Edward Ives is an American with a longstanding interest in Canadian folksong and, in particular, the folksongs of the lumberwoods. Initially as a byproduct to his earlier researches into the lives and music of Larry Gorman and Joe Scott, both of whom wrote songs in traditional modes, Mr. Ives began collecting songs from other sources in Maine and the Maritimes, but especially in Prince Edward Island and New Brunswick. A quarter-century ago, he published the first significant collection of songs from the Island (Twenty-One Folksongs From Prince Edward Island, 1968). Of the collection here presented, he writes with becoming honesty:

This anthology is a very personal one, growing, as it has, out of my own special needs and reflecting my particular interests. For example, since the songmakers I was writing about were both woodsmen, it is not surprising that all of the singers included here had worked in the woods themselves, and it is even less surprising that all of them are men. It also just happened that my work never led me to Restigouche or Westmorland counties, and thus large areas of the province are not represented. All of this suggests that the book's title, Folksongs of New Brunswick, is a bit presumptuous for a work so heavily skewed by occupation, sex, and geography. Perhaps so, but I have no serious qualms about presenting the fifty-two songs included here as perfectly representative of New Brunswick's English-language song tradition.

The songs of seven particular singers are drawn upon. To each of them, a chapter is devoted, with an introduction giving details of their encounters with Mr. Ives and a biographical sketch. In a last chapter, songs collected from seven other singers are brought together and succinctly introduced. Concerning his introductions, Mr. Ives comments:

I have already said that this is a very personal book. As a result, it is also in places a sentimental one. I have made no attempt at all to be "objective" or to stand aside from the experience I am writing about in order to view them in the cold light of reason or any other light, cold or warm, save that of memory. I have tried to be honest, and to the best of my knowledge I have neither faked nor embellished anything. The thirty years represented here were wonderful ones for me, and the men of whom I write are men for whom I developed tremendous respect.

Indeed, Mr. Ives' respect for his sources, and the personal quality of his writing, give a refreshing quality to a book also made attractive by its clear print and uncluttered presentation of the music. This last feature, and the ample spacing of the lines of verses, make this book one from which it is agreeable to sing.

Newfoundland and the Maritimes have been the principal fount from which prior collections of Canadian English-language folk song have been drawn. The work of our late Honorary President Dr. Helen Creighton, has been especially noteworthy; however, though she published the first major collection of New Brunswick folksongs (Folksongs from southern New Brunswick, 1971), her principal collecting was done in Nova Scotia and that of others, principally in Newfoundland. Our Honorary
Member and Journal Editor Dr. Edith Fowke was author of the most important book on the songs of the lumberwoods (Lumbering Songs from the Northern Woods, 1970) and has overseen the production of several excellent records on this theme; but her particular collecting ground has been Ontario. The value of this collection is not only that it supplements and extends the work of Dr. Creighton and Dr. Fowke, but that it sets the songs so firmly in their human context.

Moreover, this book should serve as yet another salutary reminder to a still-uniformed public that, yes, Canada does have its own folksong tradition and yes, those songs are of a quality quite as high as those of the U.S.A. and Australia. Why, then, do we seem so unwilling to admit our tradition and sing our own songs? Echo answers "Why?"

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