

By Jo Ann Lee

GWS 310 – Interview with Feminist Folklorist (Dorothy Noyes)



1. What is something you are very proud of and why?

I wasn't able to do it because of my German sabbatical, but last spring I was asked to become the faculty adviser to the Tri-Delts! As an undergrad I could never have crossed the threshold of a sorority. I feel therefore a certain Revenge-of-the-Nerds glee, and I take it as a sign that I've had some power to inspire as a teacher--and also that my youthful prejudices about sororities were mistaken. More seriously, because I am not a natural teacher, I'm happy whenever I get indications from students that my teaching has done something for them.

2. How did you come to identify as a feminist? What sparked your interest in folklore? And how did those two come together?

I'm a feminist by formation: I remember reading *Sisterhood is Powerful* when I was about twelve and that set me afire. At the same time, it's easier to adopt feminist principles than to put them into practice; it's easier to be conscious of situations than to change them. I am the daughter of a highly accomplished and high-achieving, insecure, self-deprecating mother, and although I can see the contradiction in her I reproduce it in myself. Because of that and because I have not faced the obvious kinds of structural discrimination I feel somewhat hypocritical claiming feminism: I don't feel I have really earned the label, because earlier women did the work for me. Gender is of course an intellectual interest for me and a dimension I try to include in all my analyses--it's deep in the modern construction of binaries that constitute folklore--but the driving power of my interest in folklore is rather the relationship of individuals to society, complicated by middle-class guilt. ("If it weren't for guilt I wouldn't get out of bed in the morning," my mother says.) I came to folklore after I'd finished my undergraduate degree in English, concentrating on medieval and Renaissance literature, when I realized that I really understood

nothing about ordinary life in the contemporary world: it was a way of trying to get my head out of the library. Folklore let me use my ability to read texts as a bridge towards talking to other people.

3. What is a low point in your life story? Describe the event and your feelings at that time; how has it affected you?

My life is of little interest. I haven't faced adversity: I grew up in very comfortable suburban circumstances with tolerant and enlightened parents, had lots of encouragement, have been lucky in my relationships and lucky in my career since then. So my problems have been luxury problems. Because I was quick to learn and because I had few constraints on my choices, I am very undisciplined; I have wasted years in indecision and laziness and I find it extremely hard to finish writing and get it out the door. The great challenge of my life has been to learn how to work, and I am still largely motivated by pleasure and by fear: the fear of an ax over my head (not getting a job, not getting tenure, offending or inconveniencing colleagues, being embarrassed, etc.) but also the pleasure of research itself: having an insight, finding evidence, putting a puzzle together, shaping it in prose, and of course being applauded. I'd add that pleasure is undervalued as a motivator in intellectual work: students today are coming of age in a scary climate and they are much better professionalized, more career-savvy, than any previous generation in the academy. But by the same token they haven't had the luxury of following an idea for the fun of it; they don't feel they can take risks. There are limits to what you can learn without making a fool of yourself, and there are limits to how hard and creatively you will work if you're not treating it as kind of focused play.

4. I read that you speak all the Romance languages; what inspired you to learn them and how did you go about mastering them? What advice do you have for those who are interested in picking up the languages?

I used to sing in a church choir, and then opera in high school. Singing is an excellent way to lose the first fear and develop some familiarity with a lot of languages. This was before the Internet, of course--now it's much easier. But language learning is all about motivation. I studied French and Italian in high school, Catalan in college, and learned the other ones on my own; I wouldn't have paid attention to them except that my parents travelled, we had many international visitors at home, and I knew that someday I would travel too. Of course depending on speakers of another language for your daily material and social comfort is what really makes you learn. (I am in Germany right now struggling to get above a plateau in the language--it's hard at an institute where everyone speaks excellent English.) Romantic relationships are particularly helpful!

5. What are you currently working on what are some important things you seek to achieve through it?

I am trying to write things now that bring folklore's insights to bear on our current challenges of

dysfunctional democratic politics and destructive economic competition. That's a rather large agenda. More specifically, I have one book in progress about the performance dimension of democratic politics and how it works with specific political traditions, starting from French examples and then going comparative to see how politicians can succeed or fail in creating popular support for difficult reforms through certain kinds of symbolic action. My other large project draws together some articles and papers I've written about the social organization of traditional creativity, considering how economic scarcity and political constraint foster certain semiotic strategies in folklore (ambiguity allowing multivocality) and what happens when forms created under these conditions begin to circulate in liberal capitalist frameworks. Perhaps there are insights from folklore in mitigating current conflicts over ideology and resources. I've gotten too interdisciplinary for my own good, but am trying to learn how to talk in a way that other fields can hear (see next question).

6. How have your interests or perspectives changed over your folklorist career?

Some people manage to keep doing focused fieldwork through their careers; I hope to return to it some day, but building a folklore program in an interdepartmental framework and teaching students across multiple disciplines has meant that I've had to develop far broader competences than Catalan festival. A lot of what I've written in recent years has been synthesis and overview of aspects of folklore theory and disciplinary history, most of this pieces I've been asked to write. I've also ended up writing a lot about heritagization processes and other political and economic instrumentalizations of local tradition, because just as nationalism pushed our field in the 19th century, globalization's obsession with culture is pushing us now into dangerous waters. Moreover, I ended up becoming involved with the Merhson Center for International Security Studies at Ohio State, and that means hanging out with scholars in international relations and other social scientists. They work very differently. Trying to explain myself to them and trying to understand how interpretive humanist work on particulars can respond to the social-scientific and public policy concern to find useful generalizations has also pushed me to try to define and clarify the big issues and major contributions our field can make.

7. What were the processes leading up to your interest in Catalonia? Also, what was your experience in writing *Fire in the Plaça* – how did it change you as a person; what was an episode or scene that struck out at you?

I used to be shy and have always been something of a loner; I grew up with a lot of individual freedom of movement. I learned Catalan by accident, as I thought I was going to be a medievalist in college, and then discovered the Patum looking for a paper topic in Roger Abrahams' festival course in grad school; I went to Berga because I wanted to understand collective process and collective symbols, probably because they seemed so alien to my own experience. It was stressful, in both positive and negative ways, to live in a rather small and densely social community, where I was under constant observation and had no choice but to engage with people. It was exhilarating, like falling in love to the nth power, but by the same token it

destabilized my existing attachments, sense of self, and sense of purpose for a long time afterwards; later I felt the claustrophobia felt by many of my friends who had grown up there. That's probably a general pattern in immersive fieldwork. What I took from it ultimately was the simultaneous difficulty and necessity of living with other people. I gave up on romantic notions of community and at the same time got free of solipsism: I started to recognize that other people are other people, and their difference has to be taken into account and respected. This goes for the people closest to you as well as the more obvious Others. That's not an easy lesson to learn and even harder to put into practice.

8. **On the SIEF website's, I read that you are working for the reproduction of folklore and ethnology in the university as there has been a period of flux in US folklore departments. Could you tell me more? What are some key challenges and key strategies?**

I don't need to repeat all I've said and published on this subject. I wrote that in 2005: I think we're beyond that period of flux now. Folklore programs are growing and flourishing now in the US and they are doing well around the world also: the field in the German countries (mostly called "European Ethnology") is healthy and stable; there's recovery and expansion in northern Europe, significant expansion in East Asia, etc. I am not at all enthusiastic about the heritage turn, and that drives some of the growth--notably in China. In the US the problem was recovering a common project and common language to get us out of the fragmentation that came after the necessary critiques of superficial Eurocentric comparativism and colonialist ethnography. We needed to make a usable past--critiquing it without throwing it away--and we needed to delineate and articulate our disciplinary subject. That's an ongoing challenge, but a lot of good people are working on it. We've been revising our curriculum at Ohio State, just as you at Wisconsin and all the other programs have been, and I see the field as in a good moment, considering the more general challenges to the humanities in universities worldwide.

9. **What else can you tell me that would help me understand your most fundamental beliefs and values about life and the world, the spiritual dimensions of your life, or your philosophy on life?**

I would not call myself a spiritual person and I'm skeptical about proclaiming values--often they're after-the-fact rationalizations, as Bourdieu says. There's a particularly American habit of crediting good intentions and proper principles with more power than they have; I give more importance now to knowing what you're doing as you act in the world. I've tried to become smarter about this over time. My intellectual tendency is to rush to big ideas, and of course everyone would like to move in consequential milieux and have influence. I try to balance these impulses in myself by "cultivating my garden," as Voltaire said: working responsibly with what's around me and who's around me. In practice I find that much more challenging than the big picture.

Jo Ann Lee
GWS 310 - Fall 2011
Oral History Project

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RESEARCH AND TEACHING INTERESTS

Collective representations in plural societies; the traditional public sphere
Folklore theory and history
Festival and ritual
Traditional culture and knowledge regimes
Culture and culture concepts in international relations
Heritage and cultural propertization initiatives
Ethnographic approaches to performance
Political and symbolic anthropology
Catalonia, Romance-speaking Europe, the Mediterranean

EDUCATION

Ph.D. University of Pennsylvania, Department of Folklore and Folklife. 1992.

Dissertation title: "The Mule and the Giants: Struggling for the Body Social in a Catalan Corpus Christi Festival." Roger D. Abrahams, chair; James W. Fernandez and Dan Ben-Amos, readers.

M.A. University of Pennsylvania, Department of Folklore and Folklife. 1987.

B.A. Indiana University at Bloomington, Department of English. 1983.

Academic year at the University of Kent at Canterbury. 1980-81.

POSITIONS HELD

The Ohio State University

Director, The Center for Folklore Studies, 2005-2009; renewed 2009-2013 (with 2011-12 leave)

Professor, Departments of English and Comparative Studies, September 2012→ (pending college confirmation; voted up October 2011); Adjunct, Department of Anthropology

Research Associate, Mershon Center for International Security Studies, 1999→

Associate Professor, October 2002→; joint appointment (75%/25%) with Department of Comparative Studies, January 2009→ ; Adjunct Associate Professor, Department of Anthropology

Assistant Professor, Department of English. October 1996—September 2002

University of Pennsylvania

Lecturer, Department of Folklore and Folklife and the College of General Studies. Spring 1993-August 1996.

Teaching Assistant and Lecturer, Department of Folklore and Folklife. Spring 1986-Spring 1988.

Manuscripts Processor, Department of Special Collections, Van Pelt Library, University of Pennsylvania. May-June 1996; June 1993-May 1994. Early modern Italian codex manuscripts; James T. Farrell papers.

Acting Academic Advisor, Master of Liberal Arts Program, College of General Studies, University of Pennsylvania. Spring 1995.

Philadelphia Folklore Project

Research Associate, May 1987-October 1989. Curator and principal investigator for NEH-funded exhibition, "Uses of Tradition: Arts of Italian Americans in Philadelphia."

VISITING POSITIONS

Interdisciplinary Research Group on Cultural Property, Deutsche Forschungsgemeinschaft <http://www.uni-goettingen.de/en/86656.html>. Fellow, 2008-2013; in residence at Georg-August Universität Göttingen, Aug 1-31, 2010, and on shorter visits.

University of Tartu/International Summer University, Estonia. Teaching faculty, postgraduate course, Local Knowledge and Open Borders: Creativity and Heritage. July 29-August 4, 2009.

Regional Seminar for Excellence in Teaching (ReSET), Higher Education Support Program of the Open Society Institute. Babes-Bolyai University, Cluj, Romania. Core Resource Faculty (participation in two contact sessions plus intersession advising). Religious Pluralism and Fundamentalism: Interdisciplinary Approaches to Religious Studies. August 2005-March 2007.

Institut für Kulturanthropologie/Europäische Ethnologie, Georg-August Universität Göttingen. Visiting Professor. April-July 2003.

Inter-University Centre, Dubrovnik. Teaching faculty, postgraduate course, Gender and Nation, Tradition and Transition. May, 2002.

Department of Performance Studies, Tisch School of the Arts, New York University. Visiting Assistant Professor. Spring 1994.

Departament d'Antropologia Cultural, Universitat de Barcelona. Visiting Lecturer. May 1993.

Folklore Institute, Indiana University. Visiting Assistant Professor. Fall 1992.

GRANTS, RESEARCH FELLOWSHIPS, AND HONORS

American Folklore Society

Fellows of the American Folklore Society Book Prize for *Fire in the Plaça*, 2005.

Elected to the Fellows of the American Folklore Society, 2005.

Camargo Foundation, Cassis

Fellowship. Autumn 2003.

Cambridge University Centre for Research in the Arts, Humanities, and Social Sciences

Grant to fund conference, "Mars Turns to Minerva: The Military, Social Science, and War in the 21st Century."
With Tarak Barkawi and Josef Ansorge. Cambridge University. 2000 GBP plus local arrangements. 2008-2009.

BMW Group, Munich

First Prize, BMW Award für Forschung im Bereich interkulturelles Lernen. "Transcending Conflictual Identities: A Training Program." With R. Ned Lebow and Richard Herrmann. 2000.

Lichtenberg-Kolleg, Georg-August Universität, Göttingen

Residential Fellowship. Nov 1-July 31, 2011-2012.

National Endowment for the Humanities

Summer Stipend. 1995.

Museums and Historical Organizations Program. Implementation grant for "Uses of Tradition: Arts of Italian-Americans in Philadelphia" (application made by Samuel S. Fleisher Art Memorial, Philadelphia; grant narrative written by Dorothy Noyes). 1988-1989.

The Ohio State University

College of Humanities. Faculty Professional Leave, Au 11-Sp 12; Au 09-Wi 10; Au 03-Sp 04. Seed Grant, 2003-2004. Publication Subvention, Autumn 2002. Special Research Assignment, Autumn 1999. Grant-in-Aid, Summer 1998.

Council of Graduate Students. Siddens Award for Distinguished Faculty Advising. 2009.

Division of Arts and Humanities. Research Enhancement Grant, 2010. \$3902; Grants for Innovation. With Lesley Ferris, Theatre, and Brian Stone, Design. "Afro-Caribbean Carnival Arts: An Interactive Multimedia Exhibit." 2005-2007. \$44,567.

Graduate School. Funding for Graduate Interdisciplinary Specialization in Folklore, \$9700. 2004-05 competition.

Institute for Collaborative Research and Public Humanities. Fellow. 2000-2001.

Mershon Center. Funding for conference, "Making Sense in Afghanistan: Interaction and Uncertainty in International Interventions," \$14,000. 2008-2010. Funding for conference, "Culture Archives and the State: Between Socialism, Nationalism, and the Market," \$18,000. 2006-07. Funding for lecture series "Convivencia: Performance, Public Space, and Democratization in Plural Societies," \$36,000. 1999-2002.

Office of International Affairs Interdisciplinary Lectures, Seminars, and Conferences. Funding for conference, "Culture Archives and the State: Between Socialism, Nationalism, and the Market," \$5,000. 2006-07.

Program for Cultural Cooperation, Ministry of Culture and Education, Spain

Publication subvention for *Fire in the Plaça: Catalan Festival Politics After Franco*. 2002.

Shelby Cullom Davis Center for Historical Studies, Princeton University

Fellow. Autumn 2009.

Societatea Academică de Cercetare a Religiiilor și Ideologiilor (SACRI), Cluj, Romania.

Premiul pentru Studii de Etnologie si Folclor. 2002.

Teagle Foundation

"Big Questions and the Disciplines" program. \$75,000 (maximum award) to the American Folklore Society for a two-year multi-institutional working group developing undergraduate curriculum addressing the interplay of vernacular and expert knowledge in the classroom. Co-authored grant with Timothy Lloyd; chair the working group. 2009-11.

University of Pennsylvania

Dean's Scholar Award for Outstanding Scholarly Achievement. 1991.

Mellon Dissertation Fellowship. 1989-90 and 1990-91.

Department of Folklore and Folklife Fellowship. 1984-85.

SELECTED PUBLICATIONS

In progress

The Mother of Invention: On the Social Economy of Vernacular Creativity.

"Aesthetic is the Opposite of Anaesthetic: On Tradition and Attention." Solicited by the *Journal of Folklore Research* for a special issue.

"Interdisciplinarity in a Fallen World: Establishing Trust in Social Research." Regina Bendix, Kilian Bizer, and Dorothy Noyes.

"Making a Gesture: French Outsider Politicians Between Classicism and Transgression."

"Fairytale Economics: Scarcity, Risk, Choice."

Under review or accepted for publication

"Heritage, Legacy, Zombie: How to Bury the Undead Past." *Intangible Rights: Cultural Heritage and Human Rights*, ed. Deborah Kapchan. Under final review by University of Pennsylvania Press.

"Abrahams, Roger D." *Enzyklopädie des Märchens. Handwörterbuch zur historischen und vergleichenden Erzählforschung*. Biographical supplement to v. 14. Ed. Rolf Brednich with H. Bausinger, W. Brückner, M. Lüthi et al. Berlin: De Gruyter. 2013 in preparation.

"The Social Base of Folklore." *A Companion to Folklore Studies*, ed. Regina Bendix and Galit Hasan-Rokem. Wiley Blackwell. 2011 in press.

Books

Fire in the Plaça: Catalan Festival Politics after Franco. Philadelphia: University of Pennsylvania Press. 2003.

Fellows of the American Folklore Society Book Prize, 2005.

A Choice Outstanding Academic Title, January 2005.

Uses of Tradition: Arts of Italian Americans in Philadelphia. Philadelphia: Samuel S. Fleisher Art Memorial and the Philadelphia Folklore Project, distributed by University of Pennsylvania Press. 1989.

Edited Book, Conference Proceedings, Journal Issues

Lay and Expert Knowledge in a Complex Society. The AFS Teagle Foundation Project, Part I. Working Papers of the Center for Folklore Studies, vol. 2. OSU Knowledge Bank, 2011. <https://kb.osu.edu/dspace/handle/1811/50018>

Culture Archives and the State: Between Nationalism, Socialism, and the Global Market. Proceedings of an international conference held May 3-5, 2007, at the Mershon Center for International Security Studies, The Ohio State University, Columbus. *Working Papers of the Center for Folklore Studies*, vol. 1. OSU Knowledge Bank. 2010. <https://kb.osu.edu/dspace/handle/1811/46896>

Folklore Abroad: The Diffusion and Revision of Sociocultural Categories. Special issue, *Indian Folklife* (Chennai) 4 (2). 2005. <http://www.indianfolklore.org/journals/index.php/ifi/issue/view/88>

With Cristina Sánchez-Carretero. *Performance, arte verbal y comunicacion. Nuevas perspectivas en los estudios de folklore y cultura popular en USA*. Colección de Antropología y Literatura, series ed. Luis Díaz G. Viana. Oñartzun, Gipuzkoa: Sendoa Editorial. 2000.

With Regina Bendix. "In Modern Dress: Costuming the European Social Body, 17th-20th centuries." Special issue, *Journal of American Folklore* 111 (440), 1998.

"Façade Performances." Special issue, *Southern Folklore* 52. 1995.

Journal Articles

"Necessity and Freedom in the Tradition Process." In Japanese, tr. Konagaya, Hideyo, and Hirayama, Miyuki. *Journal of Living Folklore* (Tokyo) 3: 3-13. Chinese translation forthcoming in *Forum on Folk Cultures* (Chinese Folklore Society, ed. 2011)]

"Traditional Culture: How Does it Work?" *Museum Anthropology Review* 5 (2011): 39-47.
<http://scholarworks.iu.edu/journals/index.php/mar/issue/view/78> [corrected reprint of working paper]

"Tradition: Three Traditions." *Journal of Folklore Research* 46 (2009): 233-268.

"Hardscrabble Academies: Toward a Social Economy of Vernacular Invention." *Ethnologia Europaea* 39 (2009): 41-53.

"Humble Theory." *The Question of Grand Theory*. Special issue of the *Journal of Folklore Research* 45 (2008): 37-43. [Japanese translation by Oikawa, Takashi, in *Journal of Living Folklore* (Tokyo) 3: 71-79, 2011]

"The Judgment of Solomon: Global Protections for Tradition and the Problem of Community Ownership." *Cultural Analysis* 5 (2006). http://socrates.berkeley.edu/~caforum/volume5/vol5_article2.html.

"Buried Treasure or Fairytale Verismo? Framing Sicilian Women's Stories." *Marvels and Tales: Journal of Fairy-Tale Studies* 19 (2005): 331-343.

"Rites de liberté, rites de contrainte: fête populaire et transition politique en Catalogne dans les années 1970." *Bulletin d'histoire politique* (Montréal) 14 (2005): 133-146.

"On Sociocultural Categories." *Indian Folklife* 4:2 (2005):3-7.

"Alias 'Yusuf Galán': Neighbors, Sleepers, and the Violence of Recognition in Urban Spain." *Ethnologia Europaea* 33: 2(2003): 69-83.

Reprinted in *Sleepers, Moles and Martyrs: Secret Identifications, Societal Integration, and the Differing Meanings of Freedom*, 69-83. Regina Bendix and John Bendix, eds. Copenhagen: Museum Tusulanum Press, 2004.

"In the Blood: Performance and Identity in the Catalan Transition to Democracy." *Narodna umjetnost. Croatian Journal of Ethnology and Folklore Research*. 40 (2003):65-80

"Breaking the Social Contract: *El Comte Arnau*, Violence and Production in the Catalan Mountains at the Turn of the Century." *Catalan Review* 14 (2000): 129-158.

"Halkbilim Arastirmalarinin Toplumsal Tarihi: Amerika Birlesik Devletleri Örneği." (The Social History of Folklore Research: The U.S. Case.) Tr. Yücel Demirer. *Folklor/Edebiyat* 6 (2000): 69-80.

"Authoring the Social Drama: Suicide, Self, and Narration in a French Political Scandal." *Narrative* 8 (2000): 210-231.

"Provinces of Knowledge, Or, How Do You Get Out of the Only Game in Town?" *Journal of Folklore Research* 36 (1999): 253-258.

Translated as "Provinzen des Wissens. Oder: Wie befreit man sich vom gängigen Wissenschaftsverständnis?" *Kulturwissenschaft und Öffentlichkeit. Amerikanische und deutschsprachige Volkskunde im Dialog*, 243-251. Regina Bendix and Gisela Welz, eds. Frankfurt am Main: Institut für Kulturanthropologie und Europäische Ethnologie. 2002.

"Dins la sang. Performance i memòria en la identitat catalana després del franquisme." *Revista d'Etnologia Catalana* 13(1998): 78-87.

"La maja vestida: Dress as Resistance to Enlightenment in Late 18th-Century Madrid." *Journal of American Folklore* 111 (1998):197-218.

With Regina Bendix. "In Modern Dress: Costuming the European Social Body, 17th-20th centuries." *Journal of American Folklore* 111 (1998):107-114.

With Regina Bendix and Margaret Mills. Introduction to special issue, "International Rites." *Journal of Folklore Research* 35(1998):1-4.

"Reciprocal Tourism and the Fear of the Floating Local: Networkers and *Integristes* in Contemporary Catalonia." *Performance Research*. 2 (2): 54-63. 1997.

"Façade Performances: Public Face, Private Mask." *Southern Folklore* 52 (1995): 91-95.

"Façade Performances in Catalonia: Display, Respect, Reclamation, Refusal." *Southern Folklore* 52 (1995): 97-120.

"Group." *Journal of American Folklore* 108 (1995): 449-478.

Revised and reprinted in *Eight Words for the Study of Expressive Culture*: 7-41. Ed. Burt Feintuch. Urbana: University of Illinois Press. 2003. (Japanese translation currently under submission as part of edited volume.)

Book and Annual Chapters

"La fête ou le fétiche, le geste ou la gestion. Du patrimoine culturel immatériel comme effet pervers de la démocratisation." *Le patrimoine culturel immatériel: enjeux d'une nouvelle catégorie*, ed. Chiara Bortolotto. Paris: Maison des Sciences de l'Homme. 2011.

"Festival and the Shaping of Catalan Community." *A Companion to Catalan Culture*, 207-228. Ed. Dominic Keown. Woodbridge, Suffolk: Tamesis Press. 2011.

"Maures, mutilés, et mâchoires à la fête de Caritachs de Béziers (1615-1656): la province figurée devant l'absolutisme." *La cérémonie: entre le protocolaire et l'intime*, 77-93. Ed. Daniel Vaillancourt. London, Ontario: Mestengo Press. 2008.

"Cultural Warming? Brazil in Berlin." *Kulturpolitik und Politik der Kultur. Festschrift für Alexander Stephan*, 55-76. Eds. Helen Fehervary and Bernd Fischer. German Life and Civilization, v. 47. Bern: Peter Lang. 2007.

"Voice in the Provinces: Submission, Recognition, and the Making of Heritage." *Prädikat "Heritage."* *Wertschöpfungen aus kulturellen Ressourcen*, 33-52. Ed. Dorothee Hemme, Markus Tauschek, and Regina Bendix. Münster: Lit Verlag. 2007.

"Waiting for Mr. Marshall: Spanish American Dreams." *The Americanization of Europe: Culture, Diplomacy, and Anti-Americanism After 1945*, 307-334. Ed. Alexander Stephan. Oxford: Berghahn. 2006.

"Vampiro o rey pescador: la globalización y los mitos del capitalismo." *El nuevo orden del caos. Consecuencias socioculturales de la globalización*. 249-259. Ed. Luis Díaz G. Viana. Madrid: Consejo Superior de Investigaciones Científicas. 2004.

"El hueso cantante: vox populi y mito capitalista." *La ciudad es para ti. Nuevas y viejas tradiciones en ámbitos urbanos*. 309-323. Ed. Carmen Ortíz García. Barcelona: Anthropos. 2004.

Interview. *Voicing Folklore: Careers, Concerns, and Issues*: 56-64. Ed. M.D. Muthukumaraswamy. Chennai, India: National Folklore Support Centre. 2002.

"L'espai de convivència i els seus intèrprets: representació i ambigüitat en les societats plurals." *Les noves tradicions*. Ed. Lluís Calvo i Calvo. Barcelona: Institut de Cultura. 2002.

"Introducción: sociedad y estudios de folklore en USA." *Performance, arte verbal y comunicacion. Nuevas perspectivas en los estudios de folklore y cultura popular en USA*: 19-32. Ed. Cristina Sánchez-Carretero and Dorothy Noyes. Oiartzun: Gipuzkoa: Sendoa Editorial. 2000.

With Roger D. Abrahams. "From Calendar Custom to National Memory: European Commonplaces." *Cultural Memory and the Construction of Identity*: 77-98. Ed. Dan Ben-Amos and Liliane Weissberg. Detroit: Wayne State University Press. 1999.

"Il gusto italiano nella tavola del Nuovo Mondo." *De Gustibus. Il gusto a tavola e altrove*: 15-28. Ed. Alessandro Falassi. Siena: Amministrazione Provinciale. 1995.

"Contesting the Body Politic: Spectacle and Participation in the Patum of Berga." *Bodylore*: 134-161. Ed. Katharine Young. Knoxville: University of Tennessee Press. 1993.

"From the Paese to the Patria: An Italian-American Pilgrimage to Rome in 1929." *Studies in Italian-American Folklore*: 127-152. Ed. Luisa Del Giudice. Logan: Utah State University Press. 1993.

"The Satisfactions of Reproduction: A Baroque Painter in Italian Philadelphia." *Folklife Annual 1990*: 58-69. Washington: Library of Congress. 1991.

"The Changing Role of the Italian-American Religious Festival." *Italian-American Traditions: Family and Community*: n.p. Philadelphia: The Balch Institute. 1985.

Encyclopedia Entries

"Tradition." *Enzyklopädie des Märchens. Handwörterbuch zur historischen und vergleichenden Erzählforschung*. Ed. Rolf Brednich with H. Bausinger, W. Brückner, M. Lüthi et al. Berlin: De Gruyter. 1977-2013. Bd. 13, 2009, 834-846.

"Folklore." In *The Social Science Encyclopedia*, 3rd ed. Ed. Adam Kuper and Jessica Kuper. London and New York: Routledge. 2004: v.1, 375-378.

"Riddle." *Encyclopedia of Folklore and Literature*. Ed. Mary Ellen Brown and Bruce Rosenberg. New York: ABC-CLIO, 1998:550-553.

"Catch Question," "Clever Question/Wisdom Question," "Folk Enigma," "Neck Riddle," "Riddle," "Riddle Joke." *Folklore: An Encyclopedia*. Ed. Thomas A. Green. New York: ABC-CLIO, 1997. V.1, 116-117, 130-132, 217-222; v.2, 587-588, 728-730, 730-732.