order to avoid the consequences of having as neighbours others than the Indians." The defence of her realms included the investigation and charting of all waters, channels, rivers and inlets to provide evidence of sovereignty. The importance of the task, however tedious and dangerous, was constantly stressed by the home government and was strongly pressed by Viceroy Revilla Gigedo and Bodega y Quadra, to whom fell the principal task of co-ordinating the effort between 1789 and 1794. The non-existence of the Northwest Passage in the waters between Vancouver Island and the mainland could not be taken for granted.

This is a book to be welcomed and enjoyed on its own terms. It is to be hoped that it will stimulate the production of a well-researched monograph dealing with the subject in depth and written from a Canadian perspective. Such a work is needed not only because the Spanish explorations deserve such a study but to help us better understand the significance of the meeting between Vancouver and Bodega y Quadra at Friendly Cove in 1792, the bicentennial of which we will soon be observing.

Four minor errors were noted. Mourelle was pilot of the *Favorita*, not the *Princesa*, on the expedition of 1779 (page 30). Bodega y Quadra did not die in Tepic but in Mexico City (page 134). Cook did not name Friendly Cove (pages 15, 35 and 93); ironically, it seems that it was Meares who gave it the name we know it as today, for so it first appears in his published journal of 1790. The Malaspina charts of 1791 call it "Cala de los Amigos," an exact translation from the English. By the same token, "Nootka Sound" was not Cook's choice (pages 30, 91 and 118) but that of a committee which met at the home of Sir Joseph Banks to settle on place names for the publication of Cook's account of his third voyage.

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Captured Heritage: The Scramble for Northwest Coast Artifacts, by Douglas Cole. Vancouver/Toronto: Douglas & McIntyre, 1985. Pp. xiii + 373; $24.95.

In his needlessly apologetic introduction to this survey of the collection of the artifacts of the native peoples of British Columbia, Douglas Cole implies that his book would interest anthropologists and ethnohistorians more than historians. This would be a pity, for there is much to be

learned — even by historians of Canada — from this finely crafted, thoroughly researched and fascinating study that draws together many unsuspected and unexplored themes. Though the acquisition of exotic souvenirs began in the eighteenth century and continues to this day, Cole has concentrated upon the trade in the great age of museum building in the half century after the 1870s, and his chapters present narrative histories of institutions, the plans and activities of directors and the efforts of their commissioned collectors in the field. Among those highlighted are The Smithsonian under Spencer Baird, The Berlin Museum Für Völkerkunde established by Adolf Bastian, The American Museum of Natural History in New York, and The Field Columbian Museum in Chicago. The personal relationships between directors and collectors are amply and sensitively drawn; so too are the appraisals of the abilities, preferences and collections of such employees as James Swan, George Hunt and Dr. Charles Newcombe. Franz Boas is a prominent if not dominant figure in this study both for his work for museums and in assembling displays for the Chicago World's Fair of 1893 and for his novel views regarding the proper museum presentation of artifacts. Compared to American initiatives, the Canadian collecting activities of George Dawson of the Geological Survey, The British Columbia Museum or Marius Barbeau in the twenties seem marginal: by the turn of the century the largest assemblages of the material culture of the Pacific Coast peoples were to be found in Berlin, Washington, New York and Chicago. Not the least of the charms of Cole's survey of what might easily be denounced as immoral plunder is his ironical reflection that without these museums and their collectors there would probably be no surviving art and cultural objects to appreciate or study.

While this history of the capture of a heritage emphasizes rival institutions and collecting networks, Cole has skilfully interwoven many other strands into a broader context. These include detailed descriptions of native productions (and natives) in exhibitions as well as popular responses to them, the growth of an aesthetic appreciation by artists of Northwest Coast sculpture and design, and early attempts to preserve totem poles in the Skeena district in order to promote tourism. The acquisition of artifacts was, above all, an economic exchange with unique patterns of behaviour of buyers (sometimes robbers) and sellers, and these strategies are assessed clearly and convincingly.

The accumulation of totem poles and canoes, masks and rattles grew out of a fascination with primitive man and the realization that with the spread of civilization he would disappear. Beyond this, however, was a

scientific interest in these productions as documents for reconstructing the past and not merely curiosities. Cole mentions Bastian's belief that these objects were the building blocks for a comparative ethnology of mankind, and he devotes considerable attention to Boas' conviction that artifacts should not be grouped with other similar items in order to illustrate the evolution of industry or art but rather should be displayed in a recreation of the context in which they were used and as evidence of the mental processes of a specific people. On the whole, however, there is all too little in this account of how — or whether — these Northwest Coast artifacts affected ethnological or anthropological science.

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Samuel Maclure Architect, by Janet Bingham. Ganges, B.C.: Horsdal and Schubart, 1985. Pp. 164; 55 plates, 1 map and 15 drawings.

In the introduction to this informative and delightful biography, Arthur Erickson, the most eminent Canadian designer of the post-war era, fairly judges Samuel Maclure to have been "probably the most gifted of early British Columbia architects," who created "substantial, comfortable homes." If F. M. Rattenbury vaunted the assertive and expansionist attitudes of the chiefly British immigrants who predominated in the Imperial age, Maclure expressed their lyricism and aspiration for cultivation. He blended aspects of the Picturesque, with its emphasis on the interrelationship between structure and site, with others from the movement's late nineteenth-century progeny, the Queen Anne, Shingle and Arts and Crafts styles. A founder of the Vancouver Island Arts and Crafts Society, Maclure particularly admired M. H. Baillie-Scott — using one of his chintz designs for the Alex Martin house in Victoria (1901) — while his assistant, later friend and partner, Cecil Fox, had been trained by C. F. A. Voysey, perhaps the most talented of the British Arts and Crafts group.

Maclure, unlike a majority of the early B.C. architects, was born in the province, just two years after its proclamation, at Sapperton, near New Westminster. His father, John, was one of those enterprising Royal Engineers who helped to ensure the maintenance of British order and values in the aftermath of the 1849 Gold Rush. The account of Samuel's upbringing at Matsqui on the Fraser River is fascinating, as is that of his whole life, enlivened by enlightening commentaries on the settlers' lot.