

As noted earlier, the editorial work is impeccable and the illustrative material well chosen. Thomas McMicking, the author, is an agreeable companion for an evening, but even his best friend could never say that he was a great writer.

University of Victoria

S. W. JACKMAN

Vancouver: An Illustrated History, by Patricia E. Roy. Toronto: James Lorimer and Company, and National Museum of Man, National Museums of Canada, 1980.

As one of the contributors to the History of Canadian Cities Series, I had been reluctant to review companion volumes. I feared the unseemly prospect of appearing to tell tales out of school or, at the other extreme, becoming a booster for the series rather than a critic of the volume at hand. Nonetheless, in the course of supervising a series volume through the complicated and often molasses-like processes that mark the sponsorship of the project, it seemed increasingly appropriate to review *Vancouver* in light of an insider's perspective on what was done and why. Accordingly, I have reviewed the book with an eye to the objectives of the series, the hazards of a transcontinental co-ordination of publication, and the particular viewpoints of Patricia Roy on labour and political issues. I have singled out the latter for comment because they represent the most controversial stance apparent in the book — its assent to the elite's perception of the city.

The series was designed to meet scholarly standards while reaching a general readership. Scholarly monographs, certainly those produced about my city (Hamilton), have set high academic standards but frustrated interested and intelligent citizens who were not initiated into the special rites of controversial methodologies.

More commonly, Canadian cities have been the subjects of uncritical and unmethodical urban biographies. When he initiated the series, author and editor Alan Artibise prepared a guide to assure a balance of the academic and the popular. Furthermore, to promote comparative studies, all volumes had to contain sections on the urban economy, population, the urban landscape, civic politics, and society and culture. As well, serial information on population growth, national origins, religious denominations and other measures of urban characteristics had to appear in a set of tables. To date Alan Artibise's editorship has been vigorous; he

has struggled to hold authors to chronological and topical balance. To enhance public interest and to make certain points about a very tangible subject, maps and photographs have been lavishly provided. Captions for the latter have improved considerably since the *Winnipeg* phototype for the series. Those for *Vancouver* often contain more than a reference to the date and street depicted. Beyond the editor's design, the topical interests of the institutions that have sponsored publication have had to be considered. The National Museum of Man likes to have its concerns represented: Amerindians and cultural institutions. Publisher James Lorimer and Company, drawing upon one of its publication themes, is alert to the land development issues.

Despite the list of requisites, authors have the usual freedom to interpret the factual information within given topics. Controversy and analytic efforts can enter the discussions of the broadly defined mandatory subjects. In a subdued but persistent fashion, for example, Patricia Roy places her work in a British Columbia historiographic controversy about labour and the left. That is not to say that her work has a sharply opinionated presentation; her treatment of controversial points about labour and politics appears with evidence in a narrative form, but it is no less charged with a viewpoint because of her style and omission of context. This critique will be developed later in the review.

Each participant in the production of the manuscript — a crowded room of helpful experts but a crowd nonetheless — had different timetables. Eventually the publisher's timetable takes over and, in the rush to achieve sound commercial marketing with a Fall release, it imposes demands that are difficult to keep in order at fifty miles distance and exceedingly awkward across the continent. For academics used to the pace and marketing torpor of some university presses and familiar with the preparation of only a text, the alacrity of James Lorimer and Company along with the co-ordination of cartographic and photographic work present unfamiliar experiences. Speed and complexity help to explain minor rough spots in *Vancouver*: the uneven quality of maps, a table (XI) whose alignment of subjects and data is confusing, and a table IIa instead of conventional numbering sequence. None of these detract from the appeal of the book.

To a large extent, *Vancouver* is written as history from the top down. That perspective in urban history is valid, but along with the real estate entrepreneurs, investors and transportation companies, urban history has to encompass the world of labour. Patricia Roy largely discusses labour with reference to political and industrial action; the workplace and the

conditions that eventually provoked conflicts are not assessed. That lack of discussion about “the contested terrain” of the shop or sawmill results in what I feel is a skewed impression of the workingman’s perception of Vancouver. That perception is allowed to surface during troubled periods like 1918 and 1919, but then it appears only as muted, divided and exhausted protest. The adjectives apply to the selected events. However, the pitch of analysis is not in sympathy with an understanding of labour’s plight — of a regime of tough employment and political practices. Patricia Roy incorporates, but also operates beyond, the traditional approach to British Columbia history — the Island versus lower mainland contest brought out by Margaret Ormsby; she is even further from the emphasis on class conflict presented by Martin Robin. Whatever the flawed details evident in the latter’s history of the province, its observations about the probable influence of a narrow agrarian base, industrial rather than craft union heritage, and extreme socio-political contrasts between labourers and company authorities in the resource towns cannot be ignored. Since metropolitan relations have a reciprocal quality in which the hinterland also can affect the metropolis, Patricia Roy’s abbreviated presentation of the labour movement seems to miss the grim essentials of a resource-based economy. Conceivably, there could have been an analysis of working conditions and employers’ leverage in the unique economic emphases of Vancouver — transportation, forest products, resource equipment and tourism. Given the seasonal and cyclical fluctuations in employment as well as other features inherent in certain Vancouver jobs, the fact that labour could be worn down and fragmented is not surprising. The current dynamism in Canadian labour history and the interest that *Vancouver* may promote should generate the type of detailed articles that would have made Patricia Roy’s task an easier one and would have made her observations more complete.

Vancouver’s splendid natural setting receives full credit. What also is striking to someone from the central Canadian “conurbation” is the splendid isolation. Vancouver lacks the overlap of powerful media influences that occur along the Windsor-Quebec City corridor. The corporate power of Toronto can be felt and resented in Vancouver, but living in the immediate shadow is a different experience. A city crowded only by the ocean and mountains and not by other concentrations of population must have produced singular cultural traits. As well, the politics of development relating to the resource areas of British Columbia and the confrontations in labour relations early in the century may well have engendered the “red-baiting” of Mayor G. G. McGeer or the creation

of that particular body, the Non-Partisan Association. *Vancouver* seems to apologize for or explain away these political manifestations without seeking their socio-economic grounding. Here again my bias is showing; still the concern is, I feel, a legitimate one.

Vancouver does not explicitly consider how the city's surroundings and hinterland have made it different from other Canadian cities. Nonetheless, the book provides abundant details that build toward a sense of a unique community. On the other hand, *Vancouver* prompts the drawing of analogies with other urban centres, especially those founded in the nineteenth century. The discussion of the ratio of males to females in the early settlement years and of the cultural consequences suggests parallels with other Canadian cities, although the chronology may be different. The discrimination against Italians around the time of the First World War sounds remarkably similar to the situation in Hamilton, yet I hope that Patricia Roy wrote the following tongue in cheek: "Vancouver denied all relief to men of Italian descent not because of Italy's position in world affairs but because Italians were often found 'drinking and carousing'." That statement seems an especially unfortunate use of the civic authorities' rationale. Once again it suggests the missing dimensions of life among the city's labourers and it suggests a siding with official Vancouver. The land development observations, from founding to apartment-building construction booms, appear comparable with episodes in many other Canadian cities. As more volumes in the series appear, questions about contrasts and similarities will multiply and possibly encourage comparative scholarship. Meanwhile *Vancouver*, as an informed survey history, should further the cause of west coast history and draw more researchers into the extraordinary city archives.

McMaster University

JOHN C. WEAVER

Indian Healing: Shamanic Ceremonialism in the Pacific Northwest Today, by Wolfgang G. Jilek. North Vancouver: Hancock House, 1982. Pp. 181, \$7.95.

Among traditional Coast Salish native people, the vision quest was a central experience that integrated cultural symbols within the personality structure of an individual. The integration of personal experience and cultural form was facilitated by winter ceremonials during which dancers acted out the symbols of their dreams and visions. These ceremonials,