

19th century" and "South-east. 13th-18th centuries." Not included here but of particular interest to museum personnel would have been the collection documentation, specific materials and techniques of construction. Also surprisingly brief is any interpretation of the design elements.

The illustrations of basketry, wampum, bead and quill weaving techniques are clear and simple. All are from previously published illustrations. The only one I find particularly confusing is Figure 92, which shows the method of imbricating coiled basketry on the Northwest Coast. It is similar to drawings published by Mason (1901, 1902) but shows the sewing element as being too narrow.

The bibliography consists of fifteen titles. Of the works discussed in this review, only publications by Jonathan King, Cheryl Samuel, Bill Holm and one by Norman Feder are listed. Certainly Ted Brassers' *Bo'jou, Neejee!* should have been included. One-half page left blank at the bottom of the bibliography would have provided ample space for inclusion of further references of interest to the general reader wanting to pursue the material to its original source.

In conclusion, *North American Indian Designs* is an overview of native-design motifs which will be of interest to designers, artists and the non-specialist with a general interest in the field. For the material-culture specialist, however, it fails to provide any additional information that is not included in more detail in other publications. With the additional information suggested in this review, the book would have been of interest and value to a wider audience. However, if the designs provide inspiration and a greater appreciation of native art in the general reader, it will have served a useful purpose.

*National Museum of Man*

JUDY HALL

*Cedar*, by Hilary Stewart. Vancouver: Douglas and McIntyre, 1984.  
192 pp.

*Cedar* is another of Hilary Stewart's attractive appreciations of traditional northwest coast material culture. Readers acquainted with the author's previous books (*Artifacts of the Northwest Coast Indians*, *Indian Fishing*, etc.) will find the format and style of this book familiar. As usual, the book is competently researched and elegantly packaged. It is aimed at non-specialist readers, and that audience will find it both informative and interesting. A reader with a specialist's knowledge of a Northwest Coast group or some aspect of material culture may find that

it has troublesome over-generalizations; this problem will be discussed in greater detail after a brief summary of the contents.

Following a short vignette alluding to the ubiquity of cedar products in the lives of the aboriginal peoples of the Northwest Coast, the first substantive chapter is a description of the characteristics and growth patterns of red and yellow cedar trees. This chapter includes brief mention of archaeological evidence of early uses of cedar among Northwest Coast peoples and concludes with two brief legend adaptations.

The next four chapters are organized according to the four types of raw material from the cedar tree utilized in traditional native technologies: wood, bark, withes and roots. The section on woodworking (which comprises roughly half of the book's 165 content pages), is more thorough than the subsequent chapters, providing detailed information on both the tools and techniques used and the objects created. The author's drawings, which are both clear and profuse, are generally of specific artifacts from documented collections or photographs; most of the descriptions include at least tribal ascription and a code indicating the present location of the object or source description.

The next three chapters provide much less information on construction techniques and regional/tribal styles. While a careful reader could get a good feel for the difference between southern and northern regional house types or canoes from the previous chapter, it would not be possible to do the same with the material on basketry, which is also regionally differentiated along the coast. The chapter on bark does illustrate a large variety of objects, and it covers a number of procedures that are not usually described in easily available sources, such as rope-making and the weaving of shredded bark fibre cloaks.

The short chapter on withes also illustrates a large number of objects and techniques, including heavy basketry, ropes and tree climbing equipment. The chapter on roots is disappointing, a mere six pages, with no mention of the fine northern twined objects such as Tlingit baskets or Haida "potlatch ring" hats. The earlier chapters also gave more attention to objects from the more southerly groups along the coast, but it is most noticeable in these omissions. The final chapter is a brief summary of the "spiritual realms" of cedar trees, including beliefs about the cedar as well as medicinal and ritual uses.

As I mentioned at the beginning of this review, readers with a specialist's interest in Northwest Coast material culture may find this book irritating in places. Perhaps because she is trying not to be pedantic, Stewart sometimes omits mention of sources in the text and avoids dis-

cussion of minor but significant ethnographic distinctions by generalizing about patterns. Clarifications and quibbles are not even relegated to footnote status, since there are no footnotes at all in the volume.

The first problem seems to be an issue of scholarly versus less formal procedures for acknowledging sources of information. As a minor example, on page 120 Stewart gives no reference in the text when she says that to skim eulachon oil the Tsimshian "used a U-shaped strip of cedar bark to gather and scoop it up." On the facing page there is an illustration of a skimmer, attributed to the Tlingit, with a reference code for Krause's monograph. If a reader were specifically interested in either the technology of grease production or the material culture of the Tsimshian, s/he would have to check whether Krause indicated that the Tsimshian used the same technique as the Tlingit, and/or search the general bibliography for other references that might be relevant. There are numerous examples of similar omissions, most of them even more opaque than that mentioned. For example, on page 61 Stewart indicates the price in trade blankets for such jobs as digging post holes, working on roof beams and making roof planks for a house; she doesn't cite a source or date for the information, and only by indirect inference can a reader guess that she was probably referring to the Haida; searching for further information on the topic would be arduous indeed. If the bibliography had been annotated the omission of sources in the text per se would not be so irksome, but this was not done.

The problem of over-generalization is also apparent in minor ways throughout the volume. For example, on page 30 Stewart says that a man making his tools "often sculptured the handles with intricate crest figures." This may have been accurate for some of the groups, but crests, at least for the Tsimshian, were a very special and restricted set of representations, which according to Halpin's analysis of Tsimshian crests (1973, UBC PhD dissertation), would not have been carved on tools. It is also unlikely that a man would have carved his own crest design on anything among the Tsimshian, since crest carvings were commissioned from members of an individual's father's clan. A discussion of the varieties of social organization found among the Northwest Coast groups and their uses of crests is certainly beyond the scope of Stewart's book; however, she could have improved its usefulness for scholarly purposes if she had omitted such terms or acknowledged that they are complex or contentious. In the example mentioned, the word "crest" could easily have been replaced by "intricate carved figures."

The types of omissions and over-generalizations mentioned above are the most problematic aspect of the book for an academic reader, but then I have already noted that it isn't really directed to the academic reader. The tone of the volume is appropriately set in the brief Foreword by Bill Reid when he praises Stewart for accomplishing "the difficult feat of telling of the wonder of the cedar tree with the same loving awe experienced by us for whom it forms a constant part of our lives. . . ." It should be appreciated on its own terms, and on those terms it is a fine contribution and a very good read.

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MARGARET SEGUIN

*The Tsimshian: Images of the Past: Views for the Present*, edited by Margaret Seguin. Vancouver: University of British Columbia Press, 1984. xx + 343 pp., 40 b/w photographs, 27 drawings, 5 maps. \$37.95 (cloth).

*The Tsimshian* is a collection of fifteen articles, written by twelve authors, dealing with the Tsimshian Indians of the northwest coast of British Columbia. Most of the articles were first presented at a conference held in 1979 in the Southern Tsimshian village of Hartley Bay; others have been added later to expand particular subject areas.

The articles are grouped into four major categories: "Recent Tsimshian Ethnohistory," "Reconstructed Social Organization," "World View and Shamanism," and "Material Culture." The editor, M. Seguin, provides an Introduction, and the book ends with an Afterword by C. Farber.

The articles contain a mixture of description and theory, ranging from Laforet's paper on Tsimshian baskets (complete with a number of photographs) to Seguin's critique of psychoanalytical interpretations of potlatching. Some of the articles lead the reader smoothly from a general overview of a topic (e.g., Miller), while others (e.g., G. McDonald) engage the reader in the thick of an issue without too much of a warmup. The range of topics covered is perhaps too great to be tied together meaningfully in a single thematic way, although the comments in the introductory paper indicate that the excitement of anthropologists presenting data and interpretations on the Tsimshian at a conference held in a Tsimshian village bridges substantive differences.