episode—the story of Lemminkäinen and his mother. In it Lemminkäinen's mother worries that he has been gone a long time to do his courting. Seeing a hairbrush in her home dripping blood, she sets out to find her son. In her search for him she asks the Dame of the North Country and then the road, the moon, and the sun where he might be. All of them know something, but are reluctant to tell her. Finally, she finds the pieces of his body in the river of Death. She fishes the pieces out of the river using a rake with a very long handle, and then sings life back into him through her knowledge of magical charms.

As the day progressed attention  
*Continued on overleaf*

## THE KALEVALA AND IDENTITY

*Continued from previous page*



*Lemminkäinen's mother singing him back to life, as painted by Akseli Gallen-Kallela. (Courtesy of the Embassy of Finland)*

shifted from the *Kalevala* as a work of literature to the *Kalevala* as a reference point for a discussion of identity. Conference participants discussed several levels of identity: the broad collective identity that helps to determine forms of cultural expression and nurtures itself through them, the personal identity that shapes a work of art or influences its interpretation, and the communal identity shared by mem-

bers of an ethnic group.

As Lauri Honko explained in his paper "The *Kalevala* Process," Finland experienced an identity crisis following the Peace of Hamina in 1809. The agreement severed Finland's ties to Sweden and established it as a Grand Duchy of Russia. For a people no longer politically bound to Swedish culture, and with little affinity for things Russian, there was a natural

impulse to identify "with the large majority of Finland's population, the Finnish-speaking but unlettered common people."

*The price of the new identity was a change of language; within a couple of decades Finnish, not Swedish, became the common language of the intelligentsia. But the attempt to create a national culture that would satisfy European criteria came up against a*

*triple stumbling block: the language was not adequate for modern needs, the history of Finland was unwritten, and there was almost no literature in Finnish.*

There was, however, an ancient oral tradition alive in the remoter regions of the country, and, under the influence of the Romantic Movement, the Finnish intelligentsia began to discern a special power and beauty in the oral tradition of the country's common people. A program for the construction of a national culture based on the heritage manifested in oral tradition began to emerge among students at the University of Turku in the 1810s. Consequently, "A kind of social demand for a national epic was in the air," as Honko phrased it. The stage was set for the development of a work such as the *Kalevala*.

The man who stepped onto the stage that Finnish history had prepared was Elias Lönnrot. As a student of humanities at the Imperial University of Helsinki he was imbued with a sense of the importance of recording Finland's oral tradition. He had been inspired and guided in his studies by the 19th-century historian and ethnologist Reinhold von Becker. He was young enough—twenty-six years old when he set out on his first expedition in 1828—to undertake the arduous journeys required to collect folk poetry. During his life Lönnrot made eleven collecting trips, travelled 13,000 miles—often on foot in the remoter areas—and collected 65,000 lines of poetry. Much of the poetry he then set about structuring into epic form.

Lauri Honko described Elias Lönnrot's method of compiling the epic from the collected verses. Lönnrot changed the orthography, language, or meter of about fifty percent of the lines he used. In addition, he combined lines in about fourteen percent of the work, composed three percent of the epic, and left untouched the remaining thirty percent of the lines he incorporated.

*Lönnrot combined different variants and added parallel lines. The result is that many of the lines appear in contexts quite different from those of the original oral tradition. At the same*

*time the poems have lost their connections with particular regions, as Lönnrot had no scruples in juxtaposing lines that he had gathered in quite different places. By using this technique Lönnrot was able to create an epic that did not belong merely to a particular area or province, but to Finland as a whole.*

Pendulum swings in Finland's sense of national identity have continued to affect scholarly interpretations of the work, added Honko. For a generation or so after the *Kalevala* was published it was treated virtually as a history book and used as such in schools. By the 1870s, when scholars began to examine the original poems, the consensus shifted and the work was viewed as a myth. Before and after World War I the strict historic interpretation regained the ascendancy; but since the 1950s the mythological interpretation has come to dominate scholarly writing on the poem once again.

*The historical interpretation comes to the fore whenever it is felt that the national identity is threatened and needs strengthening. The mythical interpretation, on the other hand, is typical of times when internal conflicts and outside pressures are not very strong. Sometimes both interpretations are current simultaneously; but in this case the theory that does not fit with the spirit of the times is pushed aside.*

That, said Honko, is the essence of the *Kalevala* process—the reinterpretation and reassimilation of the work by each succeeding generation.

On the personal level Lönnrot's own changing sense of identity was another vitally important factor in the development of the *Kalevala*. According to Kai Laitenen's paper "The *Kalevala* as Literature," Lönnrot lost "the cautious collector's attitude of retrieving a lost epic" early on, and began to make the work more his own. Educated in the world's literary classics, he interpreted the material he had collected in terms of the Icelandic *Edda* and Homer's *Iliad* and *Odyssey*. But Lönnrot did not consider himself the author of the epic. Rather, he came to consider himself almost a singer of runes, acknowledging in 1849 that he

knew the runes better than any singer alive. Thus, concluded Laitenen, Lönnrot saw himself as a singer of poetry with the age-old power accorded oral performers to choose the order of the runes for dramatic effect.

The effect of changes in personal identity on interpretations of the *Kalevala* was the theme of William A. Wilson's paper "Partial Repentance of a Critic: The *Kalevala*, Politics, and the United States." His paper re-examined the critical remarks about 1920s *Kalevala* scholarship which Wilson published in his book *Folklore and Nationalism in Modern Finland*. His evaluation of *Kalevala* scholarship between the world wars was, basically, that scholars of the period sacrificed their scholarship to political expediency. They interpreted the epic in light of the political climate of the time and used it to rally people to political causes. "Lying behind these criticisms was my unstated assumption that the world is best served when the scholar remains in his study and does not soil his hands with what Europeans today might call *folklorismus* and what Americans would call applied folklore, or public-sector folklore."

In the ten years since publishing the book, however, Wilson's own identity has changed. He has himself become much more involved in public-sector folklore, and, while he still does not like the politicization of *Kalevala* scholarship that took place in Finland in the 1920s and 1930s, his criticism has softened. "It did not take me long after publishing the book," he confessed, "to realize that probably no one writes free from political ideology, myself included." His personal philosophy has also changed. Ten years ago he felt a folklorist should be a scholar first and a patriot or special pleader second; today he feels a folklorist should be first and foremost "a human being who responds humanely and sympathetically to the needs of other human beings: the need to take pride in one's heritage, the need to find value in and recognition for creative and artistic achievement, the need to keep alive and to pass on to others the traditions that will enrich their lives."

Having looked at the relationship of national and personal identity to the

*Continued on overleaf*

## THE KALEVALA AND IDENTITY

*Continued from previous page*

creation and interpretation of the *Kalevala*, the symposium participants went on to discuss the *Kalevala* in relationship to ethnic identity. Linguist Aili Flint examined the *Kalevala* as an identity symbol for Finnish-Americans in her paper "The *Kalevala* as a Bridge between Finland and the United States" and noted that, within certain Finnish communities, it has been an important identity marker. Names from the *Kalevala* have been used for towns in the northern midwestern states, such as Kaleva, Michigan. In addition, the fraternal organization Knights of Kalevala, founded in 1889, and its sister organization Ladies of Kalevala have been and continue to be important in certain Finnish-American communities. Members of those organizations meet locally and nationally. Some lodges still speak only Finnish, while others are using more and more English. Regardless of the language, however, identification with Finland's national epic persists within the lodges. As one lodge member remarked to Flint, "We really did speak to each other in Kalevala."

In her paper "Immigrant to Ethnic: Folk Symbols of Identity among Finnish-Americans" Yvonne Hiipaaka Lockwood reported that the fieldwork she conducted in northern Minnesota, Michigan, and Wisconsin showed that the *Kalevala* plays little role in boundary maintenance and ethnic identity among Finnish-Americans. Rather, she found three other symbols to be important boundary markers—the sauna, the pastie, and St. Urho. Plotting the symbols as markers of the transformation stages from Finnish to Finnish-American identity, Lockwood noted that the sauna is a symbol with strong Finnish associations. On the other hand, the pastie—a kind of turnover filled with potatoes, meat, carrots, and onions—was introduced to this country by Cornish miners. It has since been adopted by Finns and other cultural groups in the northern Midwest and is truly now a regional dish. In other words, the pastie is a symbol of the acculturation process



*Väinämöinen's departure, as painted by Akseli Gallen-Kallela. (Courtesy of the Embassy of Finland)*

rather than a symbol of ethnic identity. The most fully Finnish-American identity symbol of the three is St. Urho, a pseudo-legendary figure developed by a psychology professor from Minnesota. According to the legend, St. Urho saved Finnish vineyards from grasshoppers or, in another version, from frogs. Most states now recognize March 16 (the day before St. Patrick's) as St. Urho Day, which is celebrated by activities similar to those celebrating St. Patrick's Day, such as drinking green beer, or inversions of such activities, like drinking grape juice.

Thousands of people through the years, both Finns and non-Finns, have indeed "spoken to each other in Kalevala." Is it the work's Finnish qualities that account for its continuing vitality as a marker of Finnish iden-

tity and as one of the world's great epics? William A. Wilson thinks not:

*I am convinced that we generate and transmit folklore not because we belong to a particular nation or to a particular group, but because we are human beings coming to terms with recurring human problems in traditional human ways. To be sure, this folklore is expressed in and is given color by the groups to which we belong; it can serve, therefore, as a means of understanding and increasing our sympathy for these groups. But the source of the lore, we should always remember, lies not in the groups, not in our differences, but in our common humanity, in our common human struggle to endure.*

—Brett Topping

## OUTDOOR CONCERT SERIES ONCE MORE

With the restoration of the Neptune Plaza now completed by the Architect of the Capitol, the Folklife Center will again hold its annual concert series in the accustomed place in front of the Library of Congress. Concerts will be presented on either the third or fourth Thursday of each month from April through September between 12 noon and 1:30 P.M. on the Neptune Plaza. In the event of rain, the concerts will be held indoors. The final concert of the series will take place on Tuesday, October 15 in the Coolidge Auditorium at the usual time.

The series began on April 18 with John Cephas and Phil Wiggins performing their own special brand of East Coast blues. On May 23 a trio of musicians called Tahuantinsuyo, the name the Incas gave to their empire, will perform music from the Andean region of South America. The Ohio-based bluegrass group the Dry Branch Fire Squad will take the stage on June 20. The concert on July 18 will feature the Scottish duo of Alison Kinnaird and Christine Primrose. On August 15 there will be a special concert to be announced, and on September 19 the Center will present a salute to Hispanic Heritage Week. The final concert of the series on October 15 will present the Washington, D.C. chapter of the Gospel Music Workshop of America. For further information contact Magdalena Gilinsky, American Folklife Center, Library of Congress, Washington, D.C. 20540.



*Phil Wiggins (L) and John Cephas.*

## PUBLICATIONS CURRENTLY AVAILABLE

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

*American Folklife Center.* A general brochure on the Center.

*El Centro Americano de Tradición Popular.* A Spanish translation of the Folklife Center's general brochure.

*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. 3A—*Tradición popular e investigación de campo.* A Spanish translation of *Folklife and Fieldwork*.

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. Also available from the sales desks in the Library's Jefferson and Madison buildings.

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. Also available from the sales desks in the Library's Jefferson and Madison buildings.

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 cylin-

ders 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/N030-000-00154-1). 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.* Brochure and 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 color cover and illustra-

tions 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 Pine-lands 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 observations, poetry, and a touch of serendipity to capture something of the good-times feelings that watermelons seem to produce. Amply illustrated in color and duotone. Contains "tried-and-true" recipes and newer thoughts on the subject of watermelon consumption.

Greeting card/brochures—*Egg Art*. 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 *scherechnitte* 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 men's sizes small, medium, large, and extra large, \$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



Postcard of Will Rogers ca. 1905. Studio portrait by Naegeli of New York.

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, \$2.25.

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; duotone on heavy poster stock, nineteen by forty inches, \$5.

#### RECENT STAFF PUBLICATIONS:

Alan Jabbour, "American Folklore Studies: The Tradition and the Future," *Folklore Forum*, Vol. 16, No. 2 (1983), pp. 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), pp. 345-46.

—, "Folklore Protection and National Patrimony: Developments and Dilemmas in the Legal Protection of Folklore," reprinted in *Public Policy Issues and Latin American Library Resources*, Seminar on the Acquisition of Latin American Library Materials, Vol. XXVII (Madison, Wisconsin: SALALM Secretariat and the University of Wisconsin, 1984).

—, "Communities and the Classics: A Folklorist's Perspective," *Humanities*, Vol. 5, No. 2 (Summer 1984) pp. 1-2.

Alan Jabbour and John A. Cuthbert, eds. *The Edden Hammons Collection: Historic Recordings of Traditional Fiddle Music from the Louis Watson Chappell Archive* (Morgantown, West Virginia: West Virginia University Press, 1984).

Gerald E. Parsons, Jr. "Phenomenology and Folklife Research," in *American Material Culture and Folklife: A Prologue and Dialogue*, ed. Simon J. Bronner (Ann Arbor: UMI Research Press, 1985).

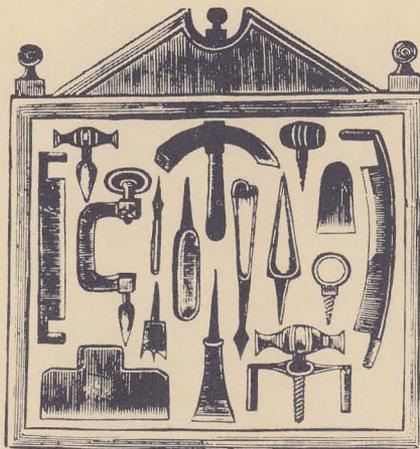
## DISSEMINATION OF FEDERAL CYLINDER PROJECT TAPES

The American Folklife Center's Federal Cylinder Project has launched a special two-year dissemination project to share tape copies of early wax-cylinder recordings of Native American music and narrative with the communities in which they were made. In addition to copies of the recordings, the project will offer consultant assistance in developing cultural programs and setting up local repositories for the materials. Project staff will work closely with leaders from each community to determine the most appropriate approaches to the return of the recordings, and a panel of educators, archivists, and cultural leaders drawn from the American Indian community will assist and advise the project in its work. The dissemination project is funded by a generous grant from The Ford Foundation.

Between 1890 and the early 1940s researchers sponsored by such institutions as the Smithsonian's Bureau of American Ethnology recorded wax cylinders while many traditions were still actively practiced and taught; their recordings are a rich source of American Indian traditional culture. Over the years several major cylinder collections found their way to the Library of Congress, which duplicated many onto aluminum or acetate disc, and later onto magnetic tape. The American Folklife Center inaugurated the Federal Cylinder Project in 1979 to transfer the cylinder recordings in the Library's collections onto preservation tape, assemble relevant documentary material, and publish a series of catalogs to the recordings.

For further information contact Dorothy Sara Lee, American Folklife Center, Library of Congress, Washington, D.C. 20540.

## NEW JERSEY RESOURCE GUIDE



*Folklife Resources in New Jersey*, a 91-page, fully-indexed guide, compiles the findings of a questionnaire survey initiated in 1981 as a cooperative project of the American Folklife Center and the New Jersey Historical Commission. The survey, developed by Folklife Center staff member Peter T. Bartis and David S. Cohen of the Historical Commission, was mailed to 402 institutions throughout the state. It requested information on New Jersey artifacts, folksongs, folk music, and folk dance, traditional customs and beliefs, games and play activities, and handwritten or printed materials related to the state's regional, occupational, and ethnic life represented in their collections. The directory contains information on the holdings of 172 organizations.

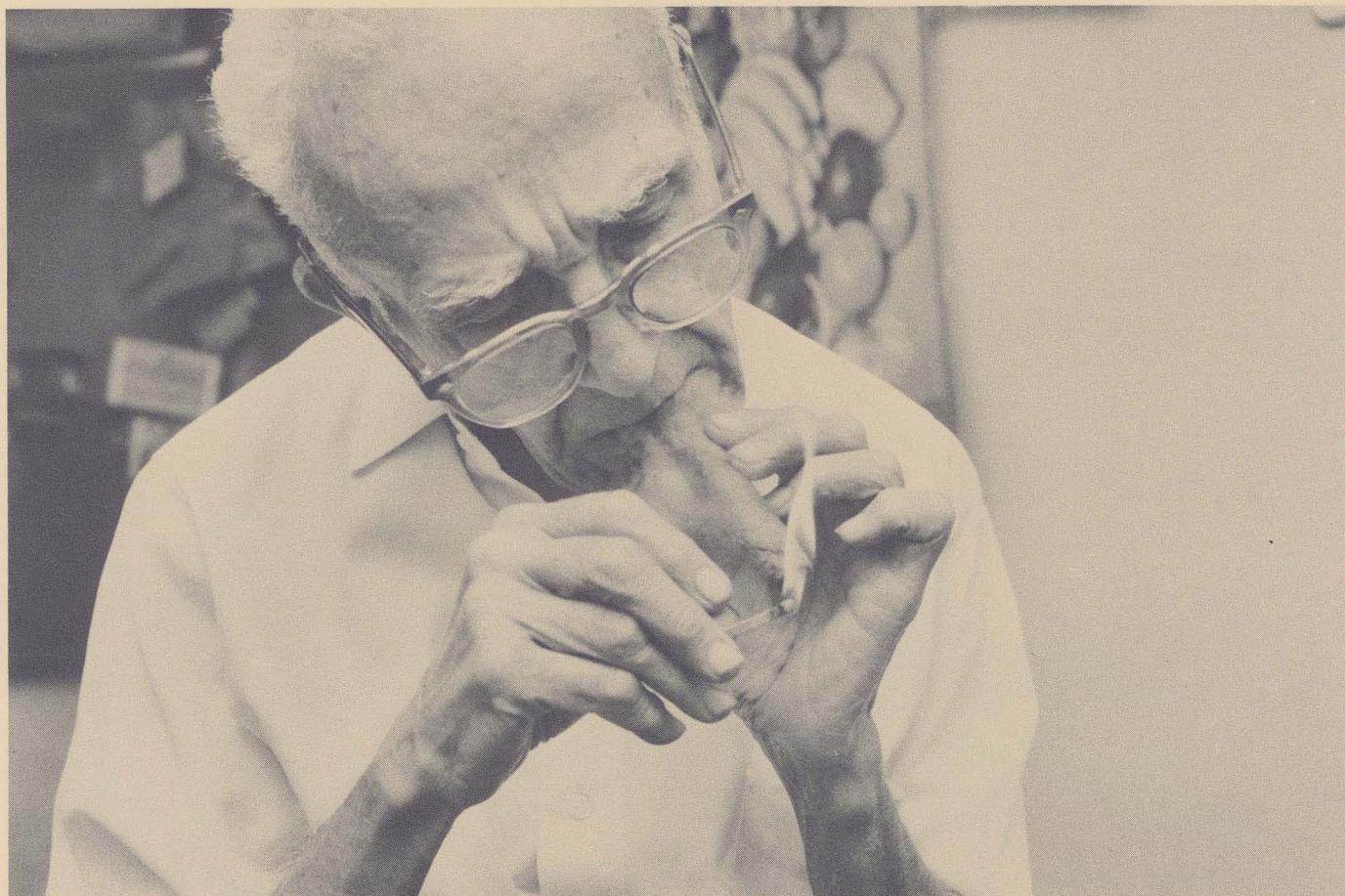
Browsing through the book's first few pages, one quickly discovers that the Allentown and Upper-Freehold Historical Society in Allentown maintains a grist mill which once belonged to Nathan Allen, for whom the town was named, and an old Episcopal cemetery. In addition, the society holds a strawberry festival each spring. The American Labor Museum in Haledon houses a bocci court and a traditional Italian garden complete with a grape arbor, along with handmade garden tools, ethnic cooking utensils, hatmaking tools, and winemaking equipment that direct the visitor's attention to

the culture of work. The museum is located in the home of the Pietro Botto family, a rally site during the 1913 Paterson Silk Strike. Remnants of New Jersey's Native American culture can be found at the Archaeological Research Center at Seton Hall University in South Orange. There one can find examples of Lenape and pre-historic Indian artifacts from the state, measured drawings of Indian house patterns, and copies of some 120 archaeological reports, monographs, and cultural-resource surveys.

Turning to the index one finds the entry "Kiev, costumes and embroidery from" which yields the fact that the Ukrainian Orthodox Church of the United States of America Museum in South Bound Brook has costumes from Kiev and Hutsul in its collections, along with musical instruments, icons, and *pysanki* (decorated Easter eggs). By pursuing "Shipwrecks, photographs of" one finds that the Long Beach Island Historical Association in Beach Haven owns not only photographs of shipwrecks but a sneakbox built around 1916, clam rakes, and gardening tools. It also has oral history interviews on the seaweed-harvesting industry and scrapbooks and photo albums which document surf fishing, the seaweed industry, and the menhaden fish factory on Crab Island. The museum itself is housed in a Victorian, wood-shingle church.

The directory provides the address, telephone number, and hours of operation for all institutions listed. Directory users who plan to visit some of the collections are advised by the introduction to double-check the hours.

*New Jersey Folklife Resources* is an informative guide for the resident, visitor, and researcher alike to a wide variety of folklife material in collections throughout New Jersey. It is available free of charge from the American Folklife Center, Library of Congress, Washington, D.C. 20540 and from the New Jersey Historical Commission, 113 West State Street, Trenton, New Jersey 08625.



*José C. Santana lighting a cigar that he rolled by hand, an art that he learned as a young man in Puerto Rico; from Tradición popular e investigación de campo. (Photo by Jonas Dovydenas, 1977 Chicago Ethnic Arts Project)*

## SPANISH- LANGUAGE PUBLICATIONS

The American Folklife Center is pleased to announce the availability of Spanish editions of two publications: *Tradición popular e investigación de campo* (Publicaciones del Centro Americano de Tradición Popular, núm. 3A), a translation of the popular fieldwork guide *Folklife and Fieldwork* (Publications of the American Folklife Center, No. 3), and *El Centro Americano de Tradición Popular*, from its brochure *American Folklife Center*. Both publications are available free of charge from the American Folklife Center, Library of Congress, Washington, D.C. 20540.

Anyone who thinks that Spanish is an easy language has probably never pondered the question of how to trans-

late the term "fieldwork" both accurately and inoffensively. As it turns out, *trabajo de campo*, the phrase that leaps to mind, apparently can be taken very literally to mean "working in the field" among certain Hispanic groups. What is worse, translating "fieldworker" as *trabajador de campo* can come out "field hand" for some, but not for everyone, depending on whether they speak Spanish that is closer to that of Latin America or Spain, and how much exposure they have had to English usage of the term. Polling folklorists in town and around the country who work with Spanish-speaking groups on the topic of what phrase to use, a consensus of sorts emerged. If one is actually doing the fieldwork itself—interviewing and collecting information—one could say *trabajo de campo*; but when referring to the general process of fieldwork—the prior research, the site visits and interviews, the organization of the materials after-

wards—*investigación de campo* was a much better choice. Rather than split hairs about how much preparation time might precede the field activity we were referring to, the editors opted for the safer choice—*investigación de campo*.

Then on to the question of what to call a fieldworker or collector. *Colector*? Well, apparently not. You see, in some places *colector* has a somewhat passive connotation, like "solar collector." Following the same procedure as that for "fieldwork" led to *investigador* as a preferable choice.

Well then, what about the verb? Should we say *colectar*, *coleccionar*, or *recoger*? And so it went. The words ultimately chosen may not mean exactly what we intended to everyone who reads the new publications, but, hopefully, they will be in the ball park. *Parque, estadio?*



*This 1940 photograph of a farmer in north-central Utah putting up hay with a Mormon hay stacker by FSA photographer Russell Lee records traditional occupational practices within the built environment. Traditional features of life and the built environment will be the dual focus of an experimental project undertaken by the Folklife Center, Utah cultural agencies, and the National Park Service in the community of Grouse Creek in northwestern Utah this summer. The project will combine architectural and folklife survey and documentation techniques.*

**Front cover:** *Waterman Harry Shorter from Benedict, Maryland fishes his pound net in the Patuxent River. Folklorist Peter Kurtze interviewed Shorter in 1981 during the Calvert Marine Museum's Patuxent River Folklife and Oral History Project, coordinated by Paula Johnson. See Director's Column. (Calvert Marine Museum photo by Terry Eiler)*

THE LIBRARY OF CONGRESS  
AMERICAN FOLKLIFE CENTER  
WASHINGTON, D.C. 20540

OFFICIAL BUSINESS  
PENALTY FOR PRIVATE USE, \$300

FIRST-CLASS MAIL  
POSTAGE & FEES PAID  
LIBRARY OF CONGRESS  
WASHINGTON, D.C.  
PERMIT No. G-103