

little windows into frontier life are opened, and the book includes a useful case study of the human element in the administration of criminal justice.

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*During My Time: Florence Edenshaw Davidson, A Haida Woman*, by Margaret B. Blackman. Seattle and London: University of Washington Press; Vancouver and Toronto: Douglas & McIntyre Ltd., 1982. Pp. 172; illus.

*During My Time: Florence Edenshaw Davidson, A Haida Woman* is a more complex book than its title reveals. The dust jacket tells us that it is "the first life history of a Northwest Coast Indian woman." Yet *During My Time* is certainly more than this. It is ethnography, life history and travelogue that frequently tells us more about the book's author-editor, Margaret Blackman, an associate professor of anthropology at the State University of New York, than it does about its subject, Florence Edenshaw Davidson.

Chapter 1 deals with the merits of the life history. It is useful in "the study of acculturation," in complementing "the ethnographic account by adding to the descriptive an affective or experimental dimension" and above all "as an anthropological form [which] is compatible with Haida tradition." Having justified the form, Blackman goes on to tell us about her friendship with Florence Davidson, who since 1970 has been her "main female teacher" in the study of the traditional and changing relationship of the Haida people to their natural environment. During the fifty or more hours of tape interviews, conducted mostly in the parlour of Florence Davidson's Old Masset home, Davidson avoided discussing such things as illicit sexual liaisons, witchcraft or feuds between families. Blackman steered her towards her interests: pollution taboos and Haida ceremonial life, among other subjects. The next chapter, however, discusses the life-cycle, economics and ceremonial division of labour, cultural specialists, values, contact and sex roles of Haida women in an admirable attempt to redress the volume of work that has chronicled the "male world seen through the eyes of male writers."

Now, thus prepared for Davidson's account, we are in chapter 3, still kept from it by a "Biographical Sketch" compiling dates and relatives and family movements — from the home in Masset to the canneries in

Alaska and to the potato gardens in Yatz — of this high-ranking daughter of the brilliant artist Charles Edenshaw.

Halfway through the book Florence Davidson's life history finally appears. It is divided into six sections: "Those Before Me (1862-1896)"; "Before I could Walk (1896-1897)"; "I Am Yet a Girl (1897-1909)"; "I Become a Woman and Marry (1909-1911)"; "I Become a Mother and Have Lots of Children (1912-1938)"; "I Quit Having Babies: My Later Years (1939-1979)." These chapters, portraying "an individual operating in a culture neither traditionally Haida nor fully Canadian," begin with an account of the smallpox epidemic of 1862, then fall into a rhythmic pace appropriate to a discussion of being a wife and mother dominated by work: gathering and preparing berries, collecting spruce roots, washing clothes, and preparing fish in the smoke house, among other things. There are some delightful touches, such as the story of Davidson's cradle, which was sold by her parents to the Victoria collector C. F. Newcombe in 1903 and now appears in N. Bancroft-Hunt's *People of the Totem* (1979). But by the time the reader gets to many of Davidson's recollections concerning puberty, menopause, the arranged marriage to Robert Davidson at the age of 14 and the bearing of thirteen children — some of which she herself delivered — he or she finds that they have already been discussed by Blackman. Other intrusions on Davidson's account are the newspaper clippings and ethnographers' accounts of the Haida interspersing the text. But these are quibbles compared with my major concern: how much of the life history section is a product of Margaret Blackman and how much of Florence Davidson? Herein lies the central difficulty of the book.

Blackman shaped the life history by choosing the questions and by editing the interviews. She admits that "to a large extent my own interests biased the life-history data I obtained." We are, for example, told that the church and Davidson's role in it are of great interest to her. Since we see little of this and much of Blackman's interest in Haida ceremonial life, what do we have in the end: the life of a Haida woman or an account of what the ethnologist wants to know about? This points to an additional question: what did Blackman choose to leave out of the edited version? Was there more information in the original on Charles Edenshaw and his art form, or on the role of slaves? Blackman gives us some idea of how Florence Davidson surrendered her way of speaking to the authors in an appendix which presents a portion of the interview. There we see such things as "My husband going-to-be" replaced by Blackman's "Husband to be." Again more Blackman and less Davidson.

The life history is followed by Blackman's "Discussion" of it. Can one discuss something one has edited and shaped in an objective manner? And do we really need another discussion?

I wonder if two separate books might not have been written: one on Haida women by Blackman and another dealing with the life of Florence Davidson taking a question-answer format. Had the latter course been followed, we could have been able to judge the relationship of Blackman and Davidson for ourselves; we would have seen the structure of question and answer; we would have been able to observe the ethnologist-informant at work; and, finally, we would have had more of Davidson's way of speaking preserved.

*During My Time* ends with the travelogue with which it began. Blackman has returned to the "Misty Isles on a journey that has become an annual ritual and renewal." Again we have more of Blackman than Davidson, who is portrayed modelling a velour robe — a present from Blackman — and giving her "real interesting" approval to the life history. One might ask, in conclusion, whether Florence Davidson's life presented in this way is any different from her cradle displayed between the glossy pages of the coffee table book. Both are rendered in a non-indigenous form, out of context, and in a way made for strangers.

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*The Way of the Masks*, by Claude Lévi-Strauss. Translated from the French by Sylvia Modelski. Seattle: University of Washington Press, 1982.

With this book, Claude Lévi-Strauss brings his continuing demonstration of how the collective human mind works to some of the richest problems of Northwest Coast scholarship, including monsters, coppers, marriage and incest, the origins of artistic style, Kwakiutl social organization, Xwéxwé and Dzonokwa masks and the Coast Salish Swaihwé mask.

First published in 1975 as *La Voie des Masques*, the English edition is supplemented by three other articles in which the author expands his original investigation of the Swaihwé mask to reveal areal themes. Guiding these investigations is the structuralist maxim that any particular pattern, however basic it appears to be, usually gives rise to its opposite.

Under direct attack here is what Lévi-Strauss calls "one of the most pernicious notions bequeathed to us by functionalism" — that of "iso-