



A GATHERING OF FALL TRADITIONS

CASTELLANI ART MUSEUM OF NIAGARA UNIVERSITY
OCTOBER 11 TO NOVEMBER 15, 1992

An interpretive exhibition with photographs by Marion Faller and Lynn Sequoia Ellner.
Special Halloween installation by Keith Miller and family.

'TIS THE SEASON: THE POWER OF FOLK TIME

T

here's been quite a bit of talk during the 90's about "taking charge" of time. Who doesn't occasionally feel that "It's all the same damn day," as Janis

Joplin once paused to testify during a performance. This eerie sensation is likely to occur whenever we suddenly realize that we've forgotten a loved one's birthday, worked straight through a holiday, or somehow missed an entire season. Curiously, days can blur one into the next just as easily for the under- or unemployed as for the workaholic.

The ability to put meaning into time is, along with language, one of the most basic human characteristics. Like the process of naming, infusing time with meaning must have been incredibly empowering for the ancients. But what about us?

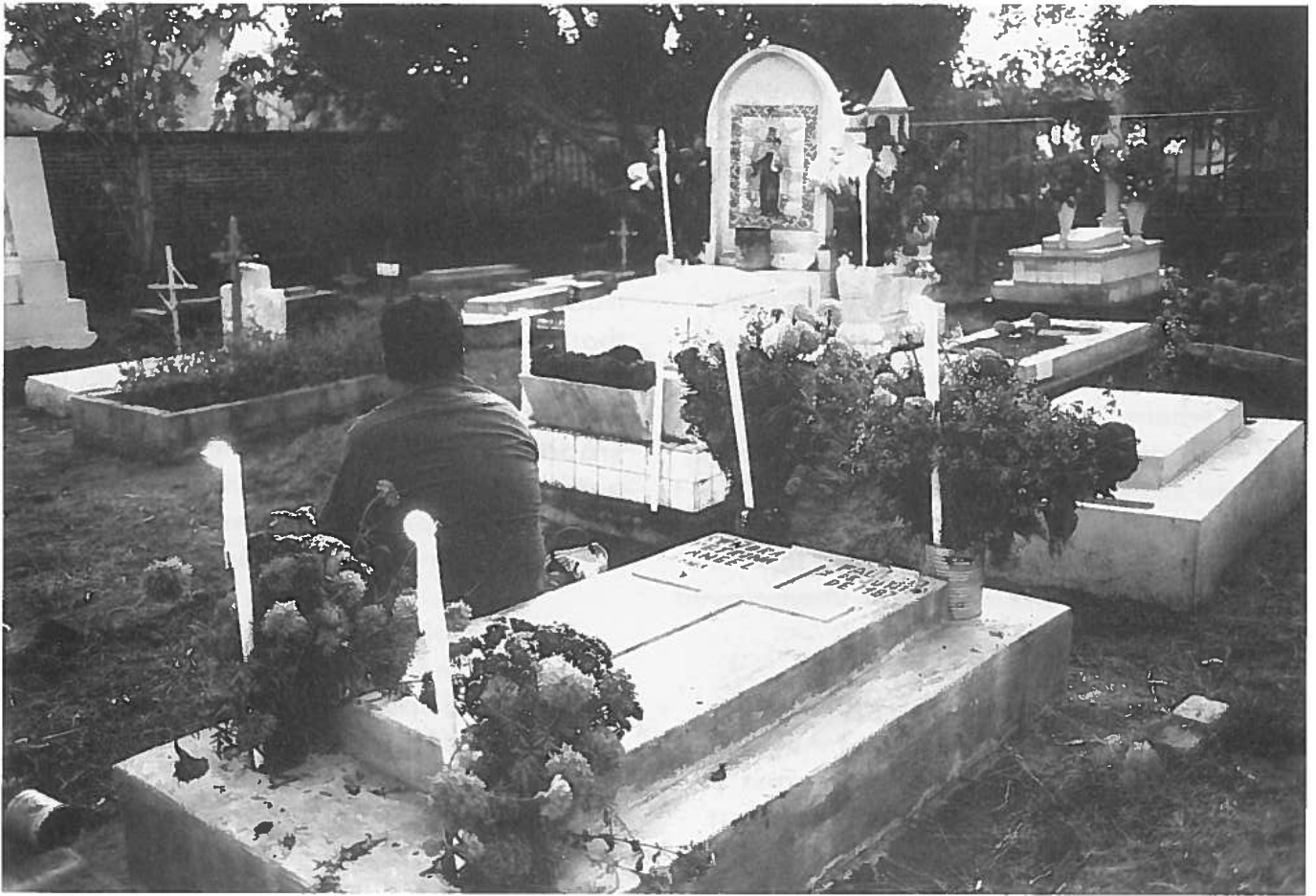
The longer I work as a folklorist, the more I am convinced that the rituals, music, foods, play, and visual arts created to celebrate seasonal time remain among the richest of folk traditions. Consequently, when folk arts became a permanent program at the museum last fall, we decided to use seasonal time as a thematic framework for our

documentation and programming.

Historically, the fall has been a time of both harvest celebrations and commemorations of the dead throughout the temperate world. In many instances, these two traditions were combined in celebrations that invited the spirits of dead ancestors to share in special feasts prepared from the harvest bounty. "A Gathering of Fall Traditions" includes both an exhibition and related programming that survey the many ways upstate New Yorkers perpetuate these age-old traditions.

The exhibition features an extensive photo-documentation of outdoor Halloween displays by Marion Faller, artwork made for the Mexican Day of the Dead celebration, photo-documentation of the Day of the Dead by Lynn Sequoia Ellner, and a special Halloween installation by Keith Miller. A comment board includes questions for viewers to answer about their own fall traditions, and will give visitors an opportunity to help with our fieldwork by leaving information about additional fall displays they feel the museum should document.

Related programming focuses on traditions surrounding the harvest of apples, an



Man at Gravesite during the Day of the Dead.
Cemetery at Xoxo, Mexico 1991

Photo: Lynn Sequoia Ellner



Polish-Americans visiting the dead on All Souls' Day.
St. Stanislaus Cemetary, Buffalo, N.Y. 1987
Photo: Sophia Hoddorowicz-Knab

indigenous upstate New York fruit first cultivated by Native Americans and now world renowned. Our final event will look at the cultural meanings of foods presented as gifts by Native Americans to white settlers. Allan Jamieson will speak about the tribute paid to "Mother Earth" and "The Three Sisters" (corn, beans, and squash) during harvest celebrations and in traditional songs and stories.

The Halloween displays documented in Faller's photographs range in intricacy from what she describes as "the traditional porch dummy and pumpkin combination," usually featuring a farmer or scarecrow character, to fantastic recreations of graveyards, vampire lairs, and scenes from popular horror films that fill entire lawns.

Some of the most elaborate work in Faller's documentation belongs to North Buffalo native Keith Miller. Miller created his first Halloween installation at age 12 when he set up an open vampire's coffin on the porch roof outside his bedroom window. The vampire figure was rigged to sit up suddenly when Miller pulled on ropes from inside his window. As he explains, "I've been hooked on this stuff ever since I saw the look on people's faces when they saw that vampire jump." These days, ten or more family members help Miller set up "scenes" in which they may also act out roles. A big part of the fun lies in the fact that visitors never know for sure which characters are dummies and which are being played by real people. Trick or treaters entering the Miller installation meet the Bride of Frankenstein, belligerent talking trees from the Wizard of Oz, the Phantom of the Opera, the mummy, and an assortment of other gruesome or spooky types. At the "Having Friends for Dinner" installation, they may be startled by a severed head that talks while lying on a nicely garnished serving platter. Above all this, a witch swoops along wires strung from Miller's roof to his mother's chimney across the street. "I do this for the kids," says Miller. "You hear about so many bad things connected to Halloween, the bad candy, the vandalism. I want to make something that the kids can really enjoy."

Artwork made for the Mexican Day of the Dead celebration on Nov. 1st and 2nd, along with photo-documentation of the holiday, acknowledge the cultural heritage of Mexican immigrants now living in upstate New York. The day of the

Dead has traditionally been a time for Mexican families to honor their deceased relatives. During the holiday, family graves are cleaned and decorated. Relatives spend many hours at gravesites praying, talking with, or entertaining the dead. Many families set up altars in their homes filled with special foods that entice the souls of the dead to visit, including sculpted breads and sugar candies in the shape of skulls.

The skeletal Day of the Dead figures in our exhibition fall into two categories. Smaller pieces made from sugar, clay, or plaster, are sold as inexpensive candies, toys, and decorations— and are often included in home altars. The larger sculptures, particularly those of painted wood, are the work of professional artists. While inspired by Day of the Dead traditions, these pieces are more likely to be found in the collections of tourists and museums than in Mexican homes. Both types of sculpture, however, are meant as a reminder that no matter what our station in life, we are all destined to make the same final journey. Happy brides and grooms, musicians, even clergy are all transformed into grinning skeletons.

Viewed side by side, the work of Faller and Ellner seems to record similarities between the imagery associated with the Day of the Dead and our familiar Halloween symbols. These visual similarities suggest deeper parallels that are explored in catalog essays by Dr. Phillip Stevens Jr. and Jayne Howell.

Why do fall traditions persist in a

world that sometimes feels so disconnected from the rhythms of the seasons? As Stevens and Howell demonstrate, many aspects of contemporary fall celebrations are thousands of years old. This longevity can be at least partially explained by looking at the process by which all folk traditions are learned. In watching, listening to, and imitating those around us, we are imprinted, often imperceptibly, with the knowledge of those who came before us. In the fall, then, it “just seems natural” to carry on the customs of our families, neighbors, and friends.

But, as our exhibition’s photographic component so vividly illustrates, folk traditions are much more than repetitions of the past. Personal creativity has always played a vital role in maintaining the appeal of folk traditions. The best folk artists are not just skilled, but imaginative. Drawing from their own stores of ideas, images, and experiences they create new variations of old traditions. They become the conduits through which all sorts of cultural borrowing occurs. So we find in Faller’s images, Halloween displays that combine old symbols with deep roots— skeletons, witches, jack-o’-lanterns, corn shocks— and familiar figures from 20th century Popular culture.

Artists may borrow from outside their own cultures as well. Several of Ellner’s photographs show Day of the Dead altars crowded with exotic foods, glowing candles, saints’ statues and icons, cavorting skeletal figures, lace-like papercuts, and extravagant arrangements of marigolds—the traditional Mexican flower of the dead. At the foot of one altar, a small

American-style jack-o’-lantern edges its way into the picture.

We find an exhilarating resonance in seasonal folk arts despite their remarkable ability to change and adapt. In the fall, as we pick out just the right pumpkin for the jack-o’-lantern face we have in mind, put the finishing touches on a classic bed sheet ghost, or move through moonlit streets trick or treating with our children, we feel the presence of the ancient meanings of wild nights. Perhaps the trick to feeling truly engaged in present time is not to attempt to take charge of it, but to acknowledge a cosmic schedule that will always exist entirely outside of those dictated by the to-do lists in our daytimers.

Kate Koperski
Curator of Folk Arts

HALLOWEEN: A FESTIVAL WITH MANY MEANINGS

H

alloween is a contraction of "All Hallows' Eve," the medieval Christian name given to the night before All Saints'

Day. In the United States today, Halloween can mean a celebration of the harvest, a glorification of the grotesque, a parody of the familiar, and a temporary legitimizing of superstition and the occult. Add to this the permission to trick or treat given to children and the holiday's tacit invitation to pranksters, and we have a uniquely American celebration. But Halloween has other meanings too, and parallels in agricultural societies throughout history and around the world. By considering the holiday from the following interrelated perspectives, we get a fuller understanding of what we are celebrating on October 31st.

A SEASONAL/CALENDRIAL EVENT

Halloween falls mid-way between the autumnal equinox and the winter solstice. In the northern hemisphere, the autumnal equinox, about September 21st, means the end of summer and the gathering in of crops. It also marks a shortening of daylight and lengthening of night, foreshadowing our inevitable yearly movement into winter and darkness.

In traditional agricultural societies, the harvest and other preparations for winter had to be accomplished quickly and efficiently. The end of this period of intense—and anxious—activity was a logical point for the year to end. Indeed, probably all agricultural societies marked off their years as ending either after the harvest or at the end of winter, just before the spring season of rebirth and growth. The display of corn stalks and fall vegetables, and the consumption of seasonal foods like nuts, apples, and cider identify Halloween as a post-harvest festival.

A RITE OF REVERSAL

Cultural activities coincide with the annual cycles of nature. While the seasons are a time of labor, changes in the seasons offer a "break" or reprieve. Typically, religious observances, including rituals of thanksgiving to the supernatural beings who are believed to protect and provide for all life, take place during periods of transition between seasons.

At such times, a more peculiar type of social and religious event may

The first jack o' lanterns were carved from turnips in ancient Britain and Ireland.



Halloween display of skeletons on West Seneca Turnpike.
Marcellus, N.Y. October 1989 (original in color)

Photo: Marion Faller

also take place: a festival marked by the relaxation or even reversal of standard norms of behavior. These festivals are known as "rites of reversal" or "rituals of rebellion" among anthropologists. During these celebrations, clowning and buffoonery, open mockery of religious and political figures or institutions, reversal of sex roles or social stations, and the flouting of behavioral conventions are tolerated. Familiar contemporary examples are New Year's Eve, Mardi Gras, May Day, Octoberfest, and Halloween.

This is a carefree time of fun and play. It is therapeutic, allowing a collective release of pent-up emotional energy. Anthropologists suggest, that through brief participation in disorder and high revelry, respect for proper social behavior is strengthened.

In traditional cultures, people recognize that the supernatural beings who have taken part in seasonal activities— including those mischievous ones who have reluctantly agreed not to participate— also need a break. Inter-seasonal rites of reversal therefore invite supernatural beings to indulge their suppressed desires. Human festivities may both celebrate the spirits, even— perhaps especially— the demonic ones, and provide space and time for them to frolic. By giving supernaturals a chance to satisfy their own desires, people hope that they will cooperate in the next round of the seasonal cycle.

It is often assumed that children are ignored or only marginally recognized as participants in society. Children are,

Jack o' lanterns were invented to frighten wandering spirits away — "jack o' lantern" is a familiar term for night watchman.

indeed, in a special dependent category, but they are also universally recognized as both important contributors to the economy, and as future adults. They, too, need a break, a reprieve from adult-imposed rules and limitations. Institutionalized seasonal festivals for children are probably universal.

The uniquely American trick or treat custom gives social sanction to two special desires of childhood: acting out of fantasy and indulgence in treats.

SAMHAIN

Many elements in Halloween are survivals from the pre-Christian Celtic festival of Samhain (pronounced sou wen), celebrated in ancient Britain and Ireland. Samhain was held on October 31st, the end of the year. On this day the last of the herds were returned from summer pasture, laws and land tenures were reviewed and affirmed, stock was taken of the events and decisions of the past year, and betrothals and other significant plans for the coming year were announced.

At Samhain, the barrier between the material and spiritual worlds was believed to be very thin. In the evening supernatural beings were given unusual accommodation. Ghosts of persons who had died in the past year visited their descendants for the last time (hopefully), before leaving permanently for the other world. Offerings of sweet foods were placed at strategic points outside the village for other spirits, especially the troublesome sprites and demons who were unwelcome in the village but had to be acknowledged. Since fire is universally recognized as an effective protection

against spiritual beings, at Samhain, wandering spirits were kept out of town by bonfires built at the edges of villages and on hilltops.

Spirits could also be frightened away by hideous images that glowed from the carved surfaces of hollowed out vegetables lit by fire from within. In ancient Britain and Ireland, large turnips or potatoes were carved as the first jack-o'-lanterns. A "jack" is any fellow; "jack-o'-lantern" is a familiar term for a night-watchman. The pumpkin, an indigenous New World vegetable, was found to be eminently suitable for jack-o'-lantern carving when the custom was brought to America in the mid-19th century—probably by Irish immigrants.

Because of the nearness of the supernatural at Samhain, this was an especially good time for magic, divination, and fortune-telling. It was the only time of year when evil spirits were publicly acknowledged and personally consulted about human affairs.

ALL HALLOWS' EVE

Long after Christianity had spread throughout northern Europe, earlier observances associated with October 31st continued and formed the basis for the Christian celebration of All Hallows' Eve. Like their pagan predecessors, early European Christians marked the end of the agricultural year after the harvest. Commemoration of the Christian dead soon became a separate ceremony. Those special souls who had been canonized by the Church, as well as martyred heroes and all other Christian souls were

collectively honored on All Saints' Day. This observance, instituted by Pope Boniface IV in the 7th century, was first celebrated on May 31st. About mid-way between the spring equinox and summer solstice, mid-May is the other favored time for commemorations of the dead in agricultural societies.

In the 8th century, Pope Gregory III moved All Saints' Day to November 1st, probably to off set the pagan holiday of Samhain. By the 10th century, the commemoration of ordinary Christian dead had been separated from that of saints and martyrs, and November 2nd became All Souls' Day. Protestants later abolished this separate observance, recognizing all Christian dead as "saints" or "hallows" (holy ones).

Today, on November 1st or the first Sunday following, it is still the practice in many Christian churches to ritually name and pray for those members who have died during the past year. This custom of paying reverence to the previous year's dead before their final departure to the other world has non-Christian parallels all over the world. Perhaps the best known of these are "Day of the Dead" celebrations among indigenous peoples in Mexico and the Southwestern United States which blend pagan traditions with Christian observances of All Saints' and All Souls' Days.

Because the souls of the dead are believed to return on Halloween, it is a good night to consult with them about the future.

It is the ancient and widespread commemoration of the dead, coinciding with the "death" of nature in the fall, that explains the predominance of the skeleton among favorite Halloween motifs.

A WITCHES' SABBATH

Throughout the Middle Ages, right up until the Industrial Revolution of the 18th century, Christians continued to recognize ghosts, spirits, demons, and another familiar Halloween character we have not yet mentioned: witches.

In the later Middle Ages, beliefs in diabolical witchcraft snowballed. Under the Inquisition, tens of thousands of men and women were imprisoned, tortured, and executed as human agents of Satan. These people were believed to have been given satanic powers to change their form, to fly, and to cause misfortune, sickness, and death. Witches were said to gather at nocturnal orgies called "sabbaths," a name borrowed from the Hebrew as Jews were among the first to be accused of witchcraft.

Our popular image of the witch comes from this period of medieval history. She is an old crone, often a widow living alone in the black garb of mourning, accompanied by her spirit companion in the form of a cat. Her conical, peaked hat is an invention of the Inquisition identifying a heretic.

Like ghosts and demons, witches were feared creatures of the night. All were believed to be especially active on Halloween. During this holiday, they were acknowledged and appeased in hopes that they would not interfere with the business of humans during the following year.

A MODERN PAGAN HOLIDAY

Even into the modern era, some people continued to believe that there really had been a cult of witches in Europe. Some schol-

The witch's conical hat is an invention of the medieval Inquisition identifying a heretic.

ars now suggest that these witches were, in fact, rural peoples who persisted in carrying on herbal lore and the most benign of the old Celtic nature-worshipping traditions. According to this argument, the diabolical aspects of medieval witch beliefs were invented by the Inquisition, which used witches as scapegoats for the government's inability to deal with society's severe internal problems.

The activities of benign nature-worshippers were described by late Victorian eccentrics like the infamous Aleister Crowley, and given credence by the noted Egyptologist, Margaret Murray. A modern movement of witches was established in England during the early 1950's by Gerald Gardner, who drew from many sources in depicting "the old religion." Since then, several branches of witchcraft or "The Craft" have operated in Europe and the United States. The best known is Wicca. Until the 1980's, members of these new religions called themselves "witches," but because of the recent revival of fears of satanism and the popular association of witchcraft with Satan worship, most practitioners today identify themselves using the specific name of their movement, or the generic term, neo-paganism.

Modern pagans believe in, and practice, good magic, and a variety of divination techniques. They assert that it is human duty to work with and preserve nature, and they use nature's power for good only. They acknowledge Jesus as a powerful and gifted teacher while denying any reality in Satan. It is estimated that there are several thousand Wiccans and other pagans today. It is difficult to know exact figures due to widespread

misunderstanding and harassment of believers. Many modern pagans have been forced into anonymity.

The religious calendar of modern pagans follows seasonal changes in accordance with both the solar and lunar cycles. Halloween is one of their four Great Sabbats, celebrated at both the end and beginning of the year.

HALLOWEEN TODAY

While trick or treating in America may derive from the ancient Samhain custom of giving special foods to the spirits in return for their cooperation with community endeavors, as a children's activity at Halloween, it probably dates only from Irish immigration in the mid-19th century. Back then "tricks" were acts of petty vandalism. Today, fears of deliberately destructive vandalism and arson, along with stories of poisoned candy or needles and razor blades in apples (few, if any, of which prove to be true) have increased adult supervision of Halloween activities. Many communities have actively discouraged trick or treating, organizing parties with costumes, games, and treats instead.

In the 1980's, a new set of fears swept across Europe and the Americas with stories of criminal Satan-worshipping cults that kidnapped children for use in their rituals. These fears coincided with the later stages of the Pagan Revival. Practitioners of these new religions called themselves "witches," a term many people still associate with Satanism. In addition, the New Age movement revived many old magical beliefs and spiritual ideas which have historically been labeled by others as occult, anti-Christian, and dangerous. These new pagans observed Halloween as a holy day. Anton LaVey, one of the few real

Satanists in the country and founder of the Church of Satan in San Francisco, added to public confusion when he declared Halloween as one of the three major Satanic holidays of the year. As a result, Halloween activities have recently been curtailed, even canceled, in several American communities.

Fortunately, such extreme reactions have not been widespread and Halloween traditions continue. Harvest displays and graveyard scenes like those in Marion Faller's photographs still decorate some front yards. Though ghosts, witches, and skeletons are still popular, trick-or-treating costumes also reflect contemporary tastes. Smurfs and G.I. Joes have made way for Madonnas and Ninja Turtles, but Batman is making a comeback and Elvis is still spotted from time to time.

And we should hope that this unique American holiday continues. A bit of license to indulge in food and fantasy is very definitely good for children, and for the child in all of us.

Phillips Stevens, Jr.

For Further Reading:

Adler, Margot, *Drawing Down the Moon: Witches, Druids, Goddess-Worshippers, and Other Pagans in America Today*. Revised and expanded ed. Boston: Beacon Press, 1986.

Cohen, Hennig, and Tristram P. Coffin, eds., *The Folklore of American Holidays*. Detroit: Gale Research Co., 1987.

Hatch, Jane M., comp. and ed., *The American Book of Days* 3rd Ed. New York: Wilson, 1978.

For specific references on any topics discussed in this article, contact Dr. Stevens at the Department of Anthropology, SUNY at Buffalo, Ellicott Complex, Buffalo, N.Y. 14261.

THE DAY OF THE DEAD:

A MEXICAN TRADITION IN TRANSITION

A

t this time of year, the thoughts of Mexicans north and south of the border turn to the celebration of All Saints' Day, which is per-

haps better known in the United States as the Day of the Dead. On the 1st and 2nd of November Mexican families gather together to honor respectively the souls of departed children and adults through a combination of public and private rites and customs. The continuing use of both a religious and a folk name for this celebration underscores its dual nature. On one hand, All Saints Day ranks with Christmas and Holy Week as the most sacred of the Catholic holidays in contemporary Mexico. On the other hand, festivities which make use of lively folk art are integral to celebrations in southern and central Mexico where the population is most ethnically diverse.

One practice observed throughout Mexico is a visit by surviving family members to the cemetery where a departed relative is buried. The grave is cleaned and decorated with flowers, preferably marigolds. Survivors may spend hours at the grave praying or talking to the soul of the deceased. In many communities, varia-

tions include placing offerings of food and beverages on the grave; taking a musical group to the grave to serenade the deceased; and spending the night of October 31st or November 1st in the cemetery to await the arrival of the soul.

A second custom which is most common among Indian populations, and in southern and central Mexico, involves the construction of an ofrenda (offering) in the home. Generally, a small table, or the family's permanent home altar, is modified to serve as the ofrenda. Stalks of pliable sugar cane are shaped into arcs over the table. These arcs are adorned with flowers, and a variety of fruits and vegetables are hung from them. Various items are arranged below the arc as offerings to the deceased: fruits, tamales, "bread of the dead" (baked in a human shape), coffee, chocolate, Coca-Cola, atole (a sweet drink made of ground corn), alcoholic beverages, and cigarettes if the deceased smoked. Amid these offerings, photographs of the deceased, flowers, ceramic figures of skulls and skeletons, candles, incense and religious icons are skillfully arranged. In many rural communities, favorite pieces of the deceased's clothing are placed upon the altar as well.

In addition to visiting the cemetery and



Plaster skulls for sale.
Oaxaca, Mexico 1991

Photo: Lynn Sequoia Ellner



Home altar with offerings for the dead.
Oaxaca, Oax., Mexico 1991

Photo: Lynn Sequoia Ellner

ple, in the southern Mexican city of Oaxaca de Juarez, a mecca for tourists anxious to see "traditional" celebrations, children now wear homemade or commercial costumes to school and parties on the 31st of October. Plastic jack-o'-lanterns, witches, and ghosts are sold in stores and marketplaces. Although purchased in far smaller quantities than are traditional Mexican items, they may be incorporated into otherwise traditional altars. This pattern is even more pronounced in areas of northern Mexico where people are in closer contact with the culture of the United States.

Researchers have found that the Day of the Dead continues to be an important holiday for large Mexican communities in the United States. While some immigrants return to Mexico to visit cemeteries and to spend time with family members, many others remain in the United States where the Day of the Dead is celebrated with some modifications. In cities such as Chicago or Los Angeles, which have large Mexican populations, there are community-wide celebrations and parades. Mexican foods are readily available in markets, and the streets are filled with Mexican music and dancing. Many families construct ofrendas in their homes, and established residents with relatives buried nearby visit graves to clean and adorn them.

Despite the influences of tourism and U.S. culture, the Day of the Dead essentially remains a uniquely Mexican version of the family reunion at which both the living and dead gather. In the introduction to their book, *The Skeleton at the Feast*,

authors Elizabeth Carmichael and Chloe Sayer make this observation:

Whatever distractions tourism brings— the competitions for the best offerings, the 'discos' for the dead with all their sequins and grotesqueries— there is at the core of it all an old tradition which informs and invigorates every kind of manifestation of the event and which has so far defied debasement. What is astonishing to the visitor is that so many different styles of celebration can co-exist under one sky. Today draculas, demons and Batman mingle with the skeletons and sugar skulls; the cardboard witches and plastic pumpkins of Halloween are making their appearance alongside the traditional puppets and toy coffins; the great museums and galleries mount set-piece ofrendas (offerings) for the Day of the Dead, designed by artists and curators.

A short step away, one seems to be in the midst of something that has endured through the centuries. ...In the countryside there are few if any skulls or skeletons; the images of the Christian saints who replaced the old gods stand on the household altars surrounded by the same offerings of food and flowers as were prepared for ancient feasts. The yellow marigolds— the cempasuchil or 'flower of the dead'— give off their aromatic scent to attract the souls and draw them to the offering prepared in their honor.

Jayne Howell

For Further Reading:

Carmichael, Elizabeth and Chloe Sayer, *The Skeleton at the Feast: The Day of the Dead in Mexico*. London: British Museum Press, 1991.

Nutini, Hugo G., *Todos Santos in Rural Tlaxcala: A Syncretic, Expressive, and Symbolic Analysis of the Cult of the Dead*. Princeton, 1988.



Pumpkin tree, Griswold St.
Buffalo, N.Y., 1991

Photo: Marion Faller

A GATHERING OF FALL TRADITIONS

SCHEDULE OF EVENTS

Sunday, October 11, 1:00 p.m.

ACTIVITIES FOR CHILDREN AGE 5 AND OLDER:

Exhibition walk through and time to share Halloween plans and memories; apple paring bee and spiral peeling contest; car caravan to Apple Harvest Day at Tom Tower's Farm Market. Pre-registration required.

Sunday, October 18, 2:00 p.m.

A HISTORY OF HALLOWEEN, slide lecture by Dr. Phillips Stevens Jr.; HALLOWEEN AND DAY OF THE DEAD TRADITIONS IN UPSTATE NEW YORK, a discussion and exhibit tour.

Sunday, November 15, 2:00 p.m.

NATIVE AMERICAN FARMING AND HARVEST TRADITIONS IN UPSTATE NEW YORK, a program with Allan Jamieson including traditional stories and learning activities for children.

Special thanks to the Buffalo Science Museum, Bonnie Gordon, Nancy Grimes, Cheryl Jackson, Eric Jensen, John Pfahl, and Jan Sheridan for their generous loan of Day of the Dead artifacts. Prints of Marion Faller's Photographs are by Lauren Tent.

These events are made possible through generous support from the **Folk Arts Program of the New York State Council on the Arts**. A portion of the Museum's general operating funds for this fiscal year have been provided through the Institute of Museum Services, a Federal agency that offers general operating support to the nation's museums.

Museum hours:

Wed. - Sat. 11:00 to 5:00 p.m.

Sun. - 1:00 to 5:00 p.m.

For information call 286-8200.