

# On the 40<sup>th</sup> Anniversary of the Institute of Folklore Research

## Introduction

The Institute of Folklore Research was founded at the beginning of 1948 as an independent scientific-research institution under the name of "The Institute for Folk Art". In the past 10 years it has been active within the Institute of Philology and Folklore Study, as one of its three departments. There are 25 members employed on a regular basis at the Institute of Folklore Research today. We are divided into six departments: Departments for oral and popular literature, Departments for folk music, dance and folk theatre and Department for custom research. The scientists at the Institute of folklore research are philologists, musicologists or ethnologists depending on folk phenomena they are engaged in. In that way is carried out the interdisciplinary approach to folklore and other phenomena of folk culture and art. The Institute has always paid attention both to the scientific work and the popularization and application of scientific results, like for example, a co-operation with educational and cultural institutions, especially in the field of cultural amateurism and presentation of folklore on the stage and in the mass media. The engagement of the Institute's members in the education of young experts, and participating in undergraduate and postgraduate education of ethnology and ethnomusicology is worth mentioning. Many of them have been mentors and have worked with foreign students and experts until visiting the Institute. Besides the scientific departments, there are also the archive of documents and the library at the Institute. Our library is a specialized one containing 22000 volumes. The archives contains a manuscript records of folk materials: 1270 volumes of poetry, prose texts, music and dance and tape collection containing 2160 tapes and cassettes, a photograph collection with 27000 photographs and slides, a film collection with 50 documentary films, a video collection with 116 videocassettes, specialized files and microfishes.

There has been an attempt to computerize our Archives and library, to compile data-file and data-bank thanks to willingness of our members to accept this new technology and cleverness to acquire the equipment under such circumstances. The archives and the library are generally available. There is an exchange with 286 addresses in the country and abroad and other ways of acquiring publications which constantly increase the library holdings. We also possess a considerable foreign literature which enables an insight and participation in world trends in our profession.

Getting of information and cooperation in this country and abroad is carried out through intensive contacts and joint projects; through participating in the work of federal and international professional and scientific associations and commissions; and through the exchange of experts.

In the course of this year we have been trying to actively mark the anniversary by intensifying our regular activities and also by some manifestations for this occasion. First of all we have tried to present our activity to the public this year, espe-



cially to experts, through publishing, and organizing and participating in scientific meetings. As related to the publishing activity, this year we are celebrating a jubilee: the publication of the 25th issue of "Narodna umjetnost" - our year-book.

Besides the regular 25th issue of the year-book, we have also published the special issue of "Narodna umjetnost" in English, intended for the presentation of our activity of the Institute in the past 40 years, on all of the editions of the Institute, and also books by the members of the Institute issued by other publishers. Another publication "Contributions to the study of contemporary folklore in Croatia" in English also, intended for the international publication, gives an insight into the orientation and results of research in the last decade. The book was published on the occasion of the 2nd International Congress of Anthropological and Ethnological Sciences, held in Zagreb in July 1988. For that occasion we organized a symposium "Folklore and the historical process", attended by 57 participants from 16 countries, among whom were 9 members of the Institute. They were co-organizers and read papers in other symposia of the same Congress. We are glad that in this year's publishing of the Institute appeared a book "Folk art of Istria" by our ex-associate Josip Miličević, and also an international collection on the relation between ballades and other genres ("*Ballades and other Genres / Balladen und andere Gattungen*"). The Institute was also the co-publisher of a collection of papers and the co-organizer of a scientific meeting on Jakov Volčič. It was the co-publisher of my book *Znamenje smrti (Symbols of death)*. Other publishers have issued four books by the members of the Institute. These are: *Etnologija naše svakodnevice (Ethnology of our everyday life)* by Dunja Rihtman-Auguštin, *Hrvatske pučke pjesmarice 19. stoljeća (Collection of the C 19th Croatian popular songs)* by Divna Zččević, *U kralja od Norina (The King of Norin)* by Maja Bošković-Stulli and *Narodna nošnja Žumberka (National costume of Žumberak)* by Aleksandra Muraj.

Today's personnel of the Institute in very young owing to the openness and readiness of the Institute and the profession. We are happy that those who have created such policy are with us today, our predecessors who still actively cooperate with us even though most of them have retired. With sadness and respect we remember those who are not among us anymore - the founders and pioneers of our profession in the Institute itself, as well as those who as associates have built something in the foundations of our building.

We would like to mention with gratitude our numerous associates in the field - narrators, singers and dancers - representatives and creators of culture that we try to record, understand and valorize. We are grateful for the support of the society which enables our activity through its institutions and provides financial base for our activity and which have valorized that activity by paying tribute to our members.

Zorica Rajković, Director

## Research into folk music and dance

On the arrival of Vinko Žganec at the Zagreb Ethnography Museum in 1945, his Department for Musicology restored its activity in collecting folk music. It was a combination of similar activities carried out before, by the museum. In 1948 the Department for Musicology was separated from the Ethnographic Museum and thus became the core of the newly founded Institute for Folk Art.

Vinko Žganec, as its first director established and then in the course of the Fifties and Sixties successfully developed systematic research into folk music in various regions of Croatia. In order to standardize the collecting of folk music material, Vinko Žganec published the instructions for recording and systematizing tunes. All the associates also observed these instructions. Among them are the



names of famous Croatian composers and collectors of folk music such as Antun Dobronić, Ivan Matetić-Ronjgov, Nikola Hercigonja, Josip Andrić, Nedjeljko Karabaić and Zvonko Lovrenčević, Vladimir Stahuljak, Zlatko Špoljar, Franjo Židovec and others.

From the beginning of his research work Žganec also paid attention to dances. Apart from recording them in the field, and in order to do that he made up his own dance alphabet based on signs of musical notation, he also engaged a few associates. In 1948, for example, the associate was a well-known teacher of dancing and choreographer Ana Maletić and later it was Lelja Taš, employed at the Institute as dance researcher in the course of 1953 a 1954.

Besides his work at the Institute, Žganec continued his formerly established cooperation with the Yugoslav Academy of Arts and Sciences (which published his collections), or rather with its Committee for Folk Life and Customs within the framework of which he organized the collecting of folk music. From 1948, for 18 years he was lecturing folk music on a part-time basis at the Academy of Music in Zagreb. In the first 6 years he was working alone with the help of associates. Not earlier than in 1954, Stjepan Stepanov came to the Institute and in the following year came Ivan Ivančan.

The primary task in the Fifties and the Sixties consisted of collecting and recording of rich folk music and dance material. Stjepan Stepanov, for example, travelled all around Croatia in that period and he recorded about 4000 songs in more than 300 places. Together with the numerous recordings by Vinko Žganec and other collectors of folk music, the holdings of the Institute's manuscript collections was augmented to more than 20000 recordings of songs till the end of the Sixties. Indeed, it is rich and inestimably valuable material, of which only a part was published, and which is referred to even today when dealing with the issues of folk music heritage.

The collected material brought about many questions and dilemmas about tonal basis of folk tunes and their accoustic and metrorhythmic structure.

The problem of determining the period from which folk music tradition dates aroused curiosity, the recording activity in the past was examined, and concerning these matters, S. Stepanov even disputed the attitudes of a prominent European musicologist of that trace, Walter Wiora. Ivan Ivančan's systematic regional research into folk dance tradition in Croatia, and also resulted in abundant material recorded in detail, in Labanov's dance alphabet, and analysed together with variants in numerous collections. Ivančan's regional research enabled a cultural-geographic division of folk dances in Yugoslavia into dance zones. Besides, greater attention was paid to the social role of dance, as well as to behaviour related to dance events. Since Ivan Ivančan's results were published in articles and in 14 book titles, they are generally available and known. In the Sixties there was a succession of generations - Vinko Žganec and Stjepan Stepanov retired. The circle of former associates became narrower. There were very few new associates. In 1964, under such circumstances came Jerko Bezić, today's head of our department. He was alone till 1968 when Dunja Rihman-Šotrić from Sarajevo joined him. However, she went back to Sarajevo in 1972. In 1973 Krešimir Galin was employed as assistant. Ivan Ivančan was all that time employed at the Department for folk dance, and in the period from 1966 to 1968 together with Zorica Rajković. When he became director of the folklore ensemble "Lado" in 1974, Stjepan Sremac was employed. He continued regional field research, but took over the post as director of "Lado" and left the Institute in 1988. Just like Žganec, Jerko Bezić has been teaching ethnomusicology at the Academy of Music besides scientific research work. Since 1966 he has educated several generations of ethnomusicologists. All currently employed members of the Department for folk music were his students. I have already mentioned Krešimir



Galini, after him I joined the Department in 1979. In 1985 Ruža Bonifačić and in 1988 Svanibor Pettan became members of the Department. Collecting and research into folk music and dance as well as classifying material and its publishing has been continued since the second part of the Sixties. Research is often carried out within research team projects of the Institute i.e. of the regional research work of Croatia, which resulted in monographs on Sinj Border-land in the Sixties; on Gubec region and on the island of Brač in the Seventies, on the island of Zlarin in the Eighties. Interdisciplinary cooperation with folklorists and ethnologists at the Institute has brought about some useful impetus to ethnomusicologists in theoretical approach to their own profession. In the Seventies, there was an essential change in the approach to research related to the understanding of tradition as a process, which on the one hand roots it in the past and on the other submits it to constant changes. Such an attitude manifested itself in the results of research. Attention was paid to older and more recent traditional forms, the papers dealt with materials which confirm the complexity and variety of folk music and dance. Interest was directed to the issues of continuity and changes in tradition, processes of assimilation, acculturation and transformation of music and dance phenomena which are the result of the permeation of various cultural influences and the interaction of traditional and contemporary culture. Jerko Bezić stated on many occasions that the subject of ethnomusicology started being determined by adopting and applying a theory of communication to folklore study, first of all in the relation to the specific way of life of music phenomena, characterized by free, spontaneous performing. The objects of ethnomusicological interest and research have gradually become all music phenomena which live or lived until recently through direct contact, through immediate communication of relatively small groups of performers and listeners. Methods of participating and recording spontaneous, authentic performances have been applied more and more frequently by extending the object of research and directing it to communicative characteristics of music and dance. Recording is carried out with the help of tape recorders, cameras and videocameras which have, in the last 15 years, been of immense help especially to research into dancing movement and technique of playing folk instruments. In the Seventies, on the arrival of Krešimir Galin, there was an intensification of field research into folk instruments, aerophones and idiophones were especially studied. Recently there has been a progress in a study of archeological sources of musical instruments. Besides folk music repertoire of certain Croatian regions, music and dance traditions of Croats who live abroad (esp. Burgenland Croats) were studied in that period. Certain questions and aspects of folk music and dance were examined, i.e. tonal relations, rhythm and form; the activity of classification was continued, some terminological problems were elaborated, problems that accompany various performances of folk music and dance outside their authentic context - on the stage, in the media of mass communication.

Even though the cooperation with other ethnomusicologists from Croatia and other republics had existed earlier, it has been intensified in the last 20 years (mostly through participation in the congresses of the Association of Yugoslav Folklorists). Apart from individual contacts with foreign countries, the cooperation is carried out with certain institutions (especially from Austria). The Institute's members actively participate in the activity of the International Council for Traditional Music and its departments. The department for folk music itself organized several scientific meetings - in 1979 there was a meeting of the ICTM Study Group on Historical Sources of Folk Music; in 1983 a meeting of Yugoslav ethnomusicologists (the publishing of bulletin concerning this activity in Yugoslavia was initiated on that occasion). There was a meeting dedicated to the work of Franjo Ksaver Kuhač in cooperation with the Yugoslav Academy of Arts and Sciences in 1984. The Department also organized an international meeting of the ethnomusicologists "Traditional Music of



Ethnic Groups - Minorities" (1985). The members of the Department for Music and Dance are active not only in the scientific field but also in the preparation of folklore festivals.

Even more significant is the work of the members of these Department in the field of pedagogy.

Apart from Jerko Bezić's engagement as lecturer at the Academy of Music; Ivančan, Bezić, Sremac and Galin make a lot of effort as lecturers at the summer school of folklore organized by the Cultural and educational Council of Croatia. There is an active cooperation with radio and television stations, where our members are engaged as the authors of programmes of expert advisers.

The Institute and particularly its departments for folk music and dance continue the research activity in the direction determined by Vinko Žganec and programmes featured by Jerko Bezić. We hope that the new generation of ethnomusicologists who are realizing the Institute's programmes, will not betray their meritorious predecessors and mentors.

*Grozdana Marošević*

## Oral and popular literature and folk theatre

In the last century, the century of romanticism, the interest in oral literature was great and remarkable. Gradually, there was very little interest in it (it was reduced to a narrow circle of experts), so that romantic enthusiasm and exaggerated exaltation led to neglect. So, in the period between the wars there was no systematic research into oral literature. The founding of the Institute and the methods used by its experts was an attempt to reach equilibrium between enthusiastic romantic interests and total neglect of oral literature. The current Institute's attitude is far from the national romanticism and historical idealization, without exaggerated exaltation, with as an objective approach as possible, scientific, without clamorous announcement, but also without lamentations of "neglected folklore material". The result of the study of oral and popular literature and folk theatre are 36 books, over 200 collections in manuscript, hundreds of papers, treatises, articles, revues, critiques in domestic and foreign periodicals. These are the papers we had in mind while preparing this short survey. They all imply an objective and modern approach to folklore - from the collecting of materials to theoretical justification. At the beginning of the Institute's existence a great need was felt for an expert on prose and poetry. So, Olinko Delorko, slavist and poet came to the Institute. Another slavist, Maja Bošković-Stulli came in 1952. Thus was formed the core of the department for oral literature. Olinko Delorko examines lyric poetry, ballades and romances, and points out the extraordinary value of variants which reflect the creativity and aesthetic value of oral literature. His collections of oral literature were compiled on the basis of the material that he himself collected in the field. (Let us recall among others "Ljuba Ivanova".) Besides numerous papers, treatises and reviews he compiled 39 collections in manuscript and published 10 books. Today, they represent the most successful anthologies in which can be recognized exemplary and correct recordings of a narrated text, but also the magic of verses and a beauty of a fragment. Delorko, a follower of Croce, a person of great erudition, sophisticated literary taste and the sensibility of a modern poet, pointed out the top-flight scope and most successful poems in Croatian oral poetry, which, as events turned out, were neither spread nor known. Delorko's collections meant a great breakthrough in folklore study, especially in literary circles (the first two collections "Croatian folk ballads and romances, 1951 and "Golden Apple", 1956 in particular) - they are accepted on the same level as the belletristic



(written) literature. Maja Bošković-Stulli also proceeds from the field work and is engaged in oral prose. Although they are not stimulated in the same way hers and Delorko's attitudes towards folklore are very close and related. She focused on authentic, truly recorded texts (which could be more satisfactorily carried out by the later use of tape recorders). She also concentrated her research on variants: variants as literary creation constantly changing, and variants as the basis of comparative scientific research. Besides numerous papers, treatises, articles, revues and critiques in domestic and foreign periodicals and publications, she compiled 36 collections in manuscript and published 15 books. Some of the books are the result of the field work, we should especially note: a German edition of *Kroatische Volksmärchen* - a collection of tales which appeared in a famous series of tales of all nations in the world (1975). Part of it was even translated into Japanese! Maja Bošković-Stulli has not limited herself to the collecting and publishing of texts. She is engaged in research into oral literature from its historical to its theoretical problems. She has placed a study of oral literature into the European and World context; she has modernized the approach to oral literature; she has exposed to criticism many inconsistent theoretical approaches; she has created a remarkable theoretical framework of studying oral literature today. The results of her work are obvious in all her treatises, especially in books: "Oral literature" (1971), "Oral literature" (1978), "Oral literature as the art of words" (for which she was awarded the prize "Božidar Adžija") 1976, "Oral literature in the past and today" (1984), "Oral literature on the horizon of literature" (1985).

In time, the interests in the Institute were expanded and were supplemented by new research orientations: There was an interest in the context, in live performances in which a verbal text is realized in its entirety. Such gradual expanding required the founding of new departments. The development of the department for customs was only the logical consequence. In our field - field of oral literature, apart from ethnologists in this department, remarkable was the work of Nikola Bonifačić Rožin. He was a pioneer in the field of folk drama, also engaged in simple/small literary forms: proverbs, riddles, etc.

His papers and articles, two books, field collections - even 80 of them are, more than others from that time, full of data dealing with the context, a direct performance and the performing of folklore creations. They point out performing elements of folklore almost unnoticed until then. These data are a precious basis for the continuation of the department for folk theatre, where Ivan Lozica works today. While studying the complexity of oral literature in the relation written-oral, Maja Bošković-Stulli pointed out the literary phenomena - popular literature which on a large scale became (not only in this country) important to scientific research not earlier than in this century. Consequently, the department for popular literature was founded in 1970. Divna Zečević directed her work to the field of literature intended for the masses and created by them - the literary phenomena encompassed by the concept of popular literature. Her papers are based on the study of different periods from which date some popular literary creations and which often have a cultural-historical impact. They preceded the book "Popular literary phenomenon" which appeared in 1978.

Divna Zečević's papers range from studying light-educational texts published in Croatian calendars to a recently published books on Croatian collections of popular songs and they include numerous papers and treatises; 10 collections in manuscript particularly from the field of oral literature, another field of activity of Divna Zečević and 6 books. When some of the older colleagues retired and the need was felt to expand the scope of work and to systematize and catalogue materials. This need led to a change and expanded the departments. Young members and scientists came to the Institute including Nives Ritig-Beljak engaged in narrative poems, Ljiljana



Ljiljana Marks in oral prose, Ivan Lozica who inheriting the work of Nikola Bonifačić Rožin in the department for folk theatre deals partly with oral literature, especially with theoretical problems, then Tanja Perić-Polonijo engaged in oral lyric poetry, Mirna Velčić deals with oral prose, particularly with a theory of narrative genres, and a postgraduate Vilko Endstrasser who is engaged in small literary forms: proverbs and riddles. The results of the field and scientific research of all the members are stored in the archives of the Institute, on records and tapes, photographs and video cassettes and collections in manuscript. They are published in "Narodna umjetnost" in its special editions but also in numerous publications. We should mention some remarkable books and publications that cannot be avoided today. Apart from already mentioned Delorko's anthologies and collections of tales by Maja Bošković-Stulli, there are some books related to Istria, the first team field-work: "Istrian folk stories" (Stulli, 1959) and "Istrian folk poems" (Delorko, 1960).

Then, there are folk lyric and epic poems, folk tales, folk plays, proverbs and riddles - five books in the edition "Five centuries of Croatian literature" edited by O. Delorko, M. Bošković-Stulli and N. Bonifačić Rožin. There are also the already mentioned "4 monographs of certain regions" consisting of papers in the field of oral prose and poetry. "Oral and popular literature" as well as the first book in the edition "A history of Croatian literature" 1978 which contains a paper on oral literature by Maja Bošković-Stulli and on popular literature by Divna Zečević (as already mentioned). In the first part of the book the most significant is certainly the theoretical introduction, whereas the second part presents a survey of the impact of written on oral literature and their interweaving.

In this way has appeared another remarkable book which will also be a contribution to Croatian belletristic literature. On the other hand until then unclarified popular literary phenomenon was finally placed between traditional oral literature and the course of development of Croatian belletristic literature. The creation of oral literature has always expressed the need for direct communication among people. A few years ago, a special international thematic issue of "Narodna umjetnost" was dedicated to oral communication as a criterion for concerning folklore. It pointed out the need for studying the context of folk performances.

It is the context which leads to a study of folklore in the historical process, the topic of this year's symposium (papers will be published in the following two special issues of "Narodna umjetnost". Written forms, anthologies of oral poetry or prose, school readings and manuals help the maintaining of folklore. It appears in mass media, it is told and retold - it "lives" among people. In the past 10 years younger members have been trying to point out the methodological problems of studying oral and written literature; the problems of synchrony and diachrony; authenticity; aesthetic value; genre theory; relation between favoured and neglected genres in oral tradition; non-verbal aspects of oral literary performances; syncretic nature of oral literature and children's folklore. New field methodology and contemporary computer processing of material that we have inherited and which is still waiting to be processed. The interdisciplinary relation of folklore study and ethnology to other related disciplines implies that the folklore study, just like literary science in the broadest sense, faces the problems of dealing with its own methods. A contextual folklore study in a concrete activity brings together ethnology and folklore study. It seems that this way of studying the interweaving of texts, that is of various segments of culture, is our way of dealing with it.

*Tanja Perić-Polonijo*



## 40 years of the Institute of Folklore Research: Ethnology

The impetus to the foundation of the Institute of Folk Art were the obvious changes of rural way of life brought about by the industrialization and contact with urban culture. As stated in the first issue of "Narodna umjetnost", "such a state imposed an urgent need for systematic collecting, classifying and preserving of material still available, in order to save and preserve the values on their way to disappearance". Four decades have elapsed since that starting-point attitude. The ethnologists who have participated in the Institute's activity for more than two decades have contributed considerably to its changing. They pointed out social circumstances which formed such motivation of folklore study and which rendered it logical and justified in the post-war period. But they were also aware of the altered circumstances which lately rendered this motivation restricted. They revealed limitations within the ethnological practice itself in Yugoslavia, by posing new questions and considering new possibilities of answering them. In the context of Yugoslavia, the ethnologists' activity at the Institute of Folklore Research is doubtless significant, not only by its scope and diversity of problem areas and research approaches, but has greatly been and still is a pioneer oriented activity. It is often a challenging criticism for the old ethnology and for younger generations of ethnologists it is an encounter with the new and a gladly accepted impetus.

At the beginnings of the cooperation with folklorists at the Institute, the ethnologists studied the spiritual aspects of traditional rural culture. It was carried out by collecting valuable materials on customs and beliefs by means of fieldwork, mostly as a part of institute-based monographic research in Croatia as well as among Croats in Austria, Hungary and Czechoslovakia. They were at the same time also "the researchers of the cultural context of folklore", of the way of life in its broadest sense.

Josip Miličević's papers from the sixties testify the value of such approach. It was also present in later monographs in which the enclosures of Zorica Rajković and Aleksandra Muraj provided remarkable ethnological insight into the culture of studied areas. But, already at the beginning of the seventies the position of traditional culture in modern life was recognized as that of great interest to ethnologists. It was at the same time the title of an article by Dunja Rihtman-Auguštin, published in "Narodna umjetnost", 1971. It announced a series of later scientific preoccupations of the Department for Customs Research. Several questions concerning the concepts of tradition and nation, the justification of ethnological opposing of rural and urban areas and the first and second existence of folklore were discussed already at that time. It was then emphasised that the research of transformations of forms and contents of cultural phenomena, has the right way towards the understanding of their past and current meanings. Up-to-date foreign ethnological literature was more and more reviewed in the periodical "Narodna umjetnost".

An exchange of literature and experts, participation in international meetings - it has all resulted in better informing of the ethnologists at the Institute about new theories and methodologies which have been and still are applied and critically verified. On the 25th anniversary of the Institute was started a long-term research within the framework of the project "Transformations of folk traditions in contemporary culture". In this study were concepts for the first time associated with the ethnologists' activity in Croatia, such as: urban culture, youth culture, mass culture, mass-media... The first results of that research appeared in 1976 in the 13th issue of "Narodna umjetnost" which meant a turning-point and at the same time the starting-point of the orientation still cherished and developed at the Institute. The original assumption of the project implied that there was a dividing line between rural and urban tradi-



tion. But it turned out that it was not an essential hypothesis because culture is a process changeable in the past, at present and in the future. The hard issue turned out to be interaction of rural and various other traditions and between social-cultural processes and folk creativity in the countryside, in town, in the family, among friends, neighbours or fellow workers... The ethnologists have, unlike their predecessors, turned away from the representative cultural phenomena to everyday ones bearing their abundant evidence of each cultural moment. Let us remember the articles in "Narodna umjetnost" no. 13 on the assumptions for modern ethnological research; on a relationship between the national costume and fashion; on memorial signs for traffic accident victims, on secondary school graduation ceremony as a *rite de passage*; and especially on the paper considering the possibilities of a marxist approach in ethnology. In the following issue of "Narodna umjetnost" there appeared an article by Aleksandra Muraj. It was an indication, based on the example of a study of dwelling, how to trace all the changing processes going on in the country-side. It included demographic-social changes, changes of the houses' appearance, of its furniture and fittings, of the village itself, as well as of the attitudes towards dwelling. There were two more ethnological papers which expressed new ethnologists' preoccupations in our institution, published in "Narodna umjetnost" ten year ago. Zorica Rajković wrote about contemporary children's folklore studied in Zagreb, whereas Dunja Rihtman-Auguštin wrote about obituary notices in newspapers. The change of attitude was presented lucidly and well-arguedly. It was not the transition from folk traditions to contemporary culture as the subject of study but the interweaving of processes that in contemporaneity occur in the field of traditional folk creativity. The studied processes were those of essential changing of traditional folklore and of creating contemporary one. Such an approach was the starting point of further ethnologists' activity at the Institute, within the project named "Interactions of folklore traditions and contemporary culture".

Parallely, Olga Supek wrote her dissertation on culture, history and economy of Gorica Svetojanska, and successfully defended it in the USA. In her numerous papers she dealt with diverse problems (giving of presents, ritual haggling at fairs, different aspects of carnival, etc.). She also applied and developed approaches of symbolic anthropology. A few years later, tracing that ideas, Maja Povrzanović produced a paper on the meanings of carnival customs in Turčišće today. Olga Supek, Zorica Rajković and Jasna Čapo have studied, and still do, wedding customs, marriage and family from different points of view. Dunja Rihtman-Auguštin has studied the communal families with a critical approach to old sources and discovered in it the real order against the ideal one. Besides, the ethnologists have, together with other colleagues from the Institute, reevaluated the theories of customs. Milivoj Vodopija took his MA degree in this topic. The members of the Institute published a number of papers on the concept of custom. Among very significant papers are also the ones on the concept of nation and on Gramsci's concept of two cultures. The new approach to folklore research is most obvious in "Narodna umjetnost" nos. 23 and 25, of which all the papers are dedicated to carnival. It does not imply a uniform approach and a single research interest, but the common denominator is evident: what do certain cultural phenomena mean to their contemporary representatives?

The Institute's editions published in 1988 indicate the interests of the youngest ethnologists. Jasna Čapo, the ethnologist who finished her MA- and PhD-studies in demography in the USA, has been studying the ethnologic-historical aspects of Cernik in the 18th and 19th centuries. Maja Povrzanović has written about some aspects of youth culture (buttons and imprinted T-shirts). She is preparing a dissertation on gathering of people in the centre of Zagreb, youth meeting-places and



subcultures will also be analysed. It is the continuation of a study of youth (in urban area) started by Milivoj Vodopija.

Two decades have elapsed from the beginning of the ethnological activity at the Institute of Folk Art, now the Institute of Folk Research, until the publishing of the books "Znamenje smrti" ("Omens of death") by Zorica Rajković and "Struktura tradicijskog mišljenja" ("Structure of traditional thinking") and "Etnologija naše svakodnevice" ("Ethnology of our everyday life") by Dunja Rihtman-Auguštin. The title of the last book and the fact that it appeared exactly on the 40th anniversary of our institution symbolically characterizes this period of ethnological activity, as well as theoretical and methodological impetus given to the total activity of the Institute. It is of exceptional importance that the ethnologists have always been ready to accept incentives and critical approaches of new theories of oral literature and folklore. Today, they are facing a new phase of envisaging their activity in the context of the Institute. If they continue to creatively use the advantages of the interdisciplinary character at the Institute, this phase will certainly be successful.

*Maja Povržanović*

## Archives and the library of the Institute of Folklore Research

The foundation of the Institute of Folk Art contributed to the planned and systematic collecting of folklore material which had to be recorded before it would change or disappear under the influence of the postwar industrialization. The intensive collecting of data very soon resulted in collections of folklore material as a basis of a valuable Archives. Apart from the material collected by means of field work, the Archives was augmented through copying of the collections of the Council of Folk Life and Customs of the Yugoslav Academy of Arts and Sciences in Zagreb. These collections in manuscript were copied with the Council's permission for the internal use of the Institute. Vlasta Fođi-Kurelić and Dragica Kečenović were engaged in copying, and they also took care of other collections in manuscript. From its beginnings, the Institute worked towards the establishing of a library - the first librarian was Ksenija Brodarić, employed from 1948. The fifties and the sixties elapsed, on the one hand in collecting of data and classification and on the other in collecting of literature stored in the library. Dora Narić became the librarian in 1963. At that time the library contained 4600 volumes of books and periodicals. A considerable part of foreign literature was acquired through an exchange of editions with scientific institutions abroad. Dora Narić is among other things engaged in the compiling of bibliographies and specialized files.

Field work, accompanied with modern technical media such as tape recorders, still cameras and cine cameras has resulted in new collections and the Archives which is among the richest in material in the country. Various collections were established: a collection of folk poetry, prose texts, folk music, collections of folk dances, visual arts documentation, disc and tape collection, a photograph collection and a film collection. The Institute's members are in charge of the collections with the exception of a collection in manuscript run by Bernarda Mandić. This collected original, material has enabled a scientific research into our folk culture and has had an impact on the development of a modern folklore study. The organization of the Archives and the library as we know it today dates from the seventies. Mirena Pavlović came to the Institute as the archivist in 1971, she is in charge of all Institute's collections which represent an indispensable basis for all research work. In 1977 the Institute of Folk Art became the Institute of Folklore Research as part of the Institute of Philology and Folklore Study. When Dora Narić retired, Vesna



Turčin was employed as a librarian. Snježana Zorić, who also started working at the Institute, was appointed to the post of archives technician. As a representative of Yugoslavia, Dunja Rihman-Auguštin participated in the meeting of the Committee of Government Experts for the Protection of Folklore, organized by UNESCO in Paris in 1982. On her initiative was carried out in cooperation with the University Computer Centre in Zagreb. The new member in the archives and library is Marija Dalbello. The Institute has acquired the first computers (Macintosh 512 K) and started applying electronics to text and material analysis. In cooperation with Croatian Ethnological Association, in 1984 was carried out a poll among all the institutions in Croatia which collect and store up materials on traditional culture and folklore. Vesna Turčin was engaged in the editing, recording and analysing of collected data. The results were published in 1986 in a special issue of "Narodna umjetnost", no. 8 stored in computerized data banks on UNIVAC in The University Computer Center and in the system PC Macintosh at the Institute, which enables its further use. The activity of building a data bank on folklore and traditional culture was continued through the compilation of a complete material survey stored in the Archives and of the bibliography of the Institute's members in the 1948-1983 period.

The survey and bibliography were compiled by Vesna Turčin and Mirena Pavlović. The data were processed in the University computer centre in Zagreb and published in "Narodna umjetnost", book 22. In 1985 Vesna Turčin successfully defended her dissertation on the topic "Oral literature in the archival material on folklore". Simultaneously proceeded the work for the protection of folklore material through the microfilming of manuscripts and the recording of the phono-material from the earliest data. There was a succession of members in the Archives and the library. Vesna Turčin got employed in the National and University library and Anamarija Starčević-Štambuk took over as a librarian. Sanja Magdalenić, a post-graduate, came in 1987 and Olgica Tomik in 1988. On the basis of the past experience were considered the best possibilities for using the existing informatical equipment of the Institute. Mirena Pavlović, Sanja Magdalenić and Olgica Tomik compiled a data bank (in Macintosh system): A survey of the Archives of the Institute of Folklore Research 1984-1988. Anamarija Starčević-Štambuk is compiling a Bibliography of the papers by the Institute's members, written in that period. Meetings are held in order to inform other members of the Institute of the success and problems concerning archival and library computerization so that they can gradually join our mutual activity. The members of the Institute were, within the framework of the Yugoslav Commission for UNESCO, the initiators of the meeting of folklore experts from the Balkan Countries. Two meetings were held with the participants from Rumania, Bulgaria, Turkey and Yugoslavia, the first one in Ohrid in 1983, and the second one in Zagreb in 1988 during the International Congress of Ethnological and Anthropological Sciences. At the meetings were considered the possibilities of joining the UNESCO's folklore protection drive and of compiling the register of the Balkan countries institutions which are involved in folklore research and plan on building a computer data bank. The presentation of archival materials and book publishing to the general public has not been neglected. Snježana Zorić staged a photographic exhibition "Folklore and we". Exhibition and promotions of books published by the Institute are staged regularly. Occasionally are organized various exhibitions celebrating the Institute's anniversaries, the International book exhibition "Interliber" and the International folklore festival taking place in Zagreb.

The Archive contains:

- manuscript collections: 1270 volumes containing texts of poetry, prose, music and dance recordings, descriptions of customs;
- a collection of tape recordings: 2160 tapes and cassettes;



- a photograph collection: 27000 photographs and slides;
- a film collection: 50 documentary films;
- a video collection: 116 videocassettes;
- dance collections: 362 kinctograms;
- a record collection: 222 + 114 records of domestic and foreign production;
- visual art documentation: 1748 drawings;
- specialized files;
- microfishes: 297 (in manuscript up to the call number 181).

The specialized Institute library contains 13800 volumes of monographs and 7580 periodicals (218 titles of current periodicals). The library exchanges publications with 350 domestic and foreign institutions and individuals. Besides through buying and gifts a considerable part of the library holdings was acquired through exchange. The processing of library items is carried out according to the International standard for bibliographic description (ISBD) and it is classified according to the Universal decimal classification (UDC). Computer processing was introduced in 1988. The library contains authors' alphabetical, classified and inventory catalogue. It also contains several specialized card files (eg. a file of printed collections of Croato-Serbian thematic folk poems, short stories, proverbs and songs) and thematic catalogues (eg. a catalogue of the nationalities and ethnic groups in Yugoslavia). Within the framework of the information-referral activity are issued monthly bulletins of new-comers, lists of the Institute's editions, and of its members, also the preparation of thematic bibliographies which accompany scientific research projects.

These facts indicate the total progress and development of the archives and the library in the 40 years long activity of the Institute of folklore research.

*Sanja Magdalenic*