

One also could wish that more careful editing had removed the errors and inconsistencies. It is somewhat disconcerting, for example, to read that British Columbia joined Confederation in 1868 rather than 1871 (p. 139), to see John Webber referred to as John Webster (p. 63), or to see Superintendent I. W. Powell's name misspelled (p. 142). On page 143, either something is missing from the sentence or Hesquiat has been incorrectly located on east Barkley Sound. Also, a 1929 photograph of a Clayoquot chief has been incorrectly attributed to Edward S. Curtis (p. 161). The most glaring inconsistency is the use of the term "West Coast" throughout the text; yet, whenever the term occurs in the captions, it is given as "Westcoast." References are made to such sources as Boas 1891 (throughout), Boas 1897 (p. 200), Boas 1916 (throughout) and Brabant 1930 (p. 89), yet none of these sources are listed under those dates in the bibliography. Also, despite the fact that the latter is termed "References Cited," it contains many listings which are not referred to in the text. Occasional grammatical errors and awkwardly phrased sentences also cry for a stronger editorial hand.

Despite the above criticisms, this is an attractive, easy-to-read book which should bring the fascinating culture of the West Coast people to wider public attention. It represents a good first step in a planned popular series on B.C. native cultures to be published by the Provincial Museum. A series of such reasonably priced volumes, striking a balance between popular appeal and scholarly overview, would be most welcome.

Douglas College

ALAN D. McMILLAN

*Haida Monumental Art: Villages of the Queen Charlotte Islands*, by George F. MacDonald. Foreword and graphics by Bill Reid. Commentary by Richard Huyda. Vancouver: University of British Columbia Press, 1983. Pp. 240, 274 duotone and 18 colour photographs, 10 cartouches, 23 maps. Limited edition of 1,600. \$140.00. Cloth.

*Ninstints: Haida World Heritage Site*, by George F. MacDonald. Foreword by Michael Ames. Museum Note No. 12. Vancouver: University of British Columbia Press in association with the UBC Museum of Anthropology, 1983. Pp. 59; 76 duotone and 18 colour photographs, 2 maps. \$8.95. Paper.

The core of *Haida Monumental Art* (168 out of 240 pages) is a catalogue resulting from MacDonald's archaeological work for the National

Museum of Man's North Coast Prehistory Program (1966-1980). While his excavations to date have been in Tsimshian territory (Prince Rupert Harbour and Kitselas Canyon), MacDonald began comparative work on Haida settlement patterns in 1966. Concomitantly, he collected historical photographs of both Haida and Tsimshian villages and has since amassed a collection of some 10,000 images from museums and archives in North America and Europe, of which a sample of 274 photographs are reproduced here.

The 250 or so late-nineteenth-century dwellings and associated mortuary houses and totem poles shown in these photographs have been carefully mapped and identified, using data collected by Swan, Dawson, Newcombe and others. A short historical and environmental sketch introduces each of the fifteen historical Canadian Haida villages (the Alaskan Kaigani are not included, being outside the National Museum's mandate), which are then catalogued house by house and pole by pole according to chief's name, house name, crests and, where available evidence permits, house size and structural type. Scattered throughout the catalogue are historical and mythological details pertaining to the dwellings and poles, but these are not exhaustive. MacDonald relies for these details most heavily on Swanton, the unpublished Newcombe field notes in the B.C. Provincial Archives, and Swan's notes at the University of Washington Library.

Of the 500 or so totem poles now known for the Haida, only some fifty have been removed for preservation in museums, and the remaining *in situ* pieces are fast returning to nature, as shown in the twelve pages of contemporary colour photographs by Adelaide de Menil and Harry Hawthorn. An essay by Richard Huyda, Chief of the National Photography Section, Public Archives of Canada, chronicles the achievement of the photographers, whom Bill Reid in his Foreword describes as those "inspired, dedicated, stubborn, persistent eccentrics who painfully lugged the enormous, cumbersome, glorious pieces of equipment that were the early cameras to these still remote shores, set them up, and recorded what they saw . . . fully and accurately." According to MacDonald's Preface, "this is one of the few areas of North America where the complete transition from a native pattern of architecture and village organization to one based on Western tradition was photographically recorded at frequent intervals."

What of MacDonald's achievement? It is equally dedicated, stubborn and persistent to compile and collate data on this scale. What I have been calling the Catalogue — the straightforward, non-interpreted re-

search tool — is squarely in the century-old tradition of museum handbooks. Such works as Mason's *Aboriginal American Basketry* (1904), Haddon and Hornell's *Canoes of Oceania* (1936-38) or even Cowan and Guiguet's *The Mammals of British Columbia* (1956) come to mind. This is the sort of long-term data collection of the facts of nature (and Indians are still part of natural rather than human history in the museum world) in which museums have specialized. Such projects require the continuity, support staff and storage facilities more available to curators in large museums than to professors. They don't attract graduate students and flourish best, I will argue, within the positivistic anti-theoretical climate fostered by museum social organization.

Although it is indeed interpretive, MacDonald's thirty-one page introductory essay, "The Haida of the Queen Charlotte Islands" is also squarely in the tradition of the museum handbook. It functions to introduce the data, rather than summarize an analysis of it. In museum ideology, handbooks present the data upon which the analyses of others will be performed. The justification is that museum-generated data, like the collections upon which it is based, will long outlast the changing fads of scholarship. This is doubtless quite true.

The funny thing I noticed was that, like its author, this handbook has class. It is a limited edition with a high price, elegant pencil drawings and a Foreword by Bill Reid, photographs by Curtis, Dawson, Maynard and De Menil, and letterpress printing.

Fortunately, as a condition of its publication grant to UBC Press, the Devonian group of Charitable Foundations of Calgary elicited a commitment by the Press, MacDonald and the Museum of Anthropology to publish an inexpensive popular book on the village of Ninstints, which was declared by UNESCO in 1981 to be a World Heritage Site "significant to the heritage of all mankind." Accordingly, *Ninstints: Haida World Heritage Site* was also published in 1983, nine months after its parent book. It has been expanded from twelve to sixty (smaller) pages, augmented by sections on artist and last Chief of Ninstints, Tom Price, the conservation of the Ninstints site and remaining monuments, Gordon Miller's reconstruction drawings and a panoramic painting, and additional black-and-white and colour photographs. Its expected popularity will diminish the charges of élitism being made against the parent book's expensive publication.

Finally, it should be noted that MacDonald lobbied hard for the UNESCO Ninstints declaration. It would not be going too far, perhaps,

to consider that international event part of the accomplishment of this splendid, old-fashioned, eccentric and important book.

*University of British Columbia*

MARJORIE HALPIN

*Papers on Central Coast Archaeology*, edited by Philip M. Hobler. Burnaby: Simon Fraser University, Department of Archaeology, Publication No. 10.

This volume, the tenth from Simon Fraser, consists of a paper describing the history of that institution's work on the central coast, and two revised MA theses. One is by B. Apland on chipped stone assemblages collected from beaches, the other by M. Chapman on the excavation of a site near Port Hardy, on northern Vancouver Island. The "central coast" referred to in the title is the ethnographic sub-area, not the mainland central coast; more than half of this volume deals with northern Vancouver Island archaeology. While the introductory paper by Hobler appears to have been written for this volume, the two MA theses appear to have been reproduced without major changes ("... they have been abridged somewhat but have not been updated or revised." — p. 1) and are based on field work completed some time ago, apparently in 1973 and 1974. The volume is well produced, typeset in double right justified columns on a good quality paper so that both the line drawings and half-tones are crisp.

I found the introductory chapter by Hobler to be well written and informative. It includes a brief summary of every project carried out on the central coast over ten years, including who directed it, the duration, and what publications or theses resulted. This chapter greatly increased my understanding of what had been done and where and why it had been done. Hobler also, successfully in my mind, attempts to place the work into a rational developmental scheme. Unfortunately the MA theses, which are the bulk of the volume, did not make as positive an impression.

The chapter by Apland includes sites from Quatsino Sound on the northwest coast of Vancouver Island, as well as from the mainland central coast. Yet the various locations of the thirty-eight sites are not made clear until the conclusion. Here it turns out that the Quatsino Sound sites belong to a "Pebble-Spall" tradition, as opposed to a "Prepared Core-Flake" tradition found in the Bella Bella-Kwatna area. Thus the location