

*Halloween and Other Festivals of Death and Life*. Edited by Jack Santino. (Knoxville: University of Tennessee Press, 1994. Pp. xxviii + 280, bibliography, ISBN 0-87049-812-6 cloth, ISBN 0-87049- 813-4 pbk.)

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[Aller au sommaire du numéro](#)

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Steinbeck's novel of the same name, blends historical and fictional time. A literary landscape is created as a result of the interplay among tourist caricature, fiction and history, industrialism and postindustrialism (tourism) (p. 49). *Fisherman's Wharf* "highlights the denial of its ethnic past," states Norkunas (p. 75). Over time the site was transformed from an active wharf to one in disrepair, then finally to a tourist area with shops and restaurants. All three examples discussed in the study blend reality and fantasy.

Norkunas leaves us with a strong message that the dominant and majority groups must be willing to share power with minority populations. The issues and concerns addressed in the study are not unique to Monterey. Canada, with its rich diversity of landscapes and ethnic groups, certainly offers fertile ground for such studies. Upon examining the construction of Canada's public memory, we will probably make some of the same discoveries that Norkunas does in her study: upper class homes on display, boards of governors composed of the socially elite, non-inclusive museum exhibits.

Canada is a rich terrain for the study of many such possible literary landscapes, natural environments, museums and monuments. Norkunas' work can without a doubt inspire Canadian researchers if they are interested in pursuing questions concerning the politics of public memory. Scholars interested in exploring the fertile ground where ethnicity, public history, ritual, pageantry, expressive culture, museum studies and the politics of memory intersect will find Norkunas' book a stimulating read. They will also see potential research areas if they are interested in public cultural landscapes.

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This collection of essays documents a complex of customs that, for a variety of reasons, is becoming increasingly popular among certain groups of North American adults. The wide range of approaches and perspectives of these thirteen contributions (including the introduction), from solid scholarly research to personal musings, suggests that anyone inclined toward the study of festivals will find something of interest. For the same reason it proved difficult to review the book as a whole.

To begin with, the rather arbitrary division of the text into "Custom" and "Communities" sections did not help. I prefer to group the papers under "Rural Traditions" (Robinson, Siporin, Schwoeffermann, Taft, Sadler) and "Contemporary Urban Developments" (Ellis, Belk, Kuqelmass) with Turner and Jasper's paper added to the "Material Culture" section (Holmberg, Gendaker), while Santino and Tuleja provide overall surveys.

Many papers, including Jack Santino's introduction, adopt a very personal approach based on childhood memories and parental concerns. Unfortunately the introduction fails to provide a comprehensive picture of the custom. Poor editing is also evidenced by an annoying lack of cross references (excluding Catt and Siporin) and by repetitive discussions of the Celtic *Samhain* celebrations. By contrast, Tad Tuleja's essay stands out. He provides the missing background by questioning the historical continuity of Halloween as well as its assumed origin in the Celtic New Year/*Samhain* tradition, and by indicating the world-wide popularity of "masked ritual solicitation." Tuleja traces the development of the custom in an urbanizing, polyethnic America and discusses trends toward commercialization, infantilization and adult control. According to Tuleja, "Trick or Treating" emerged in the 1930s. His paper is all the more valuable given that it includes extensive, annotated endnotes and a long list of references.

Among the papers with a rural focus, we find Philip Robinson's survey of seasonal customs in the Ulster region (Ireland), a study derived from archival materials dating back to the 1890-1950 period. Here November 1, the most important quarter day of the ancient Celtic Calendar, was marked by a heightened sense of the supernatural, practical jokes, bonfires, and house visits in disguise. Halloween pranks in rural North America are Steve Siporin's subject. He enumerates the types of pranks played by adolescent boys that function well in rural communities and that ultimately remind the community to prepare for winter. Siporin's contribution is one of the best and most insightful of this collection.

Carl Holmberg's refreshing and important paper on Halloween noisemakers immediately called up forgotten childhood memories: I remembered swinging a wooden rattle in my hand while knocking at neighbors' doors in the Northern German version of "Trick or Treating" on New Years Eves of the early 1950s. Holmberg explores a neglected area and suggests an "audiography" for noisemakers formerly associated with Halloween. His text includes photos of noisemakers dating from 1935 to 1970. The final contribution to the collection, written by Grey Gundaker, deals with the creative adaptation of Halloween imagery in the American Deep South. Her first examples are temporary Halloween decorations placed on children's graves in an Anglo-American cemetery. Next she analyzes non-seasonal Halloween images that have become part of assemblages of protective and warning signs displayed

on the exterior of African-American homes as a result of the process of creolization.

Despite all its short-comings, those inherent in producing an anthology dealing with such a wide range of diverse topics, the book does indicate the enormous complexities of customs associated with death and life, and the importance of Halloween as a “thriving, contemporary, post industrial festival” (p. xxvii). Ideally this book will inspire further research.

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***On Earth as it is in Heaven: Gothic Revival Churches of Victorian New Brunswick.*** By Gregg Finley. (Fredericton: Goose Lane Editions, 1995. Pp. 224, illustrations, bibliography, index, \$39.95, ISBN 0-86492-175-6 pbk.)

Studies in architecture can be just that — studies of the aesthetics, the structure or the planning of a building, or all three. But when they are introducing the architecture of a region they must, perforce, be more than art historical; they must take into account geography, folklore, history and, in the case of this book, institutional history in a regional context. New Brunswick Gothic Revival churches include the most important examples of the style in Canada. These are churches that, apart from their intrinsic beauty, have the commanding virtues of being set in glorious surroundings. And it is certainly this sense of beauty in both building and setting that this book captures. Lynn Wiggington’s paintings give this book a great strength, which is reinforced by the quality of its design made manifest in the cover, the typeface and the layout.

However, for the person interested in the buildings themselves, in the reality of what she is presenting visually, and what Gregg Finley is writing of, there is a problem with painting as opposed to photography. Anyone concerned with the building is too frequently asking whether or not she has used license here or there in her images. This questioning begins early in the book where the painting of the tower of St. Peter and St. Paul, Bartibog (p. 49) suggests a clapboarded structure — at odds with the text which speaks of “shingle cladding”. This breaks trust with the image, a trust which is generally held with photographs (even though they too can be altered). As to the layout, there is only one flaw which must have disturbed the authors when it was first discovered. Each chapter has its first paragraph set a space too close to the next, possibly because the Roman numeral at the head of the chapter was made a point too large to accommodate the text below.