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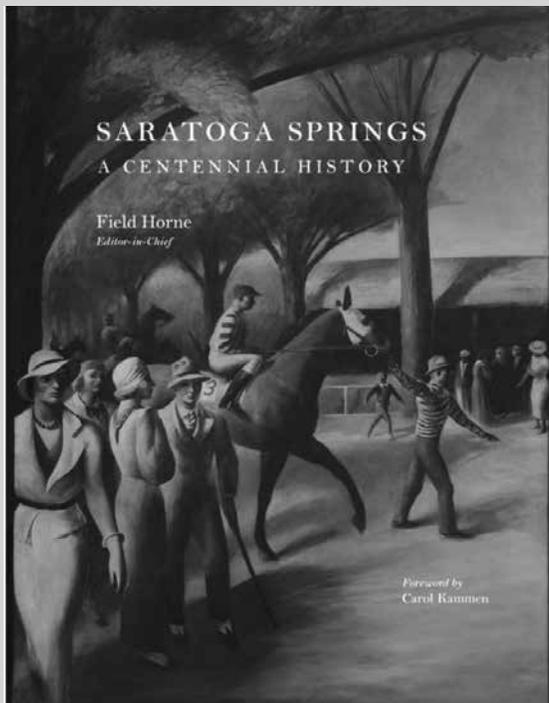
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Good Read

Saratoga Springs: A Centennial History

Edited by Field Horne. Foreword by Carol Kammen. Saratoga Springs, NY: Kiskatom Publishing Company, June 19, 2015, 420 pages, 200 illustrations, 20 maps. ISBN: 9780974798585, \$49.95, hardcover.



Finally! That's what was going through my head when I first caught wind of the gorgeous new *Saratoga Springs: A Centennial History*. In the past, customers would frequently ask our booksellers for books "about Saratoga." And up until now, there's never really been a perfect answer.

In the past, books on the area were seemingly all written on a specialized component of local history. You could either grab a book about the history of the Saratoga Racetrack, or you could read countless volumes about the Battle of Saratoga, and there's even a beautiful book about the lovely gardens in the city. With this book, *A Centennial History*, Field Horne, editor of *Saratoga Living* magazine and his team of writers have put together a great all-in-one, all-encompassing timeline of this historic city.

More than 25 writers have lent their expertise to *A Centennial History*, and the results are amazing. The contributors have such a deep understanding of their particular field that the reader gets an experience unique to each chapter. There are countless historical photos and maps inside, some of which are being shared widely for the first time.

This book is a true labor of love, as it was put together with grants from several local groups and families. All proceeds from the book are going to a special fund that will benefit the Saratoga Springs History Museum, The History Room at the Saratoga Library, and The New York State Military Museum. The fund will be used to purchase memorabilia from the history of the Saratoga Springs, which will then be put on display for the general public. This is truly a cause worth supporting, and a book that will be passed down through your family.

—Chris Linendoll
Northshire Bookstore
Saratoga Springs, NY



REVIEW

Legends and Lore of Sleepy Hollow and the Hudson Valley

By Jonathan Kruk. Charleston, SC: The History Press, 2011, 144 pages, 6 x 9 inches, paper. ISBN 978-1-59629-798-2.

Growing up in upstate New York, my memories as a schoolchild have an ownership and pride in "The Legend of Sleepy Hollow." It was folklore—sort of—that had something to do with us, unlike the faraway tales of Grimm or even Disney. Yet, as someone a good two hours' drive north from Sleepy Hollow even now, I remember as a schoolchild also feeling a disconnect. Yes, we could relate to the story of a country schoolteacher, of pumpkins and apples and harvests, of young love, but what was with all those weird names? Brom Bones? Van Tassel?

Jonathan Kruk has written an entertaining and easy to read volume, filling the reader in on other legends and illuminating some of the mysteries of Sleepy Hollow within a historical context.

To hear Kruk tell it, the characters in the legend are mostly archetypes of the Dutch tradition. While Brom's little love triangle seemed pretty individual in my childish mind, Kruk makes a case that a courtship going too slowly might have a tradition of a third person pretending to be a suitor to hurry the couple to the altar. The Van Tassel name, so distinctive in Northern New York, would have been a normal Dutch surname, and there was nothing unusual about Katrina. Kruk even goes so far as to identify the (usually multiple) inspirations for the characters, while going to great lengths to point out that the Catriena Van Tassel in a Sleepy Hollow grave is most certainly NOT the one.

If one has not recently read the story, it is easy to forget some of the reasons the story is so wedded to the Hudson Valley. Not only the Dutch culture, but also the

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fear of Hessians, and the horrors of recent war, would have been very much familiar to Irving's earliest readers.

So Kruk gives us other folklore and good history. Reading his version of the tale of Major John Andre is enough to make one weep. His account of Benedict Arnold's betrayal may leave one a good deal more on Arnold's side. He addresses the belief at the time in witchcraft, and the view that any woman living alone after age 50 was probably a witch.

Although his storytelling is entertaining, Kruk seems to have forgotten that the study of folklore is non-fiction. There are no notes and no index, so although the bibliography is impressively long, it will ultimately not be useful, as the serious reader has to make an educated guess which book helped with which chapter. I am willing to believe his research is good, while being unable to prove why I believe it to be so, which would make me hesitant to use Kruk's book for my own research.

The reader for entertainment alone is also cheated, wishing to reread a certain passage based on character name and finding it not possible, because the book has no index.

Ultimately, *Legends and Lore of Sleepy Hollow and the Hudson Valley* is a fun and illuminating and entertaining book, which falls just short of academic usefulness. To be perfectly fair, however, the entry on this book on Amazon.com has a comment from the author wherein he states the publisher made him remove direct source citations and that he would be happy to provide such information if you need it. So although this falls short of being a resource for scholars, I would scarcely call this the fault of the author.

— Frieda Toth, Librarian
Crandall Public Library, Glen Falls, NY

Voices: The Journal of New York Folklore is a membership magazine of the New York Folklore Society (www.nyfolklore.org).

The New York Folklore Society is a nonprofit, statewide organization dedicated to furthering cultural equity and cross-cultural understanding through programs that nurture folk cultural expressions within communities where they originate, share these traditions across cultural boundaries, and enhance the understanding and appreciation of folk culture. Through *Voices* the society communicates with professional folklorists and members of related fields, traditional artists, and a general public interested in folklore.

Voices is dedicated to publishing the content of folklore in the words and images of its creators and practitioners. The journal publishes research-based articles, written in an accessible style, on topics related to traditional art and life. It also features stories, interviews, reminiscences, essays, folk poetry and music, photographs, and artwork drawn from people in all parts of New York State. Columns on subjects such as photography, sound and video recording, legal and ethical issues, and the nature of traditional art and life appear in each issue.

Editorial Policy

Feature articles. Articles published in *Voices* represent original contributions to folklore studies. Although *Voices* emphasizes the folklore of New York State, the editor welcomes articles based on the folklore of any area of the world. Articles on the theory, methodology, and geography of folklore are also welcome, as are purely descriptive articles in the ethnography of folklore. In addition, *Voices* provides a home for "orphan" tales, narratives, and songs, whose contributors are urged to provide contextual information.

Authors are encouraged to include short personal reminiscences, anecdotes, isolated tales, narratives, songs, and other material that relates to and enhances their main article.

Typically feature articles range from 1,000 to 4,000 words and up to 6,000 words at the editor's discretion.

Reviews and review essays. Books, recordings, films, videos, exhibitions, concerts, and the like are selected for review in *Voices* for their relevance to folklore studies or the folklore of New York State and their potential interest to a wide audience. Persons wishing to review recently published material should contact the editor. Unsolicited reviews and proposals for reviews will be evaluated by the editor and by outside referees where appropriate. Follow the bibliographic style in a current issue of *Voices*.

Reviews should not exceed 750 words.

Correspondence and commentary. Short but substantive reactions to or elaborations upon material appearing in *Voices* within the previous year are welcomed. The editor may invite the author of the materials being addressed to respond; both pieces may be published together. Any subject may be addressed or rebutted once by any correspondent. The principal criteria for publication are whether, in the opinion of the editor or the editorial board, the comment constitutes a substantive contribution to folklore studies, and whether it will interest our general readers.

Letters should not exceed 500 words.

Style

The journal follows *The Chicago Manual of Style*. Consult *Webster's Third International Dictionary* for questions of spelling, meaning, and usage, and avoid gender-specific terminology.

Footnotes. Endnotes and footnotes should be avoided; incorporate such information into the text. Ancillary information may be submitted as a sidebar.

Bibliographic citations. For citations of text from outside sources, use the author-date style described in *The Chicago Manual of Style*.

Language. All material must be submitted in English. Foreign-language terms (transliterated, where appropriate, into the Roman alphabet) should be italicized and followed by a concise parenthetical English gloss; the author bears responsibility for the correct spelling and orthographics of non-English words. British spellings should be Americanized.

Publication Process

Unless indicated, the New York Folklore Society holds copyright to all material published in *Voices: The Journal of New York Folklore*. With the submission of material to the editor, the author acknowledges that he or she gives *Voices* sole rights to its publication, and that permission to publish it elsewhere must be secured in writing from the editor.

For the initial submission, send an e-mail attachment or CD (preferably prepared in Microsoft Word and saved as Rich Text Format).

Copy must be double spaced, with all pages numbered consecutively. To facilitate anonymous review of feature articles, the author's name and biography should appear only on a separate title page.

Tables, charts, maps, illustrations, photographs, captions, and credits should follow the main text and be numbered consecutively. All illustrations should be clean, sharp, and camera-ready. Photographs should be prints or duplicate slides (not originals) or scanned at high resolution (300+ dpi) and e-mailed to the editor as jpeg or tiff files. Captions and credits must be included. Written permission to publish each image must be obtained by authors from the copyright holders prior to submission of manuscripts, and the written permissions must accompany the manuscript (authors should keep copies).

Materials are acknowledged upon receipt. The editor and two anonymous readers review manuscripts submitted as articles. The review process takes several weeks.

Authors receive two complimentary copies of the issue in which their contribution appears and may purchase additional copies at a discount. Authors of feature articles may purchase offprints; price information is available upon publication.

Submission Deadlines

Spring–Summer issue	November 1
Fall–Winter issue	May 1

Send submissions as Word files to
Todd DeGarmo, *Voices* Editor
(e-mail preferred): degarmo@crandalllibrary.org
or
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For the General Public

Voices is a peer-reviewed scholarly journal, published twice annually. Join New York Folklore and become part of a community that will deepen your involvement with folklore, folklife, the traditional arts, and contemporary culture. As a member, you'll have early notice of Gallery special exhibits and NYF-sponsored key events. Members receive a discount on NYF Gallery items.

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