FOLKLORE
Discover one hundred of the greatest folk artists practicing in the United States in *Folk Masters: A Portrait of America*. Over the past 25 years, photographer Tom Pich has traveled the country to the homes and studios of recipients of the National Endowment for the Arts’ National Heritage Fellowship, the highest honor given to folk and traditional artists in the US. His portraits give us a glimpse into their art, their process, and their culture. Barry Bergey, former Director of Folk and Traditional Arts at the National Endowment for the Arts, provides further insight into the lives of each featured artist and the remarkable stories behind each photograph. *Folk Masters* honors again the extraordinary women and men who simultaneously take the traditional arts to new heights while ensuring their continuation from generation to generation.

**TOM PICH** is a professional photographer who has traveled across America for the past 25 years photographing the extraordinary recipients of the National Heritage Fellowships. His portraits have been exhibited at Lincoln Center, the Kennedy Center for the Performing Arts, and the National Museum of the American Indian.

**BARRY BERGEY** was the Director of Folk and Traditional Arts at the National Endowment for the Arts, recently retiring after a career of nearly 30 years at the agency.

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**November 2017**

264 pages, 109 color illus., 12 x 9

Cloth 978-0-253-03232-4  $30.00  £25.99

The Liberation of Winifred Bryan Horner

Writer, Teacher, and Women’s Rights Advocate

AS TOLD TO ELAINE J. LAWLESS

This inspiring tale of grit and determination sprinkled with humor, wit, and a taste of irony is the story of Winifred Bryan Horner’s journey from a life of domesticity on the family farm after World War II to becoming an Endowed Professor. Her compelling story is one of a woman’s fight for equal rights and her ultimate success at a time when women were openly deemed “less than” men in the professional world. Winifred, known to friends and family as Win, always assumed she would write her own memoir. But after retiring from teaching, she found that she could never find the time or inspiration to sit down and record the pivotal stories of her remarkable 92 years of life. Colleague and mentee Elaine J. Lawless devised a plan to interview Win about her life. Over four months, Elaine visited Win on Wednesdays to interview her about her life. Sadly, just one week after the conclusion of the final interview, Win unexpectedly passed away. With the support of Win’s family, Elaine set out to finish this book on Win’s behalf. Win’s story is one that will inspire and resonate with women as they continue to work toward equality in the world.

ELAINE J. LAWLESS is Curators’ Distinguished Professor Emerita of English and Folklore Studies, Women's and Gender Studies, and Religious Studies at the University of Missouri, where she first met Win in 1983.

WINIFRED BRYAN HORNER was Professor of English at the University of Missouri and Endowed Chair in Writing and Rhetoric Emerita at Texas Christian University.
Global Clay
Themes in World Ceramic Traditions

JOHN A. BURRISON

For over 25,000 years, humans across the globe have shaped, decorated, and fired clay. Despite great differences in location and time, universal themes appear in the world’s ceramic traditions, including religious influences, human and animal representations, and mortuary pottery. In Global Clay: Themes in World Ceramic Traditions, noted pottery scholar John A. Burrison explores the recurring artistic themes that tie humanity together, explaining how and why those themes appear again and again in worldwide ceramic traditions. The book is richly illustrated with over 200 full-color, cross-cultural illustrations of ceramics from prehistory to the present. Providing an introduction to different styles of folk pottery, extensive suggestions for further reading, and reflections on the future of traditional pottery around the world, Global Clay is sure to become a classic for all who love art and pottery and all who are intrigued by the human commonalities revealed through art.

JOHN A. BURRISON is Regents Professor of English and Director of the Folklore Curriculum at Georgia State University in Atlanta. He is the author of numerous books, including From Mud to Jug: The Folk Potters and Pottery of Northeast Georgia and Roots of a Region: Southern Folk Culture.

“This is a singular (and decidedly ambitious) undertaking—a survey of traditional ceramics across millennia and world cultures, all structured around recurrent themes or functions. I have read numerous books on traditional ceramics, but I’ve never encountered anything quite like this.”
—Charles G. Zug III, author of The Traditional Pottery of North Carolina

Available
344 pages, 228 color illus., 8 x 10
Cloth 978-0-253-03188-4 $30.00 £25.99
Sacred Art
Catholic Saints and Candomble Gods in Modern Brazil

HENRY GLASSIE AND PRAVINA SHUKLA

Sacred art flourishes today in northeastern Brazil, where European and African religious traditions have intersected for centuries. Professional artists create images of both the Catholic saints and the African gods of Candomblé to meet the needs of a vast market of believers and art collectors. Over the past decade, Henry Glassie and Pravina Shukla conducted intense research in the states of Bahia and Pernambuco, interviewing the artists at length, photographing their processes and products, attending Catholic and Candomblé services, and finally creating a comprehensive book, governed by a deep understanding of the artists themselves.

The book displays the diversity of Brazilian artistic techniques and religious interpretations. Glassie and Shukla enhance their findings with comparisons from art and religion in the United States, Nigeria, Portugal, Turkey, India, Bangladesh, and Japan and gesture toward an encompassing theology of power and beauty that brings unity into the spiritual art of the world.

HENRY GLASSIE is College Professor Emeritus at Indiana University. Three of his eighteen books—Passing the Time in Ballymenone, The Spirit of Folk Art, and Turkish Traditional Art Today—were named among the notable books of the year by the New York Times.

PRAVINA SHUKLA is Professor of Folklore and Ethnomusicology at Indiana University and is the author of the award-winning book The Grace of Four Moons.

Available
540 pages, 450 color illus., 7 x 9.5
Cloth 978-0-253-03205-8 $48.00 £41.00
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"This unique, valuable study of vernacular religious art carries a positive assessment of the power of art to define what is religious and ultimately what is human. Admirably linking folklore research to theology—especially the vernacular theology lived by Catholics and African-based believers in Brazil—this book should become required reading in theology and religious studies departments."
—Leonard Norman Primiano, Cabrini University
Folklore
Unlocking the Secrets of Our Post-Enlightenment World

BILL IVEY

In *Folklore*, Bill Ivey, former chairman of the National Endowment for the Arts, argues that the world today is being reshaped by the end of the Enlightenment. Contemporary public intellectuals have missed this truth, leading them to offer incomplete or unhelpful analyses of the current global situation and prescriptions for a way forward. In truth, at the Enlightenment’s end, ISIS, the Taliban, the Tea Party, and Donald Trump are linked—science is denigrated, tribal resentments come to the fore, religious fundamentalism shapes belief and action, and social justice, women’s rights, and democracy itself are threatened. Ivey argues that in the United States folklore scholars have spent the past 150 years seeking to understand the communities, artistry, tradition, beliefs, and values that sustained mankind for centuries before the Enlightenment advanced a new vision of humanity. If leaders wish to nurture a world order that again places universal human rights at the center of international affairs, we must advance policy from a new perspective, grounding ideas and action in vitalized respect for the habits and traditions that sustain ordinary people.

**BILL IVEY** is Senior Policy Fellow at Americans for the Arts and Trustee of the Center for American Progress.

**Available**
168 pages. 6 x 9
Cloth 978-0-253-02969-0  $25.00  £21.99
Animal Tales from the Caribbean

GEORGE LIST
EDITED BY JOHN HOLMES MCDOWELL AND JUAN SEBASTIÁN ROJAS E.

These twenty-one animal tales from the Colombian Caribbean coast represent a sampling of the traditional stories that are told during all-night funerary wakes. The tales are told in the semi-sacred space of the patio (backyard) of homes as part of the funerary ritual that includes other aesthetic and expressive practices such as jokes, song games, board games, and prayer. They represent a highly ritualized corpus of oral knowledge that for centuries has been preserved and cultivated by African-descendant populations in the Americas. Ethnomusicologist George List collected these tales throughout his decades-long fieldwork amongst the rural costeños in the mid-20th century and, with the help of a research team, transcribed and translated them into English before his death in 2008. In this volume, John Holmes McDowell and Juan Sebastián Rojas E. provide commentary on the transcriptions and translations, and additional cultural context through a new introduction. Supplementing the texts are links to the original Spanish recordings of the stories, allowing readers to experience the traditional telling of the tales for themselves.

GEORGE LIST (1911–2008) was Director of the Archives of Traditional Music at Indiana University in Bloomington from 1954 until his retirement in 1976.

JOHN HOLMES MCDOWELL is Professor of Folklore and Ethnomusicology at Indiana University.

JUAN SEBASTIÁN ROJAS E. is Doctoral Candidate in Folklore and Ethnomusicology at Indiana University.

SPECIAL PUBLICATIONS OF THE FOLKLORE INSTITUTE, INDIANA UNIVERSITY

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Cloth 978-0-253-02937-9 $115.00 £99.00
Paper 978-0-253-03113-6 $50.00 £43.00
eBook 978-0-253-03117-4 $49.99 £42.99
Ubuntutu

Tributes to Archbishop Desmond and Leah Tutu by Quilt Artists from South Africa and the United States

EDITED BY MARSHA MACDOWELL AND ALEIA BROWN
FOREWORD BY DESMOND TUTU

Ubuntutu: Life Legacies of Love and Action features quilts that pay tribute to the indelible contributions that Archbishop Desmond Tutu, the first black Archbishop of Cape Town, and his wife Leah, have made in addressing human rights, advancing social justice issues, and advocating for peace in South Africa and around the world. Archbishop Tutu is one of the most well-known champions of antiapartheid in South Africa and is a vigorous campaigner for many human rights causes. Leah, a founder of the South African Domestic Workers Association, has worked alongside her husband to advocate for peace and social justice. These art pieces also honor the Tutus’ faith and the enduring love they have for each other. The word *ubuntutu*, coined by one of the quilt artists, combines the name Tutu with the Nguni word ubuntu, which can be translated as “human kindness.” In the spirit of *ubuntu*, the quilts featured in this catalog remind us we are all interconnected. This book, which accompanies an exhibition by the same name, is a collaborative project of the Michigan State University Museum, the Women of Color Quilters Network, and the Desmond & Leah Tutu Legacy Foundation.

MARSHA MACDOWELL is Professor and Curator of Folk Arts at the Michigan State University Museum in East Lansing, Michigan.

ALEIA BROWN is Visiting Scholar with a joint appointment at the Michigan State University Museum and the Michigan State University History Department.

Available
90 pages, 54 color illus., 8.5 x 11
Paper 978-0-944311-26-4  $40.00  £34.00
Israel in the Making
Stickers, Stitches, and Other Critical Practices

HAGAR SALAMON

The brilliant kaleidoscope of everyday creativity in Israel is thrown into relief in this study, which teases out the abiding national tensions and contradictions at work in the expressive acts of ordinary people. Hagar Salamon examines creativity in Israel’s public sphere through the lively discourse of bumper stickers, which have become a potent medium for identity and commentary on national and religious issues. Exploring the more private expressive sphere of women’s embroidery, she profiles a group of Jerusalem women who meet regularly and create “folk embroidery.” Salamon also considers the significance of folk expressions at the intersections of the public and private that rework change and embrace transformation. Far ranging and insightful, Israel in the Making captures the complex creative essence of a nation state and vividly demonstrates how its citizens go about defining themselves, others, and their country every day.

HAGAR SALAMON is Max and Margarethe Grunwald Chair in Folklore at Hebrew University of Jerusalem. She is author of The Hyena People: Ethiopian Jews in Christian Ethiopia.

Available
306 pages, 40 b&w illus., 1 table, 6 x 9
Cloth 978-0-253-02280-6 $90.00 £69.00
Paper 978-0-253-02308-7 $40.00 £30.99
Since the 1960s, people on the islands off the coast of Tanzania have talked about being attacked by a mysterious creature called Popobawa, a shapeshifter often described as having an enormous penis. Popobawa’s recurring attacks have become a popular subject for stories, conversation, gossip, and humor that has spread far beyond East Africa. Katrina Daly Thompson shows that talk about Popobawa becomes a tool that Swahili speakers use for various creative purposes such as subverting gender segregation, advertising homosexuality, or discussing female sexuality. By situating Popobawa discourse within the social and cultural world of the Swahili Coast as well as the wider world of global popular culture, Thompson demonstrates that uses of this legend are more diverse and complex than previously thought and provides insight into how women and men communicate in a place where taboo, prohibition, and restraint remain powerful cultural forces.

Katrina Daly Thompson emphasizes the importance of understanding African cultural texts in relation to both local and global contexts. The result is a fascinating study that moves in a compelling dialectic from the general to the specific and back again, entrancing and enlightening the reader in equal measure.

—Martin Walsh, Wolfson College, University of Cambridge

Popobawa
Tanzanian Talk, Global Misreadings

KATRINA DALY THOMPSON

Available
238 pages, 6 x 9
Cloth 978-0-253-02449-7  $80.00  £61.00
Paper 978-0-253-02456-5  $30.00  £22.99
Conscience of the Human Spirit: The Life of Nelson Mandela

Tributes by Quilt Artists from South Africa and the United States

EDITED BY MARSHA MACDOWELL AND CAROLYN L. MAZLOOMI

In 2013 the world mourned the passing of Nelson Rolihlahla Mandela, one of its most revered champions of human rights. Mandela provided a moral compass for how we treat each other, how we lead our own lives, and how we need to continue to strive for a just, fair, nonracial, and democratic society. Artists around the world have long made quilts in tribute to Mandela and in support of and advocacy for the principles to which he was devoted. But it is for South Africans and African Americans that making quilts in tribute to Mandela has had special meaning. Conscience of the Human Spirit, which accompanies an exhibition by the same name, features quilts made after Mandela’s death—diverse and powerful pieces that reflect the ways in which this remarkable man touched individual lives, changed a nation, and served as the conscience of the human spirit for individuals around the world.


MARSHA MACDOWELL is Curator of Folk Arts at the Michigan State University Museum in East Lansing, Michigan.

CAROLYN L. MAZLOOMI is the Founding Director of the Women of Color Quilters Network and an independent scholar.

Available
106 pages. 98 color illus., 8 x 10.75
Paper 978-0-944-31125-7  $30.00  £24.99
Quilts of Southwest China

EDITED BY MARSHA MACDOWELL AND LIJUN ZHANG

For over 3,000 years in Southwest China, traditional bed coverings and other household items have been expertly fashioned, like American quilts, from small pieces of fabric patched and appliquéd together to form artistic yet functional textiles. Accompanying a groundbreaking exhibition of the same name, Quilts of Southwest China sheds light on this important cultural heritage tradition through the research of a binational consortium of American and Chinese museums, led by the Michigan State University Museum and the Yunnan Nationalities Museum (Kunming). Beautiful color illustrations and side-by-side English and Chinese text will help readers uncover regional and cultural variations in these quilts of Southwest China, connections between the form and other Chinese textile traditions, and profiles of textile artists.

This project is a result of the United States–China Intangible Cultural Heritage Initiative of the American Folklore Society and the Chinese Folklore Society.

MARSHA MACDOWELL, PhD, is Curator of Folk Arts at the Michigan State University Museum in East Lansing, Michigan. She is Director of the Quilt Index, a digital repository of stories, images, and other data related to quilts from dispersed collections around the world.

LIJUN ZHANG is Research Curator at the Guangxi Museum of Nationalities in Guangxi, China. She holds a PhD in Folklore from Indiana University.

DISTRIBUTED FOR MICHIGAN STATE UNIVERSITY MUSEUM.
Material Vernaculars
Objects, Images, and Their Social Worlds

EDITED BY JASON BAIRD JACKSON

The roles of objects and images in everyday life are illuminated incisively in Material Vernaculars, which combines historical, ethnographic, and object-based methods across a diverse range of material and visual cultural forms. The contributors to this volume offer revealing insights into the significance of such practices as scrapbooking, folk art produced by the elderly, the wedding coat in Osage ceremonial exchanges, temporary huts built during the Jewish festival of Sukkot, and Kiowa women’s traditional roles in raiding and warfare. While emphasizing local vernacular culture, the contributors point to the ways that culture is put to social ends within larger social networks and within the stream of history. While attending to the material world, these case studies explicate the manner in which the tangible and intangible, the material and the meaningful, are constantly entwined and co-constituted.

JASON BAIRD JACKSON is Director of the Mathers Museum of World Cultures and Professor of Folklore Studies in the Department of Folklore and Ethnomusicology at Indiana University Bloomington.

MATERIAL VERNACULARS, JASON BAIRD JACKSON.

Available
210 pages, 77 color illus., 6 x 9
Cloth 978-0-253-02293-6 $85.00 £59.00
Paper 978-0-253-02348-3 $30.00 £20.99
Humble Theory
Folklore’s Grasp on Social Life
DOROTHY NOYES

Celebrated folklorist, Dorothy Noyes, offers an unforgettable glimpse of her craft and the many ways it matters. Folklore is the dirty linen of modernity, carrying the traces of working bodies and the worlds they live in. It is necessary but embarrassing, not easily blanched and made respectable for public view, although sometimes this display is deemed useful. The place of folklore studies among modern academic disciplines has accordingly been marginal and precarious, yet folklore studies are foundational and persistent. Long engaged with all that escapes the gaze of grand theory and grand narratives, folklorists have followed the lead of the people whose practices they study. They attend to local economies of meaning; they examine the challenge of making room for maneuver within circumstances one does not control. Incisive and wide ranging, the fifteen essays in this book chronicle the “humble theory” of both folk and folklorist as interacting perspectives on social life in the modern Western world.

DOROTHY NOYES is Professor in the Departments of English and Comparative Studies, a faculty associate of the Mershon Center for International Security Studies, and past director of the Center for Folklore Studies, all at the Ohio State University.
As part of this multilayered conversation about stigma, this volume discusses the relationship between the stigmatized individual and our role as researchers. Here we address our own perspectives as researchers struggling with stigma issues and tellability, as well as scholarly reflexive concerns dealing with what can’t be said when working with stigmatized groups or topics. The disciplinary focus of folklore positions us well to concentrate on the vernacular experience of the stigmatized, but it also propels us toward analysis of the performance of stigma, the process of stigmatization, and the political representation of stigmatized populations. These perspectives come to the fore in this book, as does the multilayered nature of stigma—its ability to reproduce, overlap, and spread, not just in terms of replication but also in terms of the ethnographer’s ability to apprehend it and her ability to research and write about it.

DIANE E. GOLDSTEIN is Professor and former Chair of the Department of Folklore and Ethnomusicology at Indiana University and is a former President of the American Folklore Society.

AMY SHUMAN is Professor of folklore at Ohio State University.
Grand Theory in Folkloristics
EDITED BY LEE HARING

Why is there no "Grand Theory" in the study of folklore? Talcott Parsons (1902–1979) advocated "grand theory," which put the analysis of social phenomena on a new track in the broadest possible terms. Not all sociologists or folklorists accept those broad terms; some still adhere to the empirical level. Through a forum sponsored by the American Folklore Society, the diverse answers to the question of such a theory arrived at substantial agreement: American folklorists have produced little "grand theory." One speaker even found all the theory folklorists need in the history of philosophy. The two women in the forum (Noyes and Mills) spoke in defense of theory that is local, "apt," suited to the audience, and "humble"; the men (Bauman and Fine) reached for something Parsons might have recognized. The essays in this collection, developed from the forum presentations, defend diverse positions, but they largely accept the longstanding concentration in American folkloristics on the quotidian and local.

LEE HARING is Professor Emeritus of English at Brooklyn College of the City University of New York, and has carried out folklore research in Kenya, Madagascar, Mauritius, and the other islands of the Southwest Indian Ocean. He is the author of Verbal Arts in Madagascar and Stars and Keys, a collection of folktale translations from the Indian Ocean islands.

ENCOU NTERS: EXPLORATIONS IN FOLKLORE AND ETHNOMUSICOLOGY, MICHAEL DYLAN FOSTER AND RAY CASHMAN

Available
168 pages, 6 x 9
Paper 978-0-253-02439-8 $25.00 £18.99
The Stars of Ballymenone

New Edition

HENRY GLASSIE

In the time of the Troubles, when bombs blew through the night and soldiers prowled down the roads, Henry Glassie came to the Irish borderland to learn how country people endure through history. He settled into the farming community of Ballymenone and listened to the old people. For a decade he heard and recorded the stories and songs in which they outlined their culture, recounted their history, and pictured their world. In their view, their world was one of love, defeat, and uncertainty, demanding the virtues of endurance: faith, bravery, and wit. Glassie’s task in this book is to set the scene and clear the stage, so that Hugh Nolan and Michael Boyle, Peter Flanagan, Ellen Cutler, and their neighbors can tell their own tale. It gathers the saints and warriors, and celebrates the stars whose wit enabled endurance in days of violence and deprivation. Glassie describes life in a time and a place and yet Ballymenone is like a thousand other places where people work on the land during the day and tell their own tales at night, forgotten, while the men of power fill the newspapers and history books by sending poor boys out to be killed. The Stars of Ballymenone is an integrated analysis of the complete repertory of verbal art from a rural community where storytelling and singing of quality remained a part of daily life.

HENRY GLASSIE is Professor Emeritus of Folklore at Indiana University and author of many books, including Prince Twins Seven-Seven, The Potter’s Art, and Vernacular Architecture.

CD included
Growing old doesn’t have to be seen as an eventual failure but rather as an important developmental stage of creativity. Offering an absorbing and fresh perspective on aging and crafts, Jon Kay explores how elders choose to tap into their creative and personal potential through making life-story objects. Carving, painting, and rug hooking not only help seniors to cope with the ailments of aging and loneliness but also to achieve greater satisfaction with their lives. Whether revived from childhood memories or inspired by their capacity to connect to others, meaningful memory projects serve as a lens for focusing on, remaking, and sharing the long-ago. These activities often help elders productively fill the hours after they have raised their children, retired from their jobs, and/or lost a loved one. These individuals forge new identities for themselves that do not erase their earlier lives but build on them and new lives that include sharing scenes and stories from their memories.

JON KAY is Professor of Practice and Director of Traditional Arts Indiana in the Department of Folklore and Ethnomusicology at Indiana University Bloomington.
Because clothing, food, and shelter are basic human needs, they provide excellent entries to cultural values and individual aesthetics. Everyone gets dressed every day, but body art has not received the attention it deserves as the most common and universal of material expressions of culture. *The Grace of Four Moons* aims to document the clothing decisions made by ordinary people in their everyday lives. Based on fieldwork conducted primarily in the city of Banaras, India, Pravina Shukla conceptualizes and realizes a total model for the study of body art—understood as all aesthetic modifications and supplementations to the body. Shukla urges the study of the entire process of body art, from the assembly of raw materials and the manufacture of objects, through their sale and the interactions between merchants and consumers, to the consumer’s use of objects in creating personal decoration.

**PRAVINA SHUKLA** is Associate Professor in the Department of Folklore and Ethnomusicology at Indiana University. She is author of *Costume: Performing Identities through Dress* and editor (with Ray Cashman and Tom Mould) of *The Individual and Tradition: Folkloristic Perspectives*.

**WINNER, MILLIA DAVIDPORT PUBLICATION AWARD, COSTUME SOCIETY OF AMERICA**

**WINNER, ANANDA KENTISH COOMARASWAMY BOOK PRIZE**

"For folklorists and cultural anthropologists, this is a treasure trove of information. For students of religion, it provides the material reference to the system of beliefs. . . Highly recommended."

—*Choice*, September 2008
UNESCO on the Ground
Local Perspectives on Intangible Cultural Heritage

EDITED BY MICHAEL DYLAN FOSTER AND LISA GILMAN

For nearly 70 years, the United Nations Educational, Scientific and Cultural Organization (UNESCO) has played a crucial role in developing policies and recommendations for dealing with intangible cultural heritage. What has been the effect of such sweeping global policies on those actually affected by them? Drawing upon six communities ranging across three continents—from India, South Korea, Malawi, Japan, Macedonia and China—this volume illuminates the complexities and challenges faced by those who find themselves drawn into UNESCO’s orbit. Some struggle to incorporate UNESCO recognition into their own local understanding of tradition; others cope with the fallout of a failed intangible cultural heritage nomination. By exploring locally, the essays show how a normative policy such as UNESCO’s takes on specific associations and inflections. A number of themes emerge across the case studies and three accompanying commentaries: issues of terminology; power struggles between local, national and international stakeholders; the value of international recognition; and what forces shape selection processes. This volume provides a unique comparative approach to timely questions of tradition and change in a rapidly globalizing world.

MICHAEL DYLAN FOSTER is Associate Professor of Folklore and East Asian Studies at Indiana University.

LISA GILMAN is Associate Professor of Folklore and English at the University of Oregon.

ENCOUNTERS: EXPLORATIONS IN FOLKLORE AND ETHNOMUSICOLOGY, MICHAEL DYLAN FOSTER

Available
188 pages, 16 b&w illus., 6 x 9
Paper 978-0-253-01940-0 $30.00 £25.99
eBook 978-0-253-01953-0 $29.99 £25.99
The Legacy of Dell Hymes

*Ethnopoetics, Narrative Inequality, and Voice*

**EDITED BY PAUL V. KROSKRITY AND ANTHONY K. WEBSTER**

The accomplishments and enduring influence of renowned anthropologist Dell Hymes are showcased in these essays by leading practitioners in the field. Hymes (1927–2009) is arguably best known for his pioneering work in ethnopoetics, a studied approach to Native verbal art that elucidates cultural significance and aesthetic form. As these essays amply demonstrate, nearly six decades later ethnopoetics and Hymes’s focus on narrative inequality and voice still provide a valuable critical lens for current research in anthropology and folklore. The contributors to this edition take up various strands of Hymes’s ethnopoetic interests and reveal how this focus on verbal art, far from being a marginal pursuit of the occasional Americanist, is actually central to many contemporary issues in folklore, linguistics, and linguistic and cultural anthropology. Indeed, a growing number of scholars have pushed for a rethinking of the importance of ethnopoetics research, from its concerns with language documentation and endangered languages to tacit forms of power that erase or deny local ways of speaking. Fascinating and topical, these essays not only honor a legacy but also point the way forward.

**PAUL V. KROSKRITY** is Professor of Anthropology and Chair of American Indian Studies at UCLA, where he has taught since earning his PhD in anthropology from Indiana University in 1978.

**ANTHONY K. WEBSTER** is Associate Professor of Anthropology at the University of Texas at Austin. He is author of *Explorations in Navajo Poetry and Poetics* as well as numerous articles on Navajo poetry, language, and culture.

**ENCOUNTERS: EXPLORATIONS IN FOLKLORE AND ETHNOMUSICOLOGY, MICHAEL DYLAN FOSTER**

*Available*

300 pages, 4 b&w illus., 6 x 9
Paper 978-0-253-01941-7 $30.00 £20.99
Costume
Performing Identities through Dress

PRAVINA SHUKLA

What does it mean to people around the world to put on costumes to celebrate their heritage, reenact historic events, assume a role on stage, or participate in Halloween or Carnival? Self-consciously set apart from everyday dress, costume marks the divide between ordinary and extraordinary settings and enables the wearer to project a different self or special identity. Pravina Shukla offers richly detailed case studies from the United States, Brazil, and Sweden to show how individuals use costumes for social communication and to express facets of their personalities.

PRAVINA SHUKLA is Associate Professor of Folklore and Ethnomusicology at Indiana University Bloomington. She is author of The Grace of Four Moons: Dress, Adornment, and the Art of the Body in Modern India, winner of the Costume Society of America’s Millia Davenport prize and the Coomaraswamy Prize, Association for Asian Studies. She is editor (with Ray Cashman and Tom Mould) of The Individual and Tradition: Folkloristic Perspectives.

Available
336 pages, 70 color illus., 7 x 9.5
Paper 978-0-253-01577-8 $40.00 £25.99
Sharon Bohn Gmelch & George Gmelch
Irish Travellers
The Unsettled Life

Anthropologists George and Sharon Gmelch have been studying the quasi-nomadic people known as Travellers since their fieldwork in the early 1970s, when they lived among Travellers and went on the road in their own horse-drawn wagon. In 2011 they returned to seek out families they had known decades before—shadowed by a film crew and taking with them hundreds of old photographs showing the Travellers’ former way of life. Many of these images are included in this book, alongside more recent photos and compelling personal narratives that reveal how Traveller lives have changed now that they have left nomadism behind.

Sharon Bohn Gmelch is Professor of Anthropology at the University of San Francisco and Roger Thayer Stone Professor of Anthropology at Union College. Her books include Nan: The Life of an Irish Travelling Woman; Tinkers and Travellers: Ireland’s Nomads; The Tlingit Encounter with Photography; and, (with George Gmelch), Tasting the Good Life: Wine Tourism in the Napa Valley.

George Gmelch is Professor of Anthropology at the University of San Francisco and Union College. His books include The Irish Tinkers: The Urbanization of an Itinerant People and Behind the Smile: The Working Lives of Caribbean Tourism.

Available
220 pages, 41 b&w illus., 41 color illus., 8.5 x 8.5
Paper 978-0-253-01453-5 $40.00 £29.99

"When Sharon and George Gmelch returned to Ireland forty years after conducting fieldwork with Traveller communities, they found that their old friends were 'anxious to tell their stories.' Those stories are relayed here not only in text form but also through page after page of visually stunning photography." —Adam Kaul, Augustana College.

HONORABLE MENTION, 2014 INDIEFAB BOOK OF THE YEAR AWARDS, SOCIAL SCIENCES
2015 AAUP PUBLIC AND SECONDARY SCHOOL LIBRARY SELECTION
More than quaint local color, folklore is a crucial part of life in Aghyaran, a mixed Catholic-Protestant border community in Northern Ireland. Neighbors socialize during wakes and ceils—informal nighttime gatherings—without regard to religious, ethnic, or political affiliation. The witty, sometimes raucous stories swapped on these occasions offer a window into Aghyaran residents’ views of self and other in the wake of decades of violent conflict. Through anecdotes about local characters, participants explore the nature of community and identity in ways that transcend Catholic or Protestant sectarian histories. Ray Cashman analyzes local character anecdotes in detail and argues that while politicians may take credit for the peace process in Northern Ireland, no political progress would be possible without ordinary people using shared resources of storytelling and socializing to imagine and maintain community.

RAY CASHMAN is Associate Professor in the Department of English and the Center for Folklore Studies at Ohio State University.
The Individual and Tradition
Folkloristic Perspectives

EDITED BY RAY CASHMAN, TOM MOULD, AND PRAVINA SHUKLA

Profiles of artists and performers from around the world form the basis of this innovative volume that explores the many ways individuals engage with, carry on, revive, and create tradition. Leading scholars in folklore studies consider how the field has addressed the connections between performer and tradition and examine theoretical issues involved in fieldwork and the analysis and dissemination of scholarship in the context of relationships with the performers. Honoring Henry Glassie and his remarkable contributions to the field of folklore, these vivid case studies exemplify the best of performer-centered ethnography.

RAY CASHMAN is Associate Professor of English and Folklore Studies at Ohio State University and author of Storytelling on the Northern Irish Border.

TOM MOULD is Associate Professor of Anthropology and director of PERCS, the Program for Ethnographic Research and Community Studies, at Elon University.

PRAVINA SHUKLA is Associate Professor of Folklore and Ethnomusicology at Indiana University Bloomington and author of The Grace of Four Moons.

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"This magnificent book has been many years in gestation, but it has been worth the wait. . . . No prior knowledge is required to enjoy it. And enjoy is the word. The chapters are short, vivid, and packed with human interest."
—BBC Music Magazine
"The Music of Central Asia is like its subject: vast, variegated, resonant, and rich in musical traditions that have remained all too closed to outsiders for centuries. The book is both authoritative and innovative, ringing with regional voices and dozens of well-chosen examples of cultural riches to be sampled and savored by both specialists and students."

—Mark Slobin, Winslow-Kaplan Professor of Music, Wesleyan University
Jennifer Kyker offers a vivid, insightful account of Oliver Mtukudzi, whose big voice and heartfelt songs make him a living legend of Afropop. Mtukudzi’s commitment to fostering positive social relations emerges with clarity and passion in her writing, which bears witness to how Mtukudzi’s music has both shaped and been shaped by Zimbabwean history, politics, and society.”
—Bonnie Raitt

Oliver Mtukudzi
Living Tuku Music in Zimbabwe

JENNIFER W. KYKER

Oliver “Tuku” Mtukudzi, a Zimbabwean guitarist, vocalist, and composer, has performed worldwide and released some 50 albums. One of a handful of artists to have a beat named after him, Mtukudzi blends Zimbabwean traditional sounds with South African township music and American gospel and soul, to compose what is known as Tuku Music. In this biography, Jennifer W. Kyker looks at Mtukudzi’s life and art, from his encounters with Rhodesian soldiers during the Zimbabwe war of liberation to his friendship with American blues artist Bonnie Raitt. With unprecedented access to Mtukudzi, Kyker breaks down his distinctive performance style using the Shona concept of “hunhu,” or human identity through moral relationships, as a framework. By reading Mtukudzi’s life in connection with his lyrics and the social milieu in which they were created, Kyker offers an engaging portrait of one of African music’s most recognized performers. Interviews with family, friends, and band members make this a penetrating, sensitive, and uplifting biography of one of the world’s most popular musicians.

JENNIFER W. KYKER holds a joint appointment as Assistant Professor of Ethnomusicology at Eastman School of Music and the College of Arts, Sciences, and Engineering at the University of Rochester

AFRICAN EXPRESSIVE CULTURES, PATRICK MCNAUGHTON, EDITOR
A Song to Save the Salish Sea
Musical Performance as Environmental Activism

MARK PEDELTY

On the coast of Washington and British Columbia sit the misty forests and towering mountains of Cascadia. This bioregion has long attracted loggers, fishing fleets, and land developers, each generation seeking successively harder to reach resources as natural endowments are depleted. Alongside encroaching developers and industrialists is a rich environmental movement that has historically built community through musical activism. In this book, Mark Pedelty explores Cascadia’s vibrant eco-musical community in order to understand how environmentalist music imagines, and perhaps even creates, a more sustainable conception of place. Highlighting the music and environmental work of such various groups as Dana Lyons, the Raging Grannies, Idle No More, Towers and Trees, and Irthlingz, among others, Pedelty examines the divergent strategies—musical, organizational, and technological—used by each musical group to reach different audiences and to mobilize action. He concludes with a discussion of “applied ecomusicology,” considering ways this book might be of use to activists and musicians at the community level.

MARK PEDELTY is Professor of Communication Studies and Anthropology and Resident Fellow in the Institute on the Environment at the University of Minnesota.

MUSIC, NATURE, PLACE, SABINE FEISST AND DENISE VON GLAHN, EDITORS

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304 pages, 9 b&w illus., 1 music exx, 6 x 9
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"A precise and inviting appeal to political economy, performance, and the enduring relevance of the cultural and archetypal trickster."
—D. Soyini Madison, Northwestern University

Spiders of the Market
Ghanaian Trickster Performance in a Web of Neoliberalism
Enhanced Ebook

DAVID AFRIYIE DONKOR

The Ghanaian trickster-spider, Ananse, is a deceptive figure full of comic delight who blurs the lines of class, politics, and morality. David Afriyie Donkor identifies social performance as a way to understand trickster behavior within the shifting process of political legitimization in Ghana. Donkor shows how the Ghanaian government was crafty in selling ideas to the people, adapting trickster-rooted performance techniques to reinterpret citizenship and the common good. Trickster performers rebelled against this takeover of their art and sought new ways to out trick the tricksters.

DAVID AFRIYIE DONKOR is Assistant Professor of Performance Studies and Africana Studies at Texas A&M University.

AFRICAN EXPRESSIVE CULTURES, PATRICK MCNAUGHTON, EDITOR

Ethnomusicology Multimedia (EM) is a collaborative publishing program, developed with funding from the Andrew W. Mellon Foundation, to identify and publish first books in ethnomusicology, accompanied by supplemental audiovisual materials online at www.ethnomultimedia.org.
Daniel B. Reed integrates individual stories with the study of performance to understand the forces of diaspora and mobility in the lives of musicians, dancers, and mask performers originally from Côte d’Ivoire who now live in the United States. Through the lives of four Ivorian performers, Reed finds that dance and music, being transportable media, serve as effective ways to understand individual migrants in the world today. As members of an immigrant community who are geographically dispersed, these performers are unmoored from their place of origin and yet deeply engaged in presenting their symbolic roots to North American audiences. By looking at performance, Reed shows how translocation has led to transformations on stage, but he is also sensitive to how performance acts as a way to reinforce and maintain community. *Abidjan USA* provides a multifaceted view of community that is at once local, national, and international, and where identity is central, but transportable, fluid, and adaptable.

**DANIEL B. REED** is Associate Professor in the Department of Folklore and Ethnomusicology at Indiana University Bloomington. He is author of *Dan Ge Performance*.

**AFRICAN EXPRESSIVE CULTURES, PATRICK MCNAUGHTON, EDITOR**

The personal narrative, detailed studies of four musicians, including analysis of their lives and music, and a broader discussion about diaspora and migration provides an important study of African music in the United States."

—Alex Perullo, author of *Live from Dar es Salaam*
Music of Azerbaijan

From Mugham to Opera

AIDA HUSEYNOVA

This book traces the cultural and musical fusion that unfolded during the 20th century in Azerbaijan, altering the face of traditional musical expression. Aida Huseynova places this history of music in Azerbaijan against the vivid backdrop of cultural life under Soviet influence. Inspired by their neighbors to the East and West, Azerbaijani musicians enjoyed a period of remarkable creativity, composing and performing the first opera and the first ballet in the Muslim East, establishing the region’s first Opera and Ballet Theater and Conservatory of Music, and discovering ways to merge the modal lyricism of mugham with the rhythmic dynamics of jazz. Drawing on previously unstudied archives, letters, and documents as well as her experience as an Azerbaijani musician and educator, Huseynova shows how Azerbaijani musical development was not a product of Soviet cultural policies but rather reflected and grew from deep, complex cultural processes.

AIDA HUSEYNOVA, a musicologist from Azerbaijan, is Adjunct Lecturer in Music at the Jacobs School of Music at Indiana University.

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"In each chapter Huseynova combines historical context, cultural insights, and musicological analysis to create a study of musical and cultural fusion that is as compelling as it is informative. She rounds off the work with the re-staging of the Uzeyir Hajibeyli’s first mugham opera, played on the world stage with Alim Gasimov and Yo Yo Ma’s Silk Road Ensemble—a triumphant testimony to the power of cultural fusion."

—Anna Oldfield, Coastal Carolina University
"Covering with much detail a wide variety of musical phenomena that have been hitherto ignored in Armenian music scholarship, Music and the Armenian Diaspora is a landmark work that challenges many of the orthodoxies about Armenian music as it is conceived of today. . . . The lucid writing style, the empathetic and observant attention to forgotten musical histories, and the excellent selection of included recordings, make Music and the Armenian Diaspora a book that deserves to be read by a wide range of readers interested in topics as varied as music and conflict, diaspora studies and the cultural dimensions of genocide."
—The World of Music

Music and the Armenian Diaspora
Searching for Home in Exile
SYLVIA ANGELIQUE ALAJAJI

Survivors of the Armenian genocide of 1915 and their descendants have used music to adjust to a life in exile and counter fears of obscurity. In this nuanced and richly detailed study, Sylvia Angelique Alajaji shows how the boundaries of Armenian music and identity have been continually redrawn: from the identification of folk music with an emergent Armenian nationalism under Ottoman rule to the early postgenocide diaspora community of Armenian musicians in New York, a more self-consciously nationalist musical tradition that emerged in Armenian communities in Lebanon, and more recent clashes over music and politics in California. Alajaji offers a critical look at the complex and multilayered forces that shape identity within communities in exile, demonstrating that music is deeply enmeshed in these processes. Multimedia components available online include video and audio recordings to accompany each case study.

SYLVIA ANGELIQUE ALAJAJI is Associate Professor of Music at Franklin & Marshall College.

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216 pages, 6 b&w illus., 10 audio, 6 x 9
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“With theory well grounded in (and balanced by) richly textured ethnography and analyses, *Staging Ghana* is a valuable addition to the literature in the ever-growing fields of African studies and performance studies. Its examination of nationalism, creativity, postcolonialism, culture, music, and dance give it great multidisciplinary relevance.”
—Anthropos

**Staging Ghana**

*Artistry and Nationalism in State Dance Ensembles*

**PAUL SCHAUERT**

The Ghana Dance Ensemble takes Ghana’s national culture and interprets it in performance using authentic dance forms adapted for local or foreign audiences. Often, says Paul Schauert, the aims of the ensemble and the aims of the individual performers work in opposition. Schauert discusses the history of the dance troupe and its role in Ghana’s post-independence nation-building strategy and illustrates how the nation’s culture makes its way onto the stage. He argues that as dancers negotiate the terrain of what is or is not authentic, they also find ways to express their personal aspirations, discovering, within the framework of nationalism or collective identity, that there is considerable room to reform national ideals through individual virtuosity.

**PAUL SCHAUERT** is a lecturer in Ethnomusicology at Oakland University (Michigan).
Greek Orthodox Music in Ottoman Istanbul

Nation and Community in the Era of Reform

MERIH EROL

During the late Ottoman period (1856–1922), a time of contestation about imperial policy toward minority groups, music helped the Ottoman Greeks in Istanbul define themselves as a distinct cultural group. A part of the largest non-Muslim minority within a multi-ethnic and multi-religious empire, the Greek Orthodox educated elite engaged in heated discussions about their cultural identity, Byzantine heritage, and prospects for the future, at the heart of which were debates about the place of traditional liturgical music in a community that was confronting modernity and westernization. Merih Erol draws on archival evidence from ecclesiastical and lay sources dealing with understandings of Byzantine music and history, forms of religious chanting, the life stories of individual cantors, and other popular and scholarly sources of the period. Audio examples keyed to the text are available online.

MERIH EROL is senior fellow at Koç University’s Research Center for Anatolian Civilizations in Istanbul. In 2014, she was Onassis Foundation Visiting Faculty in the Department of History at Boğaziçi University, Istanbul. Previously, she was a visiting scholar at Harvard and Princeton Universities, the Max Planck Institute for Human Development, and the Center for Advanced Study, Sofia.

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“This book is a welcome addition to the field of Greek-Ottoman studies in the nineteenth century because it offers a sustained analysis of the much neglected theme of 'Greek-Orthodox' music in the troubled and complicated late Ottoman period.”
—Historein
"Shannon has proven once again his deep knowledge of the cultural and intellectual landscape of the region. Through its comparative and cross-cultural perspective, Performing al-Andalus is accessible to a wide audience, addressing particularly those interested in how music interacts with memory cultures, ideologies of belonging and their circulation within a transnational context."
—Ethnomusicology Forum

Performing al-Andalus
Music and Nostalgia across the Mediterranean

JONATHAN HOLT SHANNON

Performing al-Andalus explores three musical cultures that claim a connection to the music of medieval Iberia, the Islamic kingdom of al-Andalus, known for its complex mix of Arab, North African, Christian, and Jewish influences. Jonathan Holt Shannon shows that the idea of a shared Andalusian heritage animates performers and aficionados in modern-day Syria, Morocco, and Spain, but with varying and sometimes contradictory meanings in different social and political contexts. As he traces the movements of musicians, songs, histories, and memories circulating around the Mediterranean, he argues that attention to such flows offers new insights into the complexities of culture and the nuances of selfhood.

JONATHAN HOLT SHANNON is Professor of Anthropology at Hunter College, CUNY. He is author of Among the Jasmine Trees: Music and Modernity in Contemporary Syria and A Wintry Day in Damascus: Syrian Stories.

PUBLIC CULTURES OF THE MIDDLE EAST AND NORTH AFRICA, PAUL A. SILVERSTEIN, SUSAN SLYOMOVICS, AND TED SWEDENBURG, EDITORS

Available
254 pages, 10 b&w illus., 6 x 9
Cloth 978-0-253-01756-7 $75.00 £57.00
Paper 978-0-253-01762-8 $26.00 £19.99
Tamil Folk Music as Dalit Liberation Theology

ZOE C. SHERINIAN

Zoe C. Sherinian shows how Christian Dalits (once known as untouchables or outcastes) in southern India have employed music to protest social oppression and as a vehicle of liberation. Her focus is on the life and theology of a charismatic composer and leader, Reverend J. Theophilus Appavoo, who drew on Tamil folk music to create a distinctive form of indigenized Christian music. Appavoo composed songs and liturgy infused with messages linking Christian theology with critiques of social inequality. Sherinian traces the history of Christian music in India and introduces us to a community of Tamil Dalit Christian villagers, seminary students, activists, and theologians who have been inspired by Appavoo’s music to work for social justice. Multimedia components available online include video and audio recordings of musical performances, religious services, and community rituals.

ZOE C. SHERINIAN is Associate Professor and Chair of Ethnomusicology at the University of Oklahoma. A percussionist and filmmaker, her ethnographic film on the changing status of Dalit drummers is titled This is a Music: Reclaiming an Untouchable Drum.

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"Tamil Folk Music as Liberation Theology helps us to understand what is at stake for people making a transformative choice to reclaim local folk music in a particular community and liturgical setting. It powerfully and eloquently traces a complicated history of caste oppression, missionary activity, the internalization of hegemonic attitudes, and loss of identity."
—Asian Ethnology
Palestinian Music and Song
Expression and Resistance since 1900
EDITED BY MOSLIH KANAANEH, STIG-MAGNUS THORSÉN, HEATHER BURSHEH, AND DAVID A. MCDONALD

From the perspective of scholars, performers, composers, and activists, *Palestinian Music and Song* examines the many ways in which music has been a force of representation, nation building, and social action. From the turn of the 20th century, when Palestine became an exotic object of fascination for missionaries and scholars, to 21st-century transnational collaborations in hip hop and new media, this volume traces the conflicting dynamics of history and tradition, innovation and change, power and resistance.

STIG-MAGNUS THORSÉN is Professor Emeritus of Music and Society at the Academy of Music and Drama, Gothenburg University.

MOSLIH KANAANEH is a social anthropologist in the Department of Sociology and Anthropology at Birzeit University.

HEATHER BURSHEH is a performing musician and flute instructor at the Edward Said National Conservatory of Music.

DAVID A. MCDONALD is Assistant Professor of Folklore and Ethnomusicology at Indiana University Bloomington.

PUBLIC CULTURES OF THE MIDDLE EAST AND NORTH AFRICA, PAUL A. SILVERSTEIN, SUSAN SLYOMOVICS, AND TED SWEDENBURG, EDITORS

“This is a book in which we see Palestinian music making Palestinian history. Crucial reading on resistance, with timely contributions by an impressive gathering of scholars, musicians, activists and organizers.” — Martin Stokes, King’s College London
"The book is a welcome addition to the growing literature on African religious popular culture, and should convince us that interdisciplinary research on popular expressions of Christianity can bring us novel insights and new arguments to the study of social and cultural dynamics of African Christianity."
—Anthrocybib

Music in Kenyan Christianity
Logooli Religious Song

JEAN NGOYA KIDULA

This sensitive study is a historical, cultural, and musical exploration of Christian religious music among the Logooli of Western Kenya. It describes how new musical styles developed through contact with popular radio and other media from abroad and became markers of the Logooli identity and culture. Jean Ngoya Kidula narrates this history of a community through music and religious expression in local, national, and global settings. The book is generously enhanced by audiovisual material on the Ethnomusicology Multimedia website.

JEAN NGOYA KIDULA is Associate Professor of Music and Ethnomusicology at the Hugh Hodgson School of Music, University of Georgia. She is author (with R. R. King, T. Oduro, and J. R. Krabill) of Music in the Life of the African Church.

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Highlife Saturday Night

Popular Music and Social Change in Urban Ghana

NATE PLAGEMAN

Highlife Saturday Night captures the vibrancy of Saturday nights in Ghana—when musicians took to the stage and dancers took to the floor—this penetrating look at musical leisure during a time of social, political, and cultural change. Framing dance band “highlife” music as a central medium through which Ghanaians negotiated gendered and generational social relations, Nate Plageman shows how popular music was central to the rhythm of daily life in a West African nation. He traces the history of highlife in urban Ghana during much of the 20th century and documents a range of figures that fueled the music’s emergence, evolution, and explosive popularity. This book is generously enhanced by audiovisual material on the Ethnomusicology Multimedia website.

NATE PLAGEMAN is Assistant Professor of History at Wake Forest University.

AFRICAN EXPRESSIVE CULTURES, AFRICAN EXPRESSIVE CULTURES

PATRICK MCNAUGHTON, EDITOR

Ethnomusicology Multimedia (EM) is a collaborative publishing program, developed with funding from the Andrew W. Mellon Foundation, to identify and publish first books in ethnomusicology, accompanied by supplemental audiovisual materials online at www.ethnomultimedia.org.

"Going beyond a mere account of highlife's origins and development, it offers a history of popular music and its relationship to the cultural, gendered, political, and social fabric of urban Ghana.” —Stephan F. Miescher, University of California, Santa Barbara
"De Jong emphasizes 'tambu's' role as a medium of memory, cultural and political commentary, and commemorative history."
—Latin American Music Review

**Tambú**

*Curacao’s African-Caribbean Ritual and the Politics of Memory*

**NANETTE DE JONG**

As contemporary Tambú music and dance evolved on the Caribbean island of Curacao, it intertwined sacred and secular, private and public cultural practices, and many traditions from Africa and the New World. As she explores the formal contours of Tambú, Nanette de Jong discovers its variegated history and uncovers its multiple and even contradictory origins. De Jong recounts the personal stories and experiences of Afro-Curaçaoans as they perform Tambu—some who complain of its violence and low-class attraction and others who champion Tambú as a powerful tool of collective memory as well as a way to imagine the future.

**NANETTE DE JONG** is Senior Lecturer at the International Centre for Music Studies, Newcastle University.

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Women’s Voices from West Africa
An Anthology of Songs from the Sahel
EDITED BY AISSATA G. SIDIKOU AND THOMAS A. HALE

Aissata G. Sidikou and Thomas A. Hale reveal the world of women’s songs and singing in West Africa. This anthology—collected from 17 ethnic traditions across West Africa—introduces the power and beauty of the intimate expressions of African women. The songs, many translated here for the first time, reflect all stages of the life cycle and all walks of life. They entertain, give comfort and encouragement, and empower other women to face the challenges imposed on them by their families, men, and society. Women’s Voices from West Africa opens a new window on women’s changing roles in contemporary Africa.

AISSATA G. SIDIKOU is Assistant Professor of French and Francophone Studies in the Department of Languages and Cultures at the United States Naval Academy. She is author of Recreating Words, Reshaping Worlds: The Verbal Art of Women from Niger, Mali, and Senegal.

THOMAS A. HALE is Edwin Erle Sparks Professor of African, French, and Comparative Literature in the Department of French and Francophone Studies and the Department of Comparative Literature at The Pennsylvania State University. He is author of Griots and Griottes: Masters of Words and Music and editor (with John William Johnson and Stephen Belcher) of Oral Epics from Africa.

"There is a very limited source literature of this kind in French and local African languages, but nothing comparable in English. It will open doors."
—Heather Maxwell, University of Virginia
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Keywords: Animals, Cultural History, Cultural Identity, Cultural Studies, Folk Culture, Folklore Studies, Folktales, Material Culture, Narratives, Rituals

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Museum Anthropology Review
EDITED BY JASON BAIRD JACKSON

*Museum Anthropology Review* is an open access journal whose purpose is the wide dissemination of peer-reviewed articles, reviews, essays, obituaries and other content advancing the field of material culture and museum studies, broadly conceived. Since its founding in February 2007, the journal has published smart, significant work by scholars—both junior and well established—working in folklore studies, vernacular architecture studies, archaeology, linguistic anthropology, religious studies, museum studies, history, art history, and ethnomusicology, in addition to cultural anthropology. Museum Anthropology Review is a publication of the Mathers Museum of World Cultures at Indiana University Bloomington.

Keywords: Anthropology, Archives, Exhibition, Folk Museums, Folklore Studies, History, History Of Anthropology, Intellectual History, Material Culture, Social History

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