hand, is designed for the layperson as well as for the scholar; it is, first and foremost, an intelligent, readable, and handsome songbook. The beautifully-crafted transcriptions, many of them illustrated by Jennie Lynn-Parish’s charming pen-and-ink drawings, further contrive to make the songs the focal point of the book. The transcriptions are synoptic in order to facilitate singing, and are all written with the “final in G” (13), though they are actually in a variety of scales and modes, including G major, G Dorian, and G Mixolydian. Though Ives makes a dismissive reference to “young urbanites with their guitars and dulcimers” (11), I should think that it is precisely these people who will welcome the book most readily and warmly - those who have created their own occasions for singing and wish to learn new songs.

The fact that Ives’s book will be useful to folk revivalists should not make it anathema to scholars. To the contrary, Folksongs of New Brunswick calls to mind the great eighteenth and nineteenth-century song collections, many of them designed for amateurs, that continue to form the backbone of folksong scholarship. Someday, current folksong theory will sound as dated as Sir Walter Scott’s theory does to us, but Folksongs of New Brunswick, like the Scots Musical Museum and Reliques of Ancient English Poetry, will remain a vital and important primary source.

My few criticisms are essentially quibbles. For those unfamiliar with life in the lumber camps, some additional information about jobs, lifestyle, and singing practice would have been useful. For some songs, a glossary would have been helpful; words such as “kennebecker” and “lucifees” were not in my dictionary. And a map of New Brunswick, with relevant villages and rivers marked out, would have made a wonderful addition.


Gregory Hansen
Indiana University

Eighteen black and white photographs illustrate the autobiography of the Arizona fiddler, Kenner Kartchner. Among them is a picture of a six-year-old boy with the entire student body of Snowflake School. A photograph taken sixteen years later shows him posing with Adlee Lindsey Kartchner on their wedding day. A family portrait taken fourteen years later in 1922 shows the Kartchners with their four children. Another photograph shows Kartchner at seventy-seven years of age playing fiddle tunes with his sisters.
Thalia on guitar and Leone on piano, performing at the golden wedding anniversary of their cousin Marion L. Flake. Looking at these and other photographs makes one curious about the life history of the musician and calls to mind certain questions that the reader of the book would want to have answered: How was his musicianship a part of his life story? What tunes were in his repertoire? What are some of the contexts within which he performed? A reading of Frontier Fiddler satisfies the curiosity raised in perusing the volume by providing wonderful descriptions of the social context for fiddling in the southwestern United States as experienced through a talented musician and writer.

Larry V. Shumway assembled this autobiography of his grandfather's life by compiling and editing entries from Kartchner's journals. Reading the autobiography brings Edward Ives's books to mind, as Frontier Fiddler is the type of work that Joe Scott might have written had he published a journal. The autobiography outlines major events in Kartchner's life as the reader finds out about his first exposure to fiddle tunes, his varied experiences playing at dances, his travels and work in a variety of jobs including farming, timbering, sheep shearing, cow punching, and forestry. The reader gains vivid descriptions of the various social contexts within which Kartchner played, including community square dances, Mexican-American bailes, barroom gigs, fiddle contests, and performances in retirement centers. In looking at the range of events for which Kartchner played, one gains a great understanding of the musician's versatility, his passion for the tunes, and his resourcefulness in finding audiences for his talents.

The book will appeal to an array of readers. Excellent information on the social history of the southwestern states is useful for understanding American regional culture and history. The force of the narrative should be interesting to students of biography and storytelling. Kartchner's descriptions of his experiences as a forest ranger in Arizona provide a valuable component of the history of forestry within the park service. Detailed descriptions of work techniques and celebratory traditions from a range of working experiences should appeal to researchers interested in other forms of occupational culture. Seventeen transcriptions of Kartchner's tunes are an excellent resource for ethnomusicologists and fiddlers. Taken as a whole, the book can be seen as a contribution to these subjects as well as to the literature of folklife studies that is sometimes termed "autobiographical ethnography."

Especially interesting are Kartchner's accounts of the influences of different media upon his playing. He first learned fiddle tunes through the aural transmission common to old-time hoedown fiddlers, developing a repertoire that included tunes characteristic of the Texan and southwestern old-time traditions. Kartchner soon became exposed to new media influences which affected his playing. He describes making cylinder recordings soon
after hearing reproduced music for the first time. With the extension of the telephone into communities in which he lived, Kartchner adapted this medium to his interests by playing the fiddle over literal party lines. He describes taking lessons with one Professor Nebeker who considered hoedown tunes “vulgar” but who helped him improve the quality of his playing by providing him with access to written tunes, a more sophisticated understanding of harmony, and an increased precision in playing the rhythms of dance pieces. These improvements from classical influences on Kartchner’s playing were in turn reciprocated by his daughter; Merle Kartchner Shumway eventually became trained as a classical pianist, and she used influences from her father’s old-time fiddling in her own compositions. Shumway’s son, musicologist Larry V. Shumway, describes the nuances of Kartchner’s style in an appendix to the book, and he explains his good fortune in having access to old wire and tape recordings from which he produced an accompanying tape featuring Kartchner’s playing.

Through this story, the Kenner Kartchner who is depicted in the snapshots from family photograph albums emerges as an intelligent, resourceful man. By evidence of the popularity of his playing for diverse communities, he was undoubtedly well-liked throughout the central Arizona region within which he lived and worked. Although a reader could find ample examples of white male biases in *Frontier Fiddler*, the book also reveals him to be a keen observer of human interactions and a sensitive participant in community life. The book’s wide scope and vibrant descriptions of Arizona folklife, organized under the careful editorship of Shumway, make the autobiography an excellent resource for anyone interested in music and its social contexts.


David E. Gay
Indiana University

*Malinowski and the Work of Myth* is an anthology of Malinowski’s theoretical writings on myth culled both from his books and essays. Although all of the essays have been published before, many of the anthologies in which they appeared are no longer available, and it is good to have them reprinted in a convenient form. The introduction by Ivan Strenski gives a sound outline of Malinowski’s thought on myth. Strenski notes that Malinowski was ambivalent about myth and religion, writing, for instance,