

***Wisdom of the Myhtellers.* By Sean Kane. (Peterborough, ONT.: Broadview Press, 1994. Pp. 281)**

Michael Taft

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Wisdom of the Mythtellers. By Sean Kane. (Peterborough, ONT.: Broadview Press, 1994. Pp. 281)

The purpose of this study is to trace the creation and telling of myths from pre-agricultural times to the more modern age of agriculturally-based civilizations. Kane's contention is that the world views of pre-agricultural "mythtellers" were fundamentally different from ours, that these tellers represented human society in tune with nature, rather than in conflict with nature, and that their myths reflected this pre-agricultural harmony. Kane may well be right in his contention, but his book tells us more about the author's world view than about the nature of those long-ago tellers of myths.

This study is a child of the kind of comparative mythology engaged in by the great Victorian mythologists, but because it lacks the Germanic, obsessive, scholarly detail of these earlier works, it comes across as a representative of the golly-gee-whiz school of comparative mythology. Kane's view is a romantic one in which the origins of mythology lie in a golden age of harmonious existence between humankind and nature. Perhaps any speculation on ancient pre-agricultural societies, beyond the archaeological, leads to romanticism; it certainly leads to strange and wondrous connections in this book. For starters, Kane equates modern Australian Aboriginal society with ancient palaeolithic culture, and modern Haida society with mesolithic peoples. Survivalism is risen from the dead.

Because the ancient mythtellers are now dust, Kane substitutes more modern tellers who, in his opinion, share some link with the golden age. Beyond relatively recent Haida and Aboriginal tellers, Kane includes Victorian retellings of ancient Celtic myths, as interpreted by his Aunt Alice (Alice Kane, a professional storyteller, whose repertoire was explored by Edith Fowke in *Songs and Sayings of an Ulster Childhood* [Kane 1983]). Can we trust his links? In fact, the book is a series of almost stream-of-consciousness links: for example, from Lapps walking around fir trees to the prayer wheels of Nepal to *Childe Roland* to Celtic millstones to Haida housepoles—all in one paragraph—linked in their aspect of circularity. My head spins.

The ancients knew things we will never know, and their incarnations (Aboriginals, Native Americans, Homer, Aunt Alice) know them too. I sense the noble savage roaming somewhere in Kane's brain, but I also sense a general awe-struck attitude towards the terrible mysteries which unite us all in a great chain of being. "Stories already exist in nature, waiting to be overheard by humans who will listen to them" (p. 33). "If you listen to the loon's call, you will know what I mean: the loon's call is full of the cries of the gods" (p. 68). "In many cultures the storyteller enters the village on stilts" (p. 199). I'm sorry, I shouldn't do this.

But Kane's unabashed subjectivity has rubbed off on me, and I can only respond in kind.

Kane's scholarship is of a "type," but I don't think that type will be most folklorists' cup of tea (or flagon of mead, perhaps). The value to folklorists of Kane's study lies in its nature, rather than in its thesis. It represents a form of folk revivalism different from, but related to, the variety found at folk festivals or the folkloristic performances of popular culture. There is a New Age feel to this book, and it may well serve as a folkloristic text for the study of new directions in revivalism.

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MICHAEL TAFT
Edmonton, Alberta

The Quest of the Folk: Antimodernism and Cultural Selection in Twentieth-Century Nova Scotia. By Ian McKay. (Montreal & Kingston: McGill–Queen's University Press, 1994. Pp. 371)

More than any other book I know of, Ian McKay's *The Quest of the Folk* engendered lively exchange even before its publication. McKay, a historian, is one of Canada's most stimulating scholars and his preliminary papers and articles on the nature and importance of antimodernism to Nova Scotia have excited academics across disciplines. Because the construction of "folk" and the work of folklore collector Helen Creighton are central to McKay's thesis, debate has been particularly spirited among folklorists.

Combining a Neo Marxist perspective with Foucaultian post-structuralism and Gramscian theory, McKay traces the social construction of "the Folk" and "Innocence" as part of a rise of antimodernism in twentieth century Nova Scotia. He argues, "Innocence emerged in the period from 1920 to 1950 as a kind of mythomoteur, a set of fused and elaborated myths that provided Nova Scotians with an overall framework of meaning, a new way of imagining their community, a new core of hegemonic liberal common sense" (p. 30). Divorced from twentieth-century modernity, innocence promoted the primitive, the rustic, the unspoiled and the unchanging (p. 30). McKay contends that the embrace of

Innocence brought with it five particularly dramatic changes in perception and practice: the province was portrayed as being essentially Scottish, provincial history focused on a vanished golden age, rockbound coasts and the omnipresent sea became central symbolic landscapes, the archetypal Nova Scotian came to emphasize masculinity and prowess, and, finally, Nova Scotia came to be seen as a "Folk society" (pp. 31–32).

McKay builds his thesis for the creation and success of this variant of antimodernism largely through the presentation of detailed case studies of Helen Creighton, the province's best known folklorist, and Mary Black, a civil servant who promoted handcrafts. He supplements their examples with illustrations from the works of other cultural producers, including regional writers who helped to shape an antimodernist view of the province and its people. He ends his exploration with an examination of contemporary examples of "the folk" as commodified through tourism and commercialism.

It is important to state at the beginning that this is a significant work that every folklorist in Canada should read. That said, it would be a different analysis if written by a folklorist and thus will meet with mixed reaction within the folklore community. I personally find some parts of McKay's discussion more convincing than others. For example, I particularly enjoyed his analysis of contemporary commodification of the folk for commercial and tourism ends. On the other hand, I am less persuaded by some of his statements about Helen Creighton. I assess her place in Canadian folkloristics differently than McKay who imbues her with a significant degree of influence in academic and government circles. And, I suspect other folklorists will find as I did that at times McKay's knowledge of folkloristics and of folklore (and fieldwork) dynamics limited.

Admittedly some of my disagreements with aspects of McKay's interpretation reflect the different filters through which we see the world. As a folklorist whose orientation is feminist, my approach varies from that of McKay, the Neo-Marxist historian. Still, I have some questions about selection. Because we can never consider every example, we must select. Therefore it is not surprising that as McKay critiques the politics and practices of cultural selection he makes his own choices. For example, he relies heavily on the two case studies of Creighton and Black at the expense of other collectors from this time period. Admittedly Creighton was the region's most popular collector, but the work of others from Arthur Huff Fauset and MacEdward Leach to scores of local ethnographers, offer contrasting approaches. And I was struck by the book's real absence of references to those in McKay's own discipline of history. From time to time I wondered about how some of McKay's observations about selection applied to them. I'd like to hear more about their role. What were historians studying during this period? How does the construction of history they were weaving mesh with antimodernism? Finally, the discussion would benefit from more references to what was happening in other places. How does the Nova Scotian example compare to the Appalachian one, for example?

From my own place on the margins of folklore, I see the discipline at a crucial point in its history. Because of this, *The Quest of the Folk* is particularly welcome. Folklorists may not agree with all that McKay says about our field or about a figure like Helen Creighton but he does force us to reflect on our discipline's role in ideologies like antimodernism and to see theory where we once denied its presence. *The Quest of the Folk* comes at an important juncture as we contemplate the changing place of folklore both in Canadian society and in academic life and as we address the uses being made of folklore not only by the people who create and exchange it but by those—including folklorists—who appropriate and commodify it.

DIANE TYE

Dartmouth, Nova Scotia

Music, Culture, and Experience: Selected Papers of John Blacking.

By John Blacking, edited by Reginald Byron. (Chicago: University of Chicago Press, 1995. Pp. xii + 269)

At the time of his death in 1990 at the age of 61, John Blacking was one of the world's pre-eminent ethnomusicologists. Blacking was an exceptionally accomplished and deeply committed scholar/musician/social idealist who indefatigably proselytised on behalf of a universalistic vision of the properties and significance of music in the construction, maintenance and expression of human beingness. From his post as head of the Department of Social Anthropology at the Queen's University of Belfast from 1970 to 1987, he became the principal mentor of a fair number of the scholars currently active in ethnomusicological work. Blacking was a key figure not only in the institutionalisation of ethnomusicology as an academic discipline in Europe but also in the democratisation of access to ethnomusicological training worldwide. He created, as well, a substantial body of highly original and often provocative scholarship.

This volume, as epitomised in the publisher's statement on its back cover, "brings together in one convenient source eight of Blacking's most important theoretical papers along with an extensive introduction by the editor. Drawing heavily on his fieldwork among the Venda people of South Africa, these essays reveal his most important theoretical themes such as the innateness of musical ability, the properties of music as a symbolic or quasi-linguistic system, the complex relationship between music and social institutions, and the relation between scientific musical analysis and cultural understanding."

Although Blacking's published output spans the years 1953-89 (and posthumously to 1992), the eight essays anthologised in this collection all appeared between 1969 and 1985, and four of them are from the three-year period 1969-71. It was this fruitful three-year period which saw the publication of twelve papers which show Blacking moving away from the primarily particularist/descriptivist stance of his earlier work and becoming more overtly concerned with engaging broader issues and ideas. The thinking of this period was soon to be further synthesised and refined in his most famous publication, *How Musical Is Man?*, one of the first ethnomusicology "textbooks" to be supplied with illustrative sound recordings (Blacking 1973; 1974). The four remaining essays date from 1977-85. Their titles alone give a good indication of the diversity of Blacking's concerns: "The Study of Musical Change," "Reflections on the Effectiveness of Symbols," "The Music of Politics," "Music, Culture, and Experience." It should be noted that these are not Blacking's original titles; editor Reginald Byron has retitled all but one of the eight essays, giving them a less pedantic and/or geoculturally focused tone than the originals. Byron has also "deleted and altered some material" (p. 21) here and there, in the interests of making the papers more timely.

It would be unfair to Blacking, and to the field of ethnomusicology at large, to attempt to outline and discuss the range of thought embodied in the eight papers in the anthology within the confines of a short review. Thankfully, Byron's lengthy (twenty-eight page) introductory essay, "The Ethnomusicology of John Blacking," does an excellent job of this. It is a thoughtful summation of Blacking's life and work, and includes expert expositions and contextualisations of each of the eight essays in the collection. Byron also supplies a "List of Works by John Blacking" (the works number more than 100: books and booklets, edited books, sound recordings, television programs, and papers). Blacking was indeed, in the words of the late Alan Merriam, "a fearsomely energetic man" (p. vii). Additionally, Byron has taken the trouble to marshal the reference lists for the eight anthologised articles into a collective reference list, where one can see at a glance the enormously wide range of publications Blacking knew intimately enough to be able to engage meaningfully in his own work. The collective reference list also includes items cited by Byron in his introductory essay, most notably a number of "tribute" pieces which appeared following Blacking's death. These pieces are essential reading for anyone wishing to gauge Blacking's contributions and impact (see especially Bailey 1990; Donnan 1991; Howard 1991; Kippen 1990).

In some ways, John Blacking is to the 1970s-80s period in the history of cross-cultural studies in world music and dance what musicologist/cultural historian Curt Sachs (1881-1959) was to this multidisciplinary enterprise in the earlier decades of the century. Blacking, like Sachs, was a fecund scholar with uncommonly broad interests and vision who sometimes "tended to idealise"

(Bailey 1990:xiii) in the service of making a powerful case for a passionately held theory or point of view. And Blacking, like Sachs, was “a giant among musicologists, as much for his astounding mastery of several subjects as for his ability to present a comprehensive view of a vast panorama” (Sadie 1988:651). Although in the current intellectual climate in ethnomusicology and related fields, notions of “difference” and “contingency” seem to be more in vogue than such perennial Blacking themes as “commonality” and “necessity,” this does not diminish Blacking’s enormous achievement, nor discount the many ways his work can continue to be useful. It is our profound loss that we cannot know where Blacking would stand today. As Bruno Nettl remarks in his elegiac forward to the collection, “[Blacking’s] last year or two of life produced much that promised to change or expand the directions of his approaches, and to affect powerfully the field of music research generally” (p. vii).

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ROBERT WITMER
York University
North York, Ontario

Sardinian Chronicles. By Bernard Lortat-Jacob, trans. Teresa Lavender Fagan. (Chicago: University of Chicago Press, 1995. Pp. x + 118, compact disc)

With this slender and somewhat cryptically titled volume, ethnomusicologist Bernard Lortat-Jacob, director of research at Paris' Centre National de la Recherche Scientifique and a seasoned scholar of circum-Mediterranean traditional music, shows how powerful and effective some tenets of "the new ethnography" can be when applied to subject matter engaged by ethnomusicologists. *Sardinian Chronicles* is an audacious (in the positive sense) book. Let me emphasise that I think it is also an important one; any of my following remarks which might be construed as negative criticism are intended solely as non-judgemental observations on Lortat-Jacob's departures from the conventions of traditional academic presentation. I am not myself put off by the departures, but I can well imagine that some others might be.

The ostensible subject matter Lortat-Jacob engages is the village music of Sardinia, with special reference to players of the accordion (an instrument which the author himself plays) who have some experience as freelance professional musicians. I say "ostensible subject matter" because this book is not at all what one might expect from an accordion-playing ethnomusicologist publishing on the results of a field study of an accordion-rich culture. Lortat-Jacob eschews the conventions of mainstream ethnomusicological writing (e.g., problem-oriented and/or data-driven exposition, empirical musical analysis, transcriptions, process models) and also the conventions of mainstream academic scholarship at large (e.g., engagement with other literature and carefully positioned statements of scope, aims, methods, concepts, hypotheses, conclusions/implications). The "ostensible subject matter", as I have stated it, is my construction for this review: Lortat-Jacob never once says that his book is about what I say it is (or "about" anything in particular, for that matter). All that the prospective reader has to go on in this regard is a very brief (1-page) forward by Michel Leiris and the publisher's promotional statement on the book's back cover, both of which position the work in somewhat elliptical terms while simultaneously promising an important and innovative study ("a dramatic turning point in musical ethnography"—Veit Erlmann, Free University of Berlin). The constraints of the Library of Congress cataloguing scheme allow only the following prosaic hints about the book's contents: "1. Sardinia (Italy)—Social life and customs. 2. Accordionists—Italy—Sardinia—Social life and customs" (p. iv). The book's lack of conventional scholarly apparatus and orientation material (preface, acknowledgements, introductory "overview" chapter, "summing up" chapter, reference list) could easily frustrate any prospective reader who is accustomed to being able to quickly and

easily scan an academic monograph to take its measure before deciding whether or not to proceed further.

So, what *does* Lortat-Jacob offer in the absence of so many of the standard underpinnings of academic publishing, in a book released in a premier university press series (Chicago Studies in Ethnomusicology)? Essentially, he offers “vignettes focused on individuals...which bring to life an art still very much alive: the music of villages with an oral tradition, sung or played in the company of others” (publisher’s statement). Each of the twelve vignettes is an autonomous piece, yet they are all interrelated and, when taken all together, form, in the words of the forwardist, Michel Leiris, “a gallery of living portraits...that make the lay reader sense that there do indeed exist human beings called ‘Sardinians’” (p. x). In Lortat-Jacob’s account, the “human beings called ‘Sardinians’” do many, many other things besides producing, consuming and reflecting upon music—including those individuals whom he singles out as musicians and who form the locus of his study. While it may be a truism that readers and writers of musical ethnographies realise that such works typically present a tightly framed picture, Lortat-Jacob’s account shows absolutely no signs of editing out what some ethnographers might categorise as irrelevant or peripherally relevant information *vis-à-vis* the task of delineating a musical culture. The traditional ethnomusicological rallying cry, “music in its cultural context,” is taken by Lortat-Jacob entirely literally: the cultural context of music is potentially *everything* that happens in the culture that the musical ethnographer is able to witness or become aware of. By adopting the stance of the all-observant memoirist or diarist, Lortat-Jacob draws us into the routines and exigencies of the everyday lives of music makers and their associates (he astutely includes himself prominently as a member of both groups in his writeups, a strategy which makes his accounts almost irresistibly compelling). The end result is one of the most richly nuanced, insightful and poetically evocative accounts of a musical culture—not to mention the enterprise known as ethnographic fieldwork—yet to appear in print. The sheer power and beauty of the book as a piece of literature hit me soon after I began to prepare this review: after reading the first few pages I set my pencil and notepad aside and settled in for the pleasures of a “good read” (and was in fact compelled to finish the book at a single sitting—a practically unique occurrence in my relationship with ethnographic/ethnomusicological monographs, for whatever that may be worth as a recommendation). The author who most often came to mind as I was reading *Sardinian Chronicles* was the V. S. Naipaul of *The Middle Passage* (1969) and *An Area of Darkness* (1968)—(probably owing in no small part to the translating skills of Teresa Lavender Fagan). The belles-lettres/storytelling approach is, to be sure, not all that new in musical ethnography (see, for example, Tedlock 1992, where novelistic dialogue is juxtaposed with more standard modes of ethnographic presentation), but in my estimation Lortat-Jacob has set a new benchmark for this approach.

Notwithstanding Lortat-Jacob's iconoclastic approach (I could see calling it an example of "postmodern ethnomusicology"), the baby has not been thrown out with the bathwater. An index has been provided (pp. 117-118), as well as a list of "Other Works by Bernard Lortat-Jacob" (pp. 109-110), thus making the book not only usable but very useful as a reference tool. The sub-entries under "music" in the index, for example, will alert the musicologically savvy reader to the fact that some standard (ethno)musicological topics and questions have indeed been engaged. For such readers, tracking said entries will reveal the author to be a sophisticated musical intelligence in the conventional western academic mold, but also perceptive beyond the mold. The book ships with an expertly produced compact disc, the notes for which include English translations for song lyrics and indications as to which chapter each selection pertains to. The book also reproduces a number of black-and-white photographs taken during the course of the author's fieldwork, although, in keeping with the contra-conventional posture of the book, they are neither listed in the table of contents nor keyed to textual commentary. They are seemingly offered as just another element adding to the immediacy and memorability of the overall package, like snapshots pasted into a diary. While neither the photos nor the recorded examples represent the twelve essays even remotely evenly, they, like the essays, are each twelve in number. I somehow have the feeling that this numerical parallelism is not accidental (but perhaps I am being unduly influenced here by the many other clevernesses of Lortat-Jacob's presentation).

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ROBERT WITMER
York University
North York, Ontario

A Family Heritage: The Story and Songs of Larena Clark By Edith Fowke, with Jay Rahn. (Calgary: University of Calgary Press, 1994. Pp. viii + 308)

When Edith Fowke and Jay Rahn had to decide which ninety-three songs to put in this collection they had quite a task, for LaRena Clark (1904-1991) knew some 500 songs. Lucky for us they persevered, for in their book we now have the first comprehensive study of the repertoire of an Anglo-Canadian woman folk singer.

A Family Heritage is largely a collection of songs, lovingly and carefully annotated. Before the songs come eighteen pages of introductory and biographical information. The songs are followed by Rahn's six-page essay on LaRena's musical style, a two-page summary of the book, and four appendices. The songs themselves are arranged in fourteen categories: classic ballads, songs of true love, songs of false love, returned lover ballads, the [Robert] Burns connection, bawdy ballads, North American romantic ballads, comic songs, Irish songs, English songs, American songs, local Canadian songs, lumbering songs, and LaRena's compositions. The authors included those songs from LaRena's repertoire that they believed to be "unique or rare...particularly complete or well worded, or showed interesting textual or musical variations" (p. 4). Each song text comes complete with melody line and guitar chords as well as brief notes on the song text and song performances.

The appendices provide welcome information. The first offers an extensive list of books and records where variants of LaRena's songs can be found. It also describes the tunes LaRena sang and compares them to variants recorded elsewhere. "LaRena's Family Songs," the second appendix, offers a list of all the songs LaRena sang, complete with notes that tell in which records, field tapes, or books her performance of the song can be found. When applicable, the Child or Laws reference number is also included. From this list, we easily get a sense of just how broad LaRena's repertoire was. A third appendix lists all the songs on the twelve records that feature or include LaRena's work. The fourth and final appendix lists the singer's original compositions and the records on which they can be heard.

There is much to learn about traditional song and singing in this study. First of all, Fowke does her readers an important service by reminding us, in her opening sentence, that folksinging is "one art in which women have always excelled" (p. 1). She places LaRena among women such as Anna Gordon Brown (1747-1810), Francis James Child's main informant, and Bell Robertson who provided Scottish collector Gavin Greig with nearly 400 folksongs.

Fowke offers examples of how LaRena's songs celebrate Canada as homeland. She points out how the "bonny ivy tree" becomes "the bonny maple tree" (p. 143) in LaRena's "Razinberry Lane" ("Rosemary Lane" or "Home, Dearie, Home"). She also includes luminous stories about place as she discusses, for example, how LaRena came to write about tumbleweed in her 1967 composition "O Canada, Land of Our Homeland." LaRena, Fowke relates, had heard artist A. Y. Jackson tell how, as a boy, he would send notes in tumbleweed that blew across the prairies and that, sometimes, he would receive an answer back.

Fowke also keeps a sharp eye out for the startling phrase, the song with lines unknown in any other variant. So, in LaRena's "Go and Bring Me Back the Boy I Love," we are able to learn about an unusual third stanza:

Oh, my love is like a lozenger:
He is small but oh how sweet!
And if I had a crown of gold,
I would plant it at his feet. (p. 97)

Finally, Fowke provides us with information about how traditions flourish in a family setting, for LaRena's relatives learned songs in many places and brought them home. LaRena's great-grandfather, Edward John Watson, travelled all over Canada and the United States looking for songs. He passed those songs onto his son, Edward, who sang them to his daughter, Mary Frances, LaRena's mother. From her paternal grandfather, John Edward LeBarre, and her father, Ben LeBarr, who both worked their winters away in the timberwoods, LaRena learned songs of logging. From her maternal grandmother, Annie O'Neill Watson, LaRena learned many Irish ballads. Her paternal grandmother, Martha Anne Moore LeBarre, brought songs from her Quakersville, Pennsylvania home (or, should that be Quakertown, PA?). In notes to song sections and individual songs, Fowke indicates which songs LaRena learned from whom, giving valuable details about transmission and preference along gender lines in a family. Her study would have benefited from gathering all this material together in one place in the book and discussing song tradition in family settings: what happens to songs and singing when it moves from occupational settings of the lumberwoods to the family? How does individual preference in joint performance settings influence what songs are passed on—or forgotten—in a family, as Burdine and McCarthy have explored (Burdine and McCarthy 1990)? What accounts for the gendered preferences that are briefly sketched out?

Other contextual information Fowke carefully includes is equally intriguing. "I grew up in a singing family," LaRena relates in her interviews with Fowke. "Everyone in the family sang songs and my first recollections are of a big old wood stove in the kitchen all covered with white pine that my father and grandfather had built in an enormous kitchen, and people used to come to visit and

sit around the big stove, and there was a horsehair sofa, and they would sing songs. I didn't sing, I was too small, but I listened and every song they ever sang I knew by heart" (p. 17). LaRena also says that she learned all the songs during a "period of transition" (p. 15) after her father's boat-landing and their home burnt down, when the family—grandparents, parents, children—moved about, following Ben LeBarr's work. And years later as she performed on public stages, LaRena told Fowke, "[W]hen I would sing the songs [that my mother had sung] I would sing like my mother and I'd be thinking of my mother...And each ancestor when I reverted to either song that any one of them had sung I'd sing it the way they had sung it. To me it wasn't a song, it was an ancestor" (pp. 16, 17). I find myself wanting to know much more about these contexts for traditional learning in LaRena's life—and the others that are briefly mentioned. What did the songs come to mean to a family "in transition," moving about from place to place after being so swiftly wrenched from their home? And, though I certainly agree with Fowke's decision to honor LaRena's request not to speak of her previous marriages or her children, I do wish we could have known if singing played any part in the raising of LaRena's own family. What did LaRena's public singing later in life—with the support of her husband Gordon—mean to her? One of the particular challenges in family folklore, as Larry Danielson and others note, is finding ways to include the more troublesome, painful aspects of family life so that our explorations escape the half-truths of nostalgia (Danielson 1994).

With its details on traditional singing and its meticulous annotations, Edith Fowke and Jay Rahn's work represents a valuable addition to folksong and family study. *A Family Heritage* allows us to see a singer whose repertoire is based not only on reverence for Canadian history, but also on the realization of the role that the family group plays in the maintenance of traditional culture.

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MARGARET R. YOCOM
George Mason University
Fairfax, Virginia

Il était cent fois La Corriveau. Par Nicole Guilbault. (Québec, Nuit Blanche éditeur, 1995)

Replacée dans le contexte de la société d'aujourd'hui, il n'est pas sûr que l'histoire de Marie-Joséphite Corriveau frapperait l'imagination autant qu'à l'époque de la Conquête. Étant donné la quantité de crimes, souvent horribles, que les médias se font un devoir de porter à notre connaissance, il n'est même pas certain que les concepteurs de nouvelles y trouveraient un intérêt particulier et prendraient la peine d'en parler plus d'une fois. Le meurtre de Louis Dodier, à vrai dire, fait pâle figure à côté de ceux de l'Étrangleur de Chicago, du Sanguinaire du Yorkshire ou, plus près de nous, de Paul Bernardo, de sorte que nous pouvons nous étonner de l'extraordinaire postérité qu'il s'est méritée.

Au moment de la Guerre de sept ans, il est plausible que la sensibilité de la population par rapport aux actes de violence devait se trouver un peu éteinte, d'autant plus que la présence de militaires anglais rappelait sans cesse aux Canadiens-français l'ampleur des pertes subies et l'inévitabilité de la domination. Alors pourquoi les habitants de Saint-Vallier, et bientôt de toute la vallée du Saint-Laurent, furent-ils troublés par la découverte d'un seul corps — sévèrement mutilé faut-il dire¹ — au point de sentir le besoin d'en parler continûment? Bien des explications furent avancées au cours des deux derniers siècles, au point qu'il a fallu un effort soutenu de la part des historiens et ethnologues pour séparer les faits objectifs des inférences commises à leur sujet : où les uns cherchaient à ranimer le spectre de la chasse aux sorcières dans une conjoncture s'y prêtant manifestement fort bien, les autres, plus sages, s'essayaient à reconstituer ce que le cas comportait d'inusité. Jusqu'à ce jour, aucune d'entre elles ne s'est avérée véritablement concluante, ce qui a eu pour effet de vivifier considérablement la légende et d'ouvrir la voie à de nouvelles spéculations.

Avec la parution de *Il était cent fois la Corriveau*, chacun de nous se voit convié à y aller de sa propre interprétation, mais en profitant au préalable d'un corpus de textes suffisant à son interprétation en tant que phénomène mythique. Car c'est bien de cela qu'il s'agit : quand nous avons affaire à un événement qui, activant les croyances d'une communauté, génère un commentaire aussi durable que protéiforme sans trop de souci pour la vérité historique, comment ne pas y voir un prétexte pour exprimer autre chose. Comment ne pas y reconnaître un sens qui, transcendant les actes criminels d'une pauvre femme et les circonstances de son

1. Voici comment le médecin militaire George Fraser décrit les blessures de Louis Dodier (cité par Luc Lacourcière, p. 155) : « Upon examining the Body (...), I found two wounds in his Face, one near his upper lip which penetrated through the flesh and upper jaw, the other a little before the Eye, which was about four inches deep, two other wounds on the left side of his Head which fractured his skull, his lower jaw was fractured without a Wound, the Wounds in his Face and Head were about three inches from each other. I am of opinion that those wounds were the cause of the man's death. »

exécution, répond à une interrogation beaucoup plus fondamentale. Tout comme les Grecs avaient besoin du Panthéon des Dieux pour pallier l'inexplicable, n'aurions-nous pas trouvé le meilleur moyen de sublimer la destinée troublante de Marie-Joséphite Corriveau, de même que celle du peuple qui l'a jugée?

La compilation de textes que nous offre Nicole Guilbault a cette qualité indéniable de nous permettre de suivre à la trace la création du mythe. Dans *Contes et sortilèges des quatre coins du Québec*, faisant oeuvre d'ethnologue, elle nous avait déjà présenté un recueil de récits brefs dans lequel transparaisait ce que nous pourrions appeler le caractère «auto-référentiel» de la littérature, c'est-à-dire sa capacité de s'écarter de la contingence pour faire apparaître une signification encore plus vraie que le réel. Elle nous revient cette fois en concentrant son attention sur un seul objet, La Corriveau, ce qui a pour effet de mettre en évidence les mécanismes de dérivation de la représentation.

Des 122 récits recueillis par ses étudiants du Cégep François-Xavier-Garneau entre 1975 et 1990, 15 versions ont été retenues en raison de leur variabilité par rapport aux faits historiques tels que connus aujourd'hui. La meurtrière s'y présente tour à tour comme belle ou laide, cruelle ou justifiée, pendue ou placée vivante dans les «chaînes», d'une à sept fois homicide et recourant, il va sans dire, aux moyens d'exécution les plus variés. Le plus inusité et le plus cocasse est sans doute celui que rapporte madame Gemma Leblanc, 73 ans, de Québec, dans les termes que voici :

(...) ça devait être quelque chose qu'il ne fallait pas dire, quelque chose de pas très catholique, je ne sais pas quoi! Elle lui avait amputé quelque chose. C'est épouvantable, non? Je ne sais pas quoi! Je n'ai rien dit! On peut toujours soupçonner... Le pauvre monsieur en est mort au bout de son sang. (p. 51)

Outre ces histoires colportées par des «gens ordinaires», *Il était cent fois la Corriveau* collige trois séries de textes nous aidant à comprendre comment il est possible d'en arriver à des écarts aussi marqués. C'est ainsi que nous est offerte la possibilité de confronter «les versions orales» à des «adaptations littéraires» de onze auteurs différents, depuis Philippe Aubert de Gaspé avec *Une sorcière et une damnée* (1864) jusqu'à Guy Cloutier et *la Morte vivante* (1993), en passant entre autres par Louis Fréchette (*Une relique*, 1885), Victor-Lévy Beaulieu (*Coupable et innocente*, 1976) et Anne Hébert (*La victime est sauvée*, 1990). Nicole Guilbault a eu aussi l'excellente idée de leur accoler quatre «récits satellites» d'un grand intérêt, soit parce qu'ils ressemblent ou empruntent librement à la légende de La Corriveau, ou soit, comme dans le cas du *Gibet d'un contrebandier* de Victor Hugo, qu'ils mettent en lumière l'atrocité de son châtement :

Le fantôme était goudronné. Il luisait ça et là. L'enfant distinguait la face. Elle était enduite de bitume, et ce masque qui semblait visqueux et gluant se modelait dans les reflets de la nuit. L'enfant voyait la bouche qui était un trou, le nez qui était un trou,

et les yeux qui étaient des trous. Le corps était enveloppé et comme ficelé dans une grosse toile imbibée de naphte. La toile s'était moisie et rompue. Un genou passait à travers. Une crevasse laissait voir les côtes. Quelques parties étaient cadavre, d'autres squelette. Le visage était couleur de terre; des limaces, qui avaient erré dessus, y avaient laissé de vagues rubans d'argent. (p. 135)

Quatre «études», enfin, viennent compléter l'ouvrage pour mettre en lumière le contexte historique et judiciaire qui a permis l'avènement du mythe. N'eût été du Régime militaire aboli en 1764, des croyances particulières des Canadiens-français de l'époque et d'une conjoncture socio-politique spécialement favorable, il est probable en effet que le «fait divers» n'aurait jamais accédé au statut que nous lui connaissons, comme le démontrent éloquemment Luc Lacourcière, Yves Tessier, Monique Hamel et Louis Philippe Bonneau.

Mais que résulte-t-il au juste de cette compilation autour du thème de La Corriveau? À notre avis, la conviction que, dans des circonstances propices, par une sorte de propension, l'extraordinaire pouvoir de suggestion de la littérature ne se contente pas de tenir lieu d'un fait qui lui est ontologiquement antérieur, en d'autres mots d'être le signe de quelque chose, mais devient cette réalité toute entière. Au risque de simplifier à outrance, qu'il nous soit permis de rappeler, au sens large du moins où nous entendons ce mot depuis les travaux de Roland Barthes et de Claude Lévi-Strauss, que le mythe se présente avant tout comme un phénomène d'«inflation verbale» qui, en réaction à une réalité étrange ou inextricable, — et puisque l'homme s'avère incapable de supporter l'inconnu, crée de toute pièce une explication provisoirement satisfaisante. Or, comme Monique Hamel le fait remarquer à propos, ce qui est incompréhensible dans l'histoire qui nous intéresse, ce n'est pas tant le crime qui fut commis dans un contexte où existent de nombreuses circonstances atténuantes, mais la sentence qui dans toute l'histoire du droit anglais en Amérique du Nord fait figure d'exception :

Ce qui choque encore plus, c'est qu'[elle] n'ait été assortie d'aucune condamnation à cette pendaison dans les chaînes lorsqu'on était convaincu de la culpabilité du père Corriveau : cette sévérité ne fut imposée que lorsque la fille fut reconnue coupable. Et alors que la fille Corriveau devait se voir appliquer le châtiment de la flétrissure pour avoir été déclarée coupable de complicité lors du premier procès, le père, reconnu coupable de ce crime à son tour, est non seulement exempté de cette peine, mais est encore exonéré de toute responsabilité et officiellement protégé par le gouverneur contre tout jugement que pourrait porter contre lui la population. (p. 186)

Le spectacle insupportable du corps en décomposition offert à la population de Pointe-Lévi dut frapper les imaginations avec beaucoup de force, puisque s'amorça immédiatement une interprétation qui ne tarderait pas à devenir «auto-référentielle». La Corriveau devint d'abord une sorcière, ce qui constitue une explication mythique pour le moins confortante, jusqu'à ce qu'un dénommé J.-Eugène Corriveau, fonctionnaire de la Ville de Québec, fit en sorte de la

réhabiliter en rapatriant les actes du procès de 1763 de la Public Library de Londres. Elle muta alors en une figure ambivalente, capable «d'adapter les croyances qu'[elle] véhicule à l'idéologie dominante et d'aller jusqu'à présenter comme BON, à un moment donné de l'histoire, ce qui était considéré comme MAUVAIS à une époque précédente; ou l'inverse.» (Nicole Guilbault, p. 11) Aussi avons-nous tendance à la considérer désormais comme une pauvre victime, certains, comme Yves Tessier (avec un peu d'opportunisme sans doute), allant même jusqu'à lui attribuer une signification emblématique :

Le fait que cette légende soit ravivée, au cours de la décennie 1960-1970, une période marquée par le nationalisme, n'est pas l'effet du hasard. Il est d'autre part difficile d'expliquer les comportements particuliers par le général. L'autorité militaire ne s'est pas exercée de la même façon dans les différents gouvernements... Le contexte de ce procès est celui de Québec, mais la légende est celle de tout le Québec. (p. 176)

Quoi qu'il en soit, *Il était cent fois la Corriveau* établit qu'en l'absence d'une explication acceptable à un phénomène ambigu, tous les moyens d'élucidation ou de compensation sont les bienvenus. Pour s'adonner à cette spéculation galopante, d'ailleurs, d'aucuns n'hésiteront pas à fermer les yeux sur des preuves normalement accablantes. C'est ainsi que la pendaison dans les «chaînes» ne laisse pas de nous interpellier, en dépit de la volte-face de Marie-Joseph qui, après un premier procès dans une langue que ne comprenaient pas les jugés, passe effectivement aux aveux :

[La] veuve Dodier, déclare qu'elle a assassiné son mari Louis Hélène Dodier pendant la nuit alors qu'il dormait dans son lit: qu'elle l'a fait avec une petite hache; qu'elle n'a été incitée ni aidée par aucune autre personne à le faire; que personne n'était au courant. Elle est consciente de mériter la mort. Elle demande seulement à la Cour de lui accorder un peu de temps pour se confesser et faire sa paix avec le ciel. Elle ajoute que c'est vraiment dû en grande partie aux mauvais traitements de son mari si elle est coupable de ce crime. (Actes de la court martiale d'avril 1763 autorisée par son Excellence le Général Murray, cité par Luc Lacourcière, p. 162)

Il faut croire que personne ne fut convaincu par cette déposition — sans parler de l'absence de contre-interrogatoire de Me Saillant, avocat de l'accusée —, puisque le ressort de la littérature orale et écrite ne tarda pas à se détendre de la manière que nous connaissons. En fait, l'objectivité ne se révèle ici d'aucune utilité, et même si, avec Monique Hamel, il nous est permis de croire que «La Corriveau avait effectivement assassiné son mari» (p. 186), le processus de représentation mythique venait de trouver tout ce qu'il faut pour se mettre en branle.

Assurément, le meurtre de Louis Dodier se révéla un crime condamnable, mais un crime qui sans le procès et la sentence qui s'ensuivirent n'aurait pas eu

de suites littéraires. Aussi y-t-il au moins cela de positif dans cette histoire scabreuse qui, aboutissant aux textes savoureux qui nous sont offerts ici, n'a certes pas fini de nous fasciner. Une compilation fort adroite, résultat de plusieurs années d'investigation, qui relance et renouvelle notre compréhension de la légende. À cause de *La Corriveau*, nous nous avisons de ce que la littérature n'a pas toujours besoin de tempérance et de fidélité pour atteindre son but. Convenons que cela est loin d'être un défaut! et puisque personne ne pourra plus jamais lui faire de mal, il se trouve ici une excellente opportunité de reconsidérer et d'apprécier l'une de nos grandes figures mythiques.

CLAUDE ALBERT

Bluegrass, Blackmarket. By Hans Luxemburg (director). 28 minutes, VHS, colour. Purchase price \$150. Appalshop Film & Video (306 Madison St., Whitesburg, Kentucky 41858, USA)

Blackmarket marijuana is custom for many Appalachian farmers, and as this video depicts, such marijuana production is culturally continuous with the earlier tradition of bootlegging alcohol. The Kentucky countryside's rolling hills and deep, almost hidden, "hollows" provide one of the world's most perfect landscapes for marijuana cultivation. The growers have improved upon techniques learned in part from federal agricultural programs introduced during the 1940s. A short black-and-white segment of historic government footage extols the people for growing hemp, much needed for rope and line in the WWII war effort. While this footage points out that every grower must apply for a federal license, there is no mention of the drug's consciousness-altering properties or of its potential cash value. Towards the end of the video there is a closeup of the hands of one grower holding a mature bushy plant; he says, "One pound of good dope will sell for \$1,000 to \$3,000 dollars, and that's just around here."

Significant sections interweave interviews of upstanding citizens lamenting how unfortunate it is that the poor have to grow marijuana, with footage of militia tracking down "patches of dope" from helicopters. Other portions intercut statements by local sheriffs, who are in the uncomfortable position of upholding the law while their sympathies are with the people, with the advice of an anonymous farmer who narrates the many techniques a successful grower must employ in order to elude the law and harvest a bountiful crop.

While it is often difficult for the viewer to determine the ideological position of the director, he seems to favour the explicit messages of the local elite, who recognize poverty in their counties, but deplore the behaviour of illegal marijuana growers.

On the other side are the county sheriffs; six are arrested by undercover FBI agents posing as mafiosi. One of them, Sheriff Johnny Mann, the alleged ringleader, lived on the wild side before being sponsored by his county's elite to run for sheriff. He is shown in segment after segment trying to make sense of what has happened to his once idyllic county. Mann's sympathies are clearly with the hill growers. He comments that he never went looking for people's "pot patches," but whenever he found one, he was required by law to destroy it.

This video succeeds in demonstrating how nearly impossible it is to impose laws on impoverished peoples when local customs have defined the benefits of struggling against the combined might of the military and political state. It could be successfully used in classes to dramatize the extra-legal and illicit dimensions of tradition.

LOUIS CHIARAMONTE

Memorial University of Newfoundland

ABSTRACTS / RÉSUMÉS

Wartime Housing and Architectural Change, 1942-1992

*Annmarie ADAMS
Pieter SIJPKES*

◆ This paper comprises the intermediate results of a study of architectural changes made to wartime houses over a fifty-year period in Ville St-Laurent, Quebec, Canada. Our study shows several basic patterns in the ways people changed their spaces over time. In-depth interviews with longtime occupants and a comprehensive photographic survey of the area show that it was their wartime work experience which encouraged most householders to undertake renovations themselves; that the employment of professionals for extremely difficult jobs followed a kind of “copy-cat” phenomenon which can be mapped throughout the neighbourhood; and that many women supervised the alterations made to their houses.

◆ Cet article se base sur les résultats d'une étude des modifications architecturales apportées depuis une cinquantaine d'années aux maisons de la ville de Saint-Laurent, au Québec, par leurs propriétaires. Les auteurs y décèlent plusieurs types fondamentaux d'aménagement spatial et structural. S'appuyant sur de nombreuses entrevues avec des habitants de longue date, ainsi que sur une ample documentation photographique, les auteurs nous montrent comment des travailleurs et travailleuses dans l'industrie aéronautique pendant la guerre ont su profiter de leur expérience à l'usine lorsqu'ils se sont mis à modifier et à rénover leurs maisons. Même si des entrepreneurs professionnels y ont ajouté leur contribution, les résidents sont fiers encore aujourd'hui de leur travail comme bâtisseurs et bâtisseuses.

House Movings and Alterations: Stability and Change in the Codroy Valley

Richard MACKINNON

◆ By exploring house moving and alteration in the Codroy Valley, Newfoundland, this article focuses on how vernacular buildings change over time. It outlines the broad patterns of movings, additions and subtractions and provides some of the reasons for these activities.

◆ La façon dont les habitants de la Codroy Valley, à Terre-Neuve, modifiaient et déplaçaient leurs maisons fournit à l'auteur matière à réflexion sur le paysage bâti au fil des ans. En modifiant et déménageant leurs maisons pour des raisons bien définies, ces Terre-Neuviens nous ont légué un héritage significatif en architecture vernaculaire.

The Ukrainian Peasant Home: Space Domestication

Natalia SHOSTOK

◆ The paper deals with the traditional Ukrainian home of Central Ukraine at the beginning of the twentieth century. The domestication of the home is considered to consist of two different stages: physical detachment of the site from the outer world and its further differentiation. The formation of the inner space—cooking area, sleeping area, holy corner, household work area, and guest area—depended on the belief that the inner space of the peasant home was inhabited by humans as well as supernatural entities: pagan spirits, homeguards and deceased ancestors, and Christian saints.

◆ Cet article traite de l'habitation ukrainienne traditionnelle (en Ukraine centrale) au début du XX^e siècle. La «domestication du foyer» comporte les étapes suivantes: détacher l'emplacement du monde extérieur, différencier encore l'espace intérieur. Ce dernier se divisait en plusieurs aires— pour cuisiner, pour dormir, pour exprimer la foi (icônes, etc.), pour faire les tâches ménagères, pour accueillir les invités. La différenciation intérieure suivait la croyance selon laquelle des êtres surnaturels habitaient la maison aussi: des fantômes païens, des gardiens du foyer (comme des anges gardiens), des ancêtres défunts, ainsi que des saints chrétiens.

L'habitation chez les francophones au Canada

Jean-Claude DUPONT

◆ La structure de l'habitation des francophones au Canada fut différente selon les époques, et les formes adoptées par les constructions varient à partir de modes, de conditions sociales et d'influences ethniques. On peut déceler la présence de trois types d'habitation sur une période de plus de deux siècles. D'abord une maison d'établissement, puis en second lieu, une maison de transition, et finalement une maison plus imposante qui traduit la situation économique des occupants. La durée d'une telle mutation de la maison québécoise ou acadienne s'étend généralement sur une période de trois générations familiales, tandis que sur des terres d'accueil comme dans l'Ouest canadien, par exemple, moins de deux générations suffisent pour que s'effectuent ces mêmes changements.

◆ Francophone dwellings in Canada have, naturally, changed over time, with construction methods varying according to fashions, social conditions and ethnic influences. Three basic house types can be discerned over a roughly two-hundred-year period: First, the “settlement” house; then, the “transitional” house; and, finally, the more imposing “status” house (translating the residents’ economic situation). Such an evolutionary pattern is generally found in the space of three family generations in Quebec and Acadia, while in the Canadian West—more influenced by later immigration—about two generations’ time is sufficient for such changes to be seen.

Home and Hearth: An Archaeological Perspective on Acadian Domestic Architecture

David J. CHRISTIANSON

Andrée B. CRÉPEAU

◆ During the last two decades a number of archaeologists have examined the remains of pre-1755 Acadian settlements. The authors review the findings of these excavations and surveys and discuss how the archaeological record reflects the surviving historical descriptions of Acadian houses. Patterns of house size, shape, structural elements and location are discussed.

◆ Les Acadiens des provinces maritimes du Canada ont développé une identité ethnique différente des autres habitants de la Nouvelle-France, une identité qui est reflétée dans leurs institutions sociales et politiques ainsi que dans leurs habitations. Cet article étudie l’architecture domestique acadienne du XVIII^e siècle dans le bassin de la rivière Annapolis. Les découvertes archéologiques dans cette région servent à répondre aux questions suivantes: Quelle était la spécificité acadienne de cette architecture domestique—ses méthodes de construction, ses matériaux, le style et les caractéristiques spatiales de ses maisons? Quel lien existe-t-il entre ces dernières et les maisons acadiennes en Louisiane, qui furent bâties après le «grand dérangement»?

Gender Segregation and Sacred Architecture: A Study of George Street Methodist Church, Peterborough, Ontario

Dale Gilbert JARVIS

◆ This paper starts with a brief architectural history of George Street United Church, Peterborough, Ontario, which includes an account of a failed attempt at gender segregation which took place in 1889. The paper then looks at Methodist gender construction, masculine and feminine ideals, and its paradoxical notions

of “womanhood.” It explores, with examples from contemporary churches, how gender concepts were incorporated into sacred architecture. The article concludes with one explanation for the disintegration of Wesley’s mid-18th-century idea of forced gender segregation by the end of the 19th century.

◆ Cet article trace l’historique architectural de l’Église unie Georges Street, à Peterborough, en Ontario, y compris son histoire de ségrégation sexuelle (que l’on a essayé d’instaurer en 1889) et la façon dont les méthodistes concevaient les distinctions sexuelles. L’auteur explore l’architecture sacrée de l’époque comme moyen d’incorporer certains idéaux, dont celui de John Wesley, du masculin et du féminin. Il conclut son essai par une explication de l’abandon à la fin du XIX^e siècle de la ségrégation sexuelle chez les méthodistes.

Vernacular Architecture and Urban Design: A Strategy for Place-Making in St. John’s, Newfoundland

Robert MELLIN

◆ For some years now, urban planners have begun to rely more on quantitative and qualitative data garnered from vernacular architecture as they seek to develop new strategies for meeting the changing housing needs of city-dwellers. In this article, the author examines older residential areas in St. John’s, Newfoundland, with a view to finding useful ideas for consolidating and improving the existing housing stock in terms of the strengths of traditional neighbourhoods. History, landscape, social values and economic factors all come into view in Mellin’s proposed approach to enlightened residential redevelopment.

◆ Depuis quelques années, plusieurs urbanistes se servent d’analyses quantitatives et qualitatives du patrimoine architectural lorsqu’ils se mettent à élaborer de nouvelles stratégies en politique du logement. En s’appuyant sur des renseignements détaillés tirés de l’architecture vernaculaire des vieux quartiers résidentiels de Saint-Jean, Terre-Neuve, l’auteur propose une méthodologie qui tient compte à la fois de l’héritage bâti et des besoins actuels en milieu urbain. Il fait appel à certaines valeurs sociales ainsi qu’à plusieurs pratiques traditionnelles comme points de départ pour une meilleure planification: histoire, paysage, priorités humaines, et contraintes économiques y ont la place qui leur revient.

Framing a House, Photography and the Performance of Heritage

Brian *RUSTED*

◆ Using data from qualitative research on vernacular housing, this paper discusses the role of photography in the heritage restoration of an outport community in Newfoundland. An assessment of the instrumental role usually played by photography in ethnographic and material culture research is made in light of the vernacular uses of photography. The socially coded and symbolic character of this built environment signals distinct taste and class cultures which are performed in narrative and material media. Photography contributes to the local performance of the past and the sign value of the built environment: it legitimates the invention of heritage and at the same time offers a means for local residents to contest dominant codings of their houses. In developing this case study, the role of photography will be considered from a variety of perspectives: as a research tool for the ethnography of communication; as a resource that offers access to categories of local knowledge; as a communicational practice that provides a corpus of texts for oppositional readings; and as a problematic representational form which raises questions about the medium in relation to research.

◆ Cet article fait l'analyse de la photographie en tant que ressource documentaire dans le cadre d'un projet de restauration patrimoniale à Terre-Neuve. L'usage vernaculaire de la photographie nous aide à mieux comprendre le rôle significatif que joue la photographie au sein de l'ethnographie et dans les recherches sur la culture matérielle. Nous pouvons décoder la symbolique de l'environnement architectural d'un village, par exemple, en regardant de près la façon dont certaines distinctions sociales et culturelles se transmettent narrativement. La photographie fait ainsi partie de la «théâtralisation» du passé, de l'environnement bâti: elle légitime l'«invention du patrimoine» tout en permettant aux habitants de contester l'idéologie dominante et son interprétation de leurs propres maisons.

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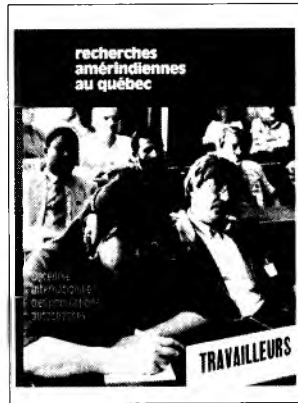
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18-1, 1996	Contemporary Cultural Discourses Discours culturels contemporains	Gary Butler
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Grace Bay, Cape Breton Island

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