

IN MEMORIAM

FRANK HOWES (1889-1974)

The death of Frank Howes on September 28th is an irreparable loss to the world of music. He was an outstanding scholar with wide interests and the gift of imparting his love and knowledge of music to others. He was on the staff of the *Times* from 1923 to 1960, holding the post of chief music critic from 1945. In addition to his articles in the *Times*, he was a prolific writer and the author of a number of books. In his *Folk Music of Britain — and Beyond* (1969) he gathers together the knowledge of a lifetime and presents it in a most masterly and readable way. As a lecturer, he was greatly in demand, and from 1933 onwards he lectured regularly at the Royal College of Music. His services to music did not, however, end with writing and lecturing, for he had a great gift of organization and administration and almost every important English musical society and institution appointed him as its president or chairman at some time or other.

We are fortunate in that folk music was one of the subjects that was dearest to his heart. For nearly fifty years he worked actively in this field. He was editor of the *Journal of the Folk-Song Society* from 1927 to 1931 and he continued until 1945 as editor of the *Journal of the English Folk Dance and Song Society* after the amalgamation of the two societies. He held the position of chairman of the Executive Committee of the English Folk Dance and Song Society and also of its Library Committee and Editorial Board for many years.

He took an interest in the International Folk Music Council from its earliest days. In fact, he was actively concerned with the international conference and festival held in London in 1935 which might be said to have been the progenitor of the Council. And over and over again we have been indebted to him for his encouragement and wise counsel.

To Frank Howes, music was a necessary condition of life and all who came into contact with him were stimulated by his enthusiasm and his warm friendship, and derived satisfaction from his complete integrity. Of him one is tempted to say, as in the ballad: 'He stood and he stood and it's well because he stood.' To many his death will seem like the end of an epoch.

MAUD KARPELES

LJUBICA S. JANKOVIĆ (1894-1974)

Miss Ljubica Janković, who was born on 27 June 1894 in Aleksinac, Serbia, and died 3 May 1974 in Belgrade, was, with her younger sister Danica (1898-1960), a pioneer in the scholarly — or scientific — study of European folk dances.

She must have had her tremendous drive from the very beginning, and certainly retained it to the very end. One can see it already in her folktale research project while a student at Belgrade University in 1913-1915. At the suggestion of her uncle, Professor Tihomir Djordjević, she went through old Serbian magazines and calendars and listed all the tales, arranged chronologically by the source date, then arranged the material alphabetically, and also systematically by motifs and plots. Even the parallels and variants in the classic

tale collection of Vuk Karadžić were traced. (A copy of the manuscript of this study has been given to the Indiana University Library.) After receiving her university diploma in 1920 she was a high school teacher from 1920 until 1951, with one break of a year in 1922/23, when she was sent abroad to observe schools in Vienna, Berlin, London and Paris. In the early 1920s she wrote on Slovenian literature (publishing a small textbook for schools and several articles), on teaching methods abroad, on the dance in general.

By 1925, she and her sister had begun to concentrate on the collection of folk dances. They were urged on by Prof. Djordjević, who had published a study on Serbian folk dance in 1909 and recognized the need for its systematic study. Also Danica, who had studied at Oxford and London in 1922-1923, had been influenced by the folk dance revival movement there. Their aims were to collect, preserve and study a branch of their folk heritage which was in danger of disappearing. During their vacations from school and at their own expense, they walked, rode donkeys, bumped in wagons over stoney roads to villages in Serbia, Macedonia, Montenegro and Dalmatia. In all they collected in the field about 900 dances, with the music (notated by Danica), song texts, customs and rituals, and other relevant contextual data. The details of their system of analysis and notation can be found in an article by Ljubica to appear in *Ethnomusicology* in 1975. It is also explained in *Narodne Igre*, vol. 7 (1952), and elsewhere. Ljubica worked out the system with its signs and diagrams, to which Danica added a further type of diagram, the *graphicon*. Their joint work *Narodne Igre* (Folk Dances) began to appear in 1934, of which eight volumes have been published, and the ninth is in press. (A full description of their contents is appended to the article in *Ethnomusicology* mentioned above.) From 1933 they also gave lectures and taught courses on folk dance, at first in their own home.

Public recognition came in 1939, when Ljubica was asked by the Ethnographic Museum in Belgrade to found a Section on Folk Dances, and to direct the already existing Division of Folk Music. There materials on terminology were collected for a dictionary of folk dances, folk music and related themes.

Both sisters retired on pension in 1951, and could devote more time to folk dance study, although Danica was in poor health. They began to receive foreign recognition (which meant a great deal to them), including election as corresponding members of the International Archive for the Dance in Paris, and of the IFMC, and as advisory experts to the National Committee of the Center for Folk Art in New York. It can be seen from the bibliography of Danica Janković (see *Ethnomusicology* 5 (1961):216-219) and from the one appended here that they published more and more abroad. They played a large role in the International Conference of the IFMC in Opatija in 1951, and especially in the Festival, for they knew personally who the good dancers were in many parts of the country. In one case, by their personal intervention and persuasion, a group of middle-class urban dancers from Vranje agreed to appear, wearing the urban dress of the days before the First World War. All were over sixty and two or three over eighty. Their performance showed a style of grace and skill which many in the audience will never forget. It was also for the IFMC Conference that the resumes of six volumes of *Narodne Igre* were published, in French and English.

Ljubica Janković, for all her intensity and capacity for work, tended to allow her charming, gentle sister to dominate the scene socially. It was a closely knit

family. Their mother was a writer, and her two brothers Tihomir and Vladimir Djordjević, both bachelors, were near at hand. 1960 brought a terrible blow, when Danica died, and within a year their mother and father as well. Ljubica was to live fourteen more years, alone, in poor health, forced to move from the family house, when she was in her late seventies, into an apartment.

In 1963 she was elected Corresponding Member of the Serbian Academy of Sciences, one of the very few women to be so honored.

It would please her to know (as she did not know before she died) that two articles by her will appear in 1975, one in each of the two leading English language journals in ethnomusicology.

We pay tribute to a scholar whose life was devoted to a subject — folk dance — which only recently has begun to be recognised as a valid field of scientific research. She has helped to make it so. And in Yugoslavia, her students, among them the fine specialists Milica Ilijin and Olivera Mladenović, have already carried the pioneering work of the Janković sisters to a more advanced level, which is all that a scholar can ask.

Selected Bibliography

Abbreviations: DSJ = Danica S. Janković
 GEI = Glasnik Etnografskog Instituta SAN
 GEM = Glasnik Etnografskog Muzeja u Beogradu
 Nar. Stv. = Narodno Stvaralastvo-Folklor
 PPNP = Prilozi Proučavanju Narodne Poezije
 SAN or SANU = Srpska Akademija Nauka i Umetnosti
 SKG = Srpski Književni Glasnik

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See Godišnjak SANU, Vol. 70, 1965, pp. 437-444 for biography of Ljubica S. Janković and list of published works through 1963 (117 items). I wish to thank Miss Milica Ilijin of the Musicological Institute, Belgrade, for her kindness in providing the above biography and bibliography, and an updated supplement. It has not been possible to check all the items, and some errors may have crept in.

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