
AMERICAN FOLKLIFE CENTER
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folklife center news

CENTER LAUNCHES LOWELL STUDY

On June 1, 1987, the Folklife Center launched a year-long study of traditional arts and culture in Lowell, Massachusetts. The Lowell Folklife Project will explore, document, and analyze the cultural life and traditions of Lowell today, prepare recommendations for the newly developed Patrick J. Mogan Cultural Center, and create a major archive of contemporary ethnic and neighborhood traditions. Folklorist Douglas DeNatale is the field coordinator for the project, and Peter Bartis is the coordinator of the Center's management team. Members of the field team include Michael Bell, John Lueders-Booth, Mario Montano, Martha Norkunas, Tom Rankin, and Eleanor Wachs, and Center staff members Carl Fleischhauer, Mary Hufford, Marsha Maguire, Gerald Parsons, and David Taylor have also participated.

The project is being conducted in cooperation with the Lowell Historic Preservation Commission, with support from the Massachusetts Council on Arts and Humanities, and is expected to assist the work of the Commission, the Lowell National Historic Park, the Lowell Heritage State Park, regional planning commissions, and local cultural organizations. Fieldwork is focusing upon the creation and maintenance of community space in Lowell. Simultaneously, the National Council on the traditional Arts is hold-

See page 5: LOWELL STUDY



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A taped announcement is available around the clock, except during the hours of 9 AM until noon (eastern time) each Monday, when it is updated. Folklife is a joint project of the American Folklife Center and the American Folklore Society.

Cover: Manuel Figueira filling the wine press in the basement of his home in the Back Central neighborhood of Lowell, Massachusetts. Figueira, who was born on Madeira, gives his product to family and friends. *Photo by John Lueders-Booth (LFP-JB-B251-19A)*

DIRECTOR'S COLUMN

What is the state of folklore and folklife studies in the United States today? As the hundredth anniversary of the founding of the American Folklore Society approaches, many folklorists have fallen, quite appropriately, into an introspective, retrospective, and prospective reverie. Where have we come from? Where are we now? And where are we going? These are big questions; we are drawn to them, but we are understandably wary of generalizing too expansively. Nevertheless, though angels have been cautious about treading here, I have resolved to rush in with a series of columns surveying the state of our field today.

But first a couple of caveats. When I say "our field," I do not mean just the academic field (though the academic field is its core) nor even the larger field that includes both academic folklorists and all the professional folklorists employed by various agencies and organizations. Our total orbit is yet larger, including a variety of amateurs and enthusiasts and verging out into the larger public domain. Further, though my focus will be on the present state of affairs, I will glance back with regularity, and peer forward occasionally as well. Let's begin, then, with a quick turn of the kaleidoscope to sample what seems worth a closer look.

1. The list of states boasting a folkloric position within state government passes forty, headed for the magic number fifty (or more, adding territorial folklorists). It now is reasonable to hope for at least one official folklorist in every state. Of course, on closer inspection the list turns out to be less than tidy. Titles of state folklorists range from "folk arts coordinator" (the majority) to "director of folklife programs." Their host agencies are all cultural agencies (mostly state arts councils), but institutional support is as varied as our states themselves. What is important is that they are a network, and they not only keep in touch and compare notes but actually collaborate on certain projects. Their emergence is paralleled by a rapid increase in other nonacademic positions, particularly with museums, local arts

councils, parks, historical societies, and other cultural organizations. Collectively these positions now form a "wing" of the American Folklore Society—a public-sector wing balancing the academic wing.

2. Terminology in our field remains fluid or confusing, depending upon your point of view. I am not speaking just of our debates about the microterminology of genres. *Folklore* remains the word of preference for our field of study, but *folklife* also has a following as the comprehensive term. Three factors seem to be simultaneously at play here. The federal agencies give a major boost to the term *folklife*, and some state agencies and private organizations follow the federal model. Folklorists in academic positions tend to prefer *folklore*, but even they hesitate when it comes to extending that term to material culture, and a few toy with *folklife* as the overarching term. To confuse matters further, some popular writings use *folklife*, perhaps because of the layers of unwanted meanings and associations that have accrued to *folklore* in the popular mind. Meanwhile, new general terms enter our professional parlance, notably *public-sector* (characterizing folkloric endeavors outside the academy) and *cultural conservation* (referring to the cultural work itself, as opposed to the workers).

3. The academic sphere of the profession, which previously seemed small but vigorous, enters a period of uncertainty. A major graduate program in folklore, at the University of Texas,



enters into an attenuated recasting. Other academic programs wrestle with generational change or mobile faculty, but for some universities, like Utah State, the changes increase the folkloric presence. Ballad courses dwindle in number, but other subjects burgeon. The conceptual debates of the 1970s subside a bit, but intellectual ferment bubbles away in the graduate folklore and folklife programs.

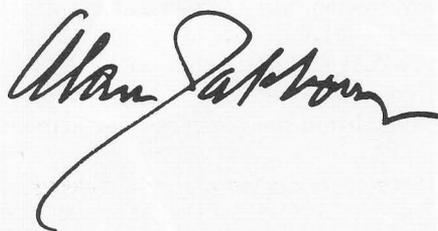
4. Folk festivals (that is, intercultural festivals organized by our field) continue to be popular. But after a bicentennial binge during which we perfected the genre—it can be called our gift to the nation's bicentennial—our field draws back a bit from its own creation in the post-bicentennial period. Several statewide and regional festivals are discontinued, not because they failed, but because of a certain restlessness on the part of organizers who wanted to do something else. A decade later, however, new experimental directions in festival presentation suggest that the genre is again becoming a focus for the ideas and creativity of folklorists.

5. Exhibits increase tremendously as a communicative medium of our field, almost as if some of the energies devoted to festivals in the 1970s migrated to exhibits in the 1980s. The public-sector folklorists lead the way with a generation of what might be called "anthology exhibits"—exhibits highlighting, for example, the varied traditions of the regions and ethnic groups within a state. Such anthologies are gradually supplanted by another generation of exhibits with more focused themes. The collective sophistication of the field about exhibits grows and spreads into its academic sector. A review of an exhibit appears in *Journal of American Folklore*, and the increased connections between folklorists and museums (an inevitable result of our new attention to exhibits) yields a new book entitled *Folklife and Museums*.

6. Attention to our field continues to increase in the public media. Some of our academic wing—Jan Brunvand and Alan Dundes leap immediately to mind—become prominent in the na-

tional media, appearing on television talk shows and being interviewed and reviewed in syndicated newspaper features. The public-sector wing is equally active with publications and exhibitions that have occasional national impact and considerable regional impact. For these accomplishments we can partly congratulate ourselves, but finally we must credit the powerful public interest in the subject matter we know most about. Hence one notices, in addition to public pieces inspired by folklorists, a rise in pieces which explore our special subjects without consulting us. (In my arrogance I was astonished to read an extended essay on fiddling in *The New Yorker* that managed to be meticulously informed without asking me.)

These are but glimpses into the kaleidoscope as it turns. But what are the patterns to it all? Are things getting better or worse for the field of folklore and folklife studies? Are there conspicuous new trends in our thinking? In our acting? What are the most important developments in our field over the past generation? And, while we are thinking about ourselves, how are the cultural traditions faring that are our chosen focus of attention? Are they in danger from the larger forces of modern civilization, as our pessimist-activists fear; is our civilization expanding its support of the cultural diversity necessary for folk traditions to flourish, as our optimists believe; or will the amount, function, and cultural value of folklore remain constant despite our dithering, as the relativists among us aver? Such questions will be our cud in coming columns. □



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Editor's Notes

Folklife Center News is a quarterly report on the programs and activities of the American Folklife Center, available free of charge from the Library of Congress, American Folklife Center, Washington, D.C. 20540.

Folklife Center News was temporarily suspended in 1986 with volume IX, numbers 2 and 3 (there was no volume IX, number 4). We begin publication again with this issue, volume X, number 1.

Readers who would like to respond to issues raised in the Director's Column are invited to do so. Address letters to The Editor, *Folklife Center News*, The Library of Congress, American Folklife Center, Washington, D.C. 20540.

James Hardin



Historical photograph of Lowell, Massachusetts. *Prints and Photographs Division, Library of Congress (LC-USZ62-90893)*



Douglas DeNatale, the Folklife Center's field coordinator for the Lowell Folklife Project, Rosemary Noon, and Paul Marion, assistant director and director of cultural affairs for the Lowell Historic Preservation Commission, review neighborhood maps of the city. *Photo by John Lueders-Booth*



Congressman Chester G. Atkins of Massachusetts's Fifth Congressional District with local school children and their teacher at the opening ceremony for the Lowell Folklife Project. *Photo by John Lueders-Booth*

Lowell Study

ing the National Folklife Festival in Lowell, 1987 through 1989, and the Smithsonian's Festival of American Folklife will feature Massachusetts, including Lowell in 1988.

Lowell was formerly one of the leading textile manufacturing centers in the world. Because of locally available waterpower (the city stands at the confluence of the Concord and Merrimack rivers, twenty-five miles slightly northwest from Boston), huge textile mills were established there in the early part of the nineteenth century. Long known as the "Spindle City," Lowell continued to dominate the trade until the early 1900s, when competition from firms in the South re-

sulted in the closing of many mills throughout New England. Lowell today is an example both of a revitalized industrial city producing high-tech products and of an early American industrial town. The National Park Service has developed a historical Park at Lowell to interpret American industrial history, and preservation efforts have contributed to revitalizing the city. An important cultural challenge for Lowell is to strengthen the links between its historic past and its present-day cultural communities. "The theme of the Lowell Historic Preservation Commission is 'to tell the human story of the Industrial Revolution,' and the Lowell Folklife Project will help us reveal, relate, and preserve

more of that story," said Paul Marion, cultural affairs director of the Lowell Historic Preservation Commission and its chief liaison to the Folklife Center.

For the Folklife Center, the Lowell Folklife Project is an opportunity to assist in planning a community-based museum and to apply the skills and perspectives acquired during ten years of field projects to the study of an urban environment. The "model city" stature that Lowell has attained as a result of its restoration and public programs will be helpful in promulgating the conclusions and approaches of the project nationally. □

Peter T. Bartis

DENATALE OUTLINES PLAN FOR LOWELL PROJECT



Procession for the feast of Our Lady of Loreto, conducted by St. Anthony's Roman Catholic Church in the Back Central neighborhood. Although the event commemorated occurred in Loreto, Italy, this observance is carried out in a Portuguese church and neighborhood. *Photo by Tom Rankin (LFP-TR-B187-4-5)*

In preparing for his role as field coordinator for the Lowell Folklife Project, Douglas DeNatale prepared a research plan from which the following article was adapted.

The most dramatic evidence of recent social change in Lowell, Massachusetts, is in the diminishing availability of acceptable low-cost housing. Within a ten-year period, Lowell has ceased to be an economically depressed city, and its expanding job market has attracted a new and affluent population. Housing costs have risen dramatically, and the area most affected is the inner city, which is undergoing rapid renewal. One section there, the "Acre," was named for the acre of land donated to the Irish

community in the nineteenth century by the mill companies for St. Patrick's Church. Adjacent to it is Little Canada, named for its French Canadian settlers. Both sections have served as home for newly arrived immigrant groups, and today in addition to members of the older groups the inhabitants are a mixture of Hispanics and Southeast Asians.

Urban renewal efforts during the 1930s and the 1950s resulted in two large public housing projects in these sections. The North Common Housing Project in the Acre and the North Canal Housing Project (for which the Little Canada tenements were razed) have been a focus for conflict. The improving property values have brought

the threat of displacement to the current residents, and in response, the Coalition for a Better Acre and the Ethnic Covenant have mounted campaigns to maintain or construct low-cost and decent public housing in the area.

Lowell's inner city neighborhoods have witnessed a dramatic influx of Southeast Asians. Originally about one thousand Southeast Asians were placed in Lowell under the Refugee Resettlement Act. Lowell has since become a magnet for people from other Laotian and Cambodian settlements, and new Southeast Asian families arrive each week, placing pressure on existing housing and creating tensions with other residents.

One arena for this tension is the public school. The influx of non-English-speaking people has severely strained the schools' resources. As an interim measure, special schools were set up for Southeast Asian students, with Khmer- and Laotian-speaking teachers. This approach brought about the intercession of the state government, which ordered the mainstreaming of these students. A controversy over bilingual education ensued and continues as an issue today.

The purpose of the Lowell Folklife Project is to collect information on ethnic and neighborhood life, with an emphasis on expressive traditions. Although a good deal has been done on the labor and social history of Lowell, there is comparatively little information on the expressive life of the city. The goal of the project is to gather information on present-day social realities. The easiest approach (and most obvious pitfall) would be to collect "ethnic folklore," to focus on the expressive items that stem from national culture or reflect ethnic identity. Such information would be useful, of course, but it would also tend to equate national identity with ethnicity and abstract expressive culture from the social and cultural realities of Lowell today.



Pedro Sanatan and members of El Grupo de Bailes Folkloricos de Worcester, a dramatic troupe from Worcester, Massachusetts, waiting to perform at Lowell's annual Puerto Rican festival. *Photo by Tom Rankin (LFP-TR-B144-19)*

In addressing both ethnic and social issues, the project will take as its theme the creation and maintenance of community space as defined in two ways, by group identity and by neighborhood orientation. The basic questions of the first definition are: To what extent do individuals align themselves with an ethnic group identity, and what institutions maintain such an identity? Fieldworkers will focus on Irish, Greek, Portuguese, Puerto Rican, and Cambodian groups, which represent different periods of immigration and hold varying degrees of social power in the city. The basic questions of the second definition, by neighborhood orientation, are: How do people relate their sense of place to group identity, how do people lay claim to and bound their own space,

and how do people interact in a particular space? For the task of answering these questions, the city will be divided into sections roughly according to the widely accepted geographical designations: the Acre, the Highlands, Pawtucketville, Centralville, Back Central, and Belvidere. Each fieldworker will explore one of these sections, identify the cultural institutions of the area, interview the people involved, and photograph physical features and social life.

In pursuing their investigations, fieldworkers will keep in mind a number of general questions:

1. How does the environment of Lowell affect the practices of particular groups of people? The Southeast Asian community, for example, must adjust to a climate very different from

their homeland.

2. How do people conceive of the city's neighborhoods? Do these conceptions vary from group to group?

3. How do people establish territorial hold on a particular section? What cultural forms of expression are used to delineate space?

4. What happens when a community breaks down? And what forces work to link disparate groups?

5. What roles exist within particular communities, and how are these expressed?

6. What institutions exist to promote group identity, and how are these institutions affected by spatial considerations and the passage of time. □

PINELANDS STUDY PROVES RICH SOURCE

During the winter and spring of 1987, the Pinelands Folklife Project culminated in a spate of products and events, collaboratively orchestrated by state and federal agencies. The Pinelands Folklife Project archive was the starting point for these multiple productions, yielding three book-length publications, a half-hour public network television program, a major exhibition, a scholarly conference, a series of educational workshops, and a reference archive. All of the producers made use of this wellspring, contributing their own resources and further research for particular productions.

One Space, Many Places

In December 1986 the Folklife Center published *One Space, Many Places: Folklife and Land Use in New Jersey's Pinelands National Reserve*. Written by Mary Hufford, the 150-page book comprises the Center's final report and recommendations to the Pinelands Commission. The report describes elements of the region's folklife, relating them to the environmental diversity that characterizes the National Reserve. The environmental planner's task is to understand the environmental values of the clients, in this case, the reserve's inhabitants and users. Such values often are richly articulated in the kinds of expressions folklorists are trained to identify and interpret. Following this line of reasoning, the report recommends that the commission begin to rely on folklorists and ethnographic methods to augment the methods used currently by other social scientists and naturalists. These points are illustrated with dozens of black-and-white photos, charts, and line drawings. The concluding chapter elaborates on this general recommendation and on ways of implementing it in New Jersey.

Specifically, the Center made five recommendations:

1. Hire a folklife specialist to serve as the staff cultural conservation planner;

2. Develop a clear focus for cultural conservation, centered on traditional land-use themes;

3. Integrate internal approaches to the protection of all resources, combining the perspectives of specialists in the sciences and humanities in the course of development review and public education;

4. Coordinate the cultural conservation effort with federal, state, and local agencies; and

5. Add local representatives to the municipal planning boards to make formal cultural conservation nominations to the commission and to serve as folklife consultants in the development review process.

The most progress was made in the area of public education, which was the particular mission of the exhibit, book, video, conference, and workshops. But the effort to provide educational materials was not a one-time shot, for the commission's ongoing work has been affected as well. Last year the commission invited Rita Moonsammy, New Jersey's folk arts coordinator, to serve on its educational advisory council, and recently the commission hired folklorist Miriam Camitta to write the portion of its pilot curriculum for sixth graders that is devoted to the people of the Pinelands National Reserve. In addition to being folklorists, both Moonsammy and Camitta are professional teachers, so that in rendering their services they combine the perspectives of folklorist and educator.

***One Space, Many Places* can be ordered from the Library of Congress, American Folklife Center, Washington, D.C. 20540. The price of \$10 includes postage and handling. Make checks payable to the American Folklife Center.**

New Jersey Pinelands: Tradition and Environment

Three agencies in New Jersey's Department of State took the initiative in producing an exhibition entitled

"New Jersey Pinelands: Tradition and Environment." The exhibit and its related products were coordinated by Rita Moonsammy, folk arts coordinator at the State Arts Council, David S. Cohen, who directs the Ethnic History Program at the Historical Commission, and Lorraine E. Williams, curator of archeology and ethnology for the State Museum, in consultation with Folklife Center staff and members of the field team for the Pinelands Folklife Project.

As the title suggests, the exhibition focused on the relationship between regional culture and the natural environment, with natural resources serving sometimes as cultural products themselves. The five major sections of the exhibit corresponded to five environmental subregions within which the region's culture has developed over the past three hundred years: pine and oak forests, cedar and hardwood swamps, salt and freshwater meadows, rivers and bays, and farmlands.

While most of the objects came from the museum collection, many were also lent by local historical societies or obtained from home museums. Visitors to the exhibit, a record-breaking fifty-six thousand in less than three months, were greeted by hundreds of artifacts, including Les Christoffer-son's 112-room purple martin palace, Owen Carney's salt-hay ropemaking machine, Frank Astemborski's rail-bird hunting skiff (meadows), tongs for clamming and oystering, split-oak pots for catching eels, miniatures of garveys and sneakboxes, the region's workboats (rivers and bays), June Taylor's sphagnum moss press, grave blankets made by Leo Landy of sphagnum (swamps), knife handles and buttons made of deer antlers, glass pitchers made by Ted Ramp in his agricultural community of Tabernacle, historic and contemporary devices for harvesting and processing cranberries, and Tom Brown's onion dotter (farmlands).

Environments were invoked by partially recreating, for example, a real



Leslie Christofferson of Whiting, New Jersey, conducting a workshop on martin houses for schoolchildren visiting the exhibition "New Jersey Pinelands: Tradition and Environment." Presenting Mr. Christofferson is folklorist Miriam Camitta (left), who coordinated the Pinefest and workshop series. Behind them is Mr. Christofferson's magnum opus, a 112-room purple martin palace. *Photo by Rita Moonsammy*

corduroy road at the base of a life-sized photo mural of a logging scene in a cedar swamp. The sounds and sights of the environments filtered into the exhibit areas through video presentations. Visitors were also greeted by life-sized black-and-white cut-outs of Pinelands residents clamming, poling railbird skiffs, foxhunting, and sitting in their homes. Artifacts and photographs presented within each section of the exhibit were richly contextualized by the videotapes and presentations by scholars and tradition bearers.

Pinefest, Workshops, and Lecture Series

On January 31, 1987, the exhibit

formally opened with a "Pinefest," a day-long celebration featuring the craftspeople, musicians, and other tradition bearers whose lifeways were to be on display there until April 5. The exhibit, which was the largest ever produced at the State Museum, occupied the entire ground floor, some five thousand square feet. With a record-breaking attendance of five thousand people on the opening day, the "Pinefest" packed them in at a rate of one person per square foot.

Through the "Pinefest" and the workshops coordinated by folklorist Miriam Camitta, tradition bearers illuminated the exhibit throughout its two-and-a-half-month duration, bringing each section to life through demonstrations and workshops on

lumbering, floral gathering and processing, quilting, decoy carving, boat-building, birdhouse construction and use, charcoal making, and the cultivation of indigenous crops like cranberries, blueberries, and salt hay.

While the folklife presentations provided a native, sense-of-place perspective on the region, they were augmented by historic and scientific perspectives presented in a Sunday lecture series on glassmaking, iron manufacturing, decoy carving, and Pine Barrens floral diversity.

In addition to the workshops and lectures, the museum ran ongoing educational programs on the region's culture and ecology, tailored, by request, to students from grades three to twelve.

Pinelands Sketches

Some of the sounds and sights of each environmental subsection poured into the museum through five video monitors. Viewers were introduced to the reserve's varied habitats through the eyes and words of native guides who narrated and demonstrated traditional activities found in each habitat. "Ken Camp: Railbirding Guide" opened up the freshwater meadows along the Maurice River; "Norman Taylor: Fox Hunter" offered an insider's view of the pine and oak uplands in Lebanon State Forest; "Cliff and Steve Frazee: Cedar Farmers," took viewers into a Forked River Swamp; "Stephen Lee: Cranberry Grower" explored a Chatsworth family's indigenous farming practice; and "Joe Reid: Garvey Builder" showed the vital link between the cedar swamps and the clamming tradition of Barnegat Bay.

The videos were produced by the exhibit coordinators, the consultants from the original field team, and filmmaker Lou Presty of New Jersey Network Public Television. Presty produced a final version entitled "Pinelands Sketches" that premiered on New Jersey public television on March 27, 1987.

Pinelands Folklife

If the media presentations, speakers, and demonstrators brought the exhibit to life, *Pinelands Folklife*, a book published by Rutgers University Press to accompany the exhibit, will keep the exhibit concepts alive long after its closing on April 5. Edited by the project's three coordinators, *Pinelands Folklife* challenges the commonly held stereotype of a region sparsely populated with quaint, backwoods people, documenting instead a region rich in cultural and environmental diversity. The 234-page book contains a foreword by Alan Jabbour, an introduction by the editors, and three major essays on the region's culture from historic and contemporary perspectives.

In the opening essay, "Telling the Landscape: Folklife Expressions and Sense of Place," Mary Hufford explores landscape images and interpre-

tations as they are formalized in the region's material and verbal traditions. In the second essay, human ecologist John Sinton traces the history of these landscapes, in which one can read the story of heavy human use over the past three centuries. The concluding essay by Rita Moonsammy, David Cohen, and Mary Hufford introduces readers to traditional activities, both historic and contemporary, found within each of the five kinds of habitat covered by the exhibit.

The book is lushly illustrated with one hundred photographs, ten of which are color plates. The photographs are from the Pinelands Folklife Project, supplemented with historic and contemporary images from state and local collections.

Pinelands Folklife Conference

On March 14 the Pinelands Commission, together with the exhibit's coproducers, sponsored a day-long conference at the museum, with the help of a grant from the New Jersey Committee for the Humanities. The conference augmented the lecture and workshop series by providing a forum in which scholars and members of the general public could exchange views on the interrelation of folklore, ecology, and land-use in the region. The museum's auditorium was full, with about 250 people in attendance, many of them teachers, environmental enthusiasts, local history buffs, state agency representatives, and other professional researchers.

Those assembled were welcomed with remarks from John Stokes, the Pinelands Commission's administrative assistant, Bernard Bush, director of the New Jersey Historical Commission, and Mary Hufford. Sessions were chaired by Elizabeth Carpenter of the Pinelands Commission, Angus Gillespie of Rutgers University, David Cohen, Lorraine Williams, and Rita Moonsammy.

Mary Hufford and John Sinton opened the conference with discussions on the interrelation of folklore and ecology. Eugene Hunn spoke on the organization of local knowledge of plants and animals, Mal O'Connor on technological innovation and family business, Tom Carroll on the decoy

"as necessity," Elaine Thatcher on woodlands yardscapes, Jens Lund on the environmental experience narratives of outdoorsmen, Bonnie Blair O'Connor on the regional identity of the reserve's Puerto Rican population, Nora Rubinstein on piney identity, and Sue Samuelson on the effect of the Pinelands National Reserve on regional identity.

New Jersey Folklife: Special Pinelands Issue

The papers presented by Hufford, Thatcher, O'Connor, and Lund at the conference appeared six weeks later in the 1987 issue of *New Jersey Folklife*, which was devoted to research in the Pinelands National Reserve. Sue Samuelson was guest editor for this volume of the New Jersey Folklore Society's official periodical. In addition to the conference papers, the volume contains an article by Sue Samuelson on regional festivals and celebrations and an article by Rita Moonsammy on symbolic aspects of the Delaware Bay oyster schooner.

The volume is illustrated with black-and-white photos from the Pinelands Folklife Project. It is dedicated to Christine Cartwright, a member of the field team who was killed in a traffic accident shortly before the initial round of fieldwork ended in 1983.

Reference Archive

The final product to emerge from the Pinelands Folklife Project will be a reference archive, to be deposited at the State Library in Trenton. While all of the original materials will remain at the Center's Archive of Folk Culture, a complete set of duplicate sound recordings and photographic images will be housed in the State Library's New Jersey collection, together with a copy of all written documentation, comprising thousands of pages of fieldnotes, logs of recorded sounds and photographic images, and a comprehensive inventory of all materials held at the Center. When the reference archive has made its way to Trenton in 1988, the Pinelands Folklife Project will come to an end. □

Mary Hufford

A DIRECTORY OF QUILT COLLECTIONS NOW AVAILABLE



The Joseph Silbernagel family, Beiseker, Alberta, pose before a crazy quilt, ca. 1910. Courtesy of the collection of the Glenbow Museum, Calgary, Alberta, Canada

The Library of Congress, in cooperation with Acropolis Books Ltd. of Washington, D.C., has just published *Quilt Collections: A Directory for the United States and Canada*. The work is the result of several years of surveying and compiling information from more than seven hundred institutions.

In September 1985, the Folklife Center mailed 2,700 three-page questionnaire survey forms to quilt, textile, folk, and decorative arts museums, and to corporations, universities, libraries, and archives. By February 1987, there were responses from 747 significant quilt and quilt-related collections. An additional 130 collections of less than five quilts, or with less significant documentation holdings, also responded. Three hundred thirty institutions reported no quilt holdings. The compilation is the most comprehensive

to date but cannot be regarded as exhaustive. The survey will be updated, and the Center welcomes information from collections that are not included here.

The directory was compiled by Lisa Turner Oshins, program specialist at the Folklife Center, who has written an introduction to the volume. Organized by country, state, and city, and alphabetically by institution, the entries provide detailed information on particular collections, as well as location and visiting hours. Also included are an index of participating institutions, a selected bibliography, a sample of the questionnaire form used in conducting the survey, a glossary, a section on quilt conservation, a selected filmography, and two listings: one of statewide and regional quilt documentation projects and the other

of major national and regional quilt organizations.

The volume is illustrated with sixteen full-color pages and thirty-eight black-and-white photographs presenting quilts themselves and documenting the history and uses of quilts. The photographic collections of the Library of Congress were a primary source of illustrations for the directory, and along with illustrations from many other institutions show a diversity of types from many areas.

Quilt Collections is available from the Library of Congress, American Folklife Center, Washington, D.C. 20540. \$24.95 for hardcover; \$18.95 for the softcover edition. Add \$2 per order for postage and handling. Checks payable to the Library of Congress must accompany orders.

SOURCEBOOK LISTS ORGANIZATIONS, ARCHIVES, AND PUBLICATIONS

The Folklife Center has compiled a directory of folklife organizations, archives, serial publications, and other resources. *Folklife Sourcebook: A Directory of Folklife Resources in the United States and Canada*, compiled by Peter Bartis and Barbara Fertig, is the first such comprehensive guide to folklife resources in North America. The 152-page, soft-cover directory includes the names and addresses of federal agencies; state folk cultural programs; societies; organizations, institutions, and foundations; serial publications; archives of folklore, folklife, and ethnomusicology; higher education programs in folklore and folklife; recording companies; and directories.

Folklife Sourcebook is available from the Library of Congress, American Folklife Center, Washington, D.C. 20540. The price is \$10, including postage and handling. Make checks payable to the American Folklife Center.

LIBRARY OF CONGRESS PUBLISHES SECOND *FOLKLIFE ANNUAL*

Folklife Annual 1986, second in the series from the Center, presents a collection of articles on such diverse topics as breakdancers in New York City, Peruvian Indians on the slopes of the Andes, and Finns in their homeland and in America. Several articles explore the history and present-day uses of the *Kalevala*, the Finnish national epic, 150 years after its publication; one presents a series of lumber-camp photographs from the Library's Farm Security Administration collection; and in another a hard-working man from Michigan's Upper Peninsula tells his story, with comments by seven folklorists.

The articles demonstrate the variety of folk communities but also reveal their unexpected similarities, and several delineate the consequences of an encounter between an outside observer-researcher and the community observed. In these the photographer or folklorist discovers that the effect of his or her own involvement with community or material cannot be discounted. Many who have done fieldwork will see their experiences and problems reflected here, the difficulty of identifying a "pure" folk community, for example, and of sorting out the influences of radio, television, and public education.

Edited by Alan Jabbour and James Hardin, *Folklife Annual* was begun in 1985 to present a yearly collection of illustrated articles on the traditional life and culture of the American people and to provide a forum for the discussion of theories, issues, and procedures of folklife study. The annual seeks a wide audience for its presentation of American traditions and values. *Folklife Annual 1986* includes 103 illustrations, 29 in full color.

The 176-page volume can be ordered from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. Include stock number (S/N 030-000-00179-6) when ordering. The price is \$19, including postage and handling, and payment must accompany orders.



A Qeros elder spinning wool to make yarn. *Photo by John Cohen*

The editors welcome comments from readers on the series and invite queries and submissions from authors who would like to contribute to future volumes. We would like particularly to consider articles on various aspects of hunting, fishing, and trapping, but would be happy to read any others. The annual is especially well suited for presenting those articles that require illustration.

From "Among the Qeros" by John Cohen

Increasingly now tourism in the Third World has become an industry that converts folklore and native culture into commodities. Culture is up for sale, and in Punto, "The Peruvian City of Folklore," every guide is a folklorist, every restaurant performs "authentic music," and city dwellers have become experts and explainers of country life.



From "Minnesota Logging Camp, September 1937" by Carl Fleischhauer, Beverly W. Brannan, and Claudine Weatherford

It is impossible to see this series of pictures either as a statement about "the logging problem" or as an indictment of railroad-building robber barons. And, although the lumberjacks may have been underpaid and overworked, our present-day examination of Lee's empathetic photographs reveals only a group of hard-working and hard-playing men.

Lumberjack with a stake he has shaped with a broad axe, Effie, Minnesota, 1937. Photo by Russell Lee for the Farm Security Administration. Prints and Photographs Division, Library of Congress (LC-USF 33-11353-M2)

Folklife Annual 1985 is still available and may be ordered from the Superintendent of Documents. Include stock number (S/N 030-000-00169-9) when ordering. The price is \$16 including postage and handling.

Folklife Annual 1986: Contents

Breakdancing: A Reporter's Story, by Sally Baner

A *Village Voice* article brings national attention to a new dance form.

Among the Qeros: Notes from a Filmmaker, by John Cohen

Encounters between documentary filmmakers and Peruvian Indians generate danger and moral questions.

"Bleows": The Whaling Complex in Bequia, by Horace P. Beck

Nineteenth-century whaling customs brought to a small Caribbean island continue today.

The *Kalevala*: An Introduction, by Elena Bradunas

Ancient heroes and tales of adventure create a national identity.

The *Kalevala* Process, by Lauri Honko

The folktales of the *Kalevala* have been interpreted in different ways.

Partial Repentance of a Critic: The *Kalevala*, Politics, and the United States, by William A. Wilson

A folklorist evaluates his criticism of the uses of the *Kalevala* in the light of his own involvement with public-sector folklore.

Immigrant to Ethnic: Symbols of Identity Among Finnish-Americans, by Yvonne Hiipakka Lockwood

Ethnic communities in Michigan's Upper Peninsula define themselves in both new and traditional ways.

Minnesota Logging Camp, September 1937: A Photographic Series by Russell Lee, by Carl Fleischhauer, Beverly Brannan, and Claudine Weatherford

Photographs taken for the Farm Security Administration provide rounded portraits of their subjects.

Via Dolorosa, by Arvid Asplund

The son of an immigrant from Finland describes a difficult boyhood and shows himself to be resourceful.

Symposium on the Life Story: Introduction, by Edward D. Ives; Comments on "Via Dolorosa," by six folklorists

FOLK ARCHIVE MOVES TOWARD AUTOMATION

The Folklife Center's Archive of Folk Culture recently passed an important milestone on the road toward automated collection control with the preparation of a computer printed catalog for the eighteen hundred books in its reading room.

Archivist Marsha Maguire produced the five-volume finding aid on the Library's mainframe computer, using the ROSCOE and JANUS applications programs. The first four volumes provide a dictionary display of authors, titles, and official Library of Congress subject entries drawn from MARC records. The fifth volume provides what are essentially bibliographies of the Archive reading room's books on specific topics, e.g., "Folk-tale," "Protest," "West Indies," and "Ethnomusicology."

Seventy-six such topics formerly served as shelf locations for the reading room. Now, by retaining these locally relevant subject headings in volume 5 of the print-out, the Archive has been able to reshelve its books in professional, shelflist order, and yet continue to serve the needs of a sophisticated readership with its own elaborate and established terminology.

A by-product of putting the books in proper shelflist order has been the opportunity afforded the Collections Maintenance staff to remove the reading room's old, inefficient storage units and replace them with modern shelving. From start to finish, the move took less than two days.

The Archive has now completed a second phase in the evolution of its automated facilities, the creation of a local on-line catalog for books. This database employs MARC records downloaded from the same mainframe computer tapes that were used to generate the printed catalog. Because it resides on an Archive microcomputer, the database offers fast and flexible processing as books are added to, or removed from, the reading room shelves. It has also facilitated the expansion of catalog control to the Archive's large holdings of serial publications (many of which are found nowhere else within the Library of Congress). Finally, this local catalog

allows Archive patrons with specialized needs to perform on-line searching.

One aspect of this project has been the attention it has focused on the special challenge in providing subject access to ethnological collections. Undoubtedly, the experience gained in addressing this issue within the domain of published books will provide a foundation on which to build automated control over the Archive's holdings of unpublished special materials—materials that now comprise some thirty-five thousand hours of sound recording, one hundred thousand photographs, and two hundred thousand manuscript pages.

Other contributors to this project were Bob Palian of the Music Division, Joe Marsala and Claudia McNellis of the Automated Systems Office, Pamela Posey, formerly of the European Reading Room, Jozef Topolski of the Photoduplication Service, and Peter Bartis, Carl Fleischhauer, Aldona Joseph, Gerald Parsons, and Victoria Pendleton, all of the Folklife Center. □

Gerald E. Parsons

FOLK ARCHIVE INCLUDES PINY DATABASE

The PINY database at the Archive of Folk Culture, named for the residents of the Pinelands National Reserve, contains in its memory 37,204 words that run at fractions of a second. Mornings, chickens, flea markets, and roads are among the subjects included from those identified by fieldworkers during the Pinelands Folklife Project. PINY comprises 1,521 documents, including fieldnotes, detailed logs of sound recordings, and illustrative photographic images.

"Searching through PINY," says Mary Hufford, director of the Center's Pinelands Project, "is like doing fieldwork again, since you have to think in terms of the way people would talk rather than the way an indexer would reorganize the same material."

The computer database is a collection of information organized for rapid and easy retrieval. Documents are organized in sequence such as alphabetical or numerical order, just as folders are stored in a filing cabinet. In

searching a file cabinet, you must pass over the folder that contains "crabs" information to locate the folder for "firefighters." A computer does the same thing faster. And free-text searching, as its name implies, permits the search of all terms in the database without the subjectivity that accompanies filing. Because information in the "firefighters" folder may overlap with that in "crabs" (if, for example, a firefighter told a fieldworker about a special way of cooking crabs "a la firefighter"), the information is usually kept in one of the folders rather than in both and then may be missed in quick researches.

If this article were part of a free-text database, and the reader wanted to know about PINY, he would simply type the name and the computer would retrieve the number of times the word occurs. Like darts that target the center of the board, pointers for each word indicate its occurrence. Pointers are stored in a dictionary file or list of all the terms. The computer consults the dictionary each time a search is requested. Computer jargon for a question is *query*. The list or history of queries is kept in the memory of the computer while the researcher is conducting what may be considered an interview.

Using simple commands, the researcher can display on the computer screen the paragraphs or the entire document in which the word or answer to the question appears. Thanks to the dictionary, not only individual words but words in relation to one another can be addressed by the researcher. If the reader wants details about agriculture in Chatsworth, where cranberries are cultivated, by combining *Chatsworth* and *cranberry*, not necessarily with the term *agriculture*, he may find information about the topic. A search can be limited to the occurrence of the terms in the same sentence, paragraph, or document.

On the other hand, the sequential file-type database will only indicate the appearance of a concept once the name or term appears explicitly as it is known, e.g., agriculture as agriculture, not as the activity of cultivating the soil, producing or raising crops.

For PINY, part of the document information was planned in advance.

Dates, places, names of fieldworkers, technical information, and item numbers were entered at the time data was collected. This information may be searched and clustered in subsets for further and faster analysis because the computer has only to consult the dictionary pointers of the subset instead of the complete database.

Let us suppose the reader wants to know about black-and-white pictures of canned goods prepared by Helen Zimmer. "Black.FRMT" will identify all the documents containing

black-and-white pictures and "Zimmer," the documents in which this name appears. Thus combining both will retrieve all black-and-white pictures in which Zimmer was photographed. Furthermore, combining this subset with a set of all documents in which *canned* is adjacent to the word *goods* will yield the exact number of times the phrase appears in the database.

Because of the free-text database format in which PINY was created, as Hufford says, "more raw materials,

for example, concepts such as policy, are searchable by definition and application, an advantage over the years because it permits flexibility in language. Thus, horizons are unlimited."

The automation process may be expensive and complicated, and mastering the computer and its processes is not easy. But, Hufford concluded, as an experiment in technology it was well worthwhile. □

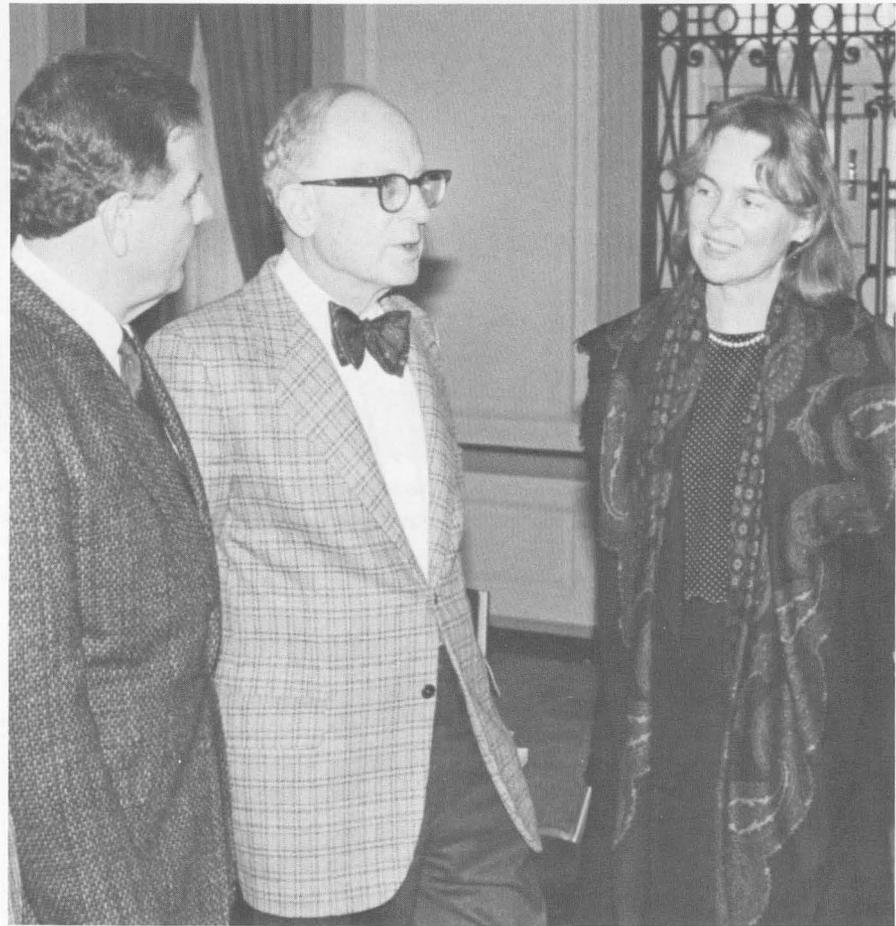
Maria del Rosario Ramos

FOLKLIFE CENTER BOARD MEETS AT SEVERAL LOCALES

The American Folklife Center's Board of Trustees held its fall 1986 meeting, October 1-5, in South Carolina, at several points on the coastline, beginning in Pawley's Island and ending in historic Charleston. The board meeting was convened at the Brookgreen Gardens Conference Center, and the board and Center staff members participated in the all-day conference "Fifty Years of Folklore Research in South Carolina" at the Kimbel Conference Center of the Belle W. Baruch Institute for Marine Biology. Local arrangements were made by board member William Kinney, his wife, Peggy, and the staff at the McKissick Museum.

In addition to several days of deliberation on matters of official concern to the board and staff, participants were given an introduction to the varied traditions and cultures of coastal South Carolina. The trip to Charleston included a visit with Mary Jane Bennett, one of the many sweetgrass basket weavers in the area, and an opportunity to meet Philip Simmons, the noted Charleston blacksmith. Simmons's work was evident throughout the city on the walking tour guided by folklorist John Vlach.

For winter and spring meetings, 1987, the board returned to the Library of Congress on March 2-3 and June 11-12. The March meeting was presided over by the new chairman, William Kinney of South Carolina, and the board took the occasion to express its thanks to the retiring Librarian of Congress, Daniel J. Boorstin,

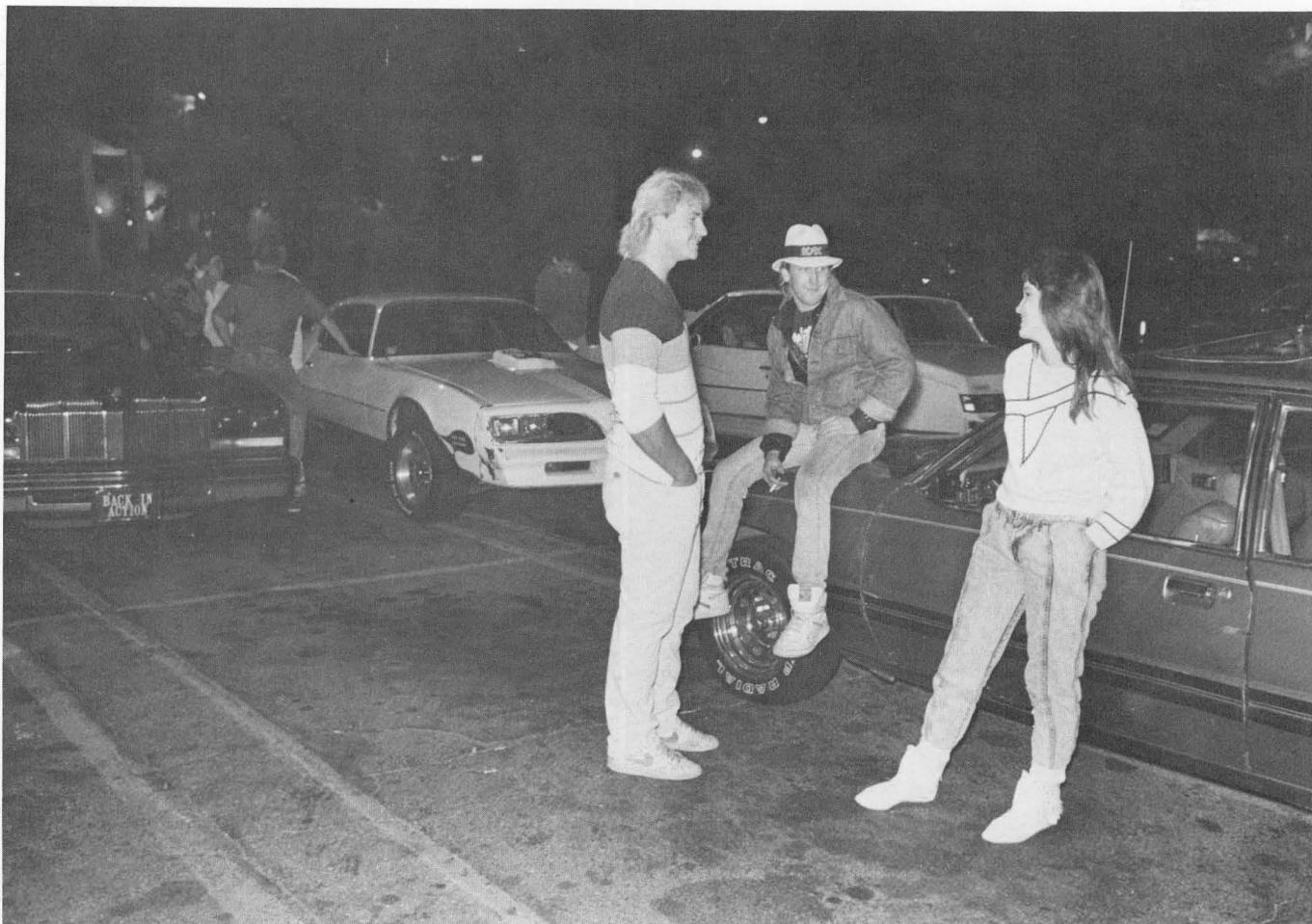


At the March 1986 meeting of the Center's Board of Trustees, Chairman William Kinney and Vice Chairman Jeanne Guillemin chat with retiring Librarian of Congress Daniel J. Boorstin.

stin, for his interest in and support of the Center since its creation in 1976.

The fall 1987 meeting of the Center's Board of Trustees was held in Lowell, Massachusetts, September 24-25, where the Lowell Folklife Project was under way. In addition to its regular activities, the board had an op-

portunity to witness a field project firsthand. Project coordinator Douglas DeNatale gave a tour of the neighborhoods being studied, which included a visit to the Trairatanaran Buddhist Temple, and the board also toured facilities of the National Historical Park. □



In the parking lot of Zayre's department store in downtown Lowell, Massachusetts, young people from various neighborhoods meet to show off their clothes and cars. *Photo by John Lueders-Booth for the Lowell Folklife Project (LFP-JB-B204/28)*

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