Notes

Here are some brief notes/thoughts on the notebook.

1. I think there are most likely three, not two people writing here – on the grounds that there seem to be three different handwritings. The first pages that discuss Jewish terms and Kabbalah are most likely to be Vic’s given his interest in Kabbalah – he wrote a paper on this based on his fieldwork on this 1983 trip (published posthumously -- Turner, V. (1985). Liminality, kabbalah, and the media. *Religion*, *15*(3), 205–217. [https://doi.org/10.1016/0048-721X(85)90011-9](https://doi.org/10.1016/0048-721X%2885%2990011-9))

Some pages attributed to Vic that are probably not his:

-- Page 22 looks like Edith’s writing.

-- Page 27 looks like Edith’s writing.

-- Page 28 and the following “library” pages do not seem to have been written by either of them.

2. In the pages that E turns into the “informant” part of her paper on Lag Ba Omer (Turner, E. (1993). Bar Yohai, Mystic: The Creative Persona and His Pilgrimage. In S. Lavie, K. Narayan, & R. Rosaldo (Eds.), *Creativity/Anthropology* (pp. 225–252). Cornell University Press. <http://www.jstor.org/stable/10.7591/j.ctt207g6hf.13>) you can see she went back over these later, added notes in pencil and whited out various bits of text. This is notably different from the other pages that were not used for publication, which do not have the same, or usually any, *post hoc* editing.

3. For what it is worth I don’t sense any kind of tension regarding Edith and Vic. E mentions him fairly frequently in a very affectionate way. She mentions Barbara M once during her notes on the Meron trip but (for what it is worth) B doesn’t feature as a “character” in her narrative like some of the other women (and men) are e.g. Jo (who is possibly E’s sister Josie), Esther Lavie, Lonia Jakubowska. E mentions Vic’s interactions with a few other women on the trip – e.g. she notes that he lends Lonia his jacket – but not with B. But I don’t think that means much at all, e.g. since E dedicated her paper on Lag Ba Omer to B’s memory and cites her in it.

4. To reflect additions in the text, which as noted are mainly in the pages on Meron/Lag Ba Omer, I have used *italics* to represent additions in pencil, ***bold italics*** for additions in pen, [square brackets] to indicate my notes that something has been added e.g. [whited out], and a [?] to represent when I cannot read a word. Edith uses round brackets and question marks when she wanted to question something.

5. There must be another notebook or more before this one as they were in Israel for Pesach 1983 and attended Pesach festivities, I believe.