

EDITORIAL NOTES

This issue offers an interesting sampling of the various directions that the study of Canadian folk music is taking. The articles feature a collector, a singer, a song manuscript, a mumming ritual, and an analysis of dancing and society.

Isabelle Peere discusses Newfoundland's pioneer collector, Elisabeth Greenleaf, showing that, despite her amateur status, her sensitive and sensible approach resulted in a remarkably fine collection that was widely acclaimed when it appeared.

Martin J. Lovelace gives an excellent portrait of a Newfoundland singer, showing his attitude to the songs in his repertoire, how he interprets them in relation to his own life and locality, and how he sees the songs as a series of pictures in his mind.

Barbara LeBlanc presents an analysis of the attitude of French-Canadian society to the dance, focusing on the way the church frowned on dancing from the end of the nineteenth to the middle of the twentieth century, and showing how the community attitude both reinforced and opposed the ecclesiastical disapproval.

David A.E. Spalding discovered an unusual manuscript in the archives of the Glenbow Foundation which throws light on the singing traditions of Alberta toward the end of the last century. The unknown author describes the songs that were then current, indicating and quoting from both folk songs and popular songs, with his comments on them.

Robert B. Klymasz reports on an interesting Ukrainian ritual featuring a comic female figure known as Malanka, and discusses its function in the community both in its original form and as it has changed with the passage of time.

Reviews of recent publications on fiddle music and Scottish songs complete the issue.

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