

Edward D. IVES, *Folksongs of New Brunswick* (Fredericton, Goose Lane Editions, 1989, Pp. 194)

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directly the people studied. *Nguna Voices* is a model of ethical scholarship in anthropology and folklore.

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Edward D. IVES, *Folksongs of New Brunswick* (Fredericton, Goose Lane Editions, 1989, Pp. 194)

Although an emphasis on context has shaped folklore studies for more than a quarter of a century, folksong collections are still likely to present texts with little regard for texture and context. This is partly because the business of collecting songs often falls to musicians who, like folklorists of past generations, are primarily interested in the song themselves, while many folksong scholars now focus mainly on context, disdaining the song collection as an outmoded form.

As a result, the folksong collection that presents both the baby and the bath water is rare. I'm not sure Edward Ives will take it as a compliment to find himself in this particular metaphor, but in *Folksongs of New Brunswick*, he gives us both. The reader of this work finds not only the texts and music of the songs, but also a detailed and affectionate representation of the singers and what the songs and their singing meant in the lives of these men.

This book is of course the result of many years of acquaintance, often genuine friendship, with these singers. As such, it serves as a welcome reminder that no amount of theory can substitute for solid fieldwork. But even knowing that Ives' focus is on the male tradition, it is disappointing to see no women singers were included, especially since he went so far as to mention Marie Whitney Hare, an outstanding New Brunswick singer.

Jennie Lynn-Parish's attractive art work for this book is strikingly similar to the 'nouveau art' designs Frank H. Johnson created for John Murray Gibbon's *Canadian Folksongs Old and New*, which first appeared in 1927. It would be nice to think that Lynn-Parish drew upon Johnson's work for inspiration, continuing an artistic tradition in the presentation of *Canadian Folksongs*.

Looking at the songs themselves, it is amazing to see how solidly the repertoires of these singers remained entrenched in nineteenth century lumbercamp tradition. In this purity of tradition, the iron hand of Louise Manny shows beneath Ives' velvet glove. Without her insistence that these songs alone be

performed on her radio programme and at the Miramichi Festival, it is unlikely that Ives would have found a tradition so well preserved. Ives seems to think it a good thing that Manny created "a folksong renaissance, not only for the young urbanites with their guitars and dulcimers, but for those local folk who still had the old tradition within them" (p. 11). But surely the down side of her approach is reflected in the fact that all of Ives' singers, those that survive, are now quite old. What Manny created was not a revival so much as the brief rekindling of a dying tradition. These comments aside, *Folksongs of New Brunswick* is a highly significant collection which is especially valuable because of its deeply humanistic approach.

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Victor Carl FRIESEN, *The Windmill Turning: Nursery Rhymes, Maxims, and other Expressions of Western Canadian Mennonites* (Edmonton, University of Alberta Press, 1988, Pp. 137)

As the number of people who can speak or understand Low German, also called *Plautdietsch*, in Canada declines, more literature is appearing and reappearing in this language. *The Windmill Turning* stands alongside such impressive achievements as the collected writings of the most prolific and creative writer in *Plautdietsch*, Arnold Dyck. The "miniature gems" in this book — as Al Reimer calls them in the introduction — are well worth preserving.

First a confession: I am partial to this material, for it was part of my earliest life. My father sang many of the songs in Friesen's collection (some as lullabies), recited the rhymes and used the terms of endearment and rebuke on me when I was a child, as he did to each of my fourteen siblings. One wonders how many do that today; I do not recall doing so for my children (certainly not in *Plautdietsch*!). Instead I read to them or told them stories. Many of my father's nursery rhymes and lullabies were recorded in 1975 and are now in the National Archives of Canada. Friesen appears not to know them, at least there is no evidence that he used them. One of the weaknesses of this book is that it does not alert the reader to the preservation of such materials in the archives in Ottawa and at the Canadian Centre for Folk Culture Studies. Indeed, Friesen's sole source of materials seems to be his mother, who is still alive. Nevertheless,