

# FOLKLIFE CENTER NEWS

July-September 1983

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

Volume VI, Number 3

**Stanley Hicks:  
Heritage Fellowship Recipient**

**The Basil Fomeen Collection**

**A Portrait of Lake N. Porter**

**Publications**



## FOLKLIFE CENTER NEWS

a quarterly publication of the

*American Folklife Center*

at the

*Library of Congress*

Alan Jabbour, Director

Ray Dockstader, Deputy Director

Elena Bradunas  
Carl Fleischhauer  
Mary Hufford  
Folklife Specialists

Peter T. Bartis, Folklife Researcher

Eleanor Sreb, Executive Assistant  
Brett Topping, Writer-Editor  
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  
Patricia M. Markland, Indexer-Secretary  
Sebastian LoCurto, Staff Assistant

Tel: 202 287-5510

Washington, D.C. 20540

---

Managing Editor: Brett Topping

## DIRECTOR'S COLUMN

In Athens, the Athens Avant-Garde Society recently sponsored a three-part exhibition featuring folk art in their part of northeast Georgia. Their *New Arts Review* (April 1983) tells us that, supported by a grant from the Georgia Council for the Arts and Humanities and the National Endowment for the Arts, they scoured the countryside in a six-county area in search of folk artists. The resulting exhibition includes drawings, paintings, quilts, jugs, carved wooden figures, furniture, walking canes, mobiles, whirligigs, environmental works, and cement sculptures. Of the results of her fieldwork Dianne Penny says,

"Many of the works are playful, expressing a kind of recreation of the artist's experience. Some of the works were generated by memory or a sense of play, and others are didactic—intended to moralize or instruct. Most have a visuality, directness, and power." To complement this showing of living artists an exhibition was also arranged at the Georgia Museum of Art from the collection of noted folk-art collector Herbert Waide Hemphill, a native son of Georgia. Documentary films, lectures, and a live concert of folk music rounded off the public celebration of this splendid undertaking. I wish I had been there.

North of Rome, over in northwest Georgia, Reverend Howard Finster has turned his backyard into a resplendent environment celebrating God, life, and art. Beyond the inlaid paths and found-object structures of this Garden of Paradise stands his World Folk Art Church, an old church building he purchased to further his mission of art. When I visited, the church was functioning as gallery, workshop, museum, and standing testimony to Reverend Finster's artistic energy and imagination. A retired bicycle repairman, handyman, sign painter, clockcase builder, banjo and harmonica player, and preacher, he began painting visions and allegorical themes several years ago and now has thrown all his energies into his creative work. In addition to the Garden and thousands of paintings, he has produced two recordings (a 45-rpm record of songs and an LP of a service with his last church congregation) and a hand-lettered and hand-illustrated book narrating a vision of space travel. His communicative and visual power and genius make us proud at the Folklife Center to own and display two of Reverend Finster's paintings, commissioned when the Center was inaugurated in 1976.

Both the Athens and the Rome example illustrates a widespread and intense interest in folk art around the United States today—not only an interest in finding, col-

lecting, presenting, and viewing it, but an artistic fervor to create it as well. Both examples also raise an interesting question: Is it folk art? Or, to vary the formulation, are all these grassroots artists folk artists? And in what ways is their art "folk," or not "folk"? Behind these innocent queries lies a puzzling jumble of ideas, attitudes, and historical and cultural trends which have folklorists, art historians, and museum curators, folk-art collectors, art dealers, and others at loggerheads. Rushing in where others fear to tread, the Folklife Center will be holding a two-day meeting on the subject in December. We hope that a gathering of experts and devotees from all of these orbits, which unfortunately often fail to overlap or intersect, will have a salutary influence on our collective understanding of this larger sphere of creativity in America today.

Is it a single creative sphere? we may begin by asking. Is there an underlying unity in the creative cultural force that generates carved canes, Afro-American strip quilts, paintings evoking recollections of a childhood way-of-life, and the folk-art environments of a Reverend Finster? Or is it even a cultural force, in the collective human sense that we customarily imply by the word "cultural" to distinguish collective from uniquely individual creative arts? Or is every human creative act "cultural" no matter how singular it may seem to the immediate bystanders? There is something about this subject—perhaps its essential non-verbal character—that makes it easy to get lost in a forest of words. (The folk-art conference, unlike the director's column, will at least include slides.)

Taking the other tack, perhaps we are dealing with fundamentally disparate human expressions, yoked together only by a quirk in the recent history of the English language that has assigned to all of them the adjective "folk." Pursuing this line of thinking, one might argue that the terminological confusion arises from those same

## *December Folk-Art Meeting*

On December 5–6, 1983 the American Folklife Center, with assistance from the Museum of American Folk Art in New York City, will sponsor the "Washington Meeting on Folk Art" at the Library of Congress. Invited specialists will gather to address a broad range of topics of interest to researchers and collectors associated with the study and presentation of folk art. The December program will include review of contemporary scholarship on the topic, discussion of the work of individual folk artists, examination of the effects of the marketplace, and evaluation of folk art within the larger cultural context. For further information contact Peter T. Bartis, Folklife Researcher, American Folklife Center, Library of Congress, Washington, D.C. 20540.

non-intersecting orbits alluded to earlier, each of which independently reached into the language's rucksack of certifiably amiable and patently democratic words to describe the various phenomena under consideration, with "folk art" being the phrase chosen in all these sundry cases. If indeed we are using the same word for different things, it follows that the task before us is simply to confront the overlap in terminology and begin hammering out a mutually agreed-upon set of terms that carefully distinguish things distinct. No doubt everyone will want to keep that fine word "folk" for themselves and mete out another term to the other orbits, which could cause some bickering; but it would all be soluble with a little goodwill.

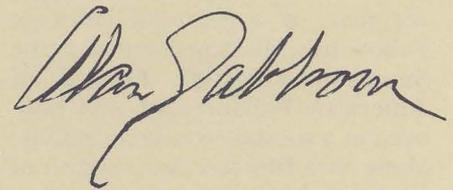
I think, however, that matters will prove a bit more complex than that, and a great deal more interesting. My first reason is that word choices in a language are rarely as quirky and random as they seem. The study of language leads us again and again to conclude that any use of a word or phrase has fundamental connections to any other uses of the same word or phrase. Language is the gran-

daddy, as it were, of folk processes, and there is at least a reasonable presumption that our shared use of the word "folk" reflects our deep collective perception of similarities in these disparate artistic expressions. It seems unlikely that the Athens Avant-Garde Society brought together quilts, face-jugs, painted memoryscapes, and local gospel singers simply because they noticed the wide world randomly attaching the word "folk" to all of them. Nor was Reverend Finster's World Folk Art Church given its name at the insistence of either folklorists or folk art collectors. All of us as users of the word "folk" need to school ourselves on its cultural import, its efficacy, out and beyond ourselves and our circles.

My second reason arises from my own professional history as a folklorist. Many of us grew up (professionally, that is) serene in the idea that folklore involved the passing down of cultural artifacts (stories, songs, tunes, and dances, as well as material artifacts) from person to person within homogeneous communities. Then came the 1960s, during which the Afro-American revolution taught us that a culture can pass along an art

while constantly fabricating novel artifacts. One could transmit the artifact, the style, the art, the skill, or even the values from which all else derived, but in all these cases there was a cultural continuity that warranted use of the word "tradition." As we have re-evaluated the nature of cultural transmission, it has become inviting to reassess some of our earlier judgments about what folk art is.

All of which—and more—should make for a lively and exciting folk-art conference this December. And if all these issues seem vexing, ponder this: Nobody says it's not art any more.



### BOARD OF TRUSTEES

Ronald C. Foreman, Jr., Florida, Chairman  
David E. Draper, California, Vice Chairman  
Raye Virginia Allen, Washington, D.C. and Texas  
Janet Anderson, Oregon and California  
Edward Bridge Danson, Arizona  
Jeanne Guillemin, Massachusetts  
William L. Kinney, Jr., South Carolina  
St. John Terrell, New Jersey

### *Ex Officio Members*

Daniel J. Boorstin, The Librarian of Congress  
S. Dillon Ripley, Secretary of the Smithsonian Institution  
Francis S. M. Hodsoll, Jr., Chairman, National Endowment for the Arts  
William Bennett, Chairman, National Endowment for the Humanities  
Alan Jabbour, Director, American Folklife Center

# STANLEY HICKS

## National Heritage Fellowship Recipient

---

Stanley Hicks, a 72-year-old native of the North Carolina mountains, had hoped to visit Washington, D.C. once more in his lifetime. His first visit was in 1978 when he participated in the National Folk Festival at Wolf Trap Farm Park in Virginia. His hopes were fulfilled in June 1983—as a recipient of a National Heritage Fellowship, Hicks performed at the Smithsonian's 1983 Festival of American Folklife and was honored at a special awards ceremony, along with fifteen other masters of traditional arts.

National Heritage Fellowships were created in 1982 by the Folk Arts Program of the National Endowment for the Arts to pay tribute to artists and artisans. Each year a number of individuals are selected who represent excellence and authenticity within a tradition, and who have played significant roles in maintaining or shaping the tradition.

Recipients of National Heritage Fellowships are presented at the Festival of American Folklife through exhibits of their works, concerts, and workshops. The festival setting allows them to share their talents and memories with festival visitors from across the nation and around the world. At the awards ceremony, which takes place in the imposing Departmental Auditorium, speeches are made in their honor and their \$5,000 fellowships are presented. Each individual addresses the audience, and the musicians and storytellers give brief but tantalizing displays of their talents.

Each heritage fellowship recipient was nominated by the general public, including scholars and collectors of folklore. An Arts Endowment panel then selected those that

were masters and exemplars of a tradition. According to Bess Lomax Hawes, Director of the Folk Arts Program, the awards honor the traditions themselves as well as the individuals who perpetuate them. She points out that the traditional arts and crafts have long been ignored and given a low status in this country. By recognizing the masters of traditional arts and crafts, she hopes the Heritage Fellowships will draw attention to these aspects of American culture.

The recognition of individual folk artists and presentation of fellowships raises several questions about the immediate and long-term effects on those receiving them. Do the fellowships change their status in their communities, encourage them to continue practicing their skills, and enable them to share their traditions with future generations? How will the heritage fellowships affect folk traditions as a whole? By drawing attention to folk artists, will they revive interest and participation in the arts and crafts practiced? Will the fellowships foster competition or jealousy among the community of tradition bearers? Will the fellowships ultimately affect the traditions themselves?

While the program is too new to have had long-term effects on the individuals honored and their communities, the immediate impact of the fellowships can be assessed by talking to the recipients. Stanley Hicks was selected for his skills as a banjo and dulcimer maker, musician, storyteller, and buckdancer. An eloquent and thoughtful speaker, Hicks tells what the heritage fellowship means to him personally.

His first reaction to receiving the \$5,000 fellowship was disbelief:

*I first thought it was maybe 500, and then kept a-looking at it [the fellowship letter] and then I think to myself, . . . "it can't be that way." But after . . . calling and talking to them all, I seed it was that.*

Hicks's thoughts after making sure the award really was for \$5,000 were pragmatic—now he could buy new teeth for himself and his wife Virgie, and pay their bills.

*It's kind of a thrill. . . . I don't feel big about it; I feel good about it . . . because it will help me right on out [the rest of my life]. I was getting down, about out, but I was making it. Didn't have no headaches or nothing like that. Now then I can do things that I was aiming to do before I had to put my wife in a nursing home. And I really thank the people for what they've done for me . . . 'cause something like that [the fellowship] in one lifetime is good. I never dreamt of it. . . . I can pay my light bill, my phone bill, and other bills, and this, and that, and all—medicine, doctor bills. It'll really help me on out. . . .*

The money will probably not change his involvement with instrument building and music making. His tools are already paid for, and, being retired, there are few demands on his time. "Oh, I like to do that stuff anyhow, you know, and have plenty of time to do it," he says.

Over and above the monetary aspect, the fellowship affirms Hicks's belief in the value of his traditions and in the need to share them with future generations. He firmly believes that traditions tie us to the past and remind us where we came from. They not only teach us about life, but also offer us friendship and honest recreation. Hicks considers it a duty and a pleasure to pass along his traditions.



Stanley Hicks (Photo by Lucy Long)

*It helps me—just telling these tales, singing these songs, and showing 'em all that. If you don't do something to leave behind you when you're gone, you ain't done anything, . . . if you don't show somebody to do something, to help them out. And that's what it's all about anyhow. But if we can't help one another out, why, we ain't doing no good.*

Stanley Hicks hopes that the Heritage Fellowship will encour-

age people in his community to take part in the traditional ways and arts. His own reputation as a somewhat eccentric fellow will certainly be challenged by the recognition given him by the federal government. In fact, however, the National Heritage Fellowship is the latest in a series of supporting influences on the traditional culture of his community.

Since the 1930s, the area where Hicks lives, commonly known as Beech Mountain, has been visited by a steady stream of folklore collectors and scholars. The outsiders revived interest among the com-

munity in some traditions that had been put aside. For example, only a few people in the first third of the century were actively singing ballads and making instruments. The visitors provided new audiences and markets for these traditions, encouraging participation in them by local people, who then recalled tunes and song texts from their childhood and refined their instrument-making skills. Stanley Hicks, as a result of these collecting activities, began in his fifties to devote more time and attention to making banjos and dulcimers, and to develop his playing techniques. He has since come to see these crafts as representative of his heritage and community. His final hope is that these skills, and the memories associated with them, will be carried on after he is gone. Before he leaves, though, he will do what he can to insure that they continue.

*I'm getting old, about wore out, anyhow. I'm going to have to quit this stuff sooner or later. I'm going to hang on as long as I can . . . get the young people started on it if I can.*

By giving Hicks national recognition and honor, and by drawing attention to his traditions, the National Heritage Fellowship should make his task easier.

For more information on the National Heritage Fellowship program and nominations procedures contact the Folk Arts Program, National Endowment for the Arts, 1100 Pennsylvania Avenue, Washington, D.C. 20506, (202) 682-5449.

—Lucy M. Long

*Ms. Long, who has assisted the Folklife Center and the Archive of Folk Culture with cataloging projects in the past, has studied the musical traditions of the North Carolina mountains for several years. She wrote her masters thesis in ethnomusicology on Stanley Hicks and is now in the Ph.D. program in folklore at the University of Pennsylvania.*

## Who Was This Man Basil Fomeen?



*Basil Fomeen*

A telephone call from Ted Levin of the Russian Institute at Columbia University first informed me about Basil Fomeen's worldly possessions left behind after his death at a public housing complex in Lakewood, New Jersey. Levin had visited the apartment, expecting to find items related to the political history of Russian immigrants. Instead the place was filled with memorabilia from Fomeen's life as a composer, musician, and orchestra leader within the musical world of mainstream America of the 1920s to 1950s, and within his own Russian emigré community. Levin then called ethnomusicologist Mark Slobin at Wesleyan University, who in turn suggested he call the American Folklife Center, knowing of the Center's inter-

est in early 78-rpm recordings of ethnic music.

From Levin I learned that there were many 78-rpm records in the apartment, along with hundreds of reels of tape, published sheet music, music manuscripts, diaries, scrapbooks, photographs, musical instruments, correspondence, and, of course, personal belongings such as clothes and souvenirs. Soon after Fomeen's death the Lakewood housing authorities contacted the Soviet Embassy and offered the materials to them to be shipped to the Soviet Union. Negotiations got under way but ground to a halt amidst conflicting signals and flagging interest.

I contacted Richard K. Spottswood, who is just completing a comprehensive discography of

early commercial recordings of ethnic music. He immediately recognized the name. Checking "Russian music" we found 17 entries for Fomeen. Spottswood remarked that as an accordionist Fomeen may have played as a studio musician for other ethnic performers, and encouraged us to obtain the collection for the information it might contain on the life of ethnic musicians in America.

A call to the Lakewood housing staff revealed that they were under a great deal of pressure to clean out the apartment. A woman on the staff expressed personal concern for the materials and felt it would be a great loss if the records of Fomeen's life were discarded. I assured her that the Library was interested and would try to make

arrangements to have someone review the materials. The next day the director of the housing project called and underscored the sense of urgency, explaining that they were packing the materials and storing them temporarily in their electric room. I thought of the possible danger to the magnetic tapes and realized that sending someone to assess the collection required too much time; we had to act quickly. The director gave me the name and estimate of the movers contacted when the transfer to the Soviet Embassy was first planned. I dashed off a memo to the appropriate divisions of the Library suggesting we get the materials shipped down to Washington as soon as possible.

On June 8, barely two weeks after the initial contact, the Library's Exchange and Gift Division notified me that the trunks had arrived. Representatives were rounded up from the Music Division, European Division, Archive of Folk Culture, and Motion Picture, Broadcasting and Recorded Sound Division, and on June 10 we started rummaging through the trunks and boxes in the basement of the Madison Building.

Somewhat overwhelmed by the disparate details of a man's life packed into the trunks, I wished for some kind of a formal introduction to Basil Fomeen to make sense of all the paraphernalia. Fortunately there was a 1951 copy of *Who's Who In Music* in one of the boxes. The entry devoted to Fomeen ran a half column and included his photograph. A red line was carefully drawn alongside the entry in the margin. The article identified him as a Russian-born American orchestra leader, accordionist, composer, and director of the Basil Fomeen Orchestra which played hotels and clubs in New York City and on the eastern seaboard. Born in 1902 in Kharkoff, Russia, he trained in the country's cadet corps and studied music. He came to America in 1922, settling in New York City. In 1934 Fomeen organized his International Orchestra, which presented "a wide



*Fomeen and his mother*

repertoire of American dance music, Viennese waltzes, boleros, guarachas, rumbas, sambas, choros, paso-dobles, tangos, and songs of different nationalities put into dance tempo." From 1943 to 1944 Fomeen went overseas with U.S.O. Unit 99 and performed in Africa, Europe, and the Far East. He recorded six discs for RCA Victor as an accordion soloist, including excerpts from "Rhapsody in Blue" which he arranged for the accordion. His orchestra recorded on the Standard, Seva, National, and Decca labels. Fomeen's origi-

nal compositions include his theme song "Manhattan Gypsy" published in 1940, thirty-six songs called Russian-Gypsy love ballads included on his five recorded albums "Songs of Inspiration," made in 1939, and a few sambas-choros published in Rio de Janeiro in 1941. The biographical sketch also mentioned that he was the designer and builder of a unique keyboard instrument called the "basiphon," which consisted of a piano, harmonium, vibraphone, chimes, and cymbalom rolled into one.

*Continued on overleaf*

## BASIL FOMEEN

*Continued from previous page*



*Fomeen as a young man with an early orchestra*

Inside the other trunks we found bongo drums, a fiddle, a double-keyboard accordion, souvenirs from travels abroad, sheet music, tapes, and records. In one box there was a bronze head of Fomeen. It was nearly life-size and exceptionally well done, so much so that we all felt a bit eerie about continuing to browse under its gaze.

Basil Fomeen seems to have been a man who kept everything and organized it quite neatly. Several envelopes contained photographs, and each envelope was appropriately labeled: "Me," "Mother," "relatives." Some of them date back to pre-Revolutionary Russia. Scattered here and there were photographs of record labels which featured his band. There was also a photograph of the strange looking "basifon," together with a letter from the New York Metropolitan Museum saying that they are interested in the instrument for their collections. There was a score for *Porgy and Bess*, with an inscription to Fomeen from Gershwin. A note on FBI stationery signed "Edgar" thanked him for entertaining the "boys" during the war. Another let-

ter signed "E. Hoover" said he was sorry he missed Fomeen's performance in Washington.

What especially warmed my heart towards Fomeen on that first encounter with his life were the trunks that contained his clothing, linens, and towels. I watched as the materials were being stacked up in bins to be thrown out, and noticed some embroidered fabric. Pulling them out, I found that they were long linen towels, the kind that are highly treasured by East European immigrants. I have come across similar types in my own work among ethnic groups in Pennsylvania's anthracite region. My informants say that the towels were given as parting gifts by mothers to daughters leaving for America. They had often been made by the mother for her own wedding trousseau. Since that type of textile art was associated with women, I was surprised to find such towels in a man's trunk, and wondered how he came to have them and why he treasured them. I suspect they may have been connected with his mother. Whatever their origin and significance, they are fine exam-

ples of old handwork. I put them aside so that we could find a proper place for them later.

One of the last items we found, several days after we first searched through the collection, was a type-written, 480-page manuscript for his autobiography. The original somewhat self-effacing title, "Life of a Little Man in a Great Big World," had been crossed out and the hand-written title "Odyssey of Basil Fomeen" inserted. The foreword begins:

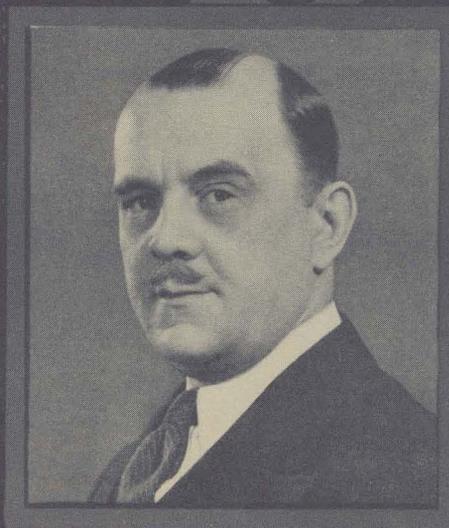
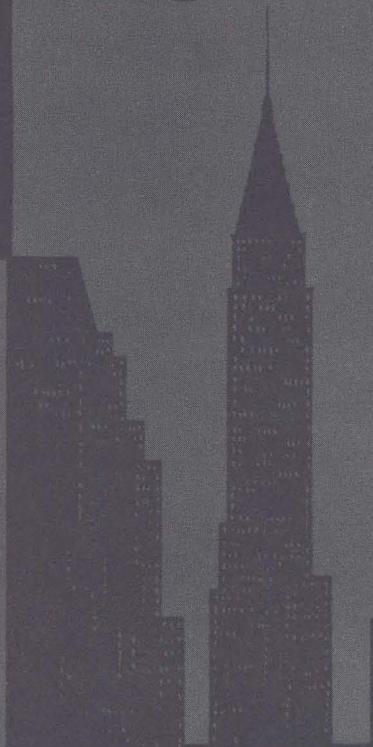
I am not a prince, not a nobleman, not a philistine, nor peasant. I am not even [a] merchant.

I am only the son of the merchant's son. (This is the official civilian social status of my birth.)

Due to the vicissitude-changeability of the fate-destiny or fortune, I, who was born in Russia, who absorbed with the milk of my mother Russian Spirit and love for motherland Russia, now I am an American citizen, who lived all of his life,

# MANHATTAN

## Gypsy



Theme Song

OF  
*Basil Fomeen*

AND  
HIS ORCHESTRA

LYRICS BY  
Ruth Chorpennig & Basil Fomeen

MUSIC BY  
BASIL FOMEEN



Sheet music cover

Continued on overleaf

## FOMEEN

*Continued from previous page*

anyway his conscious life, here in these United States of America.

The first portion of the autobiography deals with his experiences during the Russian Revolution and as a soldier in the White Army. In them one experiences the drama and uncertainty of the Revolution viewed from the standpoint of a young cadet trained for years to be loyal to the Tsar. Later one reads about a young man's pride in learning to survive in hard times and his disappointment when the cause to which he had dedicated his life was simply abandoned, never actually defeated. It is a detailed and evocative account.

The pages that follow largely contain the occupational saga of a musician who made a living from the time he was first exiled from his homeland playing restaurants, clubs, ocean liners, and private parties. He was clearly a member of the entertainment industry, and his story is filled with experiences he shared with fellow entertainers—late-night parties, a steady stream of "beautiful creatures," high times, and the constant worry about what his next job would be. He kept up contacts with the Russian community throughout his life, always interested in meeting friends who had trained as cadets with him and looking up Russians in whatever countries he visited.

In contrast to the opening pages of the book, the portions that deal with his life as a musician seem to speed by. Particular incidents get submerged in a whirl of similar-sounding occurrences. It becomes hard to penetrate the superficial details Fomeen relates to discern the personality and priorities of the man. It is almost as though Basil Fomeen disappears as a person once he becomes established as a working musician in this country. Every once in a while a narrative detail offers a glimpse into his sen-



*Linen towel like ones given by mothers to their daughters departing for America.*

iments, though. For instance, at the outbreak of World War II he and other ex-patriots volunteered their military services to the Soviet Consulate, only to be told they were neither trusted nor needed. His consistent use of Russian proverbs to comment on developments in his life provide texture to the long narrative.

Towards the end of his life his sense of ties to Mother Russia seems to have intensified. He made a few trips to the Soviet Union, concentrated on writing Russian liturgical music, and expressed a wish that his ashes be returned to his homeland. That last request was not fulfilled.

It is too late to interview Basil Fomeen. His life can now be reconstructed only from what he left behind. The collection, juxtaposed

with his memoirs, provides insights into the processes of assembling and presenting the details of one's life—what an individual chooses to preserve as a record of his life and what details emerge or recede in the written chronicle. He has left, in effect, two autobiographies. Upon first examination, the artifacts he chose to keep describe his life more vividly, representing personal interests and values that are never stated in his memoirs. What other insights the collection may yield into the working relationship among musicians from different ethnic groups during the early years of the ethnic recording industry or into life in the Russian emigré community remains to be determined by future researchers.

—Elena Bradunas



*Dance caller Ted Glabach of Dummerston, Vt. at a 1947 dance in the Walpole, N.H. town hall. A family album photo given to Stephen Green during his project to document Vermont dance music, funded by a 1977 grant from the Arts Endowment's Folk Arts Program.*

*Automated data entries for grant files from 1971–1978, now in the Archive's collections, are being prepared by Holly Cutting Baker and Jay Orr. They will discuss their work in the forum "Access to the Archive: Case Studies from the Library of Congress" at the American Folklore Society meeting in October.*

## **AUTOMATED ARCHIVING CONFERENCE**

On April 26–28, 1984 the American Folklife Center will host the "Washington Conference on Folklife and Automated Archives: Interdisciplinary Approaches." Specialists from across the country will gather at the Library of Congress to address issues raised by the standardization and automation of archives, particularly those with folklore content.

Funding for the conference was provided by the L. J. and Mary C. Skaggs Foundation through a grant to the Folklore Archive at the University of Nebraska at Omaha, under the direction of Richard S. Thill. Joint sponsors for the conference are the Archiving Section of the American Folklore Society, the University of Nebraska at Omaha, the University of North

Carolina at Chapel Hill, Wayne State University, and Memorial University of Newfoundland.

For further information, contact Joseph C. Hickerson, Head, Archive of Folk Culture, Library of Congress, Washington, D.C. 20540, or Richard S. Thill, Department of Foreign Languages, The University of Nebraska at Omaha, Box 688, Omaha, Nebraska 68101.

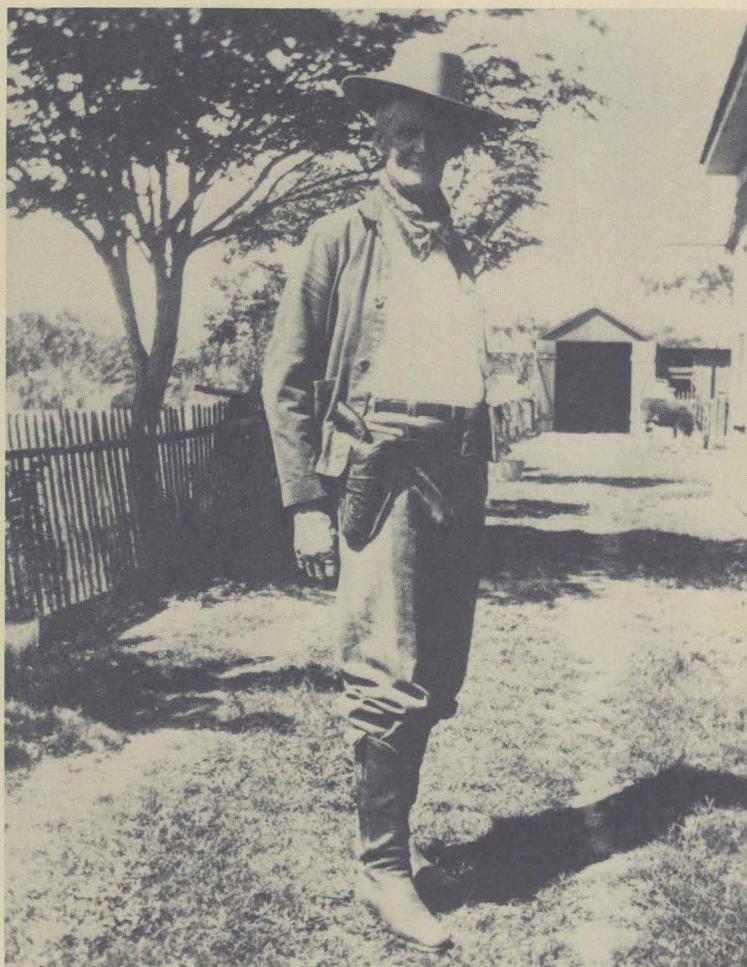
## **FOLKLIFE ANNUAL**

The American Folklife Center is pleased to announce a new publication planned for the fall of 1984—a folklife annual. Edited by Center director Alan Jabbour and James Hardin of the Library's Publishing Office, the publication will present a yearly collection of essays written for both the folklore scholar and a wider audience of interested persons. Its purpose is to promote the study of American folklife by presenting and reflecting upon the diverse traditions, values, and features of American folk culture. The folklife annual will strive for the perennial albeit elusive twin goals of many American publications—critical acuity and broad appeal.

The editors seek contributions from folklorists and from writers in related fields of study. They will consider articles on all subjects and areas of folklore and folklife. The annual will be particularly devoted to the folklife of the United States; articles involving the traditions of other countries should make some important connection with occurrences and manifestations in this country. The annual will make extensive use of illustrations, chosen for their inherent appeal and their effectiveness in clarifying particular ideas and arguments.

Unsolicited manuscripts are invited, but prior queries are recommended. Authors will receive a modest honorarium upon acceptance of an article. For further information write Folklife Annual, Publishing Office, Library of Congress, Washington, D.C. 20540.

## A Portrait of Lake N. Porter



In the spring of 1983 Matthew Gouger of Kerrville, Texas visited the Archive of Folk Culture to order copies of recordings that John A. and Ruby Lomax made of his grandfather Lake N. Porter (1854–1947) in 1939. Subsequently, Gouger offered the Library of Congress a painting of his grandfather executed this year by Travis Keese, a prominent artist of Western Americana also living in Kerrville. The work was appreciatively accepted and is now part of the Archive's collections. It depicts Lake Porter standing on a knoll, the open desert behind him, his saddle, rifle, and riding gear at his feet, a holstered revolver on his hip—classic symbols of the Old West. From the information Gouger provided for the Archive's files, the depiction seems quite appropriate for the "legendary" Lake

N. Porter.

Born in Mississippi, Porter was raised in Texas. His father Stark P. Porter was a physician, but he was pressed into service as sheriff by the citizens of Goliad County. Outlaws ambushed and killed him when Lake Porter was nine. Matthew Gouger recounts that the young boy took his father's rifle from the wall and left home. About a year later he returned, hung the rifle back, and said to his mother, "The debt's been paid."

At seventeen Porter rode up the Chisholm Trail to Kansas for the first time. The year was 1871; the herd belonged to One-armed Jim Reed, a Civil War veteran. During the four years he rode the trail he gained a reputation for the soothing effect his fiddle playing had on herds. He often fiddled while night herding, his friends leading his

horse while he "agitated the cat-guts." Trail lore even has it that his playing would stop stampedes.

In 1878 Lake Porter married Cornelia Williams and began raising a family. He no longer rode the trail, but he continued punching cattle on the ranch and still fiddled. His grandson, who grew up in his home, recalls that "Every morning of the world he greeted the morning with his violin." He later served as sheriff of McMullen County for eight years at the beginning of this century and afterwards of Brooks County for many years.

The above photo, from which the painting was made, was taken in the 1930s, when sheriff Porter was in his seventies. The photo next to it was made when he was "ninety and still fiddling," as Matthew Gouger wrote on the back.



## PUBLICATIONS CURRENTLY AVAILABLE

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

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

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

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

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

*Folklife Center News.* A quarterly newsletter.

### PUBLICATIONS OF THE AMERICAN FOLKLIFE CENTER:

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

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

No. 7—*Blue Ridge Harvest: A Region's Folklife in Photographs* by Lyntha Scott Eiler, Terry Eiler, and Carl Fleischhauer, 115 pp.; \$6. A close look at the cultural landscape, communities, religions, and life-style portraits of men and women from the area. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N 030-000-00127-3.

No. 8—*Folklife and the Library of Congress: A Survey of Resources* by

Holly Cutting Baker, 55 pp. Folklife resources in Library collections outside of the Center, with information on reference tools, location, and public hours.

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 general topics, antecedent references from the British Isles, and resources on specific regions of the country.

### STUDIES IN AMERICAN FOLKLIFE:

No. 1—*Ethnic Recordings in America: A Neglected Heritage*, edited by Judith McCulloh, 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. 2—*The American Cowboy*, by Lonny Taylor and Ingrid Maar, 228 pp.; \$18.95. The handsome, display-size exhibit catalog, which reproduces most of the items on display in 100 color photographs and 200 duotones. It also contains essays on the 19th-century cowboy, the development of the cowboy image, modern cowboy life on the Texas plains, and a freewheeling fictional look at the contemporary cowboy fad. 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 \$2 postage and handling for mail orders.

### 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.

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

### BROCHURES AND GREETING CARDS:

All brochures and greeting cards 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 50 cents postage and handling for mail orders under \$5, and \$2 postage and handling for orders over \$5. Those for which no price is given are available free of charge from the American Folklife Center.

*Egg Art*, greeting card/brochure. Full-color cover; ten pages of text and illustrations on the traditions associated with eggs and egg decorating techniques. Card with envelope, \$2.

**Brochures**—*The Art of Basketmaking* by Rosemary Joyce; *Bookbinding* by Robert Espinosa; *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; *Lone Star Quilt* by Carrie Severt; *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.



**Holiday Greeting Card**—"Cowboys Coming to Town for Christmas," a wood engraving by Frederic Remington reproduced from *Harper's Weekly*, December 21, 1889; black and white image with "Season's Greetings" printed in red inside. Package of twelve cards with envelopes \$5.75.

**Bandana**, twenty-two inches square, reproduction of one distributed by Theodore Roosevelt during his 1912 campaign; red and white in 100% cotton with an image of a Rough Rider hat in the center, surrounded by Roosevelt's initials and likeness, \$10.95.

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

dark brown ink on quality cream stock. Twelve blank cards, two of each image, \$3.50.

**Posters**—Official Exhibition Poster reproducing the cover image from an early edition of *The Log of a Cowboy* by Andy Adams; gold, russet, black, and white lithograph on black background, suitable for framing, twenty-two by thirty inches, \$15. Dustin Farnum, the first actor to play *The Virginian* on stage, from a photograph among the Owen Wister Papers in the Library's Manuscript Division; black and white duotone on heavy poster stock, forty by nineteen inches, \$5.

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

Alan Jabbour, "Folklore Protection and National Patrimony," *IFPI News*, No. 15, 1982. Available from the International Federation of Phonogram and Videogram Producers (IFPI) Secretariat, 123 Pall Mall, London SW1Y 5EA, England. Also appears in *Copyright Bulletin* Volume XVII, No. 1, 1983, a quarterly review published by Unesco in English, Spanish, and French. Available for twelve French francs from Unesco Press, Commercial Services, 7 place de Fontenoy, 75700, Paris, France.

-----, "Some Reflections on Intangible Cultural Resources," *Rescue Archeology: Papers from the First New World Conference on Rescue Archeology*, Rex L. Wilson and Gloria Loyola, eds. (Washington, D.C.: The Preservation Press, 1982). Available for \$14.95 at National Trust bookstores and by mail order from the National Trust for Historic Preservation, 1785 Massachusetts Avenue, Washington, D.C. 20036.

Joseph C. Hickerson, "Developing a Folklore Archive," *Handbook of American Folklore*, Richard M. Dorson, ed. (Bloomington, Indiana: Indiana University Press, 1983).

Carl Fleischhauer, "Sound Recording and Still Photography in the Field," *Handbook of American Folklore*, Richard M. Dorson, ed. (Bloomington, Indiana: Indiana University Press, 1983).

-----, "Folklorists at Work: A Portfolio from the American Folklife Center," *Handbook of American Folklore*, Richard M. Dorson, ed. (Bloomington, Indiana: Indiana University Press, 1983). Available for \$35, plus \$1.50 postage and handling, from the Order Department, Indiana University Press, 10th and Morton Streets, Bloomington, Indiana 47405. Orders must be prepaid.

*Continued on overleaf*

## AVAILABLE PUBLICATIONS

Continued from previous page



*Paper Cutting*, greeting card/brochure. Color covers—Polish *wycinanki* by Magdalena Gilinsky of blue reindeer and a fir tree on red background, and papercut by Claudia Hopf of a black tree, leopards, and fowls on white background in the German *scherschnitte* 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.

**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 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.

**Front Cover:** *The Center's painting "He Could Not Be Hid" by Reverend Howard Finster, currently on loan to the National Museum of American Art.*

---

### THE LIBRARY OF CONGRESS

AMERICAN FOLKLIFE CENTER  
WASHINGTON, D.C. 20540

OFFICIAL BUSINESS  
PENALTY FOR PRIVATE USE, \$300