

FOLKLORE

AN ENCYCLOPEDIA
OF BELIEFS, CUSTOMS, TALES,
MUSIC, AND ART

FOLKLORE

AN ENCYCLOPEDIA
OF BELIEFS, CUSTOMS, TALES,
MUSIC, AND ART

Edited by
Thomas A. Green

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Santa Barbara, California
Denver, Colorado
Oxford, England

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AN ENCYCLOPEDIA
OF BELIEFS, CUSTOMS, TALES,
MUSIC, AND ART

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PREFACE

This volume is a comprehensive general reference work for students, scholars, and general readers on forms (e.g., Ballad, Folktale, Legend) and methods of inquiry and analysis (e.g., Fieldwork, Historic-Geographic Method, Linguistic Approach) relevant to the study of folklore. Entries survey and evaluate the historical and current approaches incorporated in the study of these forms and the foundations and current applications of these methods. In addition, the historical dimension is addressed further by entries devoted to theories that have been abandoned within contemporary folkloristics (e.g., Evolutionary Theory, Myth-Ritual Theory). The encyclopedia as a whole and the individual entries focus on folklore forms and methods from a cross-cultural, theoretical perspective in an effort to present an internationally applicable overview of the topics. This general theoretical volume does not contain biographical entries. Rather, individuals are treated within the context of entries devoted to their theoretical concerns.

The methods and theories that underlie specific ethnic and national traditions, such as African-American folklore or Jewish folklore, are considered in the entry Ethnic Folklore. To pursue specific ethnic or national traditions (e.g., Asian folklore, Native American folklore, the folklore of British children), readers are referred to the bibliographies following relevant general entries (Ethnic Folklore, Children's Folklore, and so forth).

Despite efforts made to confine this volume to general topics and to recruit an international list of contributors, it was impossible to comprehensively cover such a far-ranging field as folklore in a single work of this type. Although every attempt has been made to include major topics from a broad spectrum of the genres that constitute the world's folk traditions and methodologies from folklore and related disciplines used to analyze these traditions—insofar as material exists to document such traditions and scholars could be found to examine them—any overview within this format cannot be exhaustive. Emphasis in this volume is on those bodies of North American and European scholarship that have influenced each other most profoundly since the discipline's inception: those of Eastern Europe and the former Soviet Union, the United Kingdom, Scandinavia, and the United States. The entries in this volume, however, provide an introduction to the scholarship in general and facilitate the pursuit of more specialized topics.

For some topics, the labels North American scholars employ differ

from those utilized by their European counterparts (e.g., folklorists in the United States favor the label “historic-geographic method,” but Finnish scholars tend to employ “historical-geographic”) or the respective groups adopt different spellings (“oikotype” versus “oicotype”). The North American term or spelling has been used in this volume, followed in certain cases by other common labels or spellings.

The topics treated in this work range from traditional subjects such as Ballad, Festival, and Joke, to cutting-edge entries such as Computer-Mediated Folklore, Cultural Studies, and Postmodernism. In most cases, a longer, more comprehensive essay format for entries (e.g., Folktale, Legend) has been favored over shorter entries. Exceptions have been made, of course, for those genres that have attracted more scholarly interest than others and, consequently, have generated scholarly literatures of their own (e.g., Magic Tale, Urban Legend). Similarly, categories of traditional phenomena that have international distribution and are of interest to both scholarly and general audiences (e.g., Evil Eye, Vampire) have their own entries as well. Also, there are topics that have been treated in the literature as “umbrella categories” (e.g., Material Culture). These entries are coordinated with their customary subsets (in the case of Material Culture: Architecture, Folk; Art, Folk; and Costume, Folk). Finally, less conventional categories—such as Assault, Supernatural and Enigma, Traditional—are employed as a means of developing consensus on overlapping phenomena that customarily have been distributed among a dozen or more entries.

The richness and diversity of the world’s folk traditions and the literature devoted to them make it inevitable that much must be summarized or omitted entirely in an encyclopedia of this type. Readers, therefore, are urged to explore their relevant interests not only by means of the references included at the end of each entry but also through the general works in the list that follows this preface.

Thomas A. Green

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T.A.G.

STANDARD FOLKLORE INDICES AND CLASSIFICATIONS

The following works are cited within entries in the short forms shown in brackets.

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A

ACADEMIC PROGRAMS IN FOLKLORE, INTERNATIONAL

Research, teaching, and study of folklore as a formal academic discipline outside North America. Any investigation into the current status of folklore and of its discernible progress in the academic world internationally is, from the very outset, apt to run into terminological problems as well as organizational variations. The term *folklore* for the discipline and/or for the materials the discipline studies, though originating in English in William Thoms' famous letter to *Antheneam* of 1846, has not found general acceptance in university circles in the British Isles. Currently, it is used only in the official title of the Department of Irish Folklore in University College Dublin, the department being a direct descendant of the former Irish Folklore Commission. The preferred term elsewhere, in the few academic institutions in which folklore is a recent newcomer to the curriculum (Edinburgh, Cardiff), is *ethnology*. Sometimes, this term also is used in Scandinavia, as in the title of the journal *Ethnologia Europaea*, but *folkliiv*, *folkminne/folkeminde*, *folkekultur*, *folkedigtning*, and the like also occur in institutional titles. In some instances, these terms imply a strict separation of the study of material and nonmaterial culture, and the relationship of this group of terms to the use of *ethnology* is not always clear. Sometimes, the latter is understood to be the umbrella term; at other times, it is thought of as coequal with folklore. Relevant chairs or institutes in universities in German- or Dutch/Flemish-speaking countries usually are designated by the term *Volkskunde*, generally in deliberate juxtaposition to *Ethnologie*; in the former socialist countries, *ethnography* predominates. In Greece, we find *lagrophia*, and in Italy, *storia delle tradizioni popolari* as well as *etnografia*. The term *ethnology* is frequently qualified by the epithet *regional*, and other designations restrict the scope of inquiries to areas and groups within national borders. The Finno-Ugric countries have their own terminologies.

These and other variations on the surface appear to point to a fragmented discipline, but in reality, they hide a remarkable singleness of purpose. The activities generated and the subject matter studied all have some bearing on and are frequently roughly identical with what in North America is termed *folklore*. They can, therefore, legitimately be included in any attempt to measure the status of and programmatic development in this field of study. Apparently, there has never been a global survey of the teaching of folklore in academic institutions, and no systematic inquiry has been conducted in Europe since the late 1960s. Two surveys were undertaken, however, in

1953–1954 and in 1965, the former on behalf of the Commission Internationale des Arts et Traditions Populaires (CIAP) and the latter in conjunction with its successor, the Société Internationale d’Ethnologie et de Folklore (SIEF). These surveys yield a certain amount of information with regard to the presence of folklore studies in European institutions of higher learning. The 1965 survey, for example, ascertained that, at that time, there were about 150 chairs-cum-institutes in “folklore” in European academic establishments. In some countries, practically every university offered courses and conducted research in the subject; in others, formal offerings were more sporadic or nonexistent. It also was quite common for the pursuit of folklore studies to be linked to or incorporated within departments devoted to adjacent areas of academic endeavor (e.g., geography, cultural history, German), rather than conducted within independent departments. It would be misleading, however, to gauge the presence and development of folklore studies in Europe solely in terms of the universities, for much research in the field in the last two centuries has been carried out by individuals or clusters of individuals attached to academies, archives, and museums; many of the incumbents of related research posts also have had part-time or honorary lecturing positions in universities. A rich crop of publications testifies to the range and intensity of the research carried out by individual scholars or as cooperative ventures.

One reason why development and evolution are so difficult to measure for the field of folklore studies involves the change in direction that the discipline has undergone in certain parts of Europe, especially in reaction to the politicization of the topic in the 1930s and early 1940s. A sociological orientation is now not unusual, often coupled with expressions of a social conscience. The investigation of modern phenomena often takes precedence over more traditionally oriented approaches. In a sense, such directional shifts may be interpreted as progressive, as may the increase in the number of students entering this field. Occupational opportunities in the public sector are practically nonexistent in Europe, unlike the United States.

The most obvious advance in academic folklore on the international scene has been through joint projects such as the *European Folklore Atlas*, the *International Folklore Bibliography*, and the *International Dictionary of Regional European Ethnology and Folklore*; through conferences and symposia organized, in most instances, by national and international scholarly societies such as CIAP and SIEF, the International Society for Folk-Narrative Research, or the fledgling International Society for Contemporary Legend Research; or through the summer schools organized by the revitalized Folklore Fellows of Helsinki. Within SIEF, the Ballad Commission has been particularly successful in arranging annual symposia that have resulted in fruitful personal contact among scholars not only within Europe but also across the Atlantic. Therefore, in terms of a wide definition of what folklore is and of what folklorists do, it can be said that the research, teaching, and study of the subject

undoubtedly are prospering in much of Europe, and the current situation can with justification be described as encouraging.

W.F.H. Nicolaisen

See also Academic Programs in Folklore, North American.

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A CADEMIC PROGRAMS IN FOLKLORE, NORTH AMERICAN

History and development of folklore programs in North American colleges and universities. The academic study of folklore and folklife has made considerable progress since 1940 when Ralph Steele Boggs reported only twenty-three U.S. colleges and universities with folklore courses; however, departments or even minidepartments of folklore projected in the late 1960s and early 1970s and degree-granting programs in folklore have not developed. Most academic folklorists teach folklore courses in departments other than folklore, typically in English and anthropology departments or in American studies programs.

In North American colleges and universities, folklore was first taught by literary scholars as part of literature and philology courses. This literary study of folklore began at Harvard University around 1856 when Francis James Child began collecting English and Scottish folk ballads from books, broadsides, and manuscripts. Although Child did not develop separate folklore courses or a folklore program, he incorporated folklore in his English courses, created the Folklore Collection in the Harvard College Library, and trained several notable U.S. folklorists, including George Lyman Kittredge, successor to Child's English professorship in 1894. Through the efforts of Child and Kittredge, Harvard became the center for the literary study of folklore in North America in the late nineteenth and early twentieth centuries, and it remains a center for the comparative study of oral literature today. Bartlett Jere Whiting and others carried on Child's and Kittredge's tradition of library research in folk literature, and in the 1930s, Milman Parry and Albert B. Lord initiated field research in European oral epics, leading to the development of

the Milman Parry Collection of Oral Literature now in the Harvard College Library. The university's Center for the Study of Oral Literature supports graduate study in allied areas and complements Harvard's undergraduate degree program in folklore and mythology, awarded through its Committee on Degrees in Folklore and Mythology.

In 1883, Franz Boas was beginning fieldwork among the Eskimos of Baffinland, and by 1888, he was serving on the faculty of Clark University and collecting folklore from Native Americans in British Columbia. In 1899, Boas began a long career as an anthropology professor at Columbia University, which, through his reputation, became the center for the anthropological study of folklore in North America. Inspired by Boas, several of his students—including Robert H. Lowie, Ruth Benedict, Melville Herskovits, and Melville Jacobs—and other anthropologists began to incorporate folklore, especially Native American folklore, into their courses. Boas also encouraged scholars such as Marius Barbeau, who collected French-Canadian folklore, to study North American ethnic traditions. After Boas retired, Ruth Benedict and George Herzog combined efforts to keep Columbia a center of folklore activity well into the middle of the twentieth century.

The academic study of folklore also is indebted to a group of Americanists—Perry Miller, F. O. Matthiessen, Bernard DeVoto, Ralph Barton Perry, and Howard Mumford Jones—who established the first degree-granting program in American studies at Harvard in 1937. These Harvard Americanists expanded the study of American literature and culture from an emphasis on formal culture to include folk and popular cultures. They also established a place for folklore within interdisciplinary American studies programs, which today rank third after English and anthropology among departments and programs offering folklore courses at U.S. institutions. Although the early literary folklorists stressed the library study of older European folklore and the anthropological folklorists emphasized the field study of tribal traditions, the Americanists promoted the interdisciplinary study of American folk cultures against a background of American cultural history.

The first department of folklore in the United States was established at Franklin and Marshall College in 1948 when Alfred L. Shoemaker was appointed assistant professor of American folklore. Although the department was called the Department of American Folklore, the program was based on European folklife and *Volkskunde* models, and four of the six courses offered dealt with Pennsylvania folklore and folklife. Franklin and Marshall's short-lived folklore department first appeared in the catalog for 1949–1950 but remained in the catalog only through 1951–1952.

Although separate courses in folklore were introduced at several universities in the 1920s and 1930s, a degree-granting program in folklore did not exist until 1940 when Ralph Steele Boggs founded an interdisciplinary

curriculum in folklore, offering an M.A. degree and a doctoral minor, at the University of North Carolina, Chapel Hill. Professor Boggs, a specialist in Latin American folklore, also spread the study of folklore to Mexico, where he introduced folklore studies and taught a folklore techniques course at the National University in 1945. Through its curriculum in folklore, the University of North Carolina remains one of the leading centers for the study of folklore in North America. Supported by major research collections—including the papers of D. K. Wilgus, the labor song collection of Archie Green, the Southern Folklife Collection, the John Edwards Memorial Collection, and the American Religious Tunebook Collection—and a large library collection in southern literature and culture, the North Carolina program is especially strong in the study of folksong and southern folklife. The program also emphasizes African-American folklore, ethnographic filmmaking, occupational folklore, public sector folklore, and immigrant folklore. The curriculum in folklore at North Carolina is designed mainly for graduate students, though undergraduates may put together an interdisciplinary degree with an area in folklore.

Trained by Kittredge and inspired by the historic-geographic studies of the Finnish folklorists of the late nineteenth and early twentieth centuries, Stith Thompson, who joined the English faculty at Indiana University in 1921, introduced the first folklore course there in 1923 and directed a number of folklore theses and dissertations of graduate students in the English department. Thompson founded the first U.S. doctoral program in folklore, emphasizing the comparative study of folk narratives, at Indiana University in 1949. After Thompson's retirement in 1955, his successor, Richard M. Dorson, expanded the concept of folklore studies at Indiana and elevated an expanded folklore program to departmental status in 1963. A graduate of the Harvard program in the history of American civilization, Dorson provided an Americanist orientation for a generation of folklorists trained at Indiana University between 1957 and 1981. Warren E. Roberts, Thompson's protégé in comparative folktale studies and recipient of the first U.S. doctorate in folklore in 1953, introduced the first course in material culture at Indiana in 1961; he also contributed significantly to broadening the scope of the Indiana program, which now combines humanistic and social scientific approaches. The program emphasizes theoretical approaches to folklore and, true to its comparative heritage, continues to cover many of the world's folk traditions. A program in ethnomusicology within the department and the renowned Archives of Traditional Music strengthen the teaching and research programs. Nearly 60 percent of all university teachers of folklore who hold doctorates in the subject have been trained at Indiana University.

Under the direction of MacEdward Leach, the University of Pennsylvania introduced the second U.S. doctoral program in folklore in

1959. After receiving a Ph.D. in Middle English literature at the University of Pennsylvania in 1930, Leach remained on the university's English faculty and changed an epic and short story course into an introductory folklore course and a literary ballad course into a folk ballad course. Eventually, Leach developed an interdisciplinary graduate program in folklore at the University of Pennsylvania and trained a number of folklorists, including Kenneth S. Goldstein, who eventually became chair of the program. At first, studies in ballads and folksongs and in folklore and literary relations were emphasized in the university's program; however, by the time Leach retired in 1966, the Department of Folklore and Folklife had developed into a broad program covering the entire range of folklore studies. Influenced by sociolinguistic approaches and the ethnography of communication, the program stresses social scientific approaches to folklore. Presently, around a third of all university teachers of folklore who hold doctorates in the subject received their training at the University of Pennsylvania.

Today, only two universities in the United States—Indiana and Pennsylvania—have folklore departments, but the University of California, Los Angeles (UCLA) is another major center for the study of folklore in North America. UCLA first offered a folklore course in 1933 when Sigurd B. Hustvedt, another student of Kittredge, introduced a graduate course in the traditional ballad. In 1937, Wayland D. Hand, a specialist in folk belief and custom, joined the German faculty, and two years later, he introduced a general folklore course. Under Hand's direction, an interdepartmental folklore program was established in 1954, offering around two dozen courses in folklore and related areas. Currently, the Folklore and Mythology Program at UCLA awards interdisciplinary master's and doctoral degrees in folklore and mythology. The interdisciplinary nature of the UCLA program gives it identity and strength, for students may choose from over seventy-five folklore and allied courses in departments throughout the university. A research institute, the Center for the Study of Comparative Folklore and Mythology, and other university research centers strengthen UCLA's teaching program.

In Canada, Memorial University of Newfoundland and Université Laval have folklore programs, one anglophone and the other francophone, and both programs award doctoral degrees in folklore. In 1962, Herbert Halpert, a student of Benedict and Herzog at Columbia and of Thompson at Indiana, joined the Memorial faculty, and through the encouragement and support of place-names scholar E. R. Seary, head of the Department of English, he developed a folklore program within the Department of English. In 1968, Halpert founded the Department of Folklore, which now offers a full range of folklore courses and emphasizes a balanced approach to folklore studies. Three archives support the teaching mission: the Centre d'Études Franco-Terreneuviennes, the Centre for Material Culture Studies, and the Folklore

The Prison Journal 80(3): 309-315. 7. Foreword by Thomas A. Green (2010) Folklore: An Encyclopedia of Beliefs, Customs, Tales, Music, and Art. // Ed. by McCormick C. T., White K. K.: Vol. (1), 2nd edition. USA: ABC-CLIO. 8. McShane M. D. , Williams F. P. (2005) Encyclopedia of American Prisons. Taylor and Francis e-Library. 9. Paltridge B. (2006) Discourse Analysis: An Introduction. The comprehensive reference covers new approaches to folk study (e.g., gender studies, gay literature, minorities), as well as traditional topics like music, dance, storytelling, and folk art. The geographic scope embraces Eastern Europe, the United Kingdom, Scandinavia, and the United States. The work provides not only a fundamental understanding of folklore but also insights into the more general story of culture and society. Editor Green (anthropology, Texas A&M Univ.) has compiled a thoroughly referenced and excellently arranged guide to essential resources and ready reference citation All about Folklore - An Encyclopedia of Beliefs, Customs, Tales, Music, and Art. LibraryThing is a cataloging and social networking site for booklovers.Â This site uses cookies to deliver our services, improve performance, for analytics, and (if not signed in) for advertising. By using LibraryThing you acknowledge that you have read and understand our Terms of Service and Privacy Policy. Your use of the site and services is subject to these policies and terms. Hide this. Results from Google Books. Click on a thumbnail to go to Google Books.