FOLKLORE AND NEWFOUNDLAND

An Informal Introduction to the Materials and Methods of Folklore¹

So far as I know, Laval University in Quebec and Memorial University of Newfoundland are the only two academic institutions in Canada where there is systematic work in folklore towards undergraduate and graduate degrees. Folklore is new as an academic subject in Canada, but in Europe it has been academically respectable for many years in Scandinavia, Germany, and elsewhere. In the United States, too, there are several universities which offer graduate degrees in folklore; e.g., the University of Pennsylvania, Indiana University, and the University of California at Berkeley and at Los Angeles. Undergraduate courses in folklore or folksong are found in several dozen large and small universities or colleges, given under the aegis of any one of half a dozen departments: American Studies, Anthropology, English, French, Geography, German, History, Music, and so on.²

Since folklore is still unfamiliar to many academic communities in Canada, I hope those of you who are familiar with the range of the subject will forgive me if I offer some general remarks. I shall touch very briefly on the materials and methods of folklore and on the history of folklore collecting and research. I shall mention its traditional relationship with other academic disciplines, and refer to a few of the important folklore libraries. Finally, I shall discuss our folklore work in Newfoundland.

With so many disciplines laying claim to folklore interest, it is small wonder that bibliographers, librarians and booksellers find themselves uncertain about what folklore is and how to classify it. In many ways the term "folklore" is a bad one because of its ambiguity. It refers both to the materials the folklorist collects and to the discipline itself: the methods of studying these materials.

For the moment I shall not comment on who the "folk" are, but discuss what the "lore" is. Roughly speaking, the folklorist studies the traditional life of man as expressed in words, music, gestures, action and artifacts. To put it more precisely, the folklorist is primarily interested in collecting and studying what people say and do that they have learned by word of mouth or by observation and imitation, rather than from formal sources such as text-books and academic teachers.

The earlier North American and British folklorists were interested in a comparatively limited number of specific *genres* covered by this vast umbrella of a definition: folk speech; proverbs; riddles; the rhymes, games and other lore of children; folk songs (including ballads), instrumental music and folk dance; folk tales, myths, legends, anecdotes and jokes; folk beliefs and practices, and folk

customs. All of these have been subjects of interest to earlier North American and British folklorists. Today, however, there is a growing tendency for us to follow our European colleagues into the area of folklife, which some have called folk ethnology. Under this broader definition of folklore one studies the full rural folk culture, e.g., agricultural, hunting, trapping, fishing and domestic practices and their tools; traditional architecture, boat types, village and farm lay-outs; and the full range of folk arts and handicrafts.

The materials of folklore may be collected by any of several methods. There is direct field work, in which the trained collector may use a notebook and/or a tape recorder, and often a camera. Indirect field work can be done through questionnaires, which are answered by informants, either directly in writing, or to someone who records the responses in writing. Another method of collecting is for students in folklore courses to gather material from their own families and friends; the results, if the students are carefully guided, are often very good, since they have a rapport with their informants which any outsider, however well trained, could not achieve.³

Once the folklore is collected, the first task for the collector is to arrange it systematically, so that it may be studied and published. If many collectors are bringing materials to a central depository, an archive with a trained archivist becomes a necessity. The archivist must store, file, and index collected items so that they will be accessible to folklorists with various specialties and problems, and also to scholars from other disciplines; for example, the dialect specialist, the anthropologist, the social historian and the human geographer.⁴

The study of folklore may consist of the examination of data collected in the field, or it may be library research. Ideally the folklorist should be familiar with both field collecting and library research. Some of the major North American folklorists, however, such as Francis James Child, George Lyman Kittredge, Archer Taylor and Stith Thompson, were "desk" folklorists who did little or no field work. They worked primarily with historical and comparative problems that could be solved so long as others had collected the material and made it available in print. Today, much of the important new research in folklore is sociological and/or psychological in orientation, and folklorists find it increasingly desirable to do field work as well as conventional library research.

Before considering the published results of work in folklore, let me briefly sketch the historical course of folklore studies. Although active folklore collecting and research was chiefly a nineteenth-century phenomenon, the renaissance period was of some importance. The renaissance scholarly interest in classical antiquities developed, especially in England, into the collection of popular antiquities (the old term for what we now call folklore); and the renaissance interest in assembling classical adages and apophthegms fathered the collection and study of proverbs.

One striking renaissance production of great importance for folklore was the compilation of the *Facetiae* of Poggio Bracciolini (1380-1459), a great classical scholar. Poggio wrote down the anecdotes and jokes told in the Papal court by a group of secretaries to the cardinals at their informal gatherings, which they called the Bugiale, or laboratory for fibs; i.e., a lying club. As a *tour de force* Poggio translated these stories into Latin. This manuscript compilation set the pattern for the many jest books published in Germany and England soon after the advent of printing. Poggio's stories were, of course, pirated freely by these jest-book compilers, along with those the compilers heard in oral circulation. Today, modern compilers of joke books follow the same practices. So the folklorist looks back to Poggio as one of the first collectors from oral tradition, as well as the first of the jest-book compilers.⁵

The active modern interest in collecting folklore really begins with the romantic movement, with its emphasis on the past and on the common man. The folklorist points to Bishop Percy's *The Reliques of Ancient English Poetry* (1765) as the most influential single work. This queer composite of Elizabethan and later English poetry, broadside ballads and ballad imitations, with a very few genuine folk ballads, excited, especially in Germany, an extraordinary interest that led directly to the collecting of German folksongs. From this to the folktales of the brothers Jacob and Wilhelm Grimm, first published in 1812, was but a step. Their book caught on, and all over Europe people began to collect and publish their native folktales. These collectors sent their books to the Grimms, who soon noted that what they had thought of as purely indigenous German tales had striking parallels in other countries. The Grimms began to make notes on these parallels in succeeding editions of their children's and household tales, and it is with these notes that international folktale scholarship begins.⁶

The nineteenth century also produced the word "folklore." Coined in 1846 by the English antiquarian, William Thoms, it was accommodated in most of the European languages, though sometimes rather uncomfortably.

By the end of the 19th century, nearly every country in Europe except England had at least one major folktale collection; many had collected their ballads, songs and children's rhymes; folk beliefs and customs were being assembled. In the latter years of the century, folklore societies were organized in many countries, and these began to publish journals, so that many small collections of material and short studies found their way into print.

The scholarly study of folklore in North America, which is of particular interest to us, began with two works published towards the end of the 19th century: *Games and Songs of American Children*, by William Wells Newell (1883)⁷, a delightful work whose importance has rarely been recognized; and the great five-volume edition of *The English and Scottish Popular Ballads* (1882-1898), by Francis James Child of Harvard College.⁸ Child's work gave folklore study the

academic prestige it needed. To support his ballad studies, Harvard built up the first comprehensive folklore library in North America. Because of the work and prestige of Child and his successor, G. L. Kittredge, the poetry of the folk ballad appeared in American anthologies of English literature; folksong and ballad courses began to be taught in university English departments; and scholarly work in folklore became acceptable for a Ph.D. dissertation. Kittredge himself trained more than half of the active American folksong and folklore scholars of the first quarter of the twentieth century.

Folklore in North America had another important academic sponsor: Franz Boas, professor of anthropology at Columbia University. Professor Boas not only encouraged his anthropology students to collect the myths and tales of the North American Indian, but also encouraged the collecting of the folklore of the American Negro and of North American French and Spanish folk traditions. It was, for example, Boas who encouraged the late Marius Barbeau of the National Museum of Canada to initiate the masterful collecting of all aspects of French traditions in Canada. Barbeau's work on the American Indian is equally well known.

In North America, then, and particularly in the United States, folklore had a double academic base: in English and in Anthropology.

We come now, at last, to folklore publications and libraries. Since Professors Child and Boas were two of the four founders of the American Folklore Society, it is easy to see why *The Journal of American Folklore* and the Memoir series of the Society, both of which began publication in 1888, are the greatest storehouse of data on the folk traditions of North America: English, Canadian or Louisiana French, Spanish American, Eskimo or Amerindian. Happily the Journal has published a comprehensive index through Volume 70 (1957) and continues to have an annual index.

Both the United States and Canada have been fortunate in having government departments (set up respectively in Washington, D.C. and Ottawa) interested in the collection of the folklore of the American Indian and of later Americans. In the United States, the Bureau of American Ethnology in the Smithsonian Institution has supported the collection and publication of Eskimo and Indian lore in its notable series of Annual Reports and Bulletins; and the Archive of American Folk Song in the Music Division of the Library of Congress has sponsored the collection of American folksongs, white and Negro, English, French, Spanish, etc., and issues a notable series of phonograph records.⁹

In Canada, the National Museum of Canada has sponsored both the collection and publication of Amerindian lore, and the folksongs and other lore of later settlers. As you undoubtedly know, its Anthropological Series of bulletins is of great importance. The Folklore Division of the Museum was organized in 1957, and has been extremely active in its collecting program.¹⁰

The strong academic roots of folklore in the United States have also produced some good folklore libraries. Major folklore collections, in addition to those at Harvard and in the Library of Congress, are at Indiana University, at the University of California, both at Los Angeles and at Berkeley; and there are very good collections at several other institutions.

In addition to the academic libraries there is the unique, privately-founded John G. White Department in the Cleveland Public Library, to which I shall refer later, since knowledge of its Catalog¹¹ is a necessity for any bibliographer in the field of folklore, and for any librarian trying to classify folkloristic ephemera.

On the folklore holdings of Canadian libraries I can speak with much less assurance. The strong folklore program and Archives at Laval University are matched by an excellent library of French folklore – books and journals. Mount Allison University has the good fortune to have the Mary Mellish Archibald Collection, which is very rich in British and American folksong. It is a collection hard to match anywhere in the United States or Great Britain. The library is also strong in its holdings of American and British folklore journals. I have not visited the library at St Francis Xavier, but know of its excellent Gaelic materials and assume that folklore is included. There has been fine work published in Winnipeg on both the Ukrainian and Slavic folklore of Canada, but I do not know if there is a substantial folklore library at the University of Manitoba or elsewhere in western Canada. I would welcome information from you on the existence of any major collections of folklore or folklore libraries in Canada, other than those I have mentioned.

Let me now, having given you a very much abbreviated history of folklore collecting and studies, and mentioned a few of the major folklore research centres in North America, tell you of the kind of folklore collection we have been trying to develop in our library, and what we are trying to do in collecting Newfoundland folklore.

When I was invited to come to the Memorial University of Newfoundland in 1962 to start a program in folklore within the English department, there was already an active interest in Newfoundland studies. Professor E. R. Seary, head of the department, was doing research and writing on Newfoundland place names. Professors G. M. Story and W. Kirwin were collecting and studying dialect and folk speech. Trained social anthropologists, under the auspices of the Institute of Social and Economic Research, were going to outport communities to make year-long studies. The History and Geography departments offered courses in Newfoundland history and geography. This meant that the collection and study of folklore in Newfoundland would be reinforced from the outset by related studies in other departments of the university. It could, moreover, be assured of support by the university; and eventually of generous grants from the Canada Council, which has shown awareness of the importance of regional studies.

Our immediate objective in the library was to build up a basic working folklore library for undergraduate and possibly for graduate students. Because of the limited budget of the library at the time I came, we set certain priorities. First we would acquire the basic scholarly tools for each folklore genre: the indexes, bibliographies, and major descriptive or analytical studies. Next we would try to get full runs of the folklore journals, and important folklore series. Finally, we would get as many representative major collections of folklore as possible. In each of these areas, preference would first be given to materials in English.

After that the next step would be to acquire the materials to give us a solid basis for comparative research. Since Newfoundland was settled largely by people from Great Britain and Ireland and our local traditions are predominantly British or Irish, we planned to acquire folklore and regional journals and books from England, Scotland, Wales and Ireland. Since the traditions of these countries were also carried to the United States and mainland Canada, we would try to acquire parallel American and Canadian materials.

You will notice that I have made no mention of securing Newfoundland books, an obvious need for any Newfoundland folklore program. This was because we already had the great advantage both of access to Miss Agnes O'Dea's important Newfoundland bibliography, unfortunately not yet published, and of the fact that under her guidance the university library had built up a good Newfoundland collection. In addition there was supplementary Newfoundland material available at the Gosling Memorial Library in St John's.

A second advantage was that the library already had, or was in the process of getting, four major series: the most basic of the international folklore scholarly series: the *FF Communications*, published for the Folklore Fellows in Helsinki since 1910; the great English journal, *Folklore* (1890-) and its two predecessors, *Folk-Lore Record* (1878-82) and *The Folk-Lore Journal* (1883-89); the *Journal of American Folklore* (1888-); and the great British miscellany, *Notes and Queries* (1849-), which has a surprisingly large amount of folklore material.

We had still a third advantage, one especially fortunate for our early studies. When the university invited me to come to St John's, it had very handsomely agreed to pay for the cost of transporting to Newfoundland my private collection of some 10,000 volumes. This, housed near the working area later to receive our Newfoundland Folklore Archive, enabled us to expedite both the building of the library collection and the study of the Newfoundland material. It may seem odd that one should need a collection at hand to serve as a buying guide for another collection until you realize that there is no adequate folklore bibliography for England, Scotland, or Ireland.¹²

For that matter although we in North America have a very large reference work available in Charles Haywood's *A Bibliography of North American Folklore and Folksong* (New York, 1951), it is a book that must be used with caution.¹³ It was

severely criticized by folklorists on its first appearance; but the so-called second revised edition (New York, 1961, 2 vols.) failed to correct any of the errors noted by reviewers. It would be safer to think of it as a useful compilation of regional books which has many folklore references. As many of you know, the Canadian section in Haywood is limited in size and quite incomplete.¹⁴

The Canadian folklore section of the Catalog of the Cleveland Public Library John G. White Department, which I mentioned earlier, is also woefully insufficient, but in other areas it is surprisingly good. We have found it an extremely useful reference work, especially because of the wide range of the folklore holdings of the John G. White Department.

Let me note briefly that today the library of Memorial University of Newfoundland has most of the basic folklore books in English. Our holdings in American folklore journals and books are quite good. Our holdings in English, Scottish and Anglo-Irish regional materials are improving steadily. Such regional works are a necessary supplement to our more specialized British and Irish dialect and folklore collections.¹⁵ Although our folklore holdings are a long way from matching the great folklore libraries of the United States, they are beginning to be reasonably adequate for our needs in undergraduate and graduate folklore courses and for our own research purposes.

There are two or three matters of importance to librarians that should be obvious at this point. Now that you know the wide range of genres subsumed under the term folklore, many of you probably realize that you have more folklore titles in your libraries than you had suspected, both in your circulation department and on the reference shelves. You can make a quick guess at whether or not the folklorist would regard a book as reliable by checking to see if the compiler has given his sources either in a foreword or postscript and if he has stated clearly just what changes, if any, he has made in the text of the originals. Some books that you may have on the children's shelves are also in the folklorist's library.

The folkloristic needs of a library will vary according to its size and audience. How wide a sampling of folklore books from many regions and cultures of the world you acquire, presumably in translation, obviously only you can decide. Many libraries might well benefit by having a few more of the basic folklore reference works on their shelves, but I doubt that too many would need, let us say, the five-volume German set of Bolte and Polivka (see footnote 6), important though it is for folktale scholarship. Again, I am reasonably certain that most Canadian libraries of any size try to get the few Canadian folksong and folklore books that have appeared in English and French as representative of the cultures of the different provinces.¹⁶ As I have said, most of these points seem obvious.

What I hope is equally obvious is my belief that libraries of any size and in any region would do well to consider the ethnic origins of the particular cultures

found in their regions and concentrate to some degree on the traditions of those cultures and that region. If some of the groups are European or Asiatic in origin, the library should get books about the countries of their origin – and I would not limit this to folklore books. Similarly, if your region has American Indians, I would recommend a good collection on the immediate groups, whether Eastern Woodland, or Plains, or Plateau tribes, etc., and probably a sampling from other Indian cultures. Few of our libraries can hope to match the giant university libraries of the United States, but many of you can still become significant centres on the cultures of your respective regions. Some of you, of course, already are. As you have now learned, a good supporting library is essential for the folklorist who wants to study a particular region.

Now I shall tell you a little about our folklore collecting in Newfoundland and just what it is we are trying to do. However, to do this, I must first fulfil my earlier promise to define what it is that modern folklorists mean when they speak of the “folk.” Who, then, are the “folk”?

In the nineteenth and early twentieth centuries it was traditional to think that folklore was found only among a mythical, uniform group called “the folk,” usually thought of as isolated, rural, uneducated and probably poor, almost the romantic concept of the “natural” man. The “lore” collected from them was believed to be a kind of debris, accidentally surviving from an earlier day when it had cultural meaning, but absolutely without meaning in the present for the people who had preserved it. Occasionally folklorists would report with great astonishment that they had recorded genuine folksongs or folktales or other folklore from educated, well-to-do people in cities, but this did not change the traditional concept.

That there was something wrong with this older view of folklore surviving despite its lack of function becomes apparent when we examine the lore of children. Children were believed, in one well-known phrase, to recapitulate the history of the race. They passed from barbarism to civilization. Folklorists spoke of the survival from primitive times of old customs like divination and marriage by capture in children’s games.

It is true that many children’s game patterns and rhymes have lasted for a long time; but it is equally true that the lively folklore of children, far from merely preserving the past, constantly adapts and changes its material. Older rhymes that had other functions become adapted to the now-popular ball or skipping-rope (rope-jumping) rhymes. In some rhymes the names of modern movie and TV stars are substituted for those of older characters. Today, the folklorist has shifted his interest in children’s games, rhymes and other lore from how they reflect the past to how they reflect the present. He asks such questions as how the lore functions in the child’s life and what it shows of the child’s view of the adult world.

The folklorist, furthermore, today recognizes that children are not merely imperfect adults, but are members of a distinct group that has its own traditions, vocabulary, and amusements. These traditions belong to the child group and are passed on to younger children; and stay with them until, in turn, they pass them on. When a child leaves the child group, i.e., becomes an adult, he leaves both the group and its lore behind him.

Today American folklorists think not of one mystically-unified "folk," but of many folk groups. A folk group can be any group set off from others by any principle: age, religion, education, language, ethnic origin, occupation, geographical location, etc. Thus each of us may belong to several folk groups and we unconsciously shift our roles and our folk allegiances through the week. As Alan Dundes remarks succinctly, each group "will have some traditions which it calls its own."¹⁷ In short there is probably a folklore of librarians, and a separate though perhaps related one of bibliographers.

Our view then is that the lore of any distinctive "folk" group can be studied, and that we investigate the present as well as the past. Thus in Newfoundland we are interested both in the current fad of "Newfie" riddle-jokes and in the older humorous tradition which I call "The Newfoundlander" stories: stories in which the Newfoundlander displays his superiority to men of three or four other nationalities.

In deciding what genres of Newfoundland folklore should be emphasized, only one decision was easy. There was no urgent necessity to stress folksong, as extensive collections of songs had been made by Elisabeth B. Greenleaf and Grace Y. Mansfield, Maud Karpeles, MacEdward Leach, and Kenneth Peacock. Some of these are in print, and others, we hope, on the way to publication. What song collecting we did should concentrate on special problems, such as investigating Newfoundland's extraordinarily vigorous tradition of composing songs about local happenings. Otherwise it seemed obvious that other genres should have priority in our collecting efforts.

We decided to adopt the most inclusive collecting standard possible. This is best represented in English by Seán Ó Súilleabháin's *A Handbook of Irish Folklore*,¹⁸ which is adapted from the system used in the great Swedish archive at Uppsala, but is based on the collections in the archive of the Irish Folklore Commission.¹⁹ We meant to collect, then, materials coming within the scope of "folk life," as described earlier in this paper.

We have used the three methods of collecting described earlier in this paper: fieldwork with a tape recorder, questionnaires, and student collectors. We stress in our collecting that the traditional item itself – a story, a song, a cure – is only a beginning. We want to know for each item how and why it was learned; why, when, how and where the item was told, used or practised; how others reacted to it: in short, the entire situation. Too many published folklore collections have

given just a series of items out of context. The modern folklorist is interested in the functions of folklore and therefore demands the full context.

As our materials began to mount up, their sheer bulk demanded storage cabinets for tapes and filing cabinets for cards and manuscripts; second, we needed trained personnel to accession, file, catalog and index these collections.

The Canada Council, which had already given grants in support of our collecting and for the dubbing of our tapes, now gave us another grant both for equipment and for personnel: for student assistance to do the rough sorting and copying, and to secure a trained folklorist as Research Associate in Folklore to begin indexing our manuscript material. The university, in turn, having set up the Department of Folklore, not only gave us a generous tape and equipment budget, but also employed a trained folklore archivist to work on organizing the Memorial University of Newfoundland Folklore Archive, as well as to teach one course in the Department of Folklore.

The quantity of folklore already collected will take at least two years to process and index. In the meantime more material continues to flow in and must be coped with. But in the not too distant future we should be ready to issue community folklore studies written by our graduate students, and special genre studies prepared by our faculty and staff.

In Newfoundland we have a unique opportunity and challenge. The island originally had 1300 separate communities set off from each other by geography, ethnic origin, occupation, religion, and educational level. Any one of these characteristics would set off a folk group: here we had an unusual intensification. Each of these communities had its own rich traditions, chiefly derived from England, Ireland, Scotland or even France, but in most cases thoroughly adapted and changed to the Newfoundland situation. Furthermore, because of this intensification the folklore found in these communities was not merely a survival, but a vigorous and integral part of the life of the community. Thus, as in nowhere else in the English-speaking world, all folk customs can still be studied as a vital part of the community's everyday living pattern.

As an example of the significance of this for a whole range of studies, I may perhaps be permitted to mention the first of our major publications, *Christmas Mumming in Newfoundland*,²⁰ in which a group of folklorists, anthropologists and linguists looked closely at a widespread Newfoundland custom: "mummering" or "janneying." In this Christmas custom, disguised persons wearing "false faces" and speaking "mummer (or janney) talk" to disguise their voices, pay visits to their neighbours on any night of the Twelve Days of Christmas (except Sunday), and while still disguised act rowdily, in reverse of normal Newfoundland social behaviour. Once their identities are guessed, they "lift their veils" or remove their masks²¹ and revert to normal mannerliness.

So far as we know, this book is the first multi-disciplined attack on an Anglo-

American folk custom. It is but one example, though an important one, of the kind of opportunity for investigation the folklorist and his colleagues still have in Newfoundland.

Notes

- 1 Revised from a talk before the Bibliographical Society of Canada at Memorial University of Newfoundland, June 12, 1969. I am deeply indebted to my colleagues, Violetta M. Halpert and G. M. Story, for their beneficent surgery which turned an oral paper into a written one.
- 2 Two older surveys are: Ralph Steele Boggs, "Folklore in University Curricula in the United States," *Southern Folklore Quarterly*, IV (1940), 93-109; Richard M. Dorson, "The Growth of Folklore Courses," *Journal of American Folklore*, LXIII (1950), 345-59.
- 3 Kenneth S. Goldstein's *A Guide for Field Workers in Folklore* (Hatboro, Pa., 1964), is a good introduction to field work methods, with an extensive bibliography. The excellent survey by E. J. Lindgren, "The Collection and Analysis of Folk-Lore," in *The Study of Society: Methods and Problems*, F. Bartlett and others, eds. (London, 1939), pp. 328-78, comments on the long history of folkloristic questionnaires in Sweden, pp. 330-32, and on the use of questionnaires in Europe, pp. 373-74. An important international "Bibliography on Questionnaires as a Folklife Fieldwork Technique," by Eleanor Fein Reishtein, appears in three numbers of *Keystone Folklore Quarterly*, XIII (1968), 45-69, 121-66, 219-32. On the advantages of using students as folklore collectors, see Herbert Halpert, "Folklore: Breadth versus Depth," *Journal of American Folklore*, LXXI (1958), 97-103.
- 4 *The Folklore and Folk Music Archivist* (Bloomington, Indiana, 1958-) is a useful journal primarily devoted to the discussion of archives and archival problems and methods. It has descriptions of many of the notable archives of Africa, Europe, and North and South America. (Hereafter cited as FFMA).
- 5 The only complete English translation is *The Facetiae or Jocose Tales of Poggio*, now first translated into English, with the Latin text (Paris: Isidore Liseux, 1879), 2 vols. The privately printed *Anecdota Scowah Number Five* (San Francisco, 1962) has Albert Rapp's instructive essay and selection: "The Facetiae of Poggio the Florentine," with a Praefatio and Bibliography by Nat Schmulowitz. One of the most useful bibliographies of jest-books is the *Catalog of the Schmulowitz Collection of Wit and Humor (SCOWAH)* (San Francisco Public Library, 1962). See also William L. Ramirez, "SCOWAH - The Schmulowitz Collection of Wit and Humor," FFMA, VI, no. 2 (Summer 1963), 2-3.

- 6 See Margaret Hunt's English translation of the *Grimm's* [sic] *Household Tales* (London, 1884, 2 vols.; reprinted 1892 and 1901). Miss Hunt translates the annotations of the 1856 German edition, including Wilhelm Grimm's general survey of the folktales of all nations, in 339 pages. How rapidly folktale collecting and research developed can be seen by examining J. Bolte and G. Polivka, *Anmerkungen zu den Kinder- u. Hausmärchen der Brüder Grimm* (Leipzig, 1913-32), 5 vols., in which the annotations to the tales alone fill more than 1500 pages in the first three volumes.
- 7 Reprinted from the enlarged 1903 edition with an important new introduction and index by Carl Withers (New York: Dover Publications, 1963).
- 8 Also available in a Dover reprint (New York, 1965, 5 vols.).
- 9 See Rae Korson, "The Archive of Folk Song in the Library of Congress," *FFMA*, II (1959), nos. 1-2.
- 10 See Robert B. Klymasz, "An Introduction to the Folklore Division of the National Museum of Canada, Ottawa," *FFMA*, X, no. 1 (Fall 1967), 2-9.
- 11 Cleveland Public Library. John G. White Department. *Catalog of Folklore and Folk Songs* (Boston, 1964), 2 vols. folio.
- 12 In September 1969, I gave a paper on "Problems of British Folklore Bibliography," at the Anglo-American Folklore Conference at Ditchley Park, Oxfordshire. I am presently revising this for publication in the *Journal of the Folklore Institute*.
- 13 For practical purposes, librarians interested in acquiring a limited basic library of standard works would do well to consult the useful bibliographical essays in Jan Harold Brunvand, *The Study of American Folklore: An Introduction* (New York, 1968). Although some of the chapters are narrowly limited to the American scene, in others, especially Chapter 8, "Myths and Legends"; 9, "Folktales"; and 12, "Superstitutions," he includes a few of the basic international folklore works. Of particular value to anyone interested in following up a particular genre or topic are his many references to journal articles, both past and recent.
- 14 For lists of Canadian folklore publications in English, see, in addition to Haywood: Edith Fowke, "Folktales and Folk Songs," chapter 10 in *Literary History of Canada; Canadian Literature in English*, Carl F. Klinck, ed. ([Toronto, 1965]), pp. 163-73; *A Reference List on Canadian Folk Music*, prepared by Barbara Cass-Beggs and Edith Fowke for the Canadian Folk Music Society (n.p., [1966]); Norah Story, *The Oxford Companion to Canadian History and Literature* (Toronto, 1967), pp. 279-81, "Folklore: Bibliography."
- 15 Newfoundland does have an enclave of French speakers on the West coast and we already have had one exploratory folklore field trip to the area. One of our Folklore graduate students, a member of our French Department, intends to study the folklore of that region for his Ph.D. dissertation. Our Library has already secured a respectable nucleus of French-Canadian and French folklore books and journals to support folklore studies among the Newfoundland French.

- 16 For her Ph.D. dissertation in folklore at the University of Pennsylvania, a Canadian, Miss M. Carole Henderson, is investigating the history of folklore work in Canada, excluding the extensive French folk tradition which needs its own historian. She plans to include a comprehensive annotated bibliography of Canadian folklife publications. For her project, which will undoubtedly be of interest to all librarians, she has recently been awarded a Canada Council grant.
- 17 Alan Dundes, "The American Concept of Folklore," *Journal of the Folklore Institute*, III, no. 3 (December 1966), 232.
- 18 Dublin, 1942; reprinted Hatboro, Pa., 1963.
- 19 The work of the Uppsala Archive and of The Irish Folklore Commission are described in three articles: Folke Hedblom, "The Institute for Dialect and Folklore Research at Uppsala, Sweden," *FFMA*, III, no. 4 (Winter 1961), 1-2; Manne Eriksson, "Indexing Materials in the Institute for Dialect and Folklore Research at Uppsala, Sweden," *FFMA*, IV, no. 1 (Spring 1961), 2-3; Caoimhín Ó Danachair, "The Irish Folklore Commission," *FFMA*, IV, no. 1 (Spring 1961), 1 and 4.
- 20 Edited by Herbert Halpert and G. M. Story (University of Toronto Press, 1969).
- 21 When the paper was originally presented in St John's, at this point masked figures, two of them with hobby-horse disguises and others wearing cardboard masks, entered the lecture room and effectively demonstrated the behaviour of mummers. I wish to thank John Dollimount (of Francois, South Coast), Jesse Fudge (Grole, Hermitage Bay) and Zachariah Sacrey (Woodstock, White Bay) for making all but one of these masks and for demonstrating their use. Credit for the black hobby-horse mask with snapping jaws goes to the maker, Arthur Burton, and the contributor, Wesley J. Robbins, both of Port Anson, Notre Dame Bay. Photographs of the young men wearing these masks have been presented to the Bibliographical Society of Canada for its files.

HERBERT HALPERT