

## NEWS IN BRIEF

### ALL-ESTONIAN COMPETITION FOR NURSERY SCHOOL LORE COLLECTION

From October 15, 2010, to January 31, 2011, the Department of Folkloristics at the Estonian Literary Museum and the Estonian Folklore Archives organized a collection competition for nursery school (in Estonia up to age 7) lore. On March 14, the Mother Language Day, a festive meeting took place at the Estonian Literary Museum in Tartu, where Toomas Hendrik Ilves, President of the Republic of Estonia, awarded prizes to the winners of the 2010 folklore collection competition. The best contributors to the Folklore Archives and the most efficient nursery school lore collectors were recognized with thank-you letters and souvenirs.

Children have been in the sphere of interest of Estonian folklorists also earlier; already in the 1920s our first folklore professor Walter Anderson initiated the collection of children's songs. On several occasions all-Estonian school lore collection competitions have been organized, the most recent of which took place in 1992 and 2007. Random, thematic and special-purpose collection actions at nursery schools have been carried out also before, but such a broad-based campaign covering the whole country was the first of the kind.

Approximately 80 nursery school teachers and educators from all over Estonia provided answers to the open-ended questions of the detailed questionnaire. The 67 submitted contributions included 62 individual answers and 5 ones created by teamwork. All the Estonian counties except for Läänemaa and Viljandimaa were represented. The majority of the participants were currently working nursery school teachers; yet, there were also some who had quitted the job. The shortest answer was a letter including only one riddle, whereas the longest ones amounted to half a hundred pages and were remarkable for their good narratives and copious photographic and video materials.

The questionnaire proceeded from the fact that children today spend most of their weekdays at a nursery school. While intercommunicating with their peers and adults, they share and gain knowledge of their traditional national culture. On the one hand, children's lore is something that spreads among them and of which adults sometimes do not have the faintest idea. On the other, it is the lore that adults present to and with children for various (educational, entertainment and other) purposes. In order to get a comprehensive overview of children's and nursery school traditions, we turned for help to teachers, as their role in shaping children's lore is significant and invaluable. In our questionnaire we expected answers within three topics: 1. festivities and parties, 2. games, and 3. stories and sayings.

At each topic, our primary interest was to find out how tradition is used in nursery school programmed activities, as it is common knowledge that nursery school curriculum envisages the cherishing and maintaining of traditions. Secondly, we recommended that the teachers observe children in order to learn more about their own lore.

Under the first topic **festivities and parties** at nursery schools were described. We received a substantial overview of how traditional calendar events are celebrated, such as

St Catherine's Day, St Martin's Day, All Souls' Day, Christmas, Shrove Tuesday, Easter, Walpurgis Night, etc., as well as what is done to mark, for example, the anniversary of the Republic of Estonia, Valentine's Day, Mother Language Day, Boys' and Girls' Days. In addition to Mother's and Father's Days, grandparents' days have also started to be celebrated. Birthdays are certainly considered to be very important. Hello Kitty and pirates' parties are a sign of the era. The events organized are very creative and many nursery schools have established their own traditions, also continuously coming up with new ideas. These ideas are often influenced by public life, which is acted out at the nursery school. The topic of festivities clearly revealed to what extent families are included in nursery school traditions.

**Playing** is an agreeable joint activity, an inseparable companion and serious work for this target group. While school lore collection has shown that in the era of the computer and techno culture, the virtual world and the Internet comprise a great part of the child's entertaining play world, then at nursery school children are attracted to the games of the real world. We received descriptions of many traditional games, which are played both inside and outside, as well as counting-out rhymes, which have been passed on from one generation to another. Within this topic there was material about role-plays that have been popular throughout times, such as policeman and bum, doctor, home, etc., but also games that characterize a certain period of time. Some of the games played by children relate to boom toys, such as Bakugan, Hello Kitty, Spiderman and others, TV-shows (Estonian version of Search for a Superstar, etc.) as well as commercials.

Children's play-world is definitely influenced by the surrounding reality, the things that they hear and see; so we discovered how after the storm that demolished the church tower in Väike-Maarja last summer, children started to act out the fall of church tower.

The third bigger sub-topic was dedicated to **stories and sayings**. We were interested in the usage of proverbs at nursery school; due to their didactic nature teachers often employ them for educational and pedagogical purposes. In all, the teachers wrote down about 300 different proverbs, most of them are archaic and also find representation in the academic publication of Estonian proverbs. The most popular proverbs that are used by nursery school teachers are the following:

- 1.-2. *Pill tuleb pika ilu peale.* ('Excessive joy ends with tears.')
- 1.-2. *Töö kiidab tegijat.* ('Work praises the doer.')
- 3.-4. *Tee tööd töö ajal, räägi juttu jutu ajal.* ('Do work at work's time, talk at talk's time.')
- 3.-4. *Enne mõtle, siis ütle.* ('First think, then say.')
- 5.-9. *Harjutamine teeb meistriks.* ('Practice makes perfect.')
- 5.-9. *Kes kannatab, see kaua elab.* ('He who suffers, lives long.')
- 5.-9. *Kus viga näed laita, seal tule ja aita.* ('If something is wrong, come and fix it.')
- 5.-9. *Targem annab järele.* ('The wiser one gives in.')
- 5.-9. *Valel on lühikesed jalad.* ('Lie has short legs.')
- 10.-11. *Kes ees, see mees.* ('The first one wins.')
- 10.-11. *Kui midagi teed, tee hästi!* ('If you do something, do it well!')

It is clear that through proverbs positive values are being taught and therefore they are well suited for educational purposes. Besides proverbs and riddles, nursery school teach-



*At the festive meeting on March 14, the Mother Language Day, where Toomas Hendrik Ilves, President of the Republic of Estonia, awarded prizes to the winners of the 2010 folklore collection competition, the best nursery school lore collectors were also recognized. Photo by Alar Madisson 2011.*

ers wrote down children's funny sayings and expressions, which constitute a voluminous text corpus. This kind of lore, through which we can follow language acquisition and development as well as children's understanding of things, could also be of interest to the representatives of neighbouring disciplines, for instance, linguists and psychologists.

Within this topic questions were also asked about children's fears. The answers revealed that their emotions were largely influenced by the media and movie characters as well as Santa Clause.

In conclusion we can say that today's nursery school is a reflection of our time – diverse and many-sided, full of possibilities, childishly bright, although sometimes also troubled and anxious, yet intertwined with enduring traditions and open to innovations. Children's lore is in constant communication with the adults' world, constituting its miniature model, which clearly expresses adults' values, whether they depend on each individual home separately or society on a wider scale.

Hopefully, answering this questionnaire helped both the teachers and children perceive themselves as tradition carriers and understand even better that tradition and folklore – this is not something grey and old, but it continues to live daily in and next to us.

The assessment process was quite tough. The first criterion to be taken into account was how comprehensive the material was and how well it was presented. Some teachers had used a very creative approach, had interviewed children, analysed their own writing, and elicited the changes that had occurred in traditions during their career. In case answers were equal contentwise, we considered the volume and additional materials,

photographs, video recordings, and party programmes. So the award-winning writings were both substantial and voluminous.

In several answers we found the indication that Estonian nursery school children are in the habit of saying after a meal, “*Aitäh, kõht on täis, mutionu külas käis!*” (Thank you, I’ve had enough, Uncle Mole came to visit!). Thanks to the nursery school teachers who answered our lengthy questionnaire, the folklore archives have had enough for this time as well. All the answers are really valuable to us and will be preserved in the archives for the future generations. The more thorough elaboration and analysis of the material is a future issue.

The organizers are especially grateful to the supporters of the competition: the Cultural Endowment of Estonia, bookshops Apollo and *Rahva Raamat*, publishing houses *Ajakirjade Kirjastus* and *Koolibri*, café *Anna Edasi*, Aura Centre, Du Nord, Helina Tilk, *Piletilevi*, newspaper *Postimees*, and theatre *Vanemuine*.

You can find nursery school lore homepage at the address <http://www.folklore.ee/kp/lp>.

Piret Voolaid

## **INTERNATIONAL CONFERENCE *TRADITION AND CULTURAL HERITAGE: CHALLENGES FOR CREATIVITY AND PERFORMANCE***

### **The Last of the Six Decades: The Institute of Slovenian Ethnology ZRC SAZU (1951/2001–2011)**

#### **Intro**

Today the Institute of Slovenian Ethnology (ISE) at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) is one of the central ethnological institutions in Slovenia. It was established in 1951, and its beginnings reach back to 1947, when the Commission for Slovenian Ethnography was founded at the Academy of Sciences and Arts.

The foundation agenda of the Commission/Institute was in its greater extent heir of the disciplinary tradition: *narodopisje* (ethnology) was classified among historical disciplines, its “scientific” status was grounded on positivism, the definition of the subject matter (folk culture) derived mostly from classical bipolar or two-layered typologies of culture, for the definition of folk culture community, ethnic group/nation and tradition were *sine qua non*. Researchers’ activities were related primarily to ‘rescuing material’, and the empirical style of research predominated. From the methodological point of view other disciplines (esp. philology, historiography, geography, art history, archaeology) impacted the approaches and methods in folk culture research (Slavec Gradišnik 2008a).

Setting the plan for the Commission’s agenda, Niko Kuret and Ivan Grafenauer were mindful of the role of academic institutions: the institute should provide for the

infrastructure needed for the entire process of knowledge production: research, teaching, and dissemination (see Kuret 1972).

Until 1964, academician Ivan Grafenauer led the Commission and then the Institute, which worked until the beginning of the 1950s exclusively with external part-time employees. The first regularly employed researchers were Milko Matičetov (1952) and Niko Kuret (1954), followed by one researcher in the 1960s, three researchers in the 1970s, four in the 1980s and two in the 1990s. At the beginning of the new millennium (2001), there were nine older and two young researchers employed by the Institute.

Upon the establishment of the Institute, it was conceived as a central research institution (Kuret 1972, 1973, 1974) covering the whole sphere of folk life studies. For almost 25 years the actual research work of the Institute has been performed only in two sections or divisions: the researches of folk literature and oral tradition, and rituals and games.

In 1972, the Institute opened a section for material culture. That same year, the Section for Ethnomusicology was added, and remained its part until the establishment of the independent Institute of Ethnomusicology in 1994 (Ramovš 2001). Since 1983, the Audiovisual Laboratory of the ZRC SAZU, which became part of the Institute in 1999, has offered support for the researches (Križnar 2001). It develops the theory and practice of visual culture studies, provides education in this field and popularises it within the *Summer School of the Visual* and the *Days of Ethnographic Film* festival.

For the activities of the Institute, the general institutional framework and national research policy have been and still are relevant. Until 1982, the Institute was affiliated with the Slovenian Academy of Sciences and Arts, and afterwards with the independent Scientific Research Centre (est. in 1981). The science policy has constantly been wavering between the support for institutions and research fields and individual disciplines, which means that it has strived to achieve a balanced development, while sometimes overlooking the character of individual institutions.

In the last 15 years, research has been supported through different programmes and projects (with the funds of the Ministry of Higher Education, Science and Sport, in recent years the independent Slovenian Research Agency, and applied-oriented and other projects have been published by tender by other ministries as well). The former (duration 3–5 years) represent a more stable form of support to fundamental researches conducted by research groups (e.g., institutes), the latter (2–3 years) are usually focused on specific basic or applied researches. Since Slovenia has joined the European integration process, the opportunities for involvement in various European projects have opened up and international connections support bilateral agreements that Slovenia has concluded with numerous countries.

### **The last decade**

In the last decade (2001–2011), the number of the Institute's personnel did not change substantially: it was reduced from nine to seven, and from the four young researchers, only one remained at the Institute after the completion of the training, and another expert assistant and also a technical assistant were recruited. Currently, the Institute has 17 members: eight researchers with doctoral degrees, four young researchers, a librarian, two expert assistants, a secretary, and a technical assistant.

Owing to the means of financing research institutions, the dynamics of project applications intensified. In 2001, the Institute ran a research programme (1999–2003) together with three research projects (until 2003–2004) and in the subsequent years, the applications of two research programmes (2004–2008, 2009–2013), six projects, two international projects and a number of bilateral projects were approved.

However, the content is more important than sheer numbers.

The research programme *Ethnological Research of Culture in Slovenia and the Slovene Ethnic Territory* (1999–2003) was presented as follows: “The programme comprises ethnological research throughout the Slovene ethnic territory, history of Slovene ethnology, visual ethnology, ethnological theory and methodology, and central document collection. Research work is centred on the following sections: the section for material culture (economy, architecture, food culture, clothing culture), the section for social culture (yearly and life cycle customs, masks and masquerading, work customs, family and kinship relations, neighbourhood, inter-settlement and interethnic relations), and the section for spiritual culture (narrative and folk literature, beliefs, mythology, toponymics). The Audiovisual Laboratory conducts filming and visual research projects as well as summer visual workshops.” (<http://isn.zrc-sazu.si/index.php?q=en/node/19>)

The next research programme, *Ethnological and Folkloristic Research in Slovenia and in Europe* (2004–2008), outlined a broader plan: “The research programme sets forth research themes of the ISE, most of which have had priority status since the Institute’s foundation at the beginning of the 1950s [...] as well as new ones: visual research projects, family and kinship, life stories, theory and history of ethnology [...] By becoming part of the European Union, Slovenia is no longer divided by borders. A continuation of ethnological and folkloristic research in areas formerly along and across the borders of Slovenia shall undoubtedly greatly contribute to the understanding of the formation of the new Europe.” (<http://isn.zrc-sazu.si/index.php?q=en/node/19>)

The current research programme *Cultural Spaces and Practices: Ethnology and Folklore Studies* (2009–2013) is aiming at a more intensive conceptual focus: the ambivalences of multiculturalism and versatile individual and collective identifications. Cultural heritage, folk culture, identity and specific cultural phenomena as unstable and ‘in change’ categories could not be trapped into limited geographical and social spaces. Instead, we pay attention to the processual, dynamic aspects, which are evident in cultural continuity and change, the vanishing of certain cultural forms, and their re-production [...] Thus, ethnology encounters multilevel identifications and new uses of cultural symbols, traditional and novel, in differently configured cultural spaces, which are more and more European and global.

Finding a balance between the unperformed and “traditional” tasks on the one hand, and the necessary innovations on the other, is clearly expressed in the research projects of the last decade.

The project for the publication of the *Lexicon of Slovenian Ethnology* (2001–2003) was a huge debt to the disciplinary heritage, since the idea for an ethnological dictionary had conceived the establishment of the Commission for Slovenian Ethnography. With many years of preparations, collecting of materials and providing more than 6000 lexicological texts for this edition, the Institute carried out the mission of the central ethnological institution, because it connected more than 100 authors, ethnologists and other experts from Slovenia and abroad. Until now, the lexicon (Baš *et al.* 2004) is an unprecedented synthesis of the ethnology of the Slovenians in lexicological and encyclopaedic formats.

The project *Implementation of Information Technology in the Field of Intangible Ethnological and Folklore Heritage* (2005–2008) enabled the digitisation of a huge corpus of Slovenian proverbs and sayings, and set grounds for the ongoing research project *Slovenian Proverbs as Cultural Heritage: Classification and Corpus Editing* (2010–2013). This project is also linked to the original work tasks of the Institute. Its aim is to locate the Slovenian paremiology on the world's paremiological map.

The research project *Habitus of the Slovene Entrepreneur between 1960 and 1990* (2005–2008) has introduced the conceptual and methodological innovations: it was a reflection of answers to the questions about the reasons for the relative economic successfulness of Slovenia in the transition period in comparison with other post-socialist countries.

Two more projects have been associated with various aspects of cultural heritage. The work for the *Registry of Intangible Heritage* (2006–2008) was aimed at implementing the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003). On the basis of the successfully concluded project, the Institute was given the task of the national *Coordinator of the Protection of Living Heritage* (2009–2010).

Diverse research ambitions were outlined in the projects *Ethnological Views and Images* (2004–2007) and *Tradition and its Re-Producers* (2008–2011): the former reflected on knowledge production in ethnology and folklore studies between the 19th and 21st century, the latter – on constructing and spreading discourses on tradition in academic debates, everyday practices and media communication.

The institute's staff members edit two peer-reviewed journals: *Traditiones* (39 vols., since 1972) and *Studia mythologica Slavica* (13 vols., since 1998), and the series *Opera ethnologica slovenica* (5 vols, since 2003), *Slovenski pravljíčarji* (Slovenian Storytellers, 1 vol., since 2010), *Studia mythologica Slavica - Supplementa* (3 vols., since 2004), and *Ethnologica - Dissertationes* (1 vol, 2011), all published by Založba ZRC/ZRC Publishing. The newsletter *Slovstvena folkloristika* (Literary Folklore, 9 vols.), and the series *Glasovi* (Voices, 39 vols.; since 1988) and *Zakladnica slovenskih pripovedi* (*A Treasury of Slovenian Tales*; 10 vols., since 1999) are published by commercial publishing houses.

The festival *Dnevi Etnografskega Filma* (Days of Ethnographic Film), the educational summer school *Poletna Šola Vizualnega* (Summer School of the Visual, organized by the Audiovisual Laboratory), conferences, and other public appearances by the institute's staff members promote their research results in the scholarly community and the general public.

The institute's researchers teach at universities in Slovenia and abroad and are engaged as research advisors.

Alongside connections with a network of institutions and individuals abroad, participation in international conferences, and membership in international editorial boards, international cooperation takes place through international bilateral projects (with Serbia: *Serbs in Slovenia, Slovenians in Serbia*, 2006–2007, and *Cultural and Academic Contacts: Serbs and Slovenians between the 19th and 21st Centuries*, 2008–2009; with Slovakia: *Slovak-Slovenian Parallels in Ethnology and Folkloristics*, 2008–2010; with Bulgaria: *Folklore Studies: Historical and Recent Researches in Bulgaria and Slovenia*, 2009–2011).

Two international projects should be mentioned in this context: the project *Aquadapt* was an interdisciplinary one and the results were published in a monograph *Kras: Water and Life in a Rocky Landscape*, with an extensive ethnological chapter entitled *Water and Culture*. The second one is the project *Etnofolk* on the preservation and enhancement of folk culture heritage in Central Europe.

Ingrid Slavec Gradišnik

## **MEDICA VIII. INTERDISCIPLINARY CONFERENCE *MEDICAL PLURALISM IN THE ERA OF DIGIMODERNISM***

**November 28th, 2011. Estonian Literary Museum, Tartu**

Kaarina Rein (Medicine in Tartu before the Foundation of the University and during the Academia Gustaviana Period) suggested that the history of medicine in Tartu began with medieval monastic medicine. An infirmary, an almshouse at the Church of Holy Ghost and a hospital for leprosy patients were probably founded in the middle of the 13th century. The first pharmacy in Tartu was founded between 1422 and 1430 by a learned physician Johann Molner, and until the 17th century the owners of pharmacies were the only representatives of academic medicine in Tartu. With the foundation of the University in Tartu in 1632, three professors of medicine from Germany – Johannes Raicus (ca 1580–1632), Johann Below (1601–1668) and Sebastian Wirdig (1613 or 1615–1687) influenced the medical and local intellectual circle in Tartu. It is apparent from their works that J. Raicus found support in his ideas from the teachings of Paracelsus, and J. Below and S. Wirdig were following the humoral pathology. Although the beginning of the academic medical education was promising, for some of the time the professorship of medicine was actually vacant.

Ave Tupits (The Academics and the Recording of Folk Medicine during the Estonian Republic (1918–1940)) gave an overview of Estonian folklorists' interest in folk medicine during the Estonian Republic at the beginning of the 20th century. The folkloristic questionnaires compiled mostly in the 1920s and 1930s and directed towards the archives' correspondents, entailed questions about folk medicine and folk healing methods. Healers, illnesses and common curative practices were in the centre of attention. The academic medical circles also showed interest in the Estonian folk curing methods, and a few collections were started from their side with the Estonian National Museum and the Estonian Museum of Hygiene. Articles and other publications of the 1920s and 1930s give an insight into the general attitude of the academic medical circles, as well as individual opinions toward folk medicine practices, which were not always in unison. The general viewpoint, however, was that folk healing is degrading and medical professionals will prevail.

Kristiina Johanson (Is it Possible to Identify the Healing Instruments in the Archaeological Material?) touched on the examples from the Stone Age to the Late Iron Age. These healing instruments are not easily identified, since the artefacts used in magical



and healing practices might not stand out in the overall archaeological complexes. In order to identify these objects, alternative sources might be looked for – folklore texts and written sources from antiquity to the medieval period (e.g. medieval lapidaries). Kristiina Johanson discussed some of the healing materials used according to the 19th- and 20th-century folklore texts and then compared the findings from archaeological sites to identify the healing and magical instruments, also demonstrating the apparent or probable healing instruments in photos.

Svetlana Tsonkova (*Last Man Standing? Charmers, Illnesses and Healing in Bulgarian Early Modern Daily Life*) based her paper on early modern Bulgarian charms and non-canonical prayers, written in Old Church Slavonic language and preserved in manuscripts. She was treating the charms, charmers and crisis situations as cultural phenomena, and as subjects of interdisciplinary research. Svetlana Tsonkova demonstrated the difficulties and possibilities in tracing the specific features of the practitioners and users of charms, non-canonical prayers and other words of power, focusing on conjuring as an everyday practice and strategy to manage critical situations, affecting the health and life of humans and animals. S.Tsonkova sees the charmer as an influential figure, who communicates with the supernatural, influences the reality and is powerful enough to avert danger and death.

Valentina Kharitonova (*Russian (Neo)Shamanism in the Last Quarter of the 20th Century: Religion, Creativity and Healing*) pointed out the transformations connected to (neo)shamanism, against a background of common changes in religious, cultural and medical spheres in the Russian Federation. V. Kharitonova was looking at (neo)shamanism in the context of religious issues, folk healing in biomedicine, public health, alternative and complementary medicine, as well as state and alternative education, and scientific institutionalizations. She also analysed the personalities of (neo)shamans in comparison with epic and lyroepic singers. V. Kharitonova demonstrated with colourful examples how (neo)shamans create their identity and credentials. The presented materials were collected from different regions in Siberia as well as from Moscow.

Tatjana Bulgakova (*Shamanistic Healing from the Position of Transpersonal Anthropology*) demonstrated that viewing the shamanistic cure through the lens of transpersonal paradigm gives a chance to view it as a whole psychological experience in the context of traditional magic and mysticism. Through transpersonal approach the shaman and also all kinds of diseases can be seen as experiences of contacts with the layers of psyche that are inaccessible in daily life. Such an approach contrasts to the nature of diseases as seen from the emic position. In view of the shamanic tradition carriers, the reasons or cure for shamanic diseases are not related to human contact but to the creatures (energies) remaining outside the human that can influence the psyche but exist regardless of the human.

Mare Kõiva (*Constructive Alternativism and the Healers*) demonstrated, based on archival materials and Internet sources on folk healers, how different contemporary healers build up self-presentation, using different interpretations in the context of the surrounding environment and culture. Different healers design their own supporting rituals and social interaction to balance the personality and to solve the health problems within the altered space and place, or within differentiated physical environment and altered mentality. Mare Kõiva demonstrated the rituals and practices developed and used by healers and also discussed the role of healers in the discourse of printed

medical books. The examples included known and popular Estonian healers Aleksander Heintalu, Luule Viilma, Gunnar Aarma, and also Irje Karjus, who has combined folk knowledge with modern village tourism.

Mihály Hoppál (*Experiences with Shamanistic Healers*) described different shamanistic healers and their practices within the framework of curative procedures and belief systems. The well-known researcher of shamanism and the president of the Society for Studies in the Field of Shamanism as well as the editor-in-chief of the journal *Shaman* paid attention to how shamans study popular religion and medicine, and participate in the discourse of the published books. He also spoke about his personal experiences with shamans.

Piret Paal discussed in her poster report (*About Keila Nursing Hospital, Caring and Palliative Welfare Services*) the importance of palliative medicine and care in the future medicine. She declared that in view of the cultural pluralism of the globalising world also ethnologists, folklorists and medical anthropologists will have an important role to play in the interests of patients and their families. She also suggested that, arising from the dynamics conditioned by the small size of Estonia, a well-organised network of palliative services could even be one of the so-called Estonian Nokias, which means that high quality care services are offered to the citizens and their family members.

Ave Tupits

## **INTERNATIONAL CONFERENCE ON CHARMS, CHARMERS AND CHARMING**

On October 27–29, 2011, the Marc Bloch Russian-French Centre for Historical Anthropology at the Russian State University for the Humanities in cooperation with the International Society for Folk Narrative Research (ISFNR) and the Russian Academy of Sciences organised a conference on oral charms.

The conference aimed at focussing on one folklore genre, whereby embracing the maximum range of topics: problems, geographical and historical background. The investigation of oral magic has remained on the borderline of several scientific spheres – folkloristics, linguistics, history of literature, ethnology and psychology. The conference discussed the following issues: geography and history of the charms tradition, distribution of various charm types; possibilities for systematising and labelling the databases of national charms corpora; charms and mixed forms (Christian prayers and prayer-like charms, apocryphal prayers, curses, etc.); charms in oral and written tradition; magical inscriptions on various objects; medieval charms in archaeological records; social functioning of the charm tradition; charms and their performers; the role of the church and clerics in the spread of charms, their difference in catholic, protestant, orthodox and non-Christian religions; psycho-social sources of suggestion. The participants of the conference discussed how charms worked, why they were relevant, how ‘charming with

words' was practised in contemporary society, and also spoke about video recordings of charming acts and their meaning in charm studies.

The ISFNR Committee on Charms, Charmers and Charming focuses its work on the coordination of charm and incantation studies in different countries, elaboration of methods for their structural and typological description, and compilation of international and local charms indexes, scientific publications and electronic databases. Jonathan Roper (Great Britain/Estonia) has been Chair of the Committee from the very beginning (2007), and the members are Daiva Vaitkevičienė (Lithuania), Mare Kõiva (Estonia), Éva Pócs (Hungary), Emanuela Timotin (Romania) and Andrei Toporkov (Russia). The committee also convened during the conference and decided to admit a new member – Haralampos Passalis (Greece).

The committee organises conferences regularly (at least once in two years) and prepares the proceedings for publication. Until today, conferences have taken place in Pecs (2007), Tartu (2008), Athens (2009), Bucharest (2010) and Moscow (2011). Already before the committee had been officially formed (2007), two conferences on the same topics took place in London (2003 and 2005).

On the basis of the previous conferences the following collections have been published: *Charms and Charming in Europe* (2004, editors Jonathan Roper and Palgrave Macmillan), and *Charms, Charmers and Charming: International Research on Verbal Magic* (2009, same editors).

The members of the committee prepared for publication a book of English verbal charms<sup>1</sup>, as well as scientific publications on Lithuanian<sup>2</sup>, Romanian<sup>3</sup> and Russian<sup>4</sup> charms. The homepage of the committee introduces its activities and provides information about the new publications on magic folklore in different countries (<http://www.isfnr.org/index2.html>). It also introduces annotated literature about English, Bulgarian, Brazilian, Hungarian, Gagauz, Greece, Irish, Spanish, Latvian, Lithuanian, Mari, Norwegian, Portuguese, Romanian, Russian, Serbian, Slovenian, Ukrainian, French, Swiss and Scottish traditions. The conference presented the first issue of the electronic magazine *Incantatio* (<http://www.folklore.ee/incantatio/01.html>).

Before the conference, a collection of papers in English entitled '*Oral Charms in Structural and Comparative Light. Proceedings of the Conference of the International Society for Folk Narrative Research's (ISFNR) Committee on Charms, Charmers and Charming. 27–29th October 2011, Moscow*' was published. The editors were Tatyana Mikhailova, Jonathan Roper, Andrei Toporkov and Dmitry Nikolayev. The collection is accessible on the committee's homepage (<http://verbalcharms.ru/books.html>). However, it has to be mentioned that the content of the collection differs to a certain extent from that of the conference. On the one hand, seven authors (Svetlana Tsonkova, Ekaterina Velmezova, Tatyana Agapkina, Varvara Dobrovolskaya, Ritwa Herjulfsdotter, Katarina Lozić Knezović and Gordana Galić Kakkonen), who had submitted their articles for the collection, were not able to participate; on the other, seven researchers who had not sent their materials (Oksana Tshoha, Katerina Dōsa, Éva Pócs, Maria Kaspina, Elena Minenok, Mare Kõiva, Anna Ivanova) delivered papers at the conference. Anna Ivanova's and Elena Minenok's papers can be read on the homepage <http://verbalcharms.ru/books.html>. On the same page also Tatyana Agapkina's, Ekaterina Velmezova's, Tatyana Mikhailova's, Andrei Moroz's, Elina Rakhimova's, Andrei Toporkov's and Ludmila Fadeyeva's texts in Russian can be found.

During three days the participants of the conference listened to 31 papers; 15 authors came from Russia and 17 from abroad (Belgium, Great Britain, Hungary, Greece, Latvia, Holland, Romania, Northern Ireland, USA, Ukraine, Finland and Estonia). The issues dealt with were related to the verbal magic of different traditions throughout history. Although most of the papers were based on European material, the speakers also discussed Syrian charms in the Middle East context (A. Lyavdansky), incantations in the Dead Sea manuscripts (I. Frölich) and Hittite charms (A. Sideltsev). The conference also dwelled upon the relation between charms and prayers, their visualisation in iconographic materials, the individual repertoire of several specialists in magic, the possibilities for synchronising local charms databases and the creation of electronic ones, and so on. Many of the presentations were enlivened by unique video materials (A. Ivanov, V. Klyaus, A. Liebārdis).

Alexey Lyavdansky (Moscow, Russia) in his presentation described Syrian charms, their forms and usage, and also investigated the origin of two charm types. A. Lyavdansky found that the formula 'Gabriel on his [protected person's] right and Michael on his left' is a loan from Arabic and/or Jewish source. Another formula 'Mother who strangles children' usually occurs in the texts where a female demon reveals her names to the protective figure. The figure of the female child-killing demon is universal; yet, the majority of the known texts belong to Mediterranean, Middle East and European cultures. According to A. Lyavdansky, the concept of this demon originated in Mesopotamia, and became rooted in Syria through Aramean culture; also it is possible that this loan comes from Byzantine culture, although this is highly improbable.

The paper read by the Hungarian researcher Ida Frölich (Budapest) described the Judaist incantations in Qumran manuscripts. The four psalms attributed to David reflect the characteristics of magical incantations and contain an invocation to the magical power, descriptions of the demonic harm, the disempowering of the demon and expelling it to the nether world.

Tatyana Mikhailova (Moscow, Russia) spoke about charms against thieves in ancient Rome and modern Russia, paying attention to the functions of personal names in charm texts. In addition to this, she contrasted oral and written tradition. Written incantations were mostly used for retrieving the stolen things and punishing the thief, whereas incantations were supposed to avert theft, i.e., they had a preventive function.

Isabelle Valloton (Ghent, Belgium) discussed Russian spells against snakes, comparing them to Egyptian and Mesopotamian ones. She phrased the assumption that some motifs of Russian incantations can belong in old Egyptian and Mesopotamian texts, and, as a result of cultural contacts in the Hellenistic period, they might have reached Greece and from there on to the Slavic peoples.

Haralampos Passalis (Thessaloniki, Greece) tried to contrast narrative charms and myths. The author stated that several parallels can be observed in these texts. Myths provide models for critical situations and also the ways to overcome them. Narrative charms appeal to these mythological precedents. Within the incantation two temporal levels coalesce – the narrative past and the performative present. The charmer adopts the function of a mythological creature to restore the order. Therefore time plays an important role in incantations.

Oksana Tshoha (Moscow, Russia) treated such topics as 'the cow licking a sick calf', 'Christ talking to the Mother of God bewitched by passing angles', etc.

Ekaterina Dysa (Kiev, Ukraine) maintained in her presentation that in Podolsk and Volynian court materials dating from the 17th-18th centuries charm texts were quite rare, even if the case was about bewitching rituals that would presume their usage, and that the charm texts were incomplete in court minutes. In Hetmanic Ukraine incantations were recorded more often and presumably there existed a special practice for interrogating those accused of witchcraft. These differences in the treatment of incantations can be explained by different cultural and legal systems.

Éva Pócs (Budapest, Hungary) specified the genres of prayers and oral incantations in Hungarian traditional lore, proceeding from the content, form and function of texts. Within the functionally determined incantation genre, part of the texts reflect the features of prayers, whereas others resemble incantations. There is also the third type, which merges the characteristics of both incantations and prayers.

Ludmila Fadeyeva (Moscow, Russia) dedicated her presentation to the theme of joy in charms. She observed that these functional groups originate from book-lore. L. Fadeyeva outlined three basic tendencies in the interaction between the charm tradition and Christian literary sources: 1) formal reproduction of the structures originating in book-lore; 2) independent development of motifs derived from Christian sources; and 3) introduction of non-Christian imagery into plots derived from Christian sources.

Maxim Fomin (Coleraine, Northern Ireland) discussed the motif of an appearing fairy as an omen for perishing in the water. The fishermen who took these omens seriously were supposed to avoid death, whereas the ones who ignored the omens, died.

Lea T. Olsan (Monroe, USA) and Peter Murray Jones (Cambridge, Great Britain) spoke about the motifs and formulas in Latin and English in the 10th-15th centuries. They differentiated between three functional charm groups: for conception, for successful pregnancy and for women in labour. Christian and pagan motifs are closely intertwined in charms. The researchers also described the ritual procedures related to incantations.

Maria Kaspina (Moscow, Russia) contemplated the transformation of charm texts in the old Jewish, Aramean and contemporary Jewish oral tradition. The paper was based on the material collected in Ukraine and Moldavia in 2004–2011.

Toms Kencis (Tartu, Estonia) spoke about Latvian fever charms. He described different types of charms and their geographical distribution and also dwelled upon how the features of fever reflected in beliefs, customs and folktales.

Andrei Toporkov's (Moscow, Russia) paper focussed on the reflection of the subject of 'Archangel Michael defeating fevers' in iconography. When examining the composition, characters and system of symbols in this type of icons, he concluded that oral tradition significantly influenced the adoption of this topic in iconography. Thus, the emergence of this particular image type was rooted in a combination of three factors: 1) the narrative nature of charms, which made them similar to apocryphal narrations; 2) extensive spread of charms in the form of prayers; and 3) matches between the charms' imagery and that of popular beliefs about fevers.

Emanuela Timotin (Bucharest, Romania) elicited three charm types meant to heal fever, which originate in the 17th–19th century Romanian manuscripts. The first type consists in incantations like 'Jesus heals St Peter's mother-in-law from fever'. These charms are characterised by the use of the evangelic formula 'In the beginning there was the word'. The second one is about tying twelve knots on a thread, at the same time

reading the twelve fragments about the Passion of Christ from the Gospel, and the third one consists in tying three knots on a thread or any piece of fabric.

Irina Sedakova (Moscow, Russia) discussed the methods of relieving pain caused by fear of fright in folk medicine, Andrei Moroz (Moscow, Russia) spoke about herdsman's *otpusks* ('release' charms) in ritual and mythological context, and Maria Zavyalova (Moscow, Russia) dwelled upon typical phenomena in spells related to skin sores. Elena Minenok's (Moscow, Russia) paper focussed on spells and charms that became rooted in East Siberia as a result of Stolypin's reforms in 1906–1916 and are still in use in the villages of Irkutsk oblast. Maria Eliferova (Moscow, Russia) spoke about the translation of Russian charms into English and the problems of approach therein.

Henni Ilomäki (Helsinki, Finland) discussed the blood-stopping charm 'Be still, blood, like a wall, like the water in the River Jordan' in East Finland territories. The speaker deduced that the Christian motif has been rooted in Finnish folk medicine through the Swedes and other Christian peoples of Northern Europe, and that it has been influenced by the belief about the magic power of water.

Maarit Viljakainen (Lappeenranta, Finland) concentrated on the charm repertoire of the renowned Finnish folk healer Minna Hauvinen (1837–1914).

Elina Rakhimova (Moscow, Russia) discussed the two branches of epic tradition on the basis of solar imagery, whereas the northern tradition was considered to be more archaic by the author. Rakhimova pointed out the differences in the tradition on the basis of the creation story of the sun, moon and stars, paying special attention to metaphors, paraphrases, alliteration and specific sentence structure.

Jonathan Roper (Tartu, Estonia) compared metrical charms to Anglo-Saxon epic poetry (Beowulf, etc.), as well as to Swedish and Icelandic charms, explaining their common features by genetic connections.

Mare Kõiva (Tartu, Estonia) focussed on the so-called heavenly scripts and books of wisdom where source material for charms has been found; yet, these sources could have been used also as magic objects in several rituals, including healing tradition.

Anca Stere (Bucharest, Romania) in her paper 'Charms as a Vehicle for Political Messages in Communist Romania' claimed that during the communist rule, it was allowed to compile pseudo-folkloristic texts for propaganda purposes. This 'new folklore' was performed on the stage in order to change people's attitudes and create a 'new person'.

Jacqueline Borsje (Amsterdam, Netherlands) introduced, by the example of Irish and Dutch charms, an electronic database and spoke about the transformation of charms from historical reality to the manuscript form, then on to printed text and finally, to electronic text.

Andrey Sideltsev (Moscow, Russia) discussed Hittite charms and their verb aspects: unmarked perfective and imperfective aspects most commonly (but not exclusively) marked by a suffix.

Anna Ivanova (Moscow, Russia) noted that during the last three decades fieldwork folkloristics has become an independent discipline with its own objectives, tasks and methods. The speaker maintained that the main aim of fieldwork is to lose the difference between the internal (practising) and external (collecting, recording) viewpoints in folkloristics. She found that the hypertextual approach is the most suitable here as it enables to view incantations as a continuum divided into certain segments.

Vladimir Klyaus's (Moscow, Russia) paper focussed on how spell and charm traditions were formed in the region of Chinese cultural contacts and how they were influenced by the colonization of the Argun River region by Cossacks. The first records of frequently used magic spells (concerned with love, healing, cattle-raising and housekeeping) from the Argun region date back to the mid-19th century. Today the charm tradition still persists despite the impoverished repertoire of Argun local healers, who have recently ceased to perform complicated rituals. V. Klyaus assumed that within the last 150 years the spell tradition on the Argun River has undergone the same changes that local customs all over Russia.

Aigars Liebārdis's (Riga, Latvia) paper was based on the materials of a documentary on Latvian Easter traditions, which was filmed in the years 2007, 2009 and 2010. The ritual performed at sunset on Good Friday is supposed to protect domestic fowl from hawks and other raptorial birds.

The roundtable discussion at the end of the conference discussed new charm publications and new perspectives for oral magic. Jonathan Roper introduced the electronic version of the magazine *Incantatio*, E. Kuznetsova spoke about Tatyana Agapkina's book on East Slav healing spells entitled *Vostochnoslaviānskie lechebnye zagovory v sravnitel'nom osveshchenii: Siuzhetika i obraz mira* (2010) and Andrei Toporkov's book about Russian spells entitled *Russkie zagovory iz rukopisnykh istochnikov XVII — pervoi poloviny XIX v.* (2010, Russian Manuscript Spells from the 17th to the First Half of the 19th Centuries). Dmitri Antonov introduced the book written jointly with Mikhail Maizuls, entitled *Demony i greshniki v drevnerusskoi ikonografii. Semiotika obraza* (2010, Demons and Sinners in Old Russian Iconography. Semiotics of Images).

Ekaterina Kuznetsova, Andrei Toporkov

## Notes

- <sup>1</sup> Roper, Jonathan. *English Verbal Charms* (FFC, N 288). Helsinki, 2005, 242 pp.
- <sup>2</sup> Vaitkevičienė, Daiva (comp., ed.) *Lietuviu užkalbėjimai: gydymo formulės / Lithuanian verbal healing charms. Sudarė, parengė ir įvadą parašė*. Vilnius, 2008, 919 pp.
- <sup>3</sup> Timotin, Emanuela. *Descântecelē manuscripte românești (secolele al XVII-lea – al XIX-lea): Ediție critică, studii lingvistice și filologice*. București, 2010, 388 pp.
- <sup>4</sup> Toporkov, Andrei (comp., ed.). *Russkie zagovory iz rukopisnykh istochnikov XVII — pervoi poloviny XIX v.* Moscow: Indrik, 832 pp.

## RITUALS AND CUSTOMS AS CULTURAL HERITAGE THROUGH THE EYES OF RESEARCHERS AND PERFORMERS<sup>1</sup>

On November 11–13, 2011, the Seventh Annual Conference of the International Society for Ethnology and Folklore Working Group (SIEF WG) “The Ritual Year”<sup>2</sup> under the general title *Researchers and Performers Co-Designing Heritage* took place in Ljubljana, Slovenia. The conference was organised by the Slovene ethnologist **Jurij Fikfak** (the head of the Organising Committee) and **Laurent Sébastien Fournier** (France), and hosted by the Institute of Ethnology of the Slovenian Academy of Sciences and Arts. The SIEF conference was preceded by another conference dedicated to the 60th anniversary of the Institute of Ethnology, which was established on October 3, 1951. In this institute several outstanding scholars such as M. Matichetov and N. Kuret worked, and their ideas and publications serve as classical examples in the field of Slovenian ethnological studies. The institute is famous for its periodicals *Traditiones*, *Studia mythologica Slavica*, *Slovstvena folkloristika*, and series *Gradivo za narodopisje Slovencev*, *Opera ethnologica Slavica*, *Ethnologica dissertationes*, and *Glasovi*<sup>3</sup>.

As the annotation announces, the Seventh Conference of the SIEF WG “The Ritual Year” should have been focused on the triad of performances, performers and researchers, and aimed at shedding light on their interrelations and mutual influences. Nowadays the researchers of the tradition are not the only ones who collect and explore folk culture. Ethnological studies develop the form of mutual assistance. Thus the performers (musicians, folk “actors”, craftsmen, etc.) also study rituals and customs, the verbal, gesture and musical parts of the ritual year; even more – they read academic folklore and ethnological publications, and seek contacts with researchers and archival and museum workers. Collaboration helps considerably in exploring, performing and preserving the authentic traditional non-material and material (in terms of traditional crafts and ritual objects) heritage.

During the five sessions 30 papers were presented by scholars coming from Austria, Bulgaria, Slovenia, Scotland, Hungary, Estonia, France, Latvia, Lithuania, Greece, Russia, Sweden, Ukraine, Holland, Norway, Iceland, Czech Republic and the USA. Apart from the major topic, some other folklore and ethnology subjects were discussed, the range and the methodology of which varies. Theoretical presentations or those with dominating empirical data were mostly focused on the triad and certainly dealt with the national heritage. The scholars exchanged their routine in the field research and the ideas on how this experience can be used in the process of revival, re-thinking and re-inventing of the folk national traditional life.

The participants characterised the contemporary situation in this field in their countries with the overview of their previous experience and contacts with the informants in the field and on the stage as well. In the three lectures opening the conference **J. Fikfak** “Towards Researching Triad *Performer, Performance, Researcher*”, **L. S. Fournier** “Festive Revivals and Playful Performances as Cultural Heritage in Europe” and the president of the group “The Ritual Year” **Emily Lyle** (Scotland) “Seasonal Festivals as Props in an “as if” Ritual World” put the major questions, which were then alluded to in other papers. They discussed the language which the performers and the scholars speak when communicating, the quantity and the quality of the folk knowledge that



both “groups” possess, the interrelation between “as if” and “as is” world, etc. J. Fikfak raised the question as to what extent the scholars and the performers understand each other while discussing different versions of a ritual and its parts and afterwards while performing it. Working with the bearer of authentic knowledge, as Fikfak puts it, is the most significant experience for an ethnologist, a special type of participating in the folk life, which urges the scholar to be flexible and to be able to transform from the role of a bystander to that of a participant.

**L. S. Fournier** discussed the mechanisms that have been used in the reconstruction of folk cultural heritage in the sphere of the calendar ritual year since mid-1950s. Comparing the field data from a festival in Provence and in Scotland, the scholar showed the universal features that are evident in spite of the differences in the two traditions. The innovations are due to the commercialisation policy in tourism and marketing in the loci. The very notion of the cultural heritage causes problems for the performers who are trying to find the archaic authentic forms of the rituals that are very difficult to understand nowadays. Such rituals are more interesting and valuable for the professionals who are in charge of collecting and popularising them.

E. Lyle drew a parallel between the ritual world seen by the scholars as imagined in the world of children’s games, where everything seems to be “as if”, and also with the ritual world in the mind of their performers, who accept it “as it is”. Kendall Lewis Walton, an American philosopher and the author of the theory of imaginary and make-believe for art studies<sup>4</sup> inspired E. Lyle to see the categories of time and space as the “props” for rituals.

**Terry Gunnell** (Iceland) in his paper “Types of Performance in Shetland Tradition” reviewed briefly several types of guising traditions at Halloween and New Year. The scholar illustrated and interpreted the shift from the local ritual values of the open door and hospitality towards the outside world (tourists, visitors and researchers), which urges implications of the international context.

Accent on the spectacularity of the rituals and the moment potentially interesting for the tourists is supported by the organizations that financially support the performers. This fact was discussed in several papers. **John Helsloot** (Holland) in his talk “Framing Heritage in the Context of Municipal Subvention. The Case of the Annual St. Nicholas Parade in the Netherlands” added another problem to be taken into account when speaking about the preservation of the authentic tradition – the political correctness. He discussed also the dichotomy of culture and economy and how it works on the level of municipal authorities.

The problems of the carnivals, guising and masking were the main topic of **Arunas Vaicekauskas**, who in his paper “The Carnival Structure, History and their Symbolic Interpretation: Ivrea Case (Italy)” followed the history of revitalization of the old Italian processions, which have been extremely popular among tourists after the 1970s. The classical structure of the carnival was adjusted to the needs of the modern consumerist society; this way the visitors turned into participants and performers, and the visual appeal became one of the major goals of the celebration. The invention of traditions, often with examples from the local history, is one of the important mechanisms for organising and structuring the procession.

The interaction between the local history and collective memory, folk religiosity and calendar were also investigated in other papers. **Evy Johanne Håland** (Norway-Greece)

in her presentation “A Festival Dedicated to the Anniversary of Vision of Agia (Saint) Pelagia” described a unique Greek practice of the veneration of St Pelagia known on the island of Tinos. St Pelagia was a nun who in her dream saw the place of the divine icon of the Mother of God. This find dated 1821–1823 is connected with the fight of the Greeks for independence. Thus the icon turned into the symbol of New Greece after the fall of the Ottoman Empire. The celebration date of this icon is an important holiday in the ritual calendar of the Greeks on Tinos. Greek traditional performances were discussed in the talk “Transformation of the Modern Greek Calendar Customs Associated with Fire: Tradition and Contemporaneity” given by **Svetlana Sidneva** (Russia). She concentrated on the rituals with fire, such as walking on fire known in Northern Greece on the Sts Elena and Constantine Day, the burning of Judas and carnival fires *dzamala* (aimed at driving away evil spirits) in Ioannina. These archaic rituals generate new ones, demonstrating a mixture of different cultural traditions with antique and Christian roots. A scholar of the rituals can discover a reflection of new political events: instead of burning the figure of Judas in 2011, the figure of Angela Merkel was destroyed.

**Tom McKean** (Scotland) delivered a lecture “Stewardship and Evolving Fidelity in a Scottish Fire Festival”, which shed light on the maintenance and change in the ritual of “burning the Clavie”<sup>5</sup>, emphasising the special role of the main practitioner of the crew. The King of the Clavie is in charge of innovations or preserving the traditional scheme. The pressure of the local authorities to change the date from the “Old New Year” (January 11) to December 31 to meet the touristy needs did not work because of the will of “the King” to keep the ritual authentic.

Several speakers maintained in their papers that the direction of the interaction between the scholar and the performer in the sphere of arts could be changed: the investigator plays the role of the bearer of the traditional knowledge. **Nancy McEntire** (USA) “Participant-Observation in Ireland’s Pubs” and **David Stanley** (USA) “Structure and Etiquette in the Irish Traditional Music Session” analysed their fieldwork in Irish pubs with local musicians performing folk. The American scholars argued that the tradition is alive and is being passed on from one generation of musicians to another, mostly from the mother to the daughter and from the father to the son. The researchers-musicologists help a lot in these processes, since they possess archives, publish them on sites and keep collecting tunes from various Irish regions. There are some modern modifications in performance, such as a solo turning into a group singing, some new instruments being introduced, etc. The role of the head of the group is also very important – he is in charge of the repertoire, preserving the authentic tunes and communicating with professional musicologists.

**Skaidre Urboniene** (Lithuania) in her talk “Researcher – Performer Relations in Cross Crafting Rituals in Lithuania” explored two scenarios, within which a craftsman carves an individual (author’s) cross or makes a copy of an old sample. In both cases he would seek assistance from a professional ethnologist. If he cannot find any help, the craftsman turns into a researcher himself, going into the field and looking for traditional samples.

The role of the scholars in preserving the authentic guising traditions and making the masks was shown in the paper read by **Aida Rancane** (Latvia) “Revival of Some Local Masking Traditions in Latvia as the Result of Cooperation between Maskers and Researchers”. Ethnologists had to work hard to retrieve into folk processions the tra-

ditional masks, which at the beginning of the revival of the interest towards masking were mostly ignored.

**Aado Lintrop** (Estonia) in his intervention “The Great White Leader Visits the Northern Shaman” compared his first experience as part of the “Winds of the Milky Way” film team, which in 1977 conducted several expeditions into Northern Europe and Siberia, with another fieldwork 34 years after. The scholar argued that the filming of a ritual person, especially a shaman, requires from an explorer as an outer person good knowledge of the traditional worldview, customs, etiquette and folklore. An opposite direction of the categories “inner – outer” was depicted in her talk “The “Moral Codex” of the Researcher – Bearer of the Tradition” by **Tatiana Minniyakhmetova** (Russia–Austria). Being an Udmurt herself and investigating the Udmurtian folk culture made her confront several restrictions. The researcher listed a number of rules that a bearer of tradition as a scholar has to follow when communicating with performers.

**Leon van Gulik** (Holland) read a paper “Stage-Setting, Performing, and Pretending in the Cosmic Imaginarium. Ritual Space as a Playground for Researchers, Worshipers and their Aspirations”, in which he interpreted the performance of rituals and the correlation between real and imaginary worlds, partly using the theory of the psychoanalyst D.W. Winnicott<sup>6</sup>. This paper alluded to the ideas of Emily Lyle, but was based on somewhat different data. The scholar argued that a neo-pagan ritual should be seen as an act of creativity, which, supported by faith and religious views make the real and the imaginary worlds cohere. The neo-pagan rituals as seen by performers and scholars formed the core of **Kamila Velkoborska**’s (Czech Republic) paper “Performers and Researchers in Neo-Pagan Settings”. She shared her field material collected during the sessions and rituals of the Czech neo-pagans. The attitudes towards the rituals are different for a practitioner and a scholar. Only trust and faith make the investigator to completely understand the essence of the magic performed by the believers.

A very different topic was investigated and shared by **Marlene Hugoson** (Sweden) in her talk “You are Cordially Invited to... The Distanced Participation of the 21st Century”. The author analysed a totally new type of celebration, made possible due to new technologies. On June 19, 2010, Swedish Crown Princess married Mr Daniel Westling and the wedding ceremony took place not only in Stockholm, but also in the groom’s home village Okelbo, where some 7 000 people assembled to celebrate together. Thus this event introduced a new way of attracting tourists and creating local history.

Brand new and already very popular Hungarian cultural festivals (National Assembly and *Kurultaj*) were investigated by **Istvan Povedak** (Hungary) in the paper “Reinvented-Invented-Copied-Transnational-Cultural” Festivals in Contemporary Hungary”. The title of the talk lists many of the mechanisms used to create and organise these national-patriotic festivals, and the author analysed them in detail, while adding such internal characteristics as anti-globalist, anti-communist and close-to-nature ideology. An unexpected turn in the discussed topics was suggested by **Irina Sedakova** (Russia). In her presentation “The Russian Ritual Year and Folklore through Tourist Advertising” she used the database of several hundreds of touristy spam letters and thus followed the main developments of the calendar celebrations on the changing tourism map of modern Russia.

Reforms in the pre-Christian Icelandic winter traditions, turning them into Christian calendar rites and combining with the St Michael ritual complex were the subject

of **Karen Bek-Pedersen's** (Scotland) talk "St Michael and the Winter Nights". **Arne Bugge Amundsen** (Norway) read a paper "Ritual Reform and Ritual Behaviour", in which the influence of the Lutheran reforms on funeral rites was scrutinized.

Two lectures were given on the ritual year in the educational system. **Mare Kõiva** and **Andres Kuperjanov** (Estonia) in their lecture "Back in the First Class! Rituals Connected with Finishing High School" showed some archaic models in modern school celebrations, such as games with water, masking, etc. **Jonathan Roper** (Estonia–Great Britain) in his talk "The Ritual Year of the University of Tartu" interpreted a very complicated scheme of the customs at the university, which reflects some cults and superstitions, professional interests and academic history.

In the papers of Slovenian ethnologists **Mateja Habinc** ("Folklorisation of the Carnival vs. Diminishing of St Roch's Day – a Case Study of Socialist Cultural Management") and **Marija Klobčar** ("Ritualism as a Reflection of Social Transformation and the Researcher's (Lack of) Power") the influence of the socio-cultural, political and ideological issues onto the local ritual year, processions, masks and folk costumes in the Slovenian villages and small cities was investigated.

Other theoretical and practical issues of correlations between a performer and a researcher as designated in the titles of the papers were discussed by **Kinga Gaspar** (Hungary) "Self-Reflexivity and "Casting" in Cultural Performances", **Mojca Kovačič** (Slovenia) "They Told Us That It Was the Right Thing! – Folk Music Performers' Views on Cultural Policy", **Oksana Mikitenko** (Ukraine) "On the Problem of Performance: Serbian Mourners", and **Katya Mihaylova** (Bulgaria) "The Wandering Blind Singer-Beggar and the Slavic Ritual Year".

As follows from the review of the papers, the triad in the course of the conference lost its three-part configuration, since it gained several other parameters and components, which have to be taken into account while analysing the folk cultural heritage. The activity of various organizations, first of all UNESCO, governmental and local authorities, commercial and touristy needs, and the problems of transmission of the knowledge and education – were touched upon in many papers. As the presenters showed, for the former socialist countries the specific question of drastic changes in the attitudes towards religion plays a significant role, and for all the countries the problems of globalisation, migration and multiculturalism are important. The scholars shared their experience of communicating with the performers in their own countries and depicted the new possibilities introduced by the new technologies.

During the general meetings of the members of the SIEF WG "The Ritual Year" several questions arose. Volume 4 of the series *The Ritual Year and Gender* (editor Jennifer Butler)<sup>7</sup> in coordination with the "Cosmos" was presented. The edition contains 23 articles with the Editorial by Jennifer Butler and an article by Emily Lyle "A Farewell and a Welcome", who is taking farewell of being the editor of "Cosmos" and welcoming Mirjam Mencej, its new editor. The articles are follow-ups after the 4th conference of the group in Cork (2007).

Further plans of publications were discussed, and we are happy to announce that the plan has been fulfilled: volume 6 "The Inner and the Outer" has been published in Tartu (editor Mare Kõiva) with 22 academic articles and excellent design with colour illustrations<sup>8</sup>. Volume 7 of the series will be published in Slovenia under the editorship of Jurij Fikfak and Laurent S. Fournier.

The participants of the conference had the opportunity to go on an excursion and visit some places of archaeological, religious and ethnographic interest. The group enjoyed the so-called *martinovanje* – the celebration of St Martin's Day with a dinner in a vineyard cottage, listening to Slovenian folk songs and performing their own national songs in response.

The eighth conference of the SIEF WG "The Ritual Year" will be held in Plovdiv, Sofia, on June 26–29. The ninth conference will take place in Szeged (Hungary) and the tenth one in Innsbruck (Austria).

Irina Sedakova, Secretary of The Ritual Year SIEF Working Group,  
leading research fellow, Institute for Slavic Studies,  
Russian Academy of Sciences  
Svetlana Sidneva, Docent of the Lomonosov Moscow State University

## Notes

- <sup>1</sup> The Russian version of the review will be published in the journal "Antropologicheskoy Forum", Saint Petersburg, September, 2012.
- <sup>2</sup> On the Sixth Conference of The Ritual Year WG see: Irina Sedakova. The Inner and the Outer in the Ritual Year: Traditions and Today. Folklore, Vol. 46, Tartu.
- <sup>3</sup> Information on this Institute see at: <http://isn.zrc-sazu.si/>.
- <sup>4</sup> Walton, Kendall Lewis. *Mimesis as Make-Believe: on the Foundations of Representational Arts*. Harvard University Press, 1990.
- <sup>5</sup> More on this see: <http://www.hogmanay.net/events/scotland/burghead>.
- <sup>6</sup> Winnicot, Donald Woods. *Playing and Reality*. London: Tavistock, 1971.
- <sup>7</sup> Butler, Jennifer (ed.). *Gender. The Ritual Year 4 & Cosmos*. Edinburgh, 2011.
- <sup>8</sup> Kõiva, Mare (ed.). *The Inner and the Outer. The Ritual Year 6*. Tartu, 2011.

## ESTONIAN FOLKLORISTS' 7TH WINTER CONFERENCE

On February 2–3, 2012, the 7th folklorists' winter conference was held on Rogosi manor, Võru County, South Estonia. The conference was dedicated to the 75th jubilee of our colleague Mall Hiiemäe, who still pursues her research on the topics of traditional place knowledge, perceptions, attitudes and narratives.

Presentations inspired by nature and place folklore continued throughout two long working days. The place lore working group of the Estonian Folklore Archives – the organiser of the 2012 winter conference – involved the audience in the discussion about the meanings of tradition in the dialogue between Man and landscape.

One of the aspects that several papers were focused on was place names and their accompanying narratives. In her paper 'Landscape Elements in Place Name Creation'



Participants of the 7th folklorists' winter conference. Photo by Aado Lintrop 2012.

Mall Hiimäe herself discussed small local events, which were given the form of short stories and fixed in the users' memories with (micro)toponyms. According to her, this simple generation mechanism proceeds from everyday needs and mediates information about landscape signs, which become symbolic in the course of customary actions. Reet Hiimäe provided a retrospective study of classical plague legends ('Päinurme, Pätsavere, Suureluige and Lustivere. Place Specifications in Plague Tradition'). The speaker drew an interesting conclusion that the positioning of the itinerary of the mythological disease spirit makes the "movement" of the illness somewhat more predictable and therefore subject to certain control. Urmas Kalla and Mariko Faster from the Võru Institute participated with their presentations in the field of place names. Urmas Kalla's paper dealt with the toponyms and related narratives from Võnnu parish. On the example of the Suursoo region of the River Emajõgi, the speaker presented the possible relations between places, narratives and place names at a certain moment, summarising it as a paradox: in a certain sense, the "lost" places still exist due to the name system, which helps us remember them. Mariko Faster, whose paper was entitled 'Woman in South Estonian Place Names', claimed that although the database of Võrumaa place names contains only 2% of toponyms referring to the female sex, it includes interesting layers such as the names of female saints, references to sacrificial springs and eloquent connections, for example in the case of the *mõrsja*(bride)-particle in place names. Naming and names were also in the focus of cultural geographer Taavi Pae's paper. He has discovered about thirty cases of unofficial, tourism-related or fictional place names, such as *Eestimaa Šveits* (Estonian Switzerland), *Setumaa Sahara* (the Sahara of Setumaa County), *Emajõe Ateena* (Athens on the River Emajõgi), *Eesti Donbass* (Estonian Donbas), which have been formed on the basis of more widely known geographical locations.

The papers delivered by Mare Kõiva, Mare Kalda and Mari Sarv explored the relations of place lore and how it functioned in a certain region. Mare Kõiva ('Castle of

Paalalinn with and without a Map’) and Mari Sarv (‘Who Planted this Oak-Tree?’) represented the auto-ethnographic perspective at the conference, analysing the places and narratives with which they have personal emotional relations. M. Kõiva discussed on the basis of Põltsamaa narratives how stories about immuring, treasures in the castle basement, underground tunnels and torture chambers reflect in people’s undertakings, and positioned the corresponding database on the imaginary line of tradition. M. Sarv concentrated her attention on home lore in Kullamaa commune, speaking about how the narratives of generations continue in certain cases, depending on the influence of the surroundings. Mare Kalda in her paper ‘From an Article to a Research. Invisible Place Narratives in East-Viru County’ introduced on the basis of selected examples the development features of place lore in East-Viru County. The places and place narratives here have been influenced by two opposites – change (mines and other industrial areas) and permanence (primeval forests and mires) – more clearly than in other regions.

Triin Kusmin from the State Forest Management Centre dwelled upon place lore in a somewhat wider, traditional culture context in connection with an extensive project of mapping and data concentration and the promotion of the objects of traditional culture. Due to the extremely dedicated activity of local investors, a free access database with the descriptions of up to 35,000 landscape objects was completed in the map server of the Estonian Land Board. A month after the conference, Triin Kusmin’s activity in the recording of tradition won the folklore prize of the President of Estonia, a national award to recognise the correspondents of the Estonian Folklore Archives.

The paper delivered by Jüri Metssalu, the main organiser of the conference, also focused on place lore, more precisely, the issues related to the holy springs in Juuru parish. The speaker was of the opinion that, although landscapes change, the landscape pattern has generally remained the same; Juuru springs have provided villages with drinking water already from time immemorial. Research has revealed some regularities in the location of holy places: they are usually situated on the borderline of the cultivated land and wilderness (with the exception of holy groves in bogs).

Ergo-Hart Västriik’s and Aado Lintrop’s research topics proceeded from religious practices. E.-H. Västriik (‘Stones and Stone Heaps in Votic Religion’) presented data about the Votes’ respective attitude towards trees and stones and characterised the corresponding rituals and their descriptions in their historical context (performances at sacrificial stones on church holidays and in Ukkola forest during village festivities). A. Lintrop (‘Finno-Ugric Sacred Places’) defined a sacred place as an intentionally organised distinct space as opposed to the differently valued surroundings. Withdrawing in circles from the hearth as the centre of the universe, the listeners participated in an imaginary journey in order to understand the traditional space structure of the Udmurt, but also the Mansi and Khanty peoples. Both human beings and supernatural creatures had their own spheres of influence, and people knew how to ward off alien border crossings. The common sacred places of the whole village were usually situated in the transition area between the village and its farther surroundings.

Semiotician Eva Väljaots used more general categories of perception in her paper entitled ‘Perception of Natural Environment by the Example of the Forest and the Sea’. Place narratives enable us to study perceptive experience, as they include both the experience related to staying in a place and its interpretation. E. Väljaots also used the concepts of the border and space structure: in the case of the sea she emphasised the

meaningfulness of the horizon and the waterline, in the case of the forest – the vertical openings, but also the existence of the depth and the edge. In both environments supernatural creatures and phenomena are a part of our perceptive experience.

Risto Järv's and Sille Kapper's papers dealt with teaching practices and looked for solutions to the problems of terminology creation and continuity in respective fields. S. Kapper ('Conceptualisation and Location-Coherence of Traditional Dance') clearly differentiated between the traditional dance and standardised stage style. She raised an interesting issue concerned with the relations of the traditional dance with the places where these dances are popular. R. Järv in his paper 'Weighing Legends and Lore' voiced a serious concern of the investigators of folk narratives about which term should be used when talking about folk legends. The artificial term *muistend* has not been adopted into everyday use. However, as was emphasised in the comments from the audience, the conformity of terminology to common usage should not be an aim in itself, as the etic (researcher) and emic (lore group) concept systems are different.

Applied linguist Pille Arnek demonstrated examples of marking methods in a distinct context of language use. Her paper 'Estonian Inscriptions on the Gravestones of 19th-Century North Estonia' explained that usually the person's name, age and date of death were inscribed on the gravestone; later on age was replaced by date of birth and some other abbreviational forms were added. Kadri Tüür with her topic 'Fish Folklore and Lake Lore in Estonian Nature Writing' added analytical diversity to the event. The researcher shared with the audience her observations about folklore narratives in nature writings, which either enliven the descriptions based on scientific facts or help to balance the poetic style. Herbal knowledge and use of herbs in folk medicine was in the centre of attention in Renata Sõukand and Raivo Kalle's research. Ülle Sillasoo was inspired by the depiction of plants and animals in the scenes of the sufferings of Christ, and she concluded that plants and animals in paintings emphasised Christ's blood, death and ascension as well as the fight between Good and Evil.

The first conference day concluded with the presentation of two recent publications: Mari-Ann Rimmel's "Päritud paigad. Kohajutte ja legende Rae vallast" ('Inherited Places. Place Narratives and Legends from Rae Commune'), and Anu Korb and Andreas Kalkun's "Siberi setode laulud" ('Songs of Siberian Setos'), which offers a possibility to listen and sing along. The working group of the Estonian Folklore Archives introduced their sphere of work through a slide programme. On their way home the participants of the conference witnessed an unprecedented experiment: despite the temperatures of  $-30\text{ }^{\circ}\text{C}$ , some young archaeologists were trying out the olden way of life in a Viking Age house at Rõuge (for more on the experiment, see: <http://www.muinasmaja.edicypages.com/blog>).

The 7th folklorists' winter conference was a successful and worthy event, and the participants expressed their gratitude towards the organisers Jüri Metssalu, Mari-Ann Rimmel, Kaisa Kulasalu, Pille Vahtmäe and Valdo Valper, as well as the team of assistants (Maarja Aigro, Risto Järv, Annika Kupits, Pille Niin). The conference was supported by AS Hallik from Tamsalu and the Cultural Endowment of Estonia.

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Mare Kalda



## THESIS DEFENCE: ANDREAS KALKUN

### ***SETO SINGING CULTURE IN THE STUDIES OF ESTONIAN FOLKLORE: A SUPPLEMENT TO THE HISTORY OF REPRESENTATION***

On 30 August 2011, Andreas Kalkun defended his PhD thesis *Seto singing culture in the studies of Estonian folklore: A supplement to the history of representation* at the University of Tartu.

It was a great pleasure to have the opportunity to read and think about Andreas Kalkun's stimulating examination of the history of representations of Seto song in Estonian folkloristics. Kalkun's thought-provoking and nuanced



study presents an overall theoretical history of folkloristic approaches to Seto song, particularly with respect to the important genre of improvisational songs. Focusing on three moments within the long and storied history of representations of Seto culture and music in Estonian folkloristics, Mr. Kalkun makes real and valuable contributions to the history of the discipline in Estonia. Kalkun's written text is clearly the tip of an iceberg regarding his knowledge of the topic, and I would have truly enjoyed hearing more about some of the topics that I touch on as questions below.

I hope that in time, Mr. Kalkun will produce a version of this fine study intended for a more international readership. And in that expectation, I have geared my comments below as suggestions for what might make the next version of this study (i.e., perhaps a monograph planned in coming years) optimally useful and comprehensible for a foreign audience. Mr. Kalkun's study examines and critiques the field of Estonian folkloristics, as well as the broader intellectual milieu in which the field developed within Estonia. In my comments, instead, I hope to suggest some ways in which Mr. Kalkun's work relates to broader trends in Nordic folkloristics, as well as in the international field of folkloristics in general. I mean my comments to accomplish two tasks: 1. to create some openings for clarifications or expansions that Mr. Kalkun may want to make in the defense, and 2. to make some suggestions for things to take into account in the eventual international versions of this research that will emerge in coming years. In the US, doctoral dissertation defenses tend to be more collaborative discussions than unidirectional interrogations, so I hope that my comments will stimulate and encourage Mr. Kalkun to share even more of his great learning with the assembled audience.

**Chapter 1** of the dissertation presents Seto improvisational songs within the history of the discipline. Mr. Kalkun reviews his own work on Seto autobiographical songs and the issue of improvisation in the study of Estonian (and broader Balto-Finnic) folklore, particularly in the works of Krohn, Hurt, Väisänen, Honko, Timonen, and Kuutma.

Mr. Kalkun brings in the theories of a number of international scholars, including Egleton, Ó Giolláin, Clifford, Crapanzano, Ricœur, Foucault, White, Derrida, and Woolf to create a theoretical framework not only for the study of improvisational songs, but also for the dissertation's examination of the history of the discipline, i.e., the two main foci of the study.

One intriguing question that the chapter raises for me is why or how the fairly extensive research on the act of improvisation *within folkloristics* failed to be applied to Seto songs. In other words, folklorists have certainly looked at improvisation, e.g., in the study of African-American songs and verbal dueling, and in the North European examination of riddles, jokes, Sámi *joik*, and laments, yet these frameworks were clearly not applied to Seto songs, where improvisation, as Mr. Kalkun notes, came to be regarded as a problem rather than a strength. Part of this failure, perhaps, has to do with the preeminence of the historic-geographic ("Finnish") method in the field of folkloristics in Finland and Estonia during the early twentieth century, and its stress on performers who could be considered "faithful repeaters" rather than "innovators." As Mr. Kalkun's discussion makes clear, such analytical expectations selected for a particular *kind* of folklore — e.g., genres with seeming stability over time, like ballads and folktales — rather than genres that were/are strongly context-dependent and improvisational. However, part of the failure may also stem from the unstable, potentially ironic or even counterhegemonic potential of improvisation within oral tradition: when singers can make up songs about collectors, all sorts of things become possible that are not conceived of in a model of oral tradition as "memories of the past." It seems to me that Mr. Kalkun hints at some of these questions in this chapter, but I should very much like to hear/read more about exactly why or how this central aspect of Seto song tradition became so marginalized. It is a source of truly interesting irony to me as a foreign scholar that much of the early 1970s development of the "performance school" of folkloristics in the United States looked to the Soviet scholar Mark Azadovskij and his 1926 FFC study *Eine sibirische Märchenerzählerin*, as a model for the call of folklorists to attend to individual variation and the stylistic or personal agendas that may underlie improvisation. Yet this study and its insights on performer variation and improvisation do not seem to have been applied to Seto song within the Soviet Union itself.

The discussion in this chapter of Seto singers' own views of the value of improvisation raises a further possibility of offering a folkloristic framework, which would actually take account of such variation and its meanings within a song culture. Mr. Kalkun's mention of intertextuality in particular suggests to me both John Foley's wonderful concept of *immanence* in oral epic (e.g., in his book *Immanent Art*), and Lotte Tarkka's dissertation and subsequent articles on intertextuality in Karelian song genres. In a future version or extension of this study, it might be valuable to look at these theories and what they can tell us about frameworks operating within improvisation as sources of overarching/underpinning meaning, which help singers produce new works that nonetheless draw on the song tradition for imagery, wording, or overall form. Foley's work adapts the Parry-Lord framework of oral formulaic studies in very useful ways, while Tarkka's work attempts to adapt Kristeva's notions of intertextuality to an oral tradition. I believe Mr. Kalkun's material would provide some very useful perspectives from which to view and possibly improve these frameworks, and it would be interesting to hear his ideas on how an appreciation of Seto understandings of Seto improvisation can improve folkloristic

understandings of the act of improvisation in general. Here, I believe, Mr. Kalkun has a great deal to offer the field, although most of it is only hinted at in this dissertation.

**Chapter 2** examines the textual history of Jakob Hurt's *Setukeste laulud* (Songs of the Seto people). Mr. Kalkun locates his discussion within the intellectual milieu dominated by the brothers Grimm, and eventually by Kaarle Krohn. Mr. Kalkun's discussion focuses on Hurt's classification of songs in *Setukeste laulud* and the effects of evolutionary and historic-geographic theories on his perceptions of presentations of Seto song. This part of the dissertation is perhaps the most familiar to scholars from outside of the country. The intellectual framework – evolutionism and the historic-geographic method – are familiar to historians of the discipline, and Hurt fits into a category of “seminal early folklorists” familiar to scholars working on the Grimms, Lönnrot, Krohn, Moe, von Sydow, Olrik, Tang Kristensen, Qvigstad, and others. What I find most interesting about the chapter methodologically is the way in which Kalkun demonstrates the influence of such theories on the very classificatory framework Hurt used to organize his work. In this respect, Kalkun's study echoes on a level that Coppélie Cocq shows regarding J. Qvigstad's presentation of Sámi tales in her *Revoicing Sámi Narratives*. This chapter offers very solid data and interpretation and will prove useful to the international discussion.

I had several questions as I read the chapter that I would be grateful to know more about. First, in the fascinating discussion of the correspondence between Krohn and Hurt, I was wondering about the influence that this exchange of ideas had on Krohn in his planning for his series FFC. In a recent short article I did for FF Network, I had the opportunity to look at Krohn and his editorship of FFC over time. Clearly, some international scholars got published in FFC and some did not. The transplanted German Walter Anderson does get included with his *Kaiser und Abt* in 1923, and again in issue No. 141 (1951), perhaps chiefly because he so fully adopted the methods and agenda of Krohn's historical geographic method. (After Anderson, there is a monograph by Loorits (No. 139, 1954), and one by Felix Oinas (in exile; No. 205, 1969), and then more Estonians after the 1980s (Kippar, Hiimäe, Valk, Kuutma). It would be interesting to know the ways in which Krohn's dealings with Hurt shaped his expectations concerning the value of an international network of folklorists and the feasibility of more-or-less dictating the methodological frameworks of colleagues in different countries. The FFC became a major conduit for the international recognition of specific traditions (and folklorists) and Hurt's role as a model or precursor would be interesting to investigate.

A second question I had in reading the chapter was about the role of Oskar Kallas. Certainly he was involved in the events discussed here, both as Hurt's sometime assistant and as Krohn's brother-in-law, through his marriage to Aino Krohn Kallas. Kallas is discussed somewhat later in the dissertation, in connection with the purchase of Eisen's collection (216 ff.), but is there more to say about him in the relation of Hurt and Krohn? The discussion of Aukusti Niemi (p. 120) is also valuable, as he was yet another Finn who took an interest in Baltic song and published on the topic (i.e., particularly on Lithuanian *dainos* (songs) and wedding customs). Personally, I would have welcomed more discussion of Kallas, particularly as he so underscores the political significance of folklore research during this period, as Estonians look to their oral tradition as the basis constructing a self-consciously “national” identity, one which, as Mr. Kalkun shows, involves selectively coopting elements of Seto song tradition.

The small note (fn 211) on p. 111 on Barons, as well as the occasional discussion of Herder in the text, of course brings up the question of conceptual models coming from the south rather than only from the north. In a broader text aimed at an international audience, this Baltic context would be interesting to examine a little further to explain how or to what extent it was incorporated in Hurt's work or why it was not. It seems to me that Barons offers a very different way of looking at lyric songs than Krohn and that the contrast between these two conceptual models would be really fascinating to bring out further.

**Chapter 3** examines A. O. Väisänen's fieldwork among Seto singers and its influence in shaping Estonian approaches to Seto songs. Mr. Kalkun's discussion of Karelianism is excellent, particularly with regard to the questions of how this movement shaped Väisänen's assumptions going into Seto land, and molded the things he looked for and found. What excites me about this chapter is – in addition to what it shows us about Väisänen's influence on Estonian folklore research – how it points to forgotten topics within the history of Finnish folklore research as well. Väisänen, along with many other important scholars of Finnic folk song, has been marginalized or altogether ignored in many histories of the discipline of folkloristics in Finland. I think it is valuable to note that Väisänen's work was shaped by his knowledge of Adolf Neovius's important work on Larin Paraske from 1896: the latter created the idea of an improvising artist in Finnish Karelianist understandings of "the singer", one which influenced Väisänen, as well as later Väinö Salminen and Martti Haavio. Salminen undertook fieldwork among the "Finns" of Värmland (1905), and in Karelia and Ingria in the following decade. Salminen also undertook fieldwork in Estonian Ingria in the early 1930s. This song and singer-oriented research – of which Väisänen was an important part – differed markedly from the super-organic model of Krohn, and seems to have influenced Martti Haavio in his *Viimeiset runonlaulajat* (Last Runo Singers) (1948). Later on Finnish researchers have occasionally returned to the notion of the star performer, almost always in connection with female singers, e.g., Juha Pentikäinen's *Marina Takalon uskonto* (1971) and Matti Kuusi's *Maaria Luukan laulut ja loitsut* (1983). But what Väisänen particularly offered was attention to the specifically *musicological* and *interactional* aspects of singing. A. O. Väisänen offered a more ethnographic, less logocentric model of folklore research, and he used his representation of an idyllic Setomaa with its *laluemad* (mothers of song) as a symbol of what folklorists should be searching out and studying, just as he used his relation with Teppo Repo to suggest the questions that a scholar should ask in the study of instrumental music.

From a comparative, international perspective, two topics occur to me as particularly interesting about this chapter, and I suggest them as topics that Mr. Kalkun may have been thinking of already, or may consider including in future research aimed at an international readership. First, of course, is the notion of selecting a particular local culture as the eventual embodiment of a "national" culture, as in the case of both Karelianism and the Estonian appropriation of Seto culture as exemplary of the Estonian nation. Excellent international comparisons abound, including of course, Göran Rosander's classic article "The 'Nationalization' of Dalecarlia: How a Special Province Became a National Symbol for Sweden" (Arv 1986) and David Whisnant's *All That Is Native and Fine* about the use of Appalachia as a symbol of "American" folklore in the USA. In their anthology *Folk Song: Tradition, Revival, and Re-Creation*, Ian Russell and

David Atkinson include some interesting cases from England, Scotland, and Ireland. And this topic has its share of contemporary research as well, as for instance, Robert Kaiser's article "Homeland Making and the Territorialization of National Identity," in the anthology *Ethnonationalism in the Contemporary World*, edited by Daniele Conversi (2002). All of this has great significance for the story of Setomaa today in the context of the Estonian-Russian border, and I am certain that Mr. Kalkun would have a lot to say about these complex and interesting questions regarding the symbolic potential of a marginalized community, the politics of representation, and the question of who gets to determine the symbolic "spin" of a culture, something suggested very perceptively in the dissertation's final chapter.

The other comparative topic of interest from an international perspective here is the role of a specifically *foreign* ethnographer in shaping an internal, national view of a topic. In the history of American culture, of course the French essayist de Toqueville long shaped American understandings of American culture, and in connection with folklore research in particular, the role of the American folklorist Jacob Curtin in shaping Irish understandings of Gaelic lore has been perceptively examined by John Eastlake. I think an Estonian view of Väisänen's role would contribute interesting details to this study of international perspectives and the role of the Other in shaping the viewpoints used within a society to conceptualize itself.

**Chapter 4** examines Samuel Sommer's collection of Seto songs and the fate of his archival material, focusing particularly on the roles of Sommer and Loorits in the dispute and the legal struggle that focused on national and personal ownership but that completely ignored Seto ownership of the materials in question. Here, of course, Mr. Kalkun's work holds tremendous interest to scholars of intangible cultural heritage and the process of cultural repatriation, serving as a valuable historical examination of the ways in which in-community interests were overlooked in past folkloristic practice.

In short, I found reading Mr. Kalkun's dissertation an exciting and interesting experience and I have learned a great deal. I look forward to his future contributions to our field, in which his insights into Seto improvisational song, as well as his analysis of the history of the discipline will be of great value. I encourage him to share some of this research with the international readership in some of the ways outlined above and I wish him all success and congratulations in a dissertation well done and deserving of much recognition.

Thomas A. DuBois

Director, Folklore Program University of Wisconsin, Madison, USA