

Center in New York, and she also conducted research on folk dance in Europe and America. She was author and editor of various compilations on folklore, music, and dance, and she had been correspondent to the International Folk Music Council. In 1943, Boston University conferred on her the honorary degree of Doctor of Science.

GEORGE K. MAKECHNIE

ALEXANDER MARTIN FREEMAN

A. M. Freeman, who died in London on December 18th, 1959, in his eighty-second year, was a scholar distinguished in various fields, not least that of folk music. A native of Surrey, he was educated at Bedford Grammar School and Lincoln College, Oxford. After taking his degree he settled down to a life of unremitting study and reflective writing which best suited his habit of mind; and his marriage to a lady from Donegal gave an Irish bent to his work almost from the outset of his literary career.

During a holiday in Ballyvourney, County Cork, in 1913, he became aware of the rich tradition of popular song in the Irish language which still survived there. His great Ballyvourney Collection resulted and appeared as numbers 23–25 of the *Journal of the Folk Song Society*, 1920–21. It consists of nearly a hundred songs, with the original texts, prose translations and annotations, constituting incomparably the finest collection published in our time of Irish songs noted from oral tradition.

Freeman was a member of the Publication Committee of the Irish Folk Song Society from 1920 until its demise in 1939 and the issues of its *Journal* published in that period all profited by his care and advice. He was also an occasional contributor of songs and texts (from Salonika, where he served in the First World War, and elsewhere) to the *Journal of the English Folk Dance and Song Society*. He was a member of the editorial board of the Society, as well as that of its predecessor, the Folk-Song Society.

DONAL O'SULLIVAN

DANICA S. JANKOVIĆ

Whenever it is necessary to quote an authoritative opinion on some aspect of Yugoslav folk dance, it is to the books of the sisters Ljubica and Danica Janković, those pioneers and eminent scholars, that one turns. This sisterly and scholarly partnership ended suddenly on April 19th, 1960, when Danica S. Janković died in Belgrade. As a person she was unforgettable for her goodness, gentleness and modesty; as a worker in her field she is irreplaceable, because of her indefatigable industry, breadth of culture, and many gifts, which included a fine sense of movement, of rhythm, and feeling for music, painting, literature and learning.

Born at Lešnica (Serbia) on May 7th, 1898, she was educated in Beograd and England (in London and at Oxford). She taught in High Schools in Belgrade and Tetovo (Macedonia) and for many years held the post of University Librarian in Belgrade, from which she retired on account of ill-health. She made excellent translations of Jane Austen, Sheridan, Walpole, Marivaux, Le Sage and Molière.

The interest of the Janković sisters in folk dance dated from their early childhood. It was later rekindled by their encounter with Serbian and Macedonian folk dancers, and the fascination of this rediscovery led them to a field in which they found inexhaustible scope for scholarly enquiry, and in which they were to achieve distinction.

Their life-work is a truly vast collection of Yugoslav folk dances in nine volumes, of which seven were issued between 1934 and 1952; the eighth and ninth volumes are still in manuscript. This outstanding work can only be compared with the famous collection of folk songs by Vuk Karadžić. The collection merits this comparison not only because of the impressive number of dances described—over 900—together with tunes, songs and customs, nor merely because of the treatment of the material collected and the brilliant deductions made by these profound analysts of ethnochoreologic phenomena, but because of its pioneering character in the history of the study of Yugoslav folk dance.

The work of Danica S. Janković and her sister was based on their field studies, on a direct study of the dance and its components in the natural and historical setting where it lives. They deserve special commendation for having discovered and preserved a national treasure until then unknown, and for stimulating the participation of Yugoslav dancers in international festivals since 1937. The system they devised for recording, describing and studying folk dances, and their development of the theory of this subject, are especially important. It is not to be forgotten that this great work was accomplished alongside their regular duties in other fields, at the cost of personal sacrifice, without financial aid, and in spite of all the obstacles and difficulties that pioneers usually encounter.

It is not easy to determine what part of this joint work belongs specifically to Danica Janković, for the sisters did not weigh their individual contributions. We may mention Danica's melographic work, her choreographic analysis of dances, perfect in the minutest details, her diagrams showing with mathematical precision the relationship of dance to melody. In addition to the works of collaboration, she published a separate collection "Melodies of Folk Dances" (Belgrade, 1937) and many articles, such as: "Folk Dances of Montenegro," "Wedding Dances of Our People," "Ceremonial Folk Dances in Porets," "Dramatic Elements in Our Oro Dances and the Folk Oro Dance as a Dramatic Element in National Customs," "The Roussalia Dances" (*English Dance and Song*, 1939), etc.

Danica S. Janković received tributes from scientific institutions all over the world. She was a Member of the Serbian Academy of Sciences, Honorary Member of the Serbian Association of Folklorists, Corresponding Member of the English Folk Dance and Song Society, of the International Folk Music Council, of the National Committee of Folk Art of the USA, etc. Her work will be quoted in the future with confidence, and held in high esteem; for death annihilates the man, but not his works.

Her disciples,

M. ILIJIN and O. MLADENVIĆ

KENWORTHY SCHOFIELD

Dr. Kenworthy Schofield, after a life devoted to the physical-chemistry of soil, held the Readership in Agriculture in Oxford University at the time of his death on June 8th, 1960.

Since his undergraduate days he had maintained a close interest in folk music and contributed considerably to the knowledge of the English Morris and Sword Dances (see *Journals* of the E.F.D.S.S., 1928, 1930, 1934 and 1951). He was himself an experienced dance leader and a gifted exponent of the single-handed whistle and drum (the modern equivalent of the three-holed pipe and tabor).

He did much to promote interest in the English traditions of dance and folk music on visits to America and when receiving his honorary Doctor's degree at Lisbon University, and indeed wherever his scientific work took him.

He served on the English Folk Dance and Song Society's Committee for thirty years and was its Chairman for the last twelve years. For his services to folk music he was awarded the Society's Gold Badge early this year.

DOUGLAS N. KENNEDY