

systems of notation for them but in the meantime we should have as large a collection of recorded records as possible.

CHAIRMAN: I think it is quite clear that one main aim of the records possible, but that the process is not complete when it has been recorded. Either the collector himself should make transcription or if he cannot he should get someone to cooperate with him.

It is now time that we should close this symposium. Let me say that we have not been able to finish up quite the business we had the symposium on collecting did, but I suppose that the collecting is not quite as human a subject. I think it will all archiving is not quite as human a subject. I think it will not be possible to summarize really all that we have said but I am sure we have brought up a number of questions but I am sure we may be trying to answer through the panel.

End of Symposium

Symposium II

Making Folklore Available

FIRST SESSION

Chairman: Mr. John O'Farrell-Murphy

CHAIRMAN: In this third symposium we plan to discuss the problem of making folklore available (1) to the scholar and (2) to the general public. The first of these has been dealt with to a certain extent in Symposium II on archiving, and we can touch on it again at a later session. It will be well at this meeting however for us to focus attention on making folklore available to the public.

The subject subdivides itself into various sections: making folklore available through museums, the radio, the schools, public stages and story-tellers, folk-dance groups, folklore books for the general public, and through record albums. In addition Dean Hartman has added some other suggestions: through local folklore societies, folklore journals, and folk festivals. Mr. Alan Lomax has kindly offered to open up the discussion.

MR. ALAN LOMAX (New York City): The question of making folklore available seems to me always rather uncomfortable because we can avoid as long as we stick to strictly scholarly folklore. Because when we begin to make folklore available, we come into contact with all sorts of other fields, with other cultural workers. And these cultural workers begin to ask questions about us and about our material. They say, "Well, why have you yourself written books and why bother us with your material?" As long as we just collect and classify nobody bothers us very much. The sociologist and anthropologist look in upon us, and feel that we are somehow their brothers, and they may come along to comment on what we are doing and go on running along in conversation. But when folklorists appear as keepers of the public and preservers of public taste, etc., then folks like Mr. and I think they are fair in raising that question.

First of all, in terms of the history of our craft, there is no simple answer why it has been supported, why national folklore

Four Symposia On Folklore

Michael Ann Williams

Four Symposia On Folklore:

Four Symposia on Folklore Stith Thompson,1953 *Four Symposia on Folklore: Held at the Midcentury International Folklore Conference, Indiana University, 1950* Midcentury International Folklore Conference, Indiana University, 1950,Stith Thompson,1953

Four Symposia on Folklore [held at the Midcentury International Folklore Conference, Indiana University, July 21-Aug. 4, 1950]. Stith Thompson,1953

Four Symposia on Folklore. (Held at the Midcentury International Folklore Conference, Indiana University, 1950.) Edited by S. Thompson Stith Thompson,1953 Four Symposia on Folklore Held at the Midcentury International Folklore Conference ,1953 *Four Symposia on Folklore. Held at the Midcentury International Folklore Conference ,1953* *The Irish Folklore Commission 1935-1970* Mícheál

Briody,2008-06-16 Between 1935 and 1970 the Irish Folklore Commission Coimisi n B aloideasa ireann under funded and at great personal cost to its staff assembled one of the world s largest folklore collections This study draws on the extensive government files on the Commission in the National Archives of Ireland and on a wide variety of other primary and secondary sources in order to recount and assess the work and achievement of this world famous institute The cultural linguistic political and ideological factors that had a bearing on the establishment and making permanent of the Commission and that impinged on many aspects of its work are here elucidated The genesis of the Commission is traced and the vision and mission of its Honorary Director S amus Duilearga James Hamilton Delargy is outlined The negotiations that preceded the setting up of the Commission in 1935 as well as protracted efforts from 1940 to 1970 to place it on a permanent foundation are recounted and examined at length All the various collecting programmes and other activities of the Commission are described in detail and many aspects of its work are assessed and in some cases reassessed This study also deals with the working methods and conditions of employment of the Commission s field and Head Office staff as well with S amus Duilearga s direction of the Commission

Folklore in the United States and Canada Patricia Sawin,Rosemary Lévy Zumwalt,2020-10-06 Drawing on archives and oral histories a detailed account of graduate folklore programs in American and Canadian academic institutions To ensure continuity and foster innovation within the discipline of folklore we must know what came before Folklore in the United States and Canada is an essential guide to the history and development of graduate folklore programs throughout the United States and Canada As the first history of folklore studies since the mid 1980s this book offers a long overdue look into the development of the earliest programs and the novel directions of more recent programs The volume is encyclopedic in its coverage and is organized chronologically based on the approximate founding date of each program Drawing extensively on archival sources oral histories and personal experience the contributors explore the key individuals and central events in folklore programs at US and Canadian academic institutions and demonstrate how these programs have been shaped within broader cultural and historical contexts Revealing the origins of graduate folklore programs as well as their accomplishments challenges and connections Folklore in the United States and

Canada is an essential read for all folklorists and those who are studying to become folklorists [Folklore Concepts](#) Dan Ben-Amos,2020-09-01 By defining folklore as artistic communication in small groups Dan Ben Amos led the discipline of Folklore in new directions In [Folklore Concepts](#) Henry Glassie and Elliott Oring have curated a selection of Ben Amos's groundbreaking essays that explore folklore as a category in cultural communication and as a subject of scholarly research Ben Amos's work is well known for sparking lively debate that often centers on why his definition intrinsically acknowledges tradition rather than expresses its connection forthright Without tradition among people there would be no art or communication and tradition cannot accomplish anything on its own only people can Ben Amos's focus on creative communication in communities is woven into the themes of the theoretical essays in this volume through which he advocates for a better future for folklore scholarship [Folklore Concepts](#) traces Ben Amos's consistent efforts over the span of his career to review and critique the definitions concepts and practices of Folklore in order to build the field's intellectual history In examining this history [Folklore Concepts](#) answers foundational questions about what folklorists are doing how they are doing it and why **A Folklorist's Progress** Stith Thompson,1996 The Life of Stith Thompson as revealed in these pages was in some ways ordinary in others extraordinary Reading through A Folklorist's Progress one sees clearly the contours of an academic life in the midcentury United States In an efficient manner Professor Thompson portrays the rounds of an academic of the period planning for courses establishing and revising programs attending international meetings and conferences working ideas into publications He also describes the social domain with its cycle of parties receptions visits and social clubs These autobiographical pages paint an engaging portrait of community organized around the life of the intellect But not every scholar has the opportunity to found an academic field and in this light the career of Stith Thompson veers toward the extraordinary Obituaries described Thompson as the father of folklore a journalistic label that with some qualifications epitomizes his scholarly career While folklore studies existed in Europe well before Thompson's lifetime it was Stith Thompson who in 1949 conceived of a doctoral degree program in folklore the first in the U S Stith Thompson's success in securing support for the unknown discipline of folklore was due to his stature in the academic community his skill in dealing with the administrative structure of an American university and his ties to funding agencies the state department and scholarly societies all over the world *Folklore and Folklife* Richard M. Dorson,1972 Describes the characteristics of folk cultures and discusses the procedures used by social scientists to study folklife **Bulletin of the Tennessee Folklore Society** Tennessee Folklore Society,1966 Includes music unaccompanied melodies **Resources for the Teaching of Anthropology** David G. Mandelbaum,Gabriel W. Lasker,Ethel M. Albert,2023-11-15 **Handbook of American Folklore** Richard M. Dorson,1986-02-22 Includes material on interpretation methods and presentation of research **Essays on Semiolinguistics and Verbal Art** William O. Hendricks,2019-01-29 No detailed description available for Essays on Semiolinguistics and Verbal Art *Becoming an Ethnomusicologist* Bruno Nettl,2013-04-04 Becoming an Ethnomusicologist

centers on the life and education of the author Bruno Nettl a well known ethnomusicologist Focusing on eleven individuals who influenced him significantly it follows their roles through his career from his childhood in Czechoslovakia and his family's forced departure in 1939 to his education in the United States and career as a scholar These essays contribute to an understanding of the life of Jewish and German minorities in Bohemia through the first half of the 20th century of pre World War II Prague of the experience of intellectual and academic refugees in the United States during and after World War II and of the early development of ethnomusicology as a field of study This work opens with the author's exploration of the careers of his father the well known music historian Paul Nettl and his mother Gertrud Nettl a pianist and piano teacher From his boyhood in Prague Nettl provides insights into his own evolution as a musicologist He discusses the rise of the discipline of ethnomusicology from the studies of Native American music by his mentor George Herzog to the work of linguist C F Voegelin and folklorist Stith Thompson He also looks back on the contribution and input of his principal consultants in his fieldwork on Native American Iranian and Indian music These essays contribute significantly to the history of musicology containing the longest to date treatments of the contributions of the distinguished scholars Paul Nettl and George Herzog This work will interest students and scholars of immigration history Native American culture and the history of ethnomusicology itself

Defining the Yiddish Nation Itzik Nakhmen Gottesman,2003 Defining the Yiddish Nation examines the evolution of Yiddish folklore and the pioneering work of three important folklore circles in independent Poland the Warsaw group led by Noyekh Prilutski the S Ansky Vilne Jewish Historical Ethnographic Society and the YIVO Ethnographic Commission Much more than a study of one particular folklore tradition however Defining the Yiddish Nation reveals how the work of the Yiddish folklorists sought to connect Jewish identity with the past while simultaneously contributing to an autonomous Jewish national culture that would help reshape the present and create a future BOOK JACKET Nettl's Elephant Bruno Nettl,2010-10-01 From one of the most lauded scholars in ethnomusicology comes this enlightening and highly personal narrative on the evolution and current state of the field of ethnomusicology Surveying the field he helped establish Bruno Nettl investigates how concepts such as evolution geography and history serve as catalysts for advancing ethnomusicological methods and perspectives This entertaining collection covers Nettl's scholarly interests ranging from Native American to Mediterranean to Middle Eastern contexts while laying out the pivotal moments of the field and conversations with the giants of its past Nettl moves from reflections on the history of ethnomusicology to evaluations of the principal organizations in the field interspersing those broader discussions with shorter essays focusing on neglected literature and personal experiences **Staging Tradition** Michael Ann Williams,2024-03-18 Based on extensive archival research and oral history Staging Tradition traces the parallel careers of the creators of the Renfro Valley Barn Dance and the National Folk Festival Through their devotion to the staging of traditional culture including folk country and bluegrass music John Lair 1894 1985 and Sarah Gertrude Knott 1895 1984 became two of the mid twentieth century's most notable

producers Lair and Knott's discovery of new developments in theater and entertainment during the 1920s led the pair to careers that kept each of them center stage. Inspired by programs such as WLS's Barn Dance and the success of early folk events, Lair promoted Kentucky musicians. Knott staged her own radically inclusive festival which included Native and African American traditions and continues today as the National Folk Festival. Michael Ann Williams shows how Lair and Knott fed the public's fascination with the art of the common man and were in turn buffeted by cultural forces that developed around and beyond them.

Arthur S. Abramson: Linguistics and Adjacent Arts and Sciences. Part 2 Arthur S. Abramson, 2019-05-20
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