

## DOWNLOAD PDF NATIVE FOLK MUSIC IN PENNSYLVANIA, BY M. E. OTTOSON (BIBLIOGRAPHY (P. 12-13))

### Chapter 1 : Project MUSE - When Stories Travel

-- *Native folk music in Pennsylvania, by M.E. Ottoson (Bibliography (p. )* -- *The development of music in the public schools, by M.C. Rosenberry.* -- *History of the Pennsylvania Federation of Music Clubs, by Mrs. W.C. Dierks.*

The Bloomsbury Review, Vol. Denver, The Bloomsbury Review. Tucson, Arizona-Sonora Desert Museum. Vincent, and others from Santa Fe to Tucson, Mr. Vincent being "a male school teacher" who "would work with the Papago children at the San Xavier mission near Tucson. Vincent to San Xavier "to start his school. Norman, University of Oklahoma Press. Photographs involving Papagos are on pages 16, , and American Indian Journal, Vol. There are two photos, including one of Papago young people in costume doing traditional dances. Santa Fe, Museum of New Mexico. Tucson, Southwest Parks and Monuments Association. Westport, Connecticut, Greenwood Press. Also listed is The Roadrunner, published at San Simon. Tucson, Arizona, Center for Desert Archaeology. International Journal of American Linguistics, Vol. New York, Douglas C. Geological Survey Bulletin, no. Washington, Government Printing Office. A general discussion of Papagos is on pages ; the Papago village of Chuichu, population , is located nine miles south of Casa Grande p. American Indian response to reform legislation of the s. London, Edinburgh, and New York, T. These are distributed through nineteen villages, and the collective population can hardly be less than four thousand souls. The boy was a student at St. Menasha, Wisconsin, American Anthropological Association. Indian Agent for the Papago and was instructed to employ Papagos in agricultural and mining pursuits p. In Report of the Commissioner of Indian Affairs for , pp. June 16, to W. They concern problems encountered with the shipping of twenty-five cases of goods for the Papagos and tame Apaches in payment for their service to the government in warfare against the Apache. Dole, Commissioner of Indian Affairs. On pages there is a general discussion of the Papago. He discusses the language and its relation to Aztec; he offers a version of the origin legend as gathered from Con Quien, chief of the central Papago; he gives the extent of the Papago country; and he notes that Don Jose Victoriano Solosse is the governor at Mission San Xavier del Bac. He notes problems with establishing a reservation at San Xavier and the problem with land allotments. He notes that Papagos are self-sufficient agriculturalists; that they cooperate with whites against Apaches; and he gives population figures for various Papago villages and comments on principal crops and employment. Journal of the Southwest, Vol. Detailed here is the three and one-half month study carried out among Papagos by Henry Dobyns, one focusing on his examination of a project involving construction of bolsas on the reservation. Tucson, Arizona Archaeological and Historical Society. There is a photo of Goldie as well as of one of her quilts. Indian trader and quiltmaker. There is also a photo of the church at Kupk. Golden, Colorado, Primedia, Inc. Goldie, a non-Indian, lived on the Papago Indian Reservation from until , trapping animals and operating a trading post near San Simon village. Phoenix, Phoenix Publishing Company. Indian Notes and Monographs, Vol. Included are fourteen photos of the ceremony and of Papago men and women. This is one of the few eye-witness accounts of this important Papago ceremony. He agrees with the version presented by Hayden in a later letter to the editor. Carmony and David E. Carleton, marked private, datelined Tucson, April 5, Poston and his trip in Arizona: An escort of one officer and 30 men he took to the mines south for private interests, and thence into Sonora, to San Ignacio, Magdalena, etc. They were not necessary for his protection at San Xavier. The Spanish-period history of the mission is given beginning with its founding among the Northern Pimans by Father Eusebio Kino in or earlier. Journal of Arizona History, Vol. Tucson, Arizona Historical Society. Mention is also made of the fact that by illegal drugs had become a problem on the Papago Indian Reservation. Journal of the Arizona Academy of Science, Vol. Tucson, Arizona Academy of Science. Emphasis is on a modern study of quality and yield of such corn. It is concluded that Indian corns were earlier, had longer leaves and more stalks per plot, and higher grain volume-weights than selections from the Mexican June Complex. There is a review of the literature on the subject; there are three tables; and references are cited. Progressive Agriculture in Arizona, Vol. Tucson, College of Agriculture, University of Arizona.

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Administration veto endangers southern CAP. Dennis DeConcini Reports from the U. Senate July , p. The Humble Way, Vol. Phoenix, Phoenix Publications, Inc. Four color photos of the mission accompany the text. Phoenix, Skyword Marketing Inc. Phoenix, Arizona Department of Transportation. Tucson, De Grazia Studios. Illustrated with sketches and paintings by artist De Grazia, included are one-paragraph accounts of the Papago saguaro fruit harvest, Papago taka game, Papago fair and rodeo, and a Papago ceremonial rain dance called Uta-wah-paw-tahm. Phoenix, Arizona Highway Department. There are also four sketches relating to Papagos accompanied by one-paragraph captions: Tucson, Balkow Printing Company. A strange story of now and long ago. Memorable events in the life and times of the immortal priest-colonizer of the Southwest depicted in drawings by De Grazia, pp. Los Angeles, Southwest Museum. Tucson, Gallery in the Sun. Included here are several pen-and-ink sketches of Papagos, including one of two women harvesting saguaro fruit. Impressions of the Papago and Yaqui Indians: Indians of southern Arizona. In San Xavier del Bac: A She is built from desert earth. She stands alone, yet she becomes a part of the desert. She is a jewel. Tucson, De Grazia Gallery in the Sun. Memoir by Elizabeth Shaw. The Papago drawings include those of saguaro harvesting. Palm Desert, California, Desert Magazine. Photos of both churches accompany the article. Arizona Historical Review, Vol. Phoenix, Arizona State Historian. Journal of Community Psychology, Vol. A program of counseling with parents alleviated the situation during the one year it was tried. Sonoran expedition, October , Department of the Interior, National Park Service. There are an introduction, discussion of materials and construction, development of mission architecture, and summary and recommendations.

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### Chapter 2 : Craig Ferguson - Wikipedia

*A Pittsburgh composer [Stephen Foster] and his memorial, by Fletcher Hodges: Pennsylvania Indians and their music, by Gertrude M. Rohrer: Native folk music in Pennsylvania, by Marian E. Ottoson.*

Pilot episode[ edit ] The pilot episode , titled "Marooned", was filmed in November The pilot featured seven characters as in the series , but only four of the charactersâ€™ and their associated actorsâ€™ were carried forward into the series: Because of the three significant character and casting changes between the pilot episode and the first series episode, the pilot was not shown before the series first aired on 26 September The original pilot eventually aired over 29 years later on TBS 16 October The three characters who did not carry forward from the pilot were two secretaries and a high school teacher. In the pilot, the scientifically inclined Professor was instead a high school teacher played by John Gabriel. Ginger the movie star was still red haired Ginger, but worked as a secretary, played by Kit Smythe. After the opening theme song and credits end, the pilot proper begins with the seven castaways waking up on the beached SS Minnow and continues with them performing various tasks, including exploring the island, attempting to fix the transmitter, building huts, and finding food. The pilot concludes with the ending theme song and credits. The background music and even the laugh tracks of the pilot appear all but identical to those used during the series. First broadcast episode[ edit ] The first episode actually broadcast, "Two on a Raft", is sometimes wrongly referred to as the series pilot. This episode begins with the same scene of Gilligan and the Skipper awakening on the boat as in the pilot though slightly differently cut, to eliminate most shots of the departed actors and continues with the characters sitting on the beach listening to a radio news report about their disappearance. No equivalent scene or background information is in the pilot, except for the description of the passengers in the original theme song. Rather than reshooting the rest of the pilot story for broadcast, the show just proceeded on. The plot thus skips over the topics of the pilot; the bulk of the episode tells of Gilligan and the Skipper setting off on a raft to try to bring help, but unknowingly landing back on the other side of the same island. The scene with the radio report is one of two scenes that reveal the names of the Skipper Jonas Grumby and the Professor Roy Hinkley ; the names are used in a similar radio report early in the series. The name Jonas Grumby appears nowhere else in the series except for an episode in which the Maritime Board of Review blames the Skipper for the loss of the ship. The name Roy Hinkley is used one other time when Mr. Howell introduces the Professor as Roy Huntley and the professor corrects him, to which Mr. Howell replies, " Brinkley , Brinkley. Footage featuring characters that had been recast was reshot using the current actors. For scenes including only Denver, Hale, Backus, and Schafer, the original footage was reused. Last broadcast episode[ edit ] The last episode of the show, " Gilligan the Goddess ", aired on April 17, , and ended just like the rest, with the castaways still stranded on the island. It was not known at the time that it would be the series finale, as a fourth season was expected but then cancelled. It was followed for the first 16 weeks by the sitcom Run, Buddy, Run. The time slot from 7: Typical plots[ edit ] The shipwrecked castaways desperately want to leave the remote island, and various opportunities are frequently presenting themselves. They typically fail owing to some bumbling error committed by Gilligan with the notable exception of "The Big Gold Strike", where everyone except Gilligan is responsible for their failed escape and the Professor in one episode where he admitting to reading a tablet wrong. Sometimes this would result in Gilligan saving the others from some unforeseen flaw in their plan. The first deals with life on the island. Some are simple everyday things, while others are stretches of the imagination. Russell Johnson noted in his autobiography that the production crew enjoyed the challenge of building these props. Many scenes occur at the dining table, where the castaways enjoy many dishes that Ginger and Mary Ann prepare while a portable radio provides news and entertainment. Gilligan and the Skipper often catch fish, and the island has citrus trees to avoid scurvy and a good supply of fresh water to drink and to prepare tropical drinks. Naturally, despite their obvious skill and inventiveness, the castaways never quite manage to put together a functional raft out of bamboo or repair the holes in the Minnow, though

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the entire ship fell apart in the eighth episode, "Goodbye Island" [6]. The second theme involves visitors to the uncharted island. Some have hidden motives for not aiding the castaways. There were episodes in which look-alikes of each of Gilligan, Ginger, and Mr. Howell visit the island played by the actors in dual roles. The island is also home to an unusual assortment of animal life, some native, some visiting. All of the castaways appeared as other characters within the dream. In later interviews and memoirs, nearly all of the actors stated that the dream episodes were among their personal favorites. The fourth recurring theme is a piece of news concerning the castaways arriving from the outside world that causes discord among them. Then, a second piece of news arrives that says the first was incorrect. The fifth recurring theme is the appearance or arrival of strange objects, like a WWII mine, a crate of radioactive vegetable seeds, or a "Mars Rover" that the scientists back in the USA think is sending them pictures of Mars, and in one episode a meteorite. Another boat, the Bluejacket, was used in the opening credits shown during the second and third seasons and eventually turned up for sale on Vancouver Island in August, after running aground on a reef in the Hecate Strait on the way south from Alaska. One boat was used for beach scenes after being towed to Kauai in Hawaii. As the Minnow is leaving the harbor and heading out to sea, an American flag flying at half staff can be seen briefly in the background. The Coast Guard simply forwarded these telegrams to producer Sherwood Schwartz. One version was used for the first season and another for the second and third seasons. In the original song, the Professor and Mary Ann, originally considered "second-billed co-stars", were referred to as "the rest", but with the growing popularity of those characters, their names were inserted into the lyrics in the second season. The Gilligan theme song underwent this one major change because star Bob Denver personally asked studio executives to add Johnson and Wells to the song. The studio caved in, and "the Professor and Mary Ann" were added. The original length of the voyage was "a six-hour ride", not "a three-hour tour". CBS, however, had signaled its intention to cancel the long-running Western series Gunsmoke, which had been airing late on Saturday nights during the 1960s television season. Paley and his wife Babe, along with many network affiliates and longtime fans of Gunsmoke, CBS rescheduled the Western to an earlier time slot on Monday evenings at 7: Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.

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### Chapter 3 : Project MUSE - Play of a Fiddle

*A Pittsburgh composer [Stephen Foster] and his memorial, by Fletcher Hodges -- Pennsylvania Indians and their music, by Gertrude M. Rohrer -- Native folk music in Pennsylvania, by Marian E. Ottoson.*

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Bibliography Abrahams, Roger D. Allegheny Journal, The, W. Allen, Barbara, and Lynwood Montell. From Memory to History. American Association for State and Local History, The Annotated Mother Goose. World Publishing Company, The Invention of Appalachia. American Folklore Society, University Park and London: The Pennsylvania State Univ. Bean, Annemarie, James V. Hatch, and Brooks McNamara, eds. Inside the Minstrel Mask: Readings in Nineteenth-Century Blackface Minstrelsy. Community and Style in the Music of Melvin Wine. Scottish Gaelic Traditions in Newfoundland. Grass-Roots Preservation and Folk Romanticism. Blethen, Tyler, and Curtis Wood Jr. From Ulster to Carolina: Irish Druids and Old Irish Religions. Dialect Clash in America: The Scarecrow Press, Inc. Reprint, Richwood, W. A Collection of Scottish Folk Literature. Melbourne and Henley, Awash in a Sea of Faith: Christianizing the American People. Mountain State Press, First published in Byrne Carpenter, French, to Ken Davidson. Gus Meade Papers, courtesy of Steve Green. Night Comes to the Cumberlands. Little, Brown and Co. A Darkness at Dawn. Press of Kentucky, Bibliography Cauthen, Joyce H. With Fiddle and Well Rosined Bow: Old Time Fiddling in Alabama. Cohen, David, and Ben Greenwood. A History of Street Entertainment. You are not currently authenticated. View freely available titles:

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### Chapter 4 : Determined to Paint: The Art of George W. Hallock; essay by Geoffrey K. Fleming

*A Pittsburgh composer [Stephen Foster] and his memorial, by Fletcher Hodges --Pennsylvania Indians and their music, by Gertrude M. Rohrer --Native folk music in Pennsylvania, by Marian E. Ottoson. (Bibliography: p. ) --The development of music in the public schools, by M.C. Rosenberry --History of the Pennsylvania federation of music clubs, by Mrs. W.C. Dierks --Three hundred years of music in Pennsylvania, by Harvey Gaul --The Presser foundation, by J.F. Cooke --Pennsylvania musicians.*

Music venues and institutions[ edit ] The Kimmel Center. Philadelphia has a wide variety of performance venues for music. Established in 1851, the Academy is the longest continuously operating opera house in the United States that is still being used for its original purpose. The Academy also presents touring artists and musical theatre of the highest caliber. The Philadelphia Singers often sing in concerts with the orchestra. The PCMS, established in 1962, puts on concerts by internationally renowned performers as well as local ensembles like the Friends of Music, who have been prominent local performers since 1911. Also of major importance to the city is the Mann Center for the Performing Arts, one of the largest outdoor amphitheatres in the United States. In addition to the Mann Center, the Tower Theater, in Upper Darby, Pennsylvania just outside Philadelphia serves as a destination for many top touring acts. The Annenberg Center for the Performing Arts is another notable venue in the city. Philadelphia has a thriving jazz and cabaret scene, largely due to the efforts of the John W. Coltrane Cultural Society, which honors local jazz legend John Coltrane and helps to promote jazz in the city. The city is also home to the Clef Club of Jazz and Performing Arts, which has been called the "first-ever club designed and constructed specifically as a jazz institution". The Mendelssohn Club was founded by William Gilchrist, one of the major figures of 19th century music in the city. Its organ was built in 1851, designed by organ architect George Ashdown Audsley. The organ was so large it required thirteen freight cars to bring it from St. Louis. Once in Philadelphia, the organ was made even larger, with additional pipes added. 3, were added by 1860, and between 1860 and 1870, 10, more were added. The modern organ has 28,000, ranging from a foot 9. Performances on the Wanamaker Organ are given twice a day, Monday through Saturday. The tradition dates to the mid-18th century, when Finnish and Swedish settlers in Philadelphia celebrated holidays by shooting muskets. Their parade grew more diverse over the years, and the Mummers tradition became official in 1864, and has occurred every year but two since. The city was founded in 1682 by William Penn of England on land granted to him by Charles II as a place of refuge for victims of religious persecution. While non-religious music was actively performed in homes and in private social clubs during the early colonial period, public performances of non-religious music did not occur until the 1750s. At that time Philadelphia rose to prominence as the major cultural capital in the Thirteen Colonies of North America, and then in the fledgling United States. The city established a reputation for classical music of all kinds and had the best opera and theater scene in the United States during the latter half of the 18th century. Philadelphia became a regional center for Italian music and also produced a number of well-regarded Irish musicians and groups. During the early colonial period, music-making took place mainly in the church and the home. German immigrants who began arriving in the city around 1683 brought musical instruments with them, built organs, and composed hymns. Some of the earliest printing of sheet music came from these German immigrants and more than 20 editions of German-language hymnals were printed in the city before 1750. By the mid-18th century the city was the leading center for music printing in the New World. Colonial Pennsylvania was home to a number of religious minority sects, several of which have played an important role in the musical development of the area. These Pietists lived along the banks of the Wissahickon Creek, and became known as the Hermits or Mystics of the Wissahickon. Kelpius was a hymn writer and musician. Kelpius has been said to be the composer of certain hymn tunes, although music historian Gilbert Chase doubts that he wrote the music, much of which, Chase claims, "is taken from readily identifiable German sources". These hymns were translated into English by Christopher Witt, a painter and musician said to have built the first private i. The first Catholic hymnbook published in the United

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States came from Philadelphia in , entitled Litanies and Vesper Hymns and Anthems as They Are Sung in the Catholic Church; this collection included music scored for treble and bass , with later editions adding a third vocal section, and used highly ornamented plainchant themes in the Mass and hymns. The publisher Matthew Carey was particularly influential, publishing a catechism in that included hymns in later editions. The earliest known private concert was given in , the first known public concert in Subscription concerts featuring a chamber orchestra were initiated in that year, including music by contemporary English, Italian, German and Bohemian composers, largely through the efforts of Governor John Penn and Francis Hopkinson , a signer of the Declaration of Independence and amateur composer and performer. After the American Revolutionary War , a substantial number of professional musicians from Europe arrived in Philadelphia. These men had emigrated from England and were active as performers, composers, conductors, teachers and concert managers. Susannah Haswell Rowson was an important female composer active in the city. Benjamin Franklin was also a musician, a guitar teacher and inventor of musical instruments like the glass armonica. During the revolutionary period expensive theatrical entertainments were prohibited, except during the time of the British occupation, and the ban remained in effect until The New American Company , founded in by Reinagle and Thomas Wignell , recruited a large number of singers and composers from England. Of prime importance to the success of opera was the construction in of the New Theatre later known as the Chestnut or Chesnut Street Theatre , by Reinagle and Wignell. Taylor and Carr also worked at the New Theatre which was the most splendid theatre in the United States in its day. The building seated nearly people, and its design was based on the Theatre Royal, Bath in England. The American Sodality movement began in Philadelphia in , founded by Felix Barbelin ; Barbelin personally prepared the first American Sodality Manual, which was followed by others throughout the later 19th century. The Catholic Church of Philadelphia established important institutions of musical education in the early 19th century, with the foundation a singing school and boys choir. Johnson composed marches and quadrilles that became very popular; he even performed for Queen Victoria in By the end of the century, African Americans in Philadelphia had their own musical institutions, including a symphony orchestra and choral societies. By the midth century the city was a national center for musical development, with local religious music changing considerably, and new styles becoming regionally popular, especially English opera. An important concert was held in Philadelphia in the midth century, one of the first major concerts in the country led by a chorus, in this case from the College of Philadelphia. The opera was written in the Italian style and admired so much that it was performed 16 times that season. An albumen print of the Academy of Music c. When it opened it was by far the finest opera house in the United States. Built by the Philadelphia firm of Napoleon Le Brun and modeled after La Scala , the house has three balconies, an impressive interior and nearly seats. The groundbreaking ceremony was held on June 18, , with President Franklin Pierce in attendance and the venue opened with a grand ball on January 26, The Academy of Music is the oldest existing opera house in the United States and was declared a National Historic Landmark in ; it remains the principal opera house for the city and is the home of the Pennsylvania Ballet. It was the principal concert hall in Philadelphia until the opening of the Kimmel Center for the Performing Arts in Late 19th century[ edit ] In the second half of the 19th century, two additional opera houses were opened: With three houses available, the city was able to attract touring companies that featured the finest European stars. Under the direction of Carl Lenschow , the ensemble gave annual series of concerts up through The conductor and impresario Theodore Thomas also presented one or two concert series each season between and During the centennial celebration of American independence in the Thomas Orchestra gave concerts throughout the summer but, as the programs were too weighty and the hall too far from the center of the city to attract a large audience, Thomas suffered a great financial loss. His innovations were eventually forbidden by Pius X. Afterwards, the Philadelphia-area conductor and composer led the United States in the development of a more traditional style in the 20th century. Minstrel shows were enthusiastically received, and in the first black minstrel theatre was opened. The local minstrel performer James A.

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### Chapter 5 : Brownlow and Dorothea Thompson Collection, | University of New Hampshire Library

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Grosset and Dunlap, Agosta Del Forte, Enrico. Sabbioneta e il suo comune: Dalle origini al Lectura intertextual de Borges. La prosa narrativa de Jorge Luis Borges. El espejo como modelo estructural del relato en los cuentos de Borges. Scritti, interviste, testimonianze e documenti di e su Luchino Visconti. Giuliana Callegari and Nuccio Lodato. Amministrazione Provinciale di Pavia. Assessorato Pubblica Istruzione e Cultura, Il vizio di scrivere: Concepts in Film Theory. The Major Film Theories. Jewish Identity and Politics in the Modern Age. U of Michigan P, How to Do Things with Words. Aycock, Wendell, and Michael Schoenecke, eds. A Comparative Approach to Adaptation. Texas Tech UP, Explorations of Beauty and Decay. Caryl Emerson and Michael Holquist. U of Texas P, Rabelais and His World. Film e opera letteraria. New York UP, Barricelli, Jean-Pierre, and Joseph Gibaldi, eds. Modern Language Association of America, Annette Lavers and Colin Smith. Hill and Wang, Le parole preparate e altri scritti di letteratura. Questioni cronologiche, attributive e iconografiche. Vespasiano Gonzaga e il ducato di Sabbioneta. Atti del convegno Sabbioneta-Mantova, Ottobre 12-13, Accademia nazionale virgiliana di scienze, lettere ed arti, Essai sur la signification du comique. La dislocazione come esperienza conoscitiva. Beyond Objectivism and Relativism: Science, Hermeneutics, and Praxis. U of Pennsylvania P, New Yorker Films Artwork, Best, Steven, and Douglas Kellner. The Language and Technique of Film. Tre Passi nel delirio di F. Autonomia e esodo nella metropoli contemporanea. The Anxiety of Influence: A Theory of Poetry. The Metamorphosis of Fiction into Cinema. Johns Hopkins UP, The Cinema of Federico Fellini. Italian Cinema from Neorealism to the Present. Narration in the Fiction Film. U of Wisconsin P, Mildred Boyer and Harold Morland. Narrative Comprehension and Film. Point of View in the Cinema: The Shaping of Tragic Plot. From Postwar to Postmodern. Theories of the Social Formation of Personality. The Sublime, the Picturesque, the Grotesque, and the Arabesque. Literary Cross-Currents, Modes, and Models. Wayne State UP, The Postman Always Rings Twice. Preface to Three of a Kind. Sezione romanza 44 Jan. Verdi and Bernardo Bertolucci. Media Representations of Opera. Il teatro di Sabbioneta. Television and the Classic Novel. Essays on the Relationship of the Proverb and the Fable. Theorizing the Moving Image. Cartmell, Deborah, and Imelda Whelehan, eds. From Text to Screen, Screen to Text. The Cambridge Companion to Literature on Screen. Film, Literature, and Social Discourses. Robert Stam and Alessandra Raengo. La Nuova Italia, Jefferson Kline, and Bruce Sklarew. UP of Mississippi, The Marvelous Adventures of Peter Schlemihl. Narrative Structure in Fiction and Film. The Dynamics of an Exchange. Aids to Reflection in the Formation of a Manly Character. Conger, Syndy, and Janice R. Western Illinois U, Crisp, Deborah, and Roger Hillman. Linee interpretative su documenti inediti. The Jewish People in Metamorphosis. A Reconsideration of the Grotesque. A Journal for the Interdisciplinary Study of Literature The Theme of the Traitor and the Hero. Michel Balat and Janice Deledalle-Rhodes. The Logic of Sense. Mark Lester and Charles Sivale. U of Minnesota P, Italian Culture between Decadentism and Avant-Garde. Luca Somigli and Mario Moroni. U of Toronto P, London, The Road ix-xlix.

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### Chapter 6 : Music of Philadelphia - Wikipedia

*pÅ»a nvm nvn: nnnn nvn / THE HAIFA MUSIC MUSEUM & AML' LIBRARY, Publisher Available publications. AMU STUDIES IN MUSIC BIBLIOGRAPHY \$ each A series of bibliographical studies devoted to research on Jewish music and the place of the Bible in the music of Nations. Each booklet has a preface in Hebrew and English.*

The Art of George W. Hallock By Geoffrey K. Fleming Copyright , Southold Historical Society "Painting is a faith, and it imposes the duty to disregard public opinion. I must admit that I am biased when it comes to the paintings of George W. I fell in love with his work after seeing just a few examples and was always surprised that there were not more available for viewing locally. This essay finally fills the need and provides to the public just a small look at his life, work, and career. Their support was essential in making the exhibition a reality. In addition to the interesting facts and stories they were able to provide, they were more than gracious in allowing us access to the many paintings which they retain in their collection. He trained as teacher at the Franklinville Academy, traveled west in , but soon returned to marry his sweetheart, Hannah Terry. Governor of the state of New York. He was forced to retire from this trade following the death of his brother, Ezra Y. Hallock from scarlet fever. Rural and isolated, it was not uncommon for people living there to talk of "going to the city" and meaning that they were traveling to Riverhead -- just twenty-seven miles away -- and not New York City -- which was one hundred and seven miles away. To revitalize the depleted soil, they put in "Stable manure by the Schooner-load," that was transported to the site from New York City, as well as "fish scrap and potash salts" to further improve the land. A regional newspaper concluded: By , one visiting reporter remarked "There is no doubt that the farm of George W. Jagger and John H. Jagger , a father and son who from until worked as the successive managers of "Halyoake Farm. Hallock II with much to deal with. During World War II, Hallock and his superintendent, Warren Vail, helped with the victory effort by using high school girls from the "Farm Cadet Victory Corps" to help pick potatoes and do other general work on the farm while men were fighting overseas. Hallock found some odd jobs for them to do and kept them busy. Hallock II did not really want to be farmer. His father Lucius had trained to be a carpenter and builder, and only joined the farm when his brother, Ezra, died in The same befell George when his brother, Ellis, died in While Lucius Hallock ended up being very successful, his son George was less so. He was not a businessman like his father, he was more artistic, enjoying photography and music as well as growing roses, and designing and planting the gardens on the farm. Hallock III that would finally end the era of dutiful, yet unhappy and unfulfilled sons. It is reported that he told his father in no uncertain terms that he did not want to be a farmer and that he would not take on the management of the farm. This being the case George W. Hallock II would retire in and lease out the farm to Edwin King, a neighbor and cousin. He would finally sell the farm in , excluding the family home, to investors from Huntington, Long Island. Hallock III was in many ways like his father, much more of an artist than a farmer. He was a good photographer, enjoyed music, and was an organist. As a nearby neighbor, it would have been very easy for the young Hallock to work and study with Davis. Hallock IV, remarked in an interview that he believed Davis "mentored" his father and that Hubbard , who taught at the Suffolk Conservatory of Music and Arts in Riverhead and in the adult education department at Greenport High School. He had already studied music locally with Herbert Vail. Hallock was accepted and left to attend Oberlin College in Ohio in September of where fellow neighbor and future artist, Albert Latham , was also studying. Upon his return to Orient he began playing the organ for the Methodist Episcopal Church in Orient, where the family regularly attended services. The shop also supplied "general printing" services to its customers. Reich, Justice of the Peace. The closure may have been strategic, as George W. Hallock III could be exempted from service if he was working on the farm and deemed strategic to its support of the war effort. This ended up being the case, though his younger brother would not be so lucky. Norman Hallock enlisted or was drafted for service in September of as he was about to start his final year of college. In the late s, he joined the staff working on the newly formed Plum Island Laboratory, located just east of Orient on Plum Island,

which opened in [40]. The lab provided good paying jobs and a large new crowd of young professionals were moving into the area to support its operations. It was also during the s that Hallock traveled to New York City to further study painting. The location of the classes are somewhat of a mystery as in his letters home, he does not note where he is studying. In a letter written the following day he noted that he had to go " He notes that he was studying with accomplished American painters Donald Pierce and Frederic Taubes , the later who wrote more than forty books on painting. Hallock remarked that "I am particularly interested in Donald Pierce -- as are most of his students, who like him better than Taubes. This lasted for about two months, from late November through early January He remarked in December that he was working on paintings of the city, and that the aspects of doing so were quite new to him: When you see the buildings quite far away with a lazy atmosphere, they become very delicate tints of pick, green, lavender, et. I remember times when he spent hours in his studio doing oils; sometime in later years it seems that he predominately did watercolors sitting in a chair in the living room. A few, like Hallock, operated their own stores and galleries, at least briefly, to try and accomplish this aim. The Guild was founded in with the aim of promoting and selling works by local and regional artists, offering " Hallock was part of the group that founded the Guild and in , was elected at the age of thirty-five as the second vice president of the newly formed organization. He also served as the chairman of the membership committee. It is not clear why Hallock did not continue to serve on the board following his first term which concluded in It may have been too difficult for him to meet the minimum number of volunteer shifts per month which were required of every member by the Guild. There may have also been another reason. Like his father, he was a quiet, reserved person. As one local resident noted, he was incredibly shy, which may have been another cause for his limited participation in the Guild and for his lack of interest in exhibiting his paintings. Though he may have shown a few at the Guild, not a single reference can be found to him exhibiting elsewhere. According to his daughter, Hallock His children did not really know why the move was made to Pennsylvania. One of the probable reasons was the distance from the family farm -- by moving away he could not be called to do something and could not be "pulled back in. The choice of Merion may also have been influenced by the presence of the Barnes Foundation, the famous collection of impressionist paintings assembled by Dr. Albert Barnes, which was open to students studying art on a regular basis. In reality, there could not have been a better place for Hallock to live but in a community full of so much great art. In about he and his wife decided to sell their home in Merion and build a new home in St. His daughter salvaged many by driving over to the house and tossing them into her car. Hallock III had suffered from poor health for a number of years, experiencing a number of heart attacks. His ill health finally caught up of him on the 4th of February when he died of heart failure at Phoenixville Hospital in Pennsylvania at the age of sixty-eight. His widow, Lillian, survived him, dying three decades after her husband. In addition to painting, Hallock also made and finished many of his own frames. This, in many ways, hurt his reputation as there were never many paintings available to exhibit, view, or purchase. In fact, he was a superior landscape and seascape painter compared to many of the other artists who were working on the North Fork from the s through the s. Only a few painters, such as fellow North Fork native Franklin Bennett , achieved a similar quality of painting as those created by George Hallock. Subject wise, he focused heavily on his immediate surroundings, especially of views on the Hallock farm. Views of the nearby villages of Greenport and Orient, and especially a similar series of the old village pier in the latter, abound in his works. He depicted buildings often at a distance but was never afraid to get up close to show the details. This is especially true of works that depict the Hallock farm, which show each building and their relationships illustrated in perfect color and light. Though landscapes seemed to be the subject of many of his paintings, Hallock was equally interested in views of the water, whether it be along Long Island Sound or on Peconic Bay. In addition to general views of marshes and coastal plants, he chose to depict the rocky coast of the Sound often, while then moving onto works depicting the Hallock farm dock along Peconic Bay through the trees located south of the farm buildings. Other small creeks and streams appeared often in his paintings. He also painted still-life studies with great regularity. No matter where or when they were painted, his works are bright and colorful, and painted with a rich impasto,

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regardless of whether they were worked with a brush or palette knife. Soon he was working almost exclusively in watercolors, which he found The legacy of a painter like George W. Hallock III is difficult to ascertain. As he rarely exhibited his paintings, one could argue he has had little effect on the development of art on the North Fork. His near lack of participation in local exhibitions is unfortunate in many ways, not least of which is that he was among the best native painters working on eastern Long Island during a period when modernism and abstraction were pushing aside more traditional forms of artistic representation. Hallock could have provided a stylistic continuity between the impressionistic and post-impressionistic painters who were passing away, and their successors like himself. In the end, he was unable to overcome not wanting to be judged, and so he was not present to help moderate the transition locally. Regardless of his own issues, paintings by George W. Hallock III are now among the most desirable in his native home due to their quality and scarcity.

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*The following is a list of notable residents, natives, and persons generally associated with the city of Philadelphia, Pennsylvania, the fifth-largest city in the United States.*

They lived there as Glasgow was re-housing many people following damage to the city from World War II. He then joined a punk band called The Bastards from Hell. The band, later renamed "Dreamboys", and fronted by vocalist Peter Capaldi, performed regularly in Glasgow from to Ferguson also found success in musical theatre. Wick, a role that he played from to He played the role with an over-the-top posh English accent "to make up for generations of English actors doing crap Scottish accents". At the end of one episode, though, Ferguson broke the fourth wall and began talking to the audience at home in his regular Scottish accent. His character was memorable for his unique methods of laying employees off, almost always "firing Johnson", the most common last name of the to-be-fired workers. During production of The Drew Carey Show, Ferguson devoted his off-time as a cast member to writing, working in his trailer on set in between shooting his scenes. He wrote and starred in three films: These were among other scripts that, " His first show as the regular host aired on 3 January By May, Ben Alba, an American television historian and an authority on US talk shows, said Ferguson "has already made his mark, taking the TV monologue to new levels with an underlying story. But he is only just starting He is making up his own rules: His monologues were conducted within a few feet of the camera versus the long distance that Johnny Carson kept from the camera and audience. Performing stand-up in New York City, Ferguson reprised the role for several episodes when the show returned in March In October, it was announced that Ferguson would host the syndicated game show Celebrity Name Game, produced by Coquette Productions, beginning in late The title is a reference to a Benjamin Franklin political cartoon published in the Pennsylvania Gazette on 9 May, which Ferguson had tattooed on his forearm after becoming an American citizen. He appeared at the Los Angeles Festival of Books, as well as other author literary events. I think a lot of people are uncomfortable with that. It was very uncomfortable to write some of it. He revealed in an interview that he is writing a sequel to the book, to be titled The Sphynx of the Mississippi. The Improbable Adventures of an Unlikely Patriot, focuses on "how and why [he] became an American" and covers his years as a punk rocker, dancer, bouncer and construction worker as well as the rise of his career in Hollywood as an actor and comic. It went on sale 22 September in the United States. Collins said that a character in her book, Don Verona, was based on Ferguson because she was such a fan of him and his show. He has five tattoos which include the Join, or Die political cartoon on his right forearm; [72] [73] a Ferguson family crest with the Latin motto Dulcius ex asperis "Sweeter out of [or from] difficulty" on his upper right arm in honour of his father; [74] and a Celtic cross with the Ingram clan motto Magnanimus esto Be great of mind on his upper left arm in honour of his mother.

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### Chapter 8 : Manuel da Costa Fontes Curriculum Vitae

*Bibliography Abrahams, Roger D. Singing the Master: The Emergence of African American Hill Country Tunes, Instrumental Folk Music of Southwestern Pennsylvania.*

The Collection of the American Council of Learned Societies Committee of Native American Languages is one of the largest and most significant primary resources for study of the indigenous languages of North America. Beginning with the creation of the Committee in 1907, and periodically added to since by the APS, the collection has grown to over 80 linear feet of material representing at least 100 languages and dialects from the United States, Canada, and Mexico. The formats range from field notes and ethnographic texts to slip files, vocabularies, lexica, and grammars, and dozens of linguists and Native consultants are represented. Although most of the material was collected in the 19th and 20th centuries, a significant number of items have been added that extends the range of dates represented both backward and forward. Background note Formed in 1907 under the initiative of Franz Boas, Edward Sapir, and other academic linguists, the Committee on Native American Languages of the American Council of Learned Societies was charged with documenting the endangered languages of indigenous Americans. Wielding grants to encourage research, the Committee was chaired by Boas and staffed by Manuel J. Andrade, Jaime de Angulo, Roland B. Goddard, Bernard Haile, John P. Kroeber, Truman Michelson, Frans M. Sturtevant, Morris Swadesh, and John R. Scope and content The Collection of the American Council of Learned Societies Committee of Native American Languages is one of the largest and most significant primary resources for study of the indigenous languages of North America. Although most of the material was collected in the 19th and 20th centuries, a significant number of items have been added that extends the range of dates represented backward into the 18th century and forward in the late 20th century. Includes notes and manuscripts of Franz Boas; materials solicited by and sent to Boas from field workers and native informants; manuscripts submitted for publication in the *International Journal of American Linguistics*; manuscripts resulting from research supported by the Committee on American Native Languages of the American Council of Learned Societies; papers of anthropologists and linguists associated with Boas and Edward Sapir; reports and other materials resulting from Phillips Fund grants made by the APS. Voegelin and Zellig S. Harris, who also listed a significant quantity of miscellaneous non-linguistic material. Their index was published in a supplement to *Language* 21, 3 Since its arrival in Philadelphia, the APS has periodically added additional material to the collection. Among the more notable additions are some highly important field notes and other material donated by Alfred Kroeber in relating to early research on California Athabaskan languages Chilula, Hupa, Kato, Mattole, Nongatl, Pomo, Sinkyoke, Tolowa, Wailaki, and Whilkut, and a suite of manuscripts by Edward Sapir presented by his family and colleagues in 1938. A number of individual linguists have also contributed individually to the collection, including Edward Ahenakew, Morris Swadesh, Kenneth Croft, Norman A. McQuown, Gordon Marsh, and C. This finding aid is intended to parallel the online Daythal Kendall Guide to Native American Collections at the American Philosophical Society, with most entries culled verbatim. The materials in this finding aid are arranged according to language, dialect, cultural group, or region, and then by call number. When applicable, references to microfilm versions are included at the end of the entry. Native American Images Note: Nearly 1,000 images of Northwest Coast Native Americans in linguistic notebooks collected from black and white silver gelatin photographs and sketch drawings by native consultants given to ethnologists Franz Boas, Edward Sapir, and Jaime de Angulo. Pencil sketches of clothing, utensils, musical instruments, decorative patterns, weapons, and totem figures of primarily Salish, Nootka, and Quileute tribes. Of particular interest, color pencil sketches of Bella Bella Heiltsuk masks. Numerous Nootka face paintings are also of note. Most of the images are original with some photographs from the Anthropology Division of the Geological Survey of Canada. Folders containing images are noted in the inventory. Links to these materials are provided with context in the inventory of this finding aid. A general listing of digital objects may also be found here. Collection Information Restrictions Restrictions on Access: Some materials in

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this collection may not be reproduced, including via Reading Room photography, due their cultural sensitivities, pending review from the respective community of origin. Materials subject to this restriction are note in the inventory below. Items not currently designated as such may be so designated at any time by Library staff upon examination. Provenance Gift of American Council of Learned Societies, , and subsequent gifts of individual materials, as noted in inventory. Preferred citation Cite as: Processing information Recatalogued by rsc, Image inventory is not complete, only scanned images noted. Separated material American Council of Learned Societies. Hewitt, Melville Jacobs, Roland G. Reichard, Edward Sapir, E. The collection is not calendared. African American History Note There are at least two items in this collection which may be of interest to scholars of African American history: Brief report by a student of Franz Boas on fieldwork in Florida studying African American folklore, story-telling, religion, and common-held beliefs. Hurston notes that "the bulk of the population now spends its leisure in motion picture theatres or with the phonograph and its blues. Anthropological dissertation study of African American life in a rural community during the years The work is divided into several sections: Committee on Native American Languages. Geological Survey of Canada.

**Chapter 9 : University Libraries**

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Office of the State Library Appendices 1. Film and Video on Louisiana Folklife 4. Louisiana Folk Music on Sound Recordings 5. Louisiana Festivals -- Traditional and Otherwise 6. Louisiana State Documents Relevant to Folklife 7. Oral History and Folklife 8. This essay is provided online courtesy of the editor since the publication is out of print. Introduction Though a number of states have folklore societies, and a few states employ state folklorists, and such volumes as Nebraska Folklore and The Folklore of Maine may appear on library shelves, American folklore research has not really seen the state boundary as a significant conceptual unit. Folklorists by and large have been more interested in larger regions, such as the Ozarks or the Southwest, or in very localized traditions, or in ethnic and racial groups, or in the lore of particular occupational pursuits that cut across mere political demarcations. Nonetheless, some individual American states can boast of long and varied traditions of folklore research. Louisiana is one such state. Though interest in folklore within the state has perhaps not been so consistent as in Texas where the Texas Folklore Society has helped to keep alive devotion to the Southwestern mystique since , nor so intensive as in Indiana where collecting by Indiana University students has built up a large archival store , Louisiana folklore and folklife have attracted considerable attention. Several major American folklorists have worked within the state; several important literary figures have devoted attention to Louisiana folk materials; one of the earliest and in many ways still the most readable books on the folklore of a state. Gumbo Ya Ya deals with Louisiana; and today the state is in the forefront of those where federal and state government are taking an active interest in folk cultural matters. Nor is the reason for such interest difficult to divine: Of course these are by no means the only reasons, but whatever the reasons. Louisiana folklife has been well noticed from eighteenth-century travel accounts to the documentary films of the s. Travel writings are often a source of information on folklife, and the travel accounts of the eighteenth and early nineteenth centuries that deal with Louisiana are no exception. Acadian dances, types of boats in use, the construction and lay-out of slave cabins, Louisiana French as spoken by blacks, the costumes of slave women, the dances of slaves and free people of color, vernacular houses and Acadian textiles Pujol Sixty years earlier Dumont de Montigny in his historical memoir in verse had commented on the construction of pirogues and cabins, noted Indian costumes, body decoration, basketry, pottery, ceremonies and medicine, gathered a few legendary place name etymologies, and noticed the capture and eating of crayfish and the folk uses of Spanish moss Dumont de Montigny In his negative assessment of the New Orleans Creoles Berquin-Duvalion, who visited Louisiana in , touches on various aspects of urban folklife, including singing, dancing and general socializing, as well as upon Louisiana French and the ethnic diversity of the Crescent City One can cite other travel accounts relevant to folklore, but it is undoubtedly the work of Antoine Simon Le Page du Pratz which has the most enduring ethnographic significance. Le Page came to Louisiana in and initially worked a grant of land on Bayou St. John, then made his way northward to find superior soil. Early in he settled near the villages of the Natchez Indians in present-day Mississippi, but the Natchez ranged into Louisiana and had connections with such Louisiana tribes as the Avoyel and Taensa. He established excellent relations with his Indian neighbors and seems to have taken an intense interest in their society. He took pains to learn the Natchez tongue, though he could have communicated with many of the members of the tribe in Mobilian the trade Lingua Franca , and he spent much time with chiefs and others, listening to explanations of their world view and way of life. I therefore applied myself one day to put the keeper of the temple in good humor, and having succeeded in that without much difficulty, I then told him that from the little resemblance I observed between the Natchez and the neighboring nations, I was inclined to believe that they were not originally of the country which they then inhabited; and that if the ancient speech taught him anything of that subject, he would do me a great pleasure to inform me of it. At these words he

leaned his head on his two hands, with which he covered his eyes, and having remained in that posture about a quarter of an hour, as if to recollect himself he proceeded to give Le Page the legendary history of the Natchez nation. George Washington Cable in his New Orleans study. Division of Prints and Photographs, Library of Congress. Cable was a New Orleans native, born in the Crescent City in , though not Creole but the son of transplanted Presbyterians, a Virginian father and a New England mother. It was to be as a local colorist that he would make his literary mark, and his success at this was due at least in part to the fascination that his native city held for him from his childhood on. Nicholas, though here we have the adult Cable writing for children, we also see clear glimpses of the child Cable discovering the colorful folklife of the city: Both novel and stories deal with questions of Louisiana culture and cultural contact and conflict. Cable was greatly intrigued by the society of the Creoles, those descendants of the old French and Spanish families, and these works of fiction involve that society, its struggles with the invading Anglo-Americans, and the racial relations that provide an undercurrent of tension. Cable was, of course, an outsider, and the accuracy of his portrait of the Creoles may be called into question. Certainly his opinion of Creole society was am-bivalent and, however much the Creoles may have fascinated him, his Anglo-Saxon, Calvinist background rendered him hardly sympathetic to certain aspects of New Orleans Latin life. Folklore has often been seen as quaint, charming, an aspect of local color, and there are bits of folklore and folklife sprinkled throughout *Old Creole Days* and *The Grandissimes* such as voodoo, scraps of songs, and the legendary quadroon balls. When he visited Acadiana in to compile information for the U. Census, he took notes on folklore which he might later use in fiction, and the following extract from an addendum to a letter he wrote in to his daughter shows us a similar intent in collecting folklore, though it also gives us some idea of his methods: When I was first enjoying the impulse to write stories. I took great pains to talk with old French-speaking negroes, not trusting to the historical correctness of what they told me, but receiving what they said for its value as tradition, superstition of folklore. For his *Strange, True Stories of Louisiana*, he also dealt with some semi-legendary materials and undertook what we would today call oral history research. By the s Cable had conceived strong sympathies for the American Negro. He saw it as the epitome of the sorrow and suffering, the joys and hopes, the longing and resignation of those who had frequented it through a century and a half. He was not the first to print such songs and in fact drew upon *Slave Songs of the United States*, published in and containing several Creole songs from St. Originally there was to have been a collaboration with Henry Edward Krehbiel, music critic for the *New York Tribune* and one time New Orleans resident, on a small volume of songs, but Krehbiel dropped out of the project though he later published *Negro American Folksongs*, which included Creole songs, and he is listed as arranger for several of the songs in the *Century* article. Lafcadio Hearn also assisted, for both he and Cable were interested not only in the songs but also in the patois in which they were sung, and part of one article is devoted to the language of the songs. His discussion of the Congo Square dances is an imaginative reconstruction based on the songs and West Indian sources he claims that he was "a few years ago" invited to witness the same dances, but declined , and he provides a rather romantic framework for his commentary, though there is also some attempt to put the songs in sociohistorical perspective. In all he includes dance songs, "dirges," narrative songs, a voodoo song from Hearn, love songs and a work chant, with some English translations. In some ways Lafcadio Hearn provided an odd contrast to Cable, who maintained a solid middle-class existence and soberly retained his position as accountant and Cotton Exchange official until he could finally support himself by writing; eccentric Hearn seemed always to have one foot in some demi-monde on the edge of respectable society, existing in cheap rooming houses and frequenting strange characters. Where Hearn was a sensualist, frankly interested in sex and other "unhealthy" topics, Cable was something of a puritan and once lost a job as reporter for the *New Orleans Picayune* in part because he could not, on moral grounds, go to the theatre to report on a play. Yet the two men interacted, cooperated, became friends, if their relationship was at times an uneasy one. Hearn got the idea for his only Louisiana novel, *Chita* , from a tale Cable told him of a devastating Gulf Coast hurricane, and there was their mutual interest in Creole French and Creole folksongs. But Hearn is of interest to folklorists not merely because of his

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association with the famed local colorist and from a folklore perspective is really a more important figure than Cable. Hearn was born in Greece in of an Irish father and Greek mother, was educated in Ireland, France and England, made his way to America, spent an impoverished time on the New York streets, and finally in arrived in Cincinnati where he found work as a journalist for the *Inquirer and Commercial*. In he was sent to cover a political story; he stayed and the city was to remain his home for the next ten years. He was attracted by its tropical ambience and its aura of romance, and in these fascinations we also see the attraction that folklore, not only Louisiana folklore, had for Hearn. He was temperamentally drawn to the exotic, the unusual, the bizarre, sometimes the morbid. In folklore he sensed the aromas of strange cultures and felt the rhythms of romantic ways of life. While still in Cincinnati he published a remarkable small collection of Afro-American songs; but in the context of his intense interest in the subculture of the levee, the "grotesquely picturesque roustabout life" Goodman He is perhaps best remembered as an interpreter of Japan to the West he spent the last fifteen years of his life in Japan and his works about that country are full of exotic Eastern lore. Even while in New Orleans he managed to put together a small personal library of folklore volumes and published a book relevant to Chinese folklore, *Some Chinese Ghosts*, as well as *Stray Leaves from Strange Literature*, which includes excerpts from the Finnish epic *Kalevala* and Jewish and Asiatic folk literatures. Hearn devoted two books to Louisiana folklore. *Little Dictionary of Creole Proverbs* came out in , a slim volume of only forty-two pages, containing proverbs and copious linguistic, comparative and, occasionally, contextual notes. Only fifty one of the proverbs were collected in Louisiana he drew on printed collections from several French tropical colonies and former colonies, but the compiler notes which proverbs from other places he has found to be current in Louisiana also, and with his little book Hearn succeeds in tying Louisiana folklore to a larger Creole-speaking world. In his introduction, he sagely notes how often the exact meaning of a j proverb depends upon particular applications and how Afro-Americans show particular skill at the fondness for traditional aphorisms. *A Collection of Culinary Recipes* also was probably hardly thought of as a contribution to folklore by Hearn and in fact he published it anonymously, though he had stated in newspaper columns that he desired to edit a cookbook. However, this volume stands as an important contribution to our knowledge of nineteenth century New Orleans ethnocuisine. Another book, *Two Years in the French West Indies*, complements his interest in Louisiana folklore and culture, for in those islands he found an Afro-French world not unlike that which he had left in In his newspaper and magazine writings there are other contributions to the subject of Louisiana folklore. Most of the newspaper articles are extremely short and there are too many to discuss here in any detail, but a folklore sampling includes several columns devoted to New Orleans street cries French and English, recipes for gumbo, a Creole folksong; there are longer articles on Creole French which include snatches of song, and accounts of the amazing Filipino stilt settlement on Lake Borgne and of New Orleans ethnic groups. His writings on voodoo stretch over a period of several years. In June he wrote of collecting a voodoo chant from "one of the sable priestesses of this black Eleusis" perhaps Marie Laveau, whom Hearn is said to have known and interviewed; in March of the same year he had written of a particular instance of "voodoo charms. He was one of a number of learned Louisianians of Creole ancestry who contributed to lively intellectual life in the New Orleans of their day, and he was not the only one interested in folklore or related areas. *Ybars*, is of considerable linguistic and folkloric interest and the subject of a recent paper by George Reinecke Others interested in folklore include Mme. Sidonie de la Houssaye, who provided Cable with traditional materials she had collected, and Henry C. Castellanos, jurist and social historian, son of a Spaniard, who had emigrated to New Orleans in , included in his *New Orleans as It was: Episodes of Louisiana Life*, an assortment of social lore and a chapter on voodoo. First, he collected and edited many folkloric tales recorded in the indigenous Creole dialect which would otherwise have been lost forever, and, second, he conducted a continuing campaign Fortier was born in , the son of a St. James Parish sugar planter, attended the University of Virginia, tried banking for a short while and finally turned to education as his profession, first at a New Orleans high school, then as professor of French at the University of Louisiana, and professor of Romance languages when that institution became Tulane. Indeed, Fortier enjoyed a solid base in

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the academic world which his predecessors lacked and which few other Louisiana folklorists were to have for decades after him. For details of his life, see Keaty He came to folklore probably through his interest in the culture of French Louisiana he penned a survey essay on Louisiana French literature, for example and in the French language of the state, and he was among that group of American scholars and people of letters including such personalities as Francis James Child and Franz Boas who in the s began to talk of establishing a national folklore society. In this they were following European intellectual and scientific trends. In the same issue of the first volume of the Journal of American Folklore there appeared under his name the texts of several folktales in both English and Creole French and an essay entitled "Customs and Superstitions of Louisiana. More folktales appeared in the second volume, and in September of Fortier took a field trip to Acadiana which he wrote up and published the following year in PMLA. One could wish for more attention to cultural details. Then in came his major collection of Louisiana folktales, published as the second volume of the American Folklore Society Memoirs series; twenty-seven previously unpublished tales in French with English translations were supplemented by an appendix containing those that had appeared already in periodicals. Fortier collected most of the new tales from New Orleans Creole-speaking blacks whom he names or otherwise designates in brief notes that are otherwise devoid of much interest today, though in a few instances Fortier seems to be making an attempt at motif analysis. But Fortier contributed more to folkloristics than his published collectanea and observations. He seems to have been a magnetic local organizer, and after playing his role as an enthusiastic promoter of the national folklore society he set-about forming its Louisiana branch. At one point there were biweekly meetings with lectures and the reading of folktales. For a short period, then, Louisiana was well represented in the ranks of American folklorists, far more so than any other southern state. Fortier himself seems to have been the figure who held the group together and gave it impetus, however, and when his organizing attentions turned elsewhere, the group began to decline. Attempts made to revive it were not particularly successful, and after there was little activity.