

ASIAN FOLKLORE STUDIES

Selected items from **Vol. LXIII, 2004**. Articles on:

Catherine Falk

Hmong Instructions to the Dead: What the Mouth Organ Says (Part I)

Hao Huang and Bussakorn Sumrongthong

Speaking with Spirits: The Hmong New Year Ceremony

Kim Seong-nae

Shamanic Epics and Narrative Construction of Identity on Cheju Island

Howard Giskin

Dreaming the Seven-Coloured Flower: Eastern and Western
Approaches to Dreams in Chinese Folk Literature

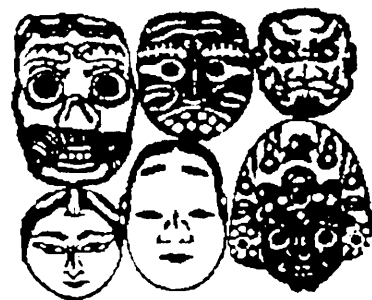
Jurgen Wasim Frembgen

The Scorpion in Muslim Folklore

And several Obituaries of scholars,
Communications and Book Reviews

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Australian Folklore

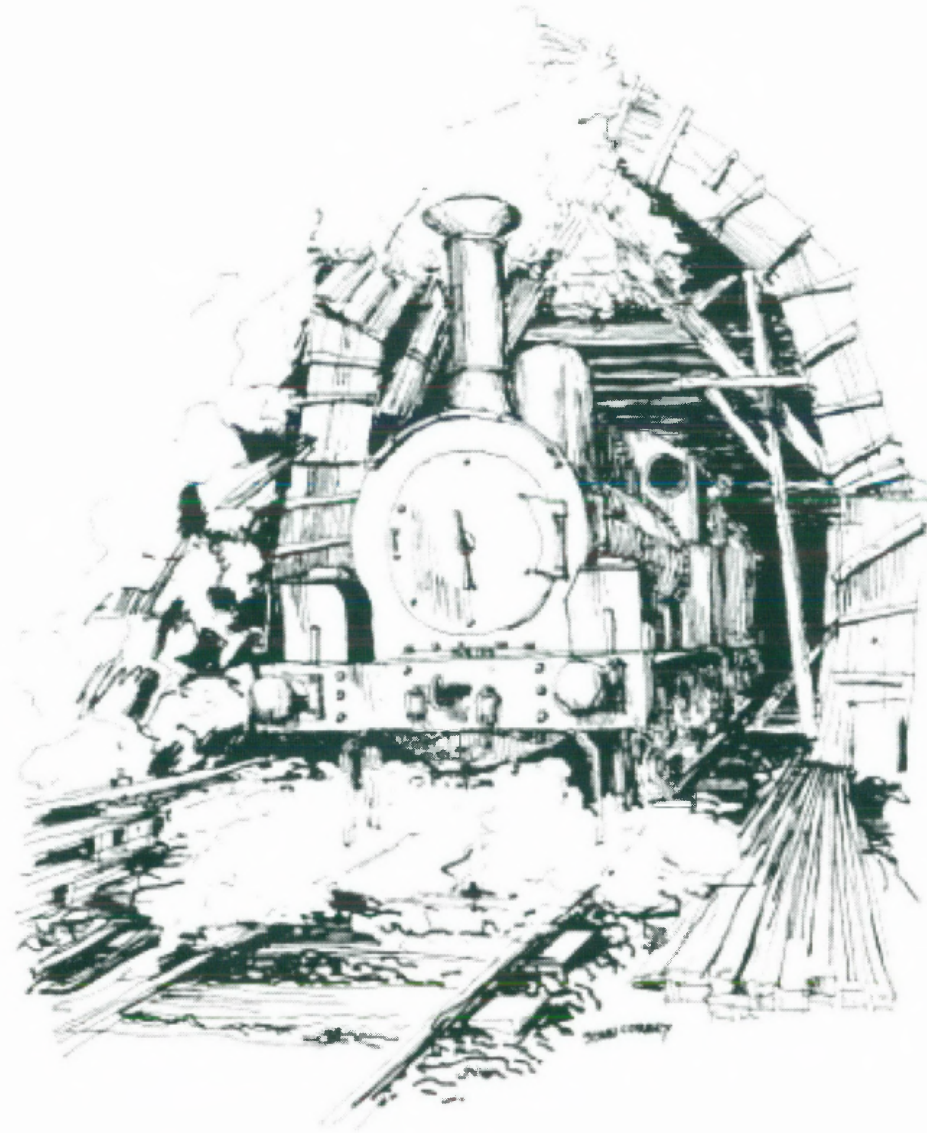
Australian Folklore

A Yearly Journal of Folklore Studies

An issue particularly concerned to explore the new writing and publishing, ways of transmitting (personal) story and memory, and to report mid-twentieth century Australian folk singing and dancing

JOURNAL NO. 19

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*Stephenson and Co., No 1549. Construction Locomotive.
(Public Works Department) No.12 'Dungog'. In service from January 1870.*

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Contributions to *Australian Folklore* and all editorial correspondence should be addressed to the Editor (address below). Books for review should be sent to the Editor.

The Australian Folklore Association exists for the purposes outlined in its Constitution (given in *Australian Folklore* No. 7, 1992 on pp.155-160). Applications for membership, subscriptions to the Association, etc., should be sent to the Secretary (address below).

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Editorial

The format of this volume of *Australian Folklore*, like some of the more recent, has been divided into several loose clusters, as is clear from the table of contents. Thus there is a grouped focus on several of the larger areas of the folklore work now being worked on in this country. Again the annual issue covers a multiple number of research approaches to the field, although almost all of the items now included have a strong link with Australia and with materials largely generated by the various regions, societies and belief systems of the continent.

We have been able to reprint — with *Fabula's* gracious permission — a paper given to an international congress in Melbourne but which had appeared in print first in Germany, and we have also been able to publish an account of fieldwork being done in the Indian sub-continent. Significantly, we have been in scholarly contact with/ exchanged journals with various equivalent major societies and publishers in the field, including those edited in Canada, China, Estonia, Japan, the United Kingdom and the United States, in particular.

*

The two vital short pieces from Hugh Anderson which open the issue shed some fascinating light on the formation of the mind sets of Cecil Sharp and the Rev. Charles Marson prior to the usual 'date' for the British folk revival,

that day in autumn 1903 when Sharp first heard John England, the gardener of the Somerset vicarage where he was staying, sing 'The Seeds of Love' as the beginning of the folk revival. (Michael Brocken, *The British Folk Revival*, 1944-2002, p.4)

One assumes that this Australia-manifested form of liberal democratic spirit, as a catalyst to the 'revival', may well be given more attention in future scholarship concerned with Sharp, with his principles in collecting, and so with his influence.

We are pleased to be able to devote a considerable section to a 'new' form of story telling by the folk, in this case the individual turning to 'life writing' — hoping that it may be published in print — and so offering us for our investigation the study of this passion for auto/biography, i.e. writing about the self and/or others. While several of the pieces now included — and they are clearly concerned with masses of fascinating 'lore' which have much teased the actual writers — it is hoped that

subsequent papers will be as much concerned with questions of genre as is Donna Lee Brien in her essay which opens the cluster. Clearly new theories of genre — especially since the 1980s — have moved away from formal classifications like 'legend' and 'yarn' and now conceive of these/related genres as dynamic and evolving responses to recurring rhetorical situations and perspectives persisting in the post-modern era.

We note that, of the Five Royal Society for the Arts Manifesto Challenges issued in their 250th year, that two may seem of interest to our readers, namely: (3) fostering resilient communities; and (5) advancing global citizenship. Both the local/regional identity aspect of folklore and the issues of cultural survival in the face of globalisation would seem to be involved here.

Acknowledgements

Australian Folklore wishes to acknowledge the support of many cultural organizations and individuals, including: the executive and members of the Australian Folklore Association; the members of the Editorial Board, our Editorial Advisors, and the widely scattered referees of the submitted articles, both within Australia and overseas; the Modern Humanities Research Association particularly through its bibliographic officers, led by Dr Jennifer Fellows, at the University Library, University of Cambridge; the Dean, Faculty of Arts, University of New England; the head and other officers of the School of English, Communication and Theatre, University of New England; the reference services of the Dixson Library, University of New England and of the University of New England and Regional Archives in Armidale, New South Wales; and the Head of the School of Education, Southern Cross University, New South Wales.

We have a debt to the Secretary of the Association, Mark Moravec, and to the co-editor, Dr Robert J. Smith, for their tireless work for the journal and, indeed, for all the work of the Association.

*

Australian Folklore is a peer-reviewed journal, long placed on the *Ulrich Register* of scholarly periodicals. It is also regularly cited by the Modern Language Association of North America and listed for items, as is deemed appropriate in their *Annual Bibliographies*. The Modern Humanities Research Association does the same, with many of our articles, reviews, etc. being listed in its *Annual Bibliography of English Language and Literature (ABELL)* in its Traditional Culture and other sections.

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Notes for Intending Contributors

1. Please submit two hard copies and an electronic file of the text plus all other material related to the article. Include an abstract of no more than 100 words. Hard copies are to be on 210mm x 297mm paper, on one side only. The electronic file should be saved in a recent version of 'Word', or in either RTF or TEXT file type. If in Word, 'Styles' should not be used.
2. Authors must obtain in writing all permissions for the publication of material under copyright and send a copy of this when submitting the article.
3. Manuscripts should be typed double-spaced, leaving 40mm margins on all sides.
4. When the article is accepted for publication, it will be returned for the writer's checking prior to final plating.
5. All tables, maps, photographs, etc., should be submitted on separate sheets with lucid final captions and a clear indication of their preferred location in the manuscript.
6. Acknowledgements are carried by the first footnote which appears just after the title of the article.
7. Manuscripts submitted to *Australian Folklore* should not have been submitted elsewhere, nor should they simultaneously be under consideration for another publication.
8. Manuscripts should be in English and observe usual English/Australian conventions of usage, spelling and punctuation.
9. Book reviews are normally handled by the Editor/ Editorial Committee. All review footnotes should be worked into the text. The reviews should be submitted simultaneously on hard copy and in electronic form (as above).
10. Articles and reviews are accepted for publication subject to editing for style, i.e. the prime concern is consistency. Every effort will be made, time allowing, to enable contributors to make final changes after copy-editing.

Australian Folklore is a peer-reviewed and internationally recognised scholarly journal which is indexed in many places/scholarly reference works, including those from the Modern Language Association; the Modern Humanities Research Association; the APA indices; various national indices of literary and cultural materials in Australia, etc. It works closely with traditional culture bodies and their publications in Great Britain, the U.S.A., Canada, Japan, Indonesia, and elsewhere.

* * *

The Australian Folklore Association Inc.

The history of the Association and of its taking over of the journal, *Australian Folklore*, are set out, together with the Association's Constitution, in *Journal No.7* (1992), pp.151-160. Apart from its *Newsletters* and the meetings of its Executive, it has gained representation on the Board of the Australian Folk Trust Inc., which is also a co-sponsor of its (inter-) national conferences. More recently it has collaborated with various Australian universities in publication and conference activities, as well as with the Victorian Folklife Association. It has also had much dialogue with folklore scholars and academics worldwide.

The earlier activities of the Association are also given, in outline, in G.B. Davey and G. Seal (eds.), *The Oxford Companion to Australian Folklore* (1993), pp.27-28.

***Australian Folklore* on the World Wide Web**

This journal has its own site on the World Wide Web. The purpose is to broaden knowledge of and access to *Australian Folklore*. As well as containing information regarding the most recent editions of the journal, the webpages offer a list of other related major folklore publications in English. The Internet address is:

<http://www.une.edu.au/arts/FolkloreJournal/AF.htm>