

language use of the Volhynian Czechs is the loss of feeling for the length of vowels, which shows namely in writing.

Language differences were (and to some extent still are) factors according to which a reemigrant from Volhynia might be identified. The differences have gradually become less distinct. The number of Volhynian words in everyday life decreases; they are retained only within the family, but the generations born and raised in Czechoslovakia have been using such elements only on a very small scale or not at all.

Food is another specific area which betrays the influence of other nationalities; the meals taken from the Ukrainian population of Volhynia in particular were found strange in Bohemia at first. Most widely used 'atypical' meals were various borsches, stuffed and rolled cabbage leaves *holubce*, stuffed pastry *pirohy* etc. Beetroot, other vegetables, pork and fat were among the most favourite ingredients.

The diet which the older generation had brought over from Volhynia had some influence on the younger generation born already in Bohemia and influenced also the other inhabitants who, to some extent, adopted the above mentioned meals and foodstuffs.

The war experiences branded the Volhynian population for life. Its immediate effects, i.e. the dead, the wounded, separations of family members, the post-war reemigration etc., hit the fighting men as well as those who stayed at home and the consequences were felt long after the war had ended. All these experiences, which were different from those of most members of the Czech nation, formed the world outlook and philosophy of the Volhynian population.

The feelings of friendship and solidarity are still very strong among the reemigrants. Even though these emotions have never resulted in any separatist efforts aiming at isolation from the other inhabitants, they nevertheless were significant. The sense of common origin, the war experience, the problems of reemigration etc. all these have become elements binding the settlers together.

Certain other differences resulting from the fact that most members of the Volhynian population belonged to the Orthodox Church have never been of great significance and are, by now, almost negligible.

When speaking about the Volhynian Czechs today it is necessary to stress that this label may be used only when referring to persons born in Volhynia and may not be mechanically used of the younger generation born already in Czechoslovakia. No new specific 'Volhynian' phenomena have arisen to influence the life of the younger generations.

The most noticeable features of material and spiritual culture may, to this day, be found, especially in the regions of Podborany and Zatec. The persons born in Volhynia still feel strong ties with other members of the Volhynian community; not only to those from their native villages, but also, to some extent, with their descendants. Many of them have written or are writing their memoirs, chronicles etc.

Specific language use, which has already been mentioned, marks the settlers to this day; the older generation especially use a number of specific words, phrases and idioms though they usually know, at least passively, the standard Czech equivalent. Noticeable differences survive in diet.

Today the Volhynian Czechs form a distinct and specific element among the population in some parts of Bohemia and Moravia. But we may suppose that by the end of this century the situation, after the older generations have gone, will have changed, and the characteristic features of the life today will have, to some extent, disappeared.

It may, nevertheless, be expected that some elements of the material and spiritual culture brought over by the Volhynian Czechs to Czechoslovakia in the post-war period and partly taken over by both the younger generation of reemigrant families and some members of the indigenous population will survive and will contribute to enriching the way of life of the population of the regions in which the reemigrants from Volhynia settled.

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Abstrait

Cet article traite des gens qui émigrèrent à la Russie dans le 19ième siècle. Ces gens sont très intéressants parce qu'ils gardaient leur langue et des contacts économiques et culturels avec leur patrie. Après le fin de la guerre mondiale en 1945, plus de 33,000 de ces gens rentrèrent chez eux.

Il y avait beaucoup de difficultés mais ils avait bien adapté et, bien qu'on peut voir quelques différences dans leur mode de vie jusqu'à aujourd'hui, ces différences sont en train de disparation.

The IOFA Office in Athens

At the beginning of 1984, with the encouragement of the Secretary General Mr. Alexander Veigl, it was decided to found a regional International Organisation of Folk Art office in Athens, in order to further the aims of this organisation in Greece. The office has no legal status but acts solely as an information and documentation centre. In this manner, it enjoys a great flexibility of action and freedom from bureaucratic procedures. Later, when enough Greek folk art organisations have joined the IOFA, the office will become a federation of Greek folk art organisations and a national branch of the IOFA.



The Folk Dance Archive

The first task undertaken by the office was the compilation of an archive of information on all matters relative to Greek folk dance. The purpose of this archive is to serve all organisations and individuals in this field, by providing them with information, free of charge, on all relative matters. We believe that the best way to further Greek folk dancing is by the diffusion of detailed and correct information.

This is a very ambitious task as the volume of data involved is tremendous and scattered in all directions and no similar attempt to collect it has been tried in the past. To date thousands of letters have been sent and countless telephone calls and visits made throughout the country. It is obvious that such a wide campaign requires considerable expenses in postage, stationery, telephone bills etc. These expenses have been covered by the benevolent staff of the office, who also offered their personal work.

The contents of the Archive to date include the following:

1. *List of folk dance groups*

The number of folk dance groups in Greece is estimated to be about 600, scattered around the country. There is no central body or federation. On top of this, we evaluate the number of dance groups belonging to Greek organisations in the diaspora at about 500. Tracing more than one thousand groups dispersed around the globe is a large scale operation that will take several years.

We started by obtaining a list of groups from the Ministry of Culture. The services of the Ministry, under Minister Mrs. Melina Mercouri, have been very helpful. A circular letter was sent to each group asking them to provide us with specific details of their activities. Fortunately the response was considerable. We obtained about 100 answers, giving us information on the group's active dancers, musicians, costumes, wardrobe, training courses, photographs etc. In this way, we have established a valuable card file which is continuously expanded and updated.

The folk dance groups archive is extremely useful for the following purposes:

- Informing the groups about festivals and other gatherings where they can participate. Already, a growing number of groups have asked to join the IOFA. Our target is to have at least one hundred groups as members of the IOFA within 1985.
- Giving valuable assistance to the groups on such matters as organisations, exchanges, costume-making, finding musicians, ethnographic research etc.
- Strengthening the commitment to authenticity and the serious preservation of village culture. We have noted that isolated groups have a tendency to adulterate their performances with borrowed elements which destroy the precious local style preserved until now. We believe that, by exposing the groups' performances to competent ethnographers from outside, a return to purely traditional expression will be encouraged.

2. *List of folk art museums and collections*

More than two hundred such collections exist in Greece in public or private hands, some of them unidentified. We have compiled a list of those museums in order to be able to direct

folk art researchers to places where they can see the costumes and other folk art items.

3. *List of village celebrations* where genuine local dancing can be experienced. Several thousands of villages in Greece preserve the custom of holding a yearly feast on the day of their patron saint. On this date, local musicians play in the village square and the people dance local dances. This is the most important day of the year for the village and one can see families who have emigrated to faraway countries like Australia and the USA return to their native village in order to take part. For a folk dance enthusiast, this is an opportunity to witness authentic local style in its natural setting. A wedding is another such opportunity, but there one has to be invited. By giving a list of villages by region, with the particular date, we offer a valuable service to dance enthusiasts.

4. *List of institutions* which carry out ethnographic research. There are dozens of such institutions in Greece, more or less active in programmes involving the study of folk life. Very few include folk dance, but interested researchers can obtain guidance in scientific methodology, as well as use of their libraries and archives.

5. *List of tavernas* featuring folk music and folk dancing. There are dozens of such places around the country but their addresses are difficult to find as they cater to restricted local groups and do not seek to involve the general public. These are the most convenient places for an amateur to practise his (or her) dancing.

6. *List of musicians' cafés*

Every town in Greece has one particular coffee house where folk musicians pass their day, waiting for patrons who will find them there in order to book them for a village celebration or a wedding. Dance groups need to have the addresses of these cafés, so that they can find musicians who still play traditional instruments and preserve the village style in their playing.

7. *List of costume-makers*

In Greece, the variety of folk dresses is enormous. Practically every village has its own different costume, although costumes are quite similar within each region, island or ethnic group. Very few people remain who know how to make the old costumes, and the folk dance groups need to know where they can find them.

8. *List of traditional instrument-makers*

Traditional musical instruments are hard to find, as the craftsmen who make them have found no apprentices. Musicians tend to play modern instruments which cannot render the true tones of Greek traditional music.

9. *Bibliography on Greek dance*

Books and articles giving information on local dances are important for dancers and researchers who want to study the cultural setting and authentic execution of dances. The Archive collects all relative books and periodicals as well as copies of passages in rare books giving descriptions of dance scenes in old-time villages.

10. *Discography of Greek music*

Good music is a must for good dance. Many records have been published with Greek music but few of them feature careful recordings played by true folk musicians. Most of the outstanding records have circulated in limited numbers and are difficult to find so this list is of great help to dancers by indicating the sources available.

11. *Other collections*

Photographs of dance groups and village scenes, old

engravings, pictures of ancient vases and Byzantine paintings, addresses of folk musicians etc.

As a result of this effort, a book is currently under publication, containing the major part of the Archive for general use by Greek dance enthusiasts. The book is titled: 'The World of Greek Dance' by A. Raftis (Polytypo Editions, Athens GR-11521), and will be available as from September 1985.

The first part of this book will contain historical, ethnographic and research methodology chapters written by Prof. A. Raftis. This volume will be first published in the Greek language, by IOFA, and will be the first introductory and directory guide on Greek dance. In the future we envisage publication in English and other languages, as well as subsequent revised editions.

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Abstrait

En 1984, un bureau régional du Comité international des arts et traditions populaires était fondé en Athènes. Actuellement un centre d'information et de documentation, le but du bureau est de devenir un fédérateur des organisations qui se concernent à la culture populaire grecque.

Le bureau commença son travail avec la formation d'une archive d'information sur les danses traditionnelles. Déjà, il a produit une liste des groupes de danse folklorique, une liste des musées et des collections de l'art traditionnel, une liste des célébrations rurales, une liste des institutions qui s'adressent à la recherche ethnographique, une liste des 'tavernas' dans lesquels on peut trouver la musique et la danse traditionnelles, une liste des cafés fréquentés par des musiciens, une liste de facteurs de costume, une liste de facteurs d'instruments et une bibliographie et un discographie de la musique grecque.

Actuellement, le bureau prépare à publier un livre dans lequel on pourra trouver la plupart de l'archive. Le livre sera imprimé en grecque mais le bureau espère de le publier en anglais et les autres langues dans l'avenir.

A German Account of Welsh Folk Life in 1856

In 1856 the young German writer Julius Rodenberg (1831–1914) came on a long visit to Wales specifically to study the country and its people, their language, history, customs and traditions. He stayed for a while on a small farm with a Welsh family, and also travelled around on foot and by train and stagecoach, meeting local people, visiting

ancient monuments and inspecting other places of interest. He also assiduously collected Welsh folk tales and folk lore, and wrote romantic poetry.

On his return to Germany, Rodenberg soon published his book *Ein Herbst in Wales: Land und Leute, Märchen und Leier* (An Autumn in Wales: Country and People, Tales and Songs), Hannover, 1858, pp. 326. This delightful book was a skilfully blended mixture of personal observations and impressions by a shrewd and discerning traveller, together with a wealth of information culled from various published sources. One critic has called it a book of exceptional merit and one that deserves to be read for enjoyment by everyone interested in the history and folklore of Wales.

Although many English travellers have written accounts of their Welsh tours, few foreigners ever came to Wales and Rodenberg's book is therefore a unique account of Welsh life and customs as seen through the eyes of a perceptive and talented foreigner. Julius Rodenberg himself later became famous as the influential editor of the prestigious *Deutsche Rundschau* and as a prolific author in his own right.

Rodenberg was very interested in the Celtic countries and after visiting Ireland he published another book: *Die Insel der Heiligen, Ein Pilgerfahrt durch Irland* (Berlin, 1860). This was quickly translated into English and published under the title *A Pilgrimage through Ireland, or the Island of the Saints* (London, 1861). Unfortunately, Rodenberg's *Ein Herbst in Wales* did not find a translator, and so this interesting and valuable book has remained almost entirely unknown in Wales. This sad deficiency has at last been remedied with the production of a complete English translation of Rodenberg's book by Dr. William Linnard of the Welsh Folk Museum at St. Fagans.

This first English translation, with an editorial introduction, full annotations and a nice selection of contemporary illustrations, now makes Rodenberg's book available for the first time to a wide modern readership.

Details: Julius Rodenberg, *An Autumn in Wales (1858): Country and People, Tales and Songs*. Publishers: D. Brown & Sons Ltd., Cowbridge & Bridgend. 1985. pp. x + 176. Price £6.50. ISBN 0 905928 31 8.

Abstrait

Ce livre, qui était écrit en 1856 par un jeune écrivain d'Allemagne, Julius Rodenberg, vient d'être publié dans une traduction anglaise pour la première fois.

Beaucoup de voyageurs anglais ont écrit les histoires de leurs tournées au Pays-de-Galles, mais ce livre constitue un rapport unique de la vie et les coutumes du Pays-de-Galles par un étranger.

Listings

Lectures

Great Britain

Folklore Society

December 11th: Dr Peter Hogarth, *Dragons*

February 19th: Dr Doris Jones-Baker, *The Folklore of English Medieval Ships*

Lectures are held at the Society's premises at University College, Gower St London at 7.30pm.

English Folk Song and Dance Society

December 13th: John Howson, *Many a good horseman: A survey of traditional music in mid-Suffolk*

January 24th: Tess Buckland, *From Wakes to Carnivals: Morris dancing in the North-West*

Lectures are held at Cecil Sharp House, 2 Regents Park Rd, London NW1 7AY at 7.30pm. Admission free.

Conferences

France

December 13th-15th, Carcassonne: *Les Cultures en Revues*
Details from G.A.R.A.E., 91, rue Jules Sauzède, 11000 Carcassonne.

A conference on ethnographical journals in Europe (see full account in Contact, issue 2)

Great Britain

March 8th, 1986: *6th Annual Conference on Traditional Dance* at Crewe & Alsager College of Higher Education.
Details from Theresa Buckland, 2 Carisbrooke Close, Wistaston, Crewe, Cheshire.

Exhibitions

Great Britain

European Centre for Folk Studies

October 31st-January 3rd: *Seasonal Traditions* - a look at Halloween, Guy Fawkes and Christmas.

January 6th - February 17th: *Welsh Oak*

January 26th - February 15th: *The Vernacular Architecture of Jersey*

February 24th - March 21st: *Local Arts and Crafts*

March 22nd - April 19th: *The Gael*

CONTACT

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