

A Bibliography of Canadian Folklore in English.
By Edith Fowke and Carole Carpenter. Toronto:
University of Toronto Press, 1981 (\$25.00).

I think, sometimes, we underestimate the effects of timing on our evaluations of various books and publications. In the case of Fowke and Carpenter's long-awaited bibliography this is definitely the case for me - the book arrived exactly when I needed it. I am in the throes of designing a folklore course (with Canadian emphasis) for the University of Calgary and the arrival of this book was a god-send. What I found was impressive amounts of information about numerous facets of folklore in Canada. Assembled under one cover are lists of available bibliographies, general publications and periodicals. In addition there are sections on folktales, folkmusic and dance, folk speech and naming, superstition and beliefs, as well as a catch-all section (proverbs, riddles, games, practical jokes, children's lore). Without a doubt, given my current needs, this ranks as one of the most important books that I have encountered as I begin trying to develop a folklore presence in Calgary.

In a way, so too is the book important to the developing presence of folklore scholarship in the country. Between the folksy brown covers of this volume are encased the essentials of a significant corpus of folklore scholarship. I shall take immense pleasure waving this book in the faces of many of my colleagues who are staunchly convinced "Canada ain't got no folklore". More importantly, though, it assembles the corpus of published data under one cover and thereby facilitates access to the materials. This is an important achievement and should not be devalued - but rather should be lauded as a landmark publication.

For **Canadian Folk Music Society** members the book is an important source of information about various aspects of Canadian music. The section on folk song and dance is roughly 40 pages and represents a more exhaustive listing than our 1978 CFMS Reference List. The interested scholar has much more information to draw from, and the availability of this resource should add some continuity to folk song scholarship in the country. I particularly like having this major music reference between the same covers as other aspects of folklore. Hopefully the interested music scholar will leaf through some of the other sections and dig up some useful material from there as well. This could lead to some cross-fertilization within folklore work and will no doubt have impact on the shape of further research and analysis within the area.

The production of the book is rather nice, having been entered into a word processing system, and the printing being done from justified typed copy. It is very readable, representing a nice compromise between visual standards and printing costs.

It should be emphasized that the book deals only with English-language folklore. The Introduction clearly articulates the rationale for this, and gives at least a rough outline of how the compilers selected the material to be included. The introduction also gives a readable mini-history of folklore scholarship in Canada.

The one thing that bothers me in the production is the annotation. I know that academics have a penchant for grading things - assigning A, B or C to everything they read, but why does this have to intrude into bibliographic work? Each entry in the book is given a grade (indeed A, B or C) in terms of whether the authors perceived it as "most important" (an A) or "of minor import" (a C). While they acknowledge the subjectivity of this, I really have to wonder at its utility at all. Clearly the "grading" of a research paper is dependent upon the needs of the person using it. While an article on the Pademiuut Drum Dance (entry 1452) may be seen as a "C" by Fowke and Carpenter, to someone who has been searching for source material and finds this one it is clearly an "A+"! Thus, I believe the inclusion of the grading scheme is totally unnecessary and ought to be ignored. The value of a piece of research rests with the contribution it makes to the field - reflected with such things as citations etc - much more than it does with the subjective views of individual researchers.

Apart from this reservation, though, I believe this book to be most important to the future developments of folklore research in Canada. In a very real sense, the Canadian folklore studies are on the verge of moving into a phase characterized by more intensive (and greater valuing of) analysis. The availability of the resource in this book will no doubt facilitate this development - and for that reason I give it a rave review!