

BOOK REVIEWS

*The First Nations of British
Columbia: An Anthropological
Overview*

Robert J. Muckle

Vancouver: UBC Press, 2014 (third
edition; first edition 1998). 194 pp.
\$27.95 paper.

CHRISTINE ELSEY

University of the Fraser Valley

DESPITE ITS SLIM size (the main body of text is only 117 pages), *The First Nations of British Columbia: An Anthropological Overview* is a useful primer for those hoping to learn the basic issues relevant to BC First Nations. Accessible to a wide and diverse readership, this book provides a broad overview of key topics and issues for introductory readers. While light on ethnography and BC First Nations anthropology, the concise and updated text of this third edition is well suited as an entry-level resource for students seeking exposure to First Nations topics.

The book is divided into six parts and a number of useful appendices. Part 1 offers an overview of the book's intent while illustrating topics such as how First Nations have been approached by

outsiders, the problem of stereotypes, the impact of colonization, the importance of Indigenous art forms, and the uncovering of colonial contradictions. Part 2 situates First Nations people in British Columbia within Canadian and North American contexts while briefly summarizing questions of nationhood and relations between First Nations and the wider Canadian state. Part 3 provides a concise overview of BC archaeological sites while summarizing prehistory and the archaeological record. Part 4 covers some key aspects of First Peoples' ethnography but only briefly mentions topics such as diet, settlement, and spirituality. More could have been provided about social organization, clans, house groups, and kinship systems, which are essential to understanding questions of contemporary ethnography and applied anthropology. And while ceremonies play a key role across First Nations communities, they barely feature here. Part 5, perhaps the strongest section of the book, summarizes First Nations responses to colonization and settlement and provides a deft overview of the colonial process. Building on this, Part 6 situates the Indigenous struggle in the context of the twenty-first century, with discussions of title, rights, identity, and the federal government's residential schools apology of 2008. The

book also features useful appendices, including the Royal Proclamation, the Heritage Conservation Act, the residential schools apology, a glossary of terms, and an indexed listing of First Nations within British Columbia.

Overall, Muckle must be applauded for covering the main trajectory of First Nations concerns with such clarity and brevity. It must also be noted, however, that *First Nations of British Columbia* is strongest in its treatment of material culture and First Nations history and somewhat thin in its ethnographic and anthropological content. The lack of these will require educators to expand on the book's content by pointing students to more detailed anthropological studies, such as the classic works by Wayne Suttles, Wayne Warry, Margaret Seguin Anderson, Julie Cruikshank, and Robin Ridington. Despite this weakness, the book's clarity in introducing the key concerns and problematics of First Nations concerns will make it a useful resource for educators and for those seeking a basic understanding of current issues facing First Nations in contemporary British Columbia.



*Return to the Land of the Head
Hunters: Edward S. Curtis,
The Kwakwaka'wakw and the
Making of Modern Cinema*

Brad Evans and
Aaron Glass, editors

Seattle: University of Washington
Press, 2013. 392 pp. \$50.00 cloth.

*Short Nights of the Shadow
Catcher: The Epic Life and
Immortal Photographs of
Edward Curtis*

Timothy Egan

Boston and New York: Mariner
Books, 2012. 384 pp. \$28.00 cloth.

ANDREA WALSH
University of Victoria

THESE TWO RECENT books deal in whole or in part with the photographic legacy of Edward S. Curtis, who, in 1914, screened *In the Land of the Head Hunters* to packed theatres, before thrilled audiences, and to much critical acclaim. Curtis's feature film was driven by his need to fund the remainder of his epic photo documentation project, *The North American Indian*. It was heralded for its all-Indigenous cast and what was described as an authentic depiction of the lives of people whose descendants today call themselves the Kwakwaka'wakw Nation. In 2008, an elaborate six-city tour screened the restored and reconstructed film using newly found original footage and musical scores.

The original film fell into obscurity after its release. *Return to the Land of the*

Head Hunters, edited by Brad Evans and Aaron Glass, focuses on the impact of the two waves of rediscovery associated with the film in the late twentieth and early twenty-first centuries. Glass and Evans claim the book to be a sequel of sorts to Holm and Quimby's *Edward S. Curtis in the Land of the War Canoes* (1980), which concerns the first reconstruction of the Curtis film in 1972. Evans and Glass name over twenty people as contributors to this volume, including Kwakwaka'wakw community members, Indigenous artists and intellectuals, anthropologists, filmmakers, poets, curators, composers, musicians, and film studies scholars. Scores of others are listed as collaborators. This being the case, the volume is interdisciplinary and multivocal in depth and in breadth. *Return to the Land of the Head Hunters* has two aims: (1) to provide a scholarly analysis of the recovery of original film footage, orchestral scores, and film ephemera; and (2) to demonstrate an Indigenous reframing of the corpus of materials around *In the Land of the Head Hunters*. The scholarly contribution of this book lies in its accomplished critical engagement with the complicated and tumultuous nature of the place of the film in academia and in First Nations communities.

The recognition of Indigenous knowledge presented in *Return to the Land of the Head Hunters* and in the film itself is made clear with the first words of the text, written in the Kwak'waka' language by Chief William T. Cranmer, chair of the U'Mista Cultural Society, which was an instrumental partner in the reconstruction of the film. As Chief Cranmer writes: "This film is part of our history" (xi). Distinguished scholar Bill Holm authors the foreword. He begins with a description of his and Bill Quimby's experiences from the first wave of rediscovery of the Curtis film in the

early 1970s. His words set the stage for one of the book's central arguments: that both the original Curtis film and the two reconstructed versions that circulate today are the result of various forms of collaboration between Kwakwaka'wakw members and their interlocutors. The afterword by Paul Chaat Smith concludes that, for better or worse and for reasons known and not yet known, Curtis and his collaborators made a film that has many legacies, all of which are important to embrace critically.

Return to the Land of the Head Hunters is organized into three primary sections: the original film, its restoration, and its circulation today. This volume goes far beyond scholarly publications that focus solely on the film's visual content in that it provides much information about the musical score and the experiences of those who participated in its reconstruction. Importantly, the reader will begin to appreciate the symphony of voices that are active in the contemporary life of the film. This book is a valuable resource due to its plethora of visual images from the film itself and from contemporary screenings, and of historical visual imagery and artefacts: appendices depict images of film props in the Burke Museum collection as well as twenty-three surviving pieces of film ephemera from a private collection. Some chapters stem directly from interviews with Kwakwaka'wakw members involved in the cultural performances at contemporary screenings, and the book includes two photo essays, one by Iroquoian photographer Jeffrey Thomas. Indigenous authors, artists, and community members whose words and thoughts appear in the book show how *In the Land of the Head Hunters* has always been a part of modern Kwakwaka'wakw life and that, through it, critical relationships continue to be formed, strengthened, and documented.

The volume is also testimony to the fact that, one hundred years after the original production, the film can still capture the imaginations and minds of scholars and the broad public.

The second book, *Short Nights of the Shadow Catcher*, is a biographic depiction of the life of Edward Curtis between 1896 and his death, aged eighty-four, in 1952. Egan's account of Curtis's life is not original; however, his interpretation of the vast archive of Curtis material is notable for the liberty he takes in imagining the inner thoughts and feelings of the photographer, which he expresses by interspersing dialogue and soliloquy throughout the book. The result is an almost cinematic portrayal of thirty years of trials and triumphs as Curtis and others worked towards the completion of the twenty-volume *The North American Indian*.

Ordered chronologically, the chapters of *Short Nights of the Shadow Catcher* follow the production of the successive volumes of *The North American Indian*. Each chapter details the challenges and experiences faced by Curtis and his collaborators as they traversed the continent photographing and recording information. Egan notes Curtis's intimate relationship with his work: his lifelong method was to get as close to his subject as he could, be it a glacier or a human being (36). Ultimately, the book is not about the photographs or vast ethnographic record produced in this epic collaborative effort but, rather, about the relationships between people and the risks they took to produce it. A well-known narrative of anticipated cultural loss and forced assimilation of Indigenous peoples during Curtis's working career is the backdrop for Curtis's personal story of risk-taking and loss. Egan weaves the parallel storyline of Curtis's personal life into the book by providing the history of his Seattle photography studio and

the people who kept it going in his absence as well as the narrative of his marriage, children, and, ultimately, of his divorce and financial ruin. He shows that Curtis, while courting a powerful American elite that included President T. Roosevelt, J.P. Morgan, and C.H. Merriam, was most happy when he was in the field. Egan illuminates the complex network of relations that Curtis both created and became ensnared in – financially, ethically, and personally. These relationships highlight the fact that *The North American Indian* was by no means a solo effort. Hinting at these complicated relationships, Egan notes: “Though he was alone at death, and friendless, not a single person in those books was a stranger to him” (314).

Curtis enlisted a varying crew of individuals, both Indigenous and non-Indigenous, who, like him, were willing to sacrifice years of their personal lives, their safety, and their futures for the work they were committed to completing. William E. Myers, who joined Curtis as a fresh-faced twenty-eight-year-old university graduate in 1906, stood by him as a “brother” for almost twenty years and, like Curtis, “bled the project” (272). Another prominent figure in Curtis's work was Crow Nation member Alexander Upshaw, a graduate of the Carlisle School of Pennsylvania, who was instrumental in Curtis's reworking of Custer's role in the Battle of Little Bighorn in 1876.

A scant chapter of ten pages focuses on the production of *In the Land of the Head Hunters*. The book's format does not allow Egan to tackle directly the questions of ethics and representation that would challenge the corpus of Curtis's work. Egan's language is purposefully dramatic and sometimes jarring in its uncritical portrayal of the contemporary stereotyping of Indigenous peoples. *Short Nights of the Shadow Catcher*

closes with a description of how the entire Curtis archive fell into obscurity in the late 1930s, only to be revived in the 1970s. Egan also notes the current interest shown in Curtis photographs and archival material by Indigenous peoples concerned with their own historical research and cultural resurgence.

Together, these books provide useful and welcome assessments of Curtis's photographic legacy, especially the recent critical resurgence of interest in this important photographer and the restoration of his most famous film, set on the coast of British Columbia in Kwakwaka'wakw territory.

Ancient Pathways, Ancestral Knowledge: Ethnobotany and Ecological Wisdom of Indigenous Peoples of Northwestern North America

Nancy J. Turner

Montreal and Kingston: McGill-Queen's University Press, 2014. 2 vols. 1,056 pp. \$100.00 cloth.

NATASHA LYONS
Coldstream

NANCY TURNER'S new work *Ancient Pathways, Ancestral Knowledge* is undoubtedly her magnum opus. It is a thing of great scope, beauty, eloquence, and cohesion. Yet perhaps its greatest attribute, like all of Turner's work, is its undeniable utility. Upon receiving this wonderful resource I immediately and happily put it to use on a variety of the questions and projects upon which I am working.

The resource is a two-volume set that "investigates people-plant interrelationships in northwestern North

America in an effort to better understand the pathways and processes by which ethnobotanical and ethnoecological knowledge systems of Indigenous peoples in this area have developed, accumulated, spread, and evolved over time" (1:3). The volumes integrate Turner's forty years of truly collaborative research with First Nations peoples using many strands of thought, including Indigenous knowledge systems, oral history, ethnographic and historical documentation, linguistics, palaeoethnobotany, archaeology, ecology, and phytogeography.

While a work of such scope could seem like a mountain of detail for the reader to tackle, these volumes are nothing of the sort. Turner's writing is accessible, animated, and at times poetic, and the structure of the sections, chapters, and volumes is approachable and intuitive. Nancy is a person who naturally and (seemingly!) effortlessly integrates different kinds of knowledge, and this is evident in her writing. For instance, in discussing how Indigenous communities, in both the deep and recent past, acquired certain types of ethnobotanical knowledge from animals, Turner explains:

It seems that in the estuarine tidal marshes of the central and northern Northwest Coast, there was a three-way symbiosis between riceroot, grizzly bears, and humans. In search of nutrient-rich roots and rhizomes of sedges and other plants, as well as the riceroots themselves, grizzlies gouged out and "weeded" multiple small bowl-shaped microhabitats (which they are still creating and can still be found dotted around some tidal flats) ... [Since] riceroot may have been one of the most ancient foods along the coast,

known to the earliest people entering the New World, it is conceivable that Asian bears were the ones that originally taught people about its use. (2:162)

Each of Turner's volumes is divided into two parts with several chapters each. Part 1, "History," examines ancient interrelationships between plants and peoples based on archaeological knowledge, linguistic histories of plant terms and knowledge within and between language communities, and the change, loss, and adaptation of plant traditions caused by contact with European explorers, merchants, and settlers. Part 2, "Development," traces the in situ development, diversity, and dissemination of plant knowledge across space and time, including practices related to plant foods, technologies, and medicinal and healing traditions. Part 3, "Integration and Management," explores seasonal characteristics of plants based on phytogeography, taste, patchiness, phenology, potency, and other elements of plant life at the stand, community, and landscape levels through the lens of Indigenous knowledge. Turner shows how these bodies of knowledge influenced social and economic decisions around planning, movement, and organization with respect to harvesting, processing, exchange, and storage, and how these elements are underlain by Indigenous principles of management and sustainability. Part 4, "Underlying Philosophy," turns to the world views and belief systems that underlay Indigenous plant knowledge, and Turner examines how these knowledge systems have been transmitted across time and space, leading to present-day and future social mechanisms for retaining and renewing this knowledge.

Several additional elements of the volumes deserve attention. First is the

Acknowledgments, which are extensive and truly show the basis of Turner's approach to her work – despite her many accomplishments, she is humble, grateful, and giving, with a very real deference to her many First Nations teachers and respect for her professional colleagues. Second is the data tables and appendices, into which Turner has integrated immense volumes of data and knowledge accumulated over her many decades of work in northwestern North America. These resources represent such a comprehensive source of regional ethnobotany that they are worth the price of the volumes in and of themselves. There are some minor differences in how diacritics are used in Indigenous terms between text and tables, but this is a minor quibble. A final noteworthy element is the lovely design of the books, including beautiful photographs, many of them taken by Turner's husband Robert, which together create a very visually engaging and appealing layout.

In a work that succeeds in such high-level "meta-analysis" so beautifully, there is very little to critique. Rather, I had a few points of discussion about the conceptual structure of the volume. I wondered, for example, why the "Underlying Philosophy" section was presented last instead of first – an argument could be made to place the emergence of origin stories, world view, and belief systems first, as a foundation for the text to follow. However, I think perhaps Turner chose to conclude the volume this way because it leaves the reader with at least a basic understanding of these beliefs – something to sit with and mull over. This basis of knowledge, in turn, creates a platform from which to assert how the underlying economic philosophy of sustainability can potentially inform the futures not only of First Nations communities but also, and perhaps more important, the non-First Nations

majority. This conclusion echoes the argument made subtly throughout the volumes that ancient and contemporary Indigenous knowledge is relevant to all of us, having direct analogues to many of the major concerns of our time – security of food production and water sources, sustainability of building materials and practices, and development of proactive models of healthcare and medicine (1:265). Nancy Turner's magnum opus *Ancient Pathways, Ancestral Knowledge* is an amazing resource that will serve as the fulcrum of ethnobotanical knowledge in northwestern North America for many decades to come. Although I read and appreciated the volumes enough to write this review, it will take a good deal more time to absorb and utilize the many strands of philosophy and knowledge integrated into this masterwork.

*Written as I Remember It:
Teachings (ʔəms təlaw) from the
Life of a Sliammon Elder*

Elsie Paul in collaboration with
Paige Raibmon and Harmony
Johnson

Vancouver: UBC Press, 2014. 488 pp.
\$39.95 paper.

DOROTHY KENNEDY
Victoria

SLIAMMON ELDER Elsie Paul's Sgrandmother told her in the 1930s that knowing how to harvest food, cook, and raise children was all that a good woman really needed. It was a view said to be commonly held and expressed by elders, often with the sceptical enquiry: "What you gonna get out of reading a book?" (172). The question obviously weighed on Elsie

Paul's mind, for by the time she began dictating her own book in 2007 she had clearly defined her objective – "to document the history as I remember it" (4). Elsie Paul has a lot of memories, and the book, *Written as I Remember It: Teachings (ʔəms təlaw) from the Life of a Sliammon Elder*, is correspondingly long. The eleven chapters are divided into four main sections: (1) "Where I Come From," (2) "Child," (3) "Mother," and (4) "Chi-Chia," the latter being the Sliammon term for "grandmother." Each section is interspersed with legends, placed where they overlap thematically with the previous chapter, and two of these legends are expertly transcribed in the Sliammon language by linguist Honoré Watanabe. An informative introduction by historian Paige Raibmon adds the chronology of the undertaking, an on-again, off-again project that Raibmon picked up along the way to assist her former student, Harmony Johnson, Elsie Paul's granddaughter, who continued an undertaking that had begun with a year-and-a-half recording project conducted by journalist Janet May and university administrator Arlette Raaen. While Raibmon explains why these latter two women are not also listed as collaborators in the final work, this reader comes away thinking that it is a point that should have been further considered. Raibmon's Introduction also provides a good discussion of the approach that the collaborators took in editing and restructuring the transcripts of these interviews to maintain Paul's "voice," while highlighting the four narrative threads and omitting unnecessary repetition.

Elsie Paul's contribution of an Indigenous woman's knowledge and life experience is not notable for its uniqueness but, rather, for the

commonality of experience she shares with other Sliammon women of her generation, whose lives have been guided by teachings embedded in anecdotes, stories, and legends alike. An account that I found personally moving focuses on teachings taught to her by Rose and Bill Mitchell, members of an older generation of community elders who contributed significantly to *Sliammon Life, Sliammon Lands*, a book often referenced by the collaborators of *Written as I Remember It*. The story in question is Elsie Paul's heart-rending account of the death of one of her infants and the assistance and advice provided by the Mitchells during the return of the child's body by car to Sliammon. This trip involved an overnight stay in Vancouver and the fortuitous meeting of these elders who shepherded the grieving parents through this difficult situation (238-41). It is a poignant story, beautiful for the clarity it offers concerning the transmission of teachings and the creation of community built upon shared beliefs and understanding. I am thankful for Elsie Paul's inclusion of this account.

A strong, independently minded woman, the first to sit on the Sliammon First Nation's Council, Elsie Paul has had an inspirational presence in her family and in her community. This charming book should be warmly embraced by all those who seek to comprehend the teachings that guided this Sliammon woman's life in the twentieth century.

REFERENCE

- Kennedy, Dorothy, and Randy Bouchard. 1983. *Sliammon Life, Sliammon Lands*. Vancouver: Talonbooks.

French Canadians, Furs, and Indigenous Women in the Making of the Pacific Northwest

Jean Barman

Vancouver: UBC Press, 2014. 472 pp.
Illus. \$39.95 paper.

HEATHER DEVINE
University of Calgary

SINCE THE sixteenth century, Sintrepid French Canadians have traversed the North American landscape to the very edges of the continent and established families and communities in virtually every region north of Mexico. Given this legacy of exploration and settlement, it is disconcerting to find that the imprint of the French is comparatively faint in the historical consciousness of Canadians. Unfortunately, two parallel streams of francophone and anglophone historical scholarship emerged in Canada and have persisted to the present day. These two historiographical "solitudes" have been aggravated by the apparent disinterest of modern Quebec historians in the lives of French Canadians resident outside of Quebec. The result has been an incomplete understanding of how French Canadians, and their Indigenous wives and descendants, facilitated Canada's transition from a fur-trade hinterland into a modern agricultural and industrial democracy.

Jean Barman's latest book serves as a partial corrective to this gap in historical understanding. Like most of her previous offerings, *French Canadians, Furs, and Indigenous Women* focuses on resurrecting the forgotten histories of British Columbia and the Pacific Northwest. The introductory chapter provides a clear political and economic rationale for writing a volume devoted

to French Canadians and Indigenous women, followed by a detailed summary of how this magisterial social history is organized. The book consists of twelve chapters divided into three parts. Part 1 introduces the reader to the involvement of French Canadians in the fur trade after the British conquest, by focusing on the values, attitudes, behaviours, and skills they inherited from the French regime and brought with them to the Pacific Northwest as part of their involvement in the earliest overland expeditions to the Pacific Coast in the service of their British and American masters. Part 2 focuses on the personal relationships that *Canadiens engagés* initiated and maintained with Indigenous women in the region, and how these unions *à la façon du pays* evolved into relatively stable families despite the peripatetic nature of the fur economy. Part 3 is devoted to the period after the establishment of national boundaries in the Pacific Northwest. The creation of discrete American, British, and (later) Canadian territories sometimes established legal and cultural barriers to full citizenship for the mixed-race descendants of the French pioneers in the region. Their relative successes and failures in establishing a secure place for themselves in reserve or reservation communities, or as part of the emerging agricultural and commercial milieu of the settlements, is documented in these chapters.

This is a massive narrative undertaking by a historian at the height of her powers. Barman has availed herself of an eclectic assemblage of sources: biographies, fur trade journals and exploration narratives, church records, and recent Canadian and American historiography on the fur trade, among others. She has seamlessly integrated this material to tell the stories of individuals and families, while at the same time providing a contextual framework for understanding the social,

economic, and political trajectories of these people. Noteworthy in this regard is Barman's use of statistics to provide a quantitative perspective on the impact of French Canadians on the fur economy. The graphs scattered through the text provide a diagrammatic underpinning for considering the Quebec origins of various French Canadians, the nature and extent of their labour in the Pacific Northwest fur trade, and the multi-generational record of unions between French Canadians and various groups of Indigenous women.

The conclusion of this book focuses, fittingly enough, on "reclaiming the past." For many mixed-race descendants of fur trade unions, documenting their shared French and Indigenous family origins has been an essential part of establishing a contemporary tribal identity and acquiring the benefits and responsibilities that accompany such a designation. It has also been instrumental in educating the dominant society to recognize these families for their seminal role in laying the foundations for the larger Pacific Northwest as we know it today. Jean Barman has always sought to document and celebrate the role that ordinary people – workers, women, and racial and ethnic minorities – have played in the establishment of British Columbia. *French Canadians, Furs, and Indigenous Women in the Making of the Pacific Northwest* is yet another fine contribution to BC history by one of its leading practitioners.



*Métis: Race, Recognition,
and the Struggle for
Indigenous Peoplehood*

Chris Andersen

Vancouver: UBC Press, 2014. 284 pp.
\$32.95 paper.

GABRIELLE LEGAULT
University of British Columbia

IN *Métis*, Chris Andersen highlights the widespread marginalization of Métis peoples by taking to task the continued racialization of the term “Métis.” Systematically unpacking the ways in which the word “Métis” has been misrecognized and consequently operationalized as a synonym for “mixed,” Andersen argues that identifying Métis based on discourses of hybridity reproduces the racialized logic of the Indian Act (which functions to dispossess Aboriginal peoples of their inherent Indigenous rights). Andersen supports his argument through an in-depth analysis of political and legal sites that have worked to legitimate a racialized understanding of Métis identity, including the National Household Survey (formerly the Canadian Census) and the Supreme Court of Canada, with significant attention paid to *R. v. Powley* (2003).

The premise of his book is certainly controversial because many Métis people and organizations continue to identify on the basis of being of mixed Indigenous ancestry. Yet Andersen unapologetically argues that the term “Métis” should be reserved for people who have legitimate ancestral ties to the historic Métis Nation, stating “the category ‘Métis’ is not a soup kitchen for Indigenous individuals and communities disenfranchised in various ways by the Canadian state” and that “however volatile our citizenship codes

have necessarily become in the racialized cauldron of Canada’s colonialism, they deserve to be respected” (24). His stance, though well justified, is polemical and could leave many self-identifying Métis people living in British Columbia – those without sufficient ties to the historical Métis Nation – excluded.

Although Andersen’s approach may be divisive, he is adamant that it is impossible to conceive of historic Métis nationhood within the context of a nation-state approach based on distinct geopolitical boundaries, and he sees nationness as “most helpful when we think about it in terms of a political process empirically rooted in the context of the pre-existing social relations out of which it emerges” (123). Although the Métis have attempted to implement a nation-based model in pursuit of Aboriginal rights and recognition, Andersen suggests that Indigenous nationhood needs to be re-envisioned in terms of peoplehood. He defines peoplehood “as a distinct kind of political community that finds its roots in its historical relationality with other peoples and in its ability to produce and have respected intersocietal norms that govern expectations of behaviour” (130–31).

Such an approach would accurately represent the situational and geographic nature of historical and collective Métis identification, while also recognizing the importance of extended kin linkages, reciprocal social relationships, common resource use, and significant mobility. Furthermore, to avoid diminishing the centrality of vast kinship relationships within historic Métis society, Andersen pays attention to the dynamics of a historical positive core (and periphery), thus moving beyond analyses that are restricted solely to the Canadian Prairies. This could considerably affect Métis living in British Columbia who can link themselves – albeit indirectly – to the historic Métis Nation.

Overall, *Métis* critically explores the key issues related to the politics of Métis identities and contemporary recognition. To counter the pessimistic tendencies of critical engagement, Andersen presents a positive re-imagining of previous administrative failures, while also providing suggestions to scholars who want to write about Métis peoples in less oppressive ways. This book offers a succinct analysis of Métis identity politics that any academic writing about Indigeneity in Canada will benefit from reading.

*A Missing Genocide and the
Demonization of Its Heroes*

Tom Swanky

Burnaby: Dragon Heart, 2014.
116 pp. \$18.95 paper.

CHRIS ARNETT

University of British Columbia

TOM SWANKY's self-published book *A Missing Genocide and the Demonization of Its Heroes* brings into sharp focus the problems faced by historians steeped in a discipline that does not fully appreciate the culturally constructed limitations of its methods in an ethnically diverse place. The target of Swanky's critique is the "mystery" dubbed "We Do Not Know His Name: Klatsassin and the Chilcotin War," one of a series of cases on a website based at the University of Victoria entitled "Great Unsolved Mysteries in Canadian History" (www.canadian-mysteries.ca) – a federally funded initiative to make "Canadian" history engaging to students by presenting specific historical events as unsolved crime stories with a cast of characters and a list of primary (mostly written)

colonial documents. Therein, according to Swanky, lies the glaring problem of selective documentation and missing cultural and historical contexts. Citing many particular examples, he accuses the website of using an overabundance of "colonial trivia" (31) to create a false history that omits, obscures, and conceals important evidence; is "poorly informed" (64); contains accounts of "pure fantasy" (45); and is "blithely unconscious of the colonial outlook biasing the material, [its] own unexamined bias against indigenous culture [and] a policy decision not to disturb the colonial myths" (31). Ultimately, he claims, the website fails as a window into historical processes and, by reinforcing cultural stereotypes of the past, is "a virtual celebration of the worst features common to colonial culture" (vii).

These are serious accusations, but the evidence Swanky marshals is convincing and reminds us of the limitations of Western historical method and theory in a postcolonial British Columbia. Swanky's critique and historical timeline include Tsilhqot'in (previously "Chilcotin") sources that illustrate the inconsistencies between them and the website's selective written record. He enumerates how key actors on both sides, as well-documented sources in the written record, are omitted from the two-hundred-plus records available on the website, of which only three pertain to Indigenous accounts.

Swanky cross-examines an interpretive essay by John Lutz that appears on the password-protected portion of the site (which Swanky includes in the appendix so that readers can make up their own minds), and, while things seem smooth on the surface, the website's treatment of the Tsilhqot'in side becomes more colonialist and patronizing and less inclusive as Swanky identifies the failure of the site to locate key issues of causality.

The devil is in the details; the number of omissions in the written record is indeed surprising and illustrates that multi-ethnic histories of locally specific areas are complicated and do not conform neatly with frames of reference available to Western historians less familiar with the subject area or the particularities of a prior Indigenous political system and its constitution.

Swanky worked with Tsilhqot'in people for some years in the research and legal process leading up to the Supreme Court of Canada's *Tsilhqot'in* decision of 2014, which recognized Aboriginal rights and title in Tsilhqot'in Territory. His own study of the primary record, and his acquaintance with the people and their oral traditions, provide him with an exceptional perspective on this specific place, which is only accessible to non-specialists prepared to spend time to travel on the land and learn something of the people's history of it. The events of 1862-65 were about sovereignty and jurisdiction. Whether the events of these years amounted to "murders" or "war" is not the question, and websites that privilege the written (read "Western") record cannot help but replicate its "othering" gaze.

Swanky demonstrates that the Tsilhqot'in side cannot be found in the colonial archives. Without employing the methods of historical anthropology (with its scrutiny of historical accounts through an ethnographic lens), and without local Indigenous historical consciousness, it is unlikely that locally specific events such as the Chilcotin War can be fully understood outside of the written documents – no matter how numerous – that privilege a non-Native perspective. Written documents like letters, newspaper articles, notes, books, and websites are material culture, rendered sophisticated and intelligible only by understanding the culturally

prescribed motivations of the authors, creators, and players whose actions now, as then, are always dependent on multiple causalities that are also historically and culturally contingent.

*Strange Visitors: Documents in
Indigenous-Settler Relations in
Canada from 1876*

Keith D. Smith, editor

Toronto: University of Toronto
Press, 2014. xxiv, 487 pp.
\$49.95 paper.

HAMAR FOSTER
University of Victoria

THIS IS A TIMELY, thoughtful, and useful collection of primary documents on the history of the interactions among Indigenous people, non-Indigenous people, and the Canadian state. Given what is currently available, it will be invaluable to those teaching Native studies, Canadian history and, at least as background material, Indigenous law. I must make this clear at the outset because no collection is immune from criticism: no matter the reviewer, he or she would have included this document, or excluded that one, and expressed bafflement at the editor's choice. Because I am going to indulge in a similar sort of nit-picking in the latter half of this review, I want to be clear straight off: this is a book that anyone interested in the topic should have on his or her shelf.

One of the strengths of *Strange Visitors* is editor Keith Smith's emphasis, in his introduction, on how students should read the documents (with care) and the sort of questions they should ask (thoughtful). Another is Smith's attempt,

at least in some chapters, to comply with that old adage about every story having three sides: yours, mine, and the truth. To my mind, it is also sobering to consider what a distinguished historian of the Christian missions said about these issues. "To an extent that is seldom recognized," wrote John Webster Grant (1984) in *Moon of Wintertime* (185), "the assault on Indian culture bemoaned by social activists today was led by social activists of an earlier era."

Strange Visitors contains fifteen chapters, ranging from material on the Indian Act, 1876, through to treaty-making at the beginning of the twenty-first century. In between are chapters on the numbered treaties on the Prairies; the 1885 Resistance (or Rebellion, depending on your point of view) in the North-West; restrictions on cultural practices (such as the potlatch) and movement off reserve (the pass system); assimilation policies and opposition to such policies; residential schools; the world wars; the Indian Act, 1951; the High Arctic relocation of 1953; the 1969 White Paper; gender equality and the Indian Act; the 1982 Constitution and Charter of Rights; the Constitution and the courts; and the Ipperwash inquiry.

One of the most powerful documents is the lengthy excerpt from Dr. P.H. Bryce's frustrated and damning indictment of federal health policy in residential schools on the Prairies from 1904 to 1921. Familiar to scholars but worthy of being read and reread, it serves to remind us that, disturbing as individual incidents of abuse may be, the systemic neglect and even criminal negligence of the federal government was much worse. Bryce called it a national crime, and it was made that much more offensive by the refusal to address it once he had brought it to official attention. On one reserve, 75 percent of the pupils who had attended the school over the sixteen years of its

existence were dead. Bryce's anger fairly steams off the pages (see also Milloy 1999; and Miller 1996).

But now for some quibbles. While it is valuable and necessary to include legislation in a collection of documents, it may be a tough go for students, and perhaps they should have more editorial help. For example, Indian Act amendments dealing with the potlatches are excerpted (96-97), but the difference between indictable offences and summary ones, and the significance of reclassifying the former as the latter, is not explained. In fact, this reclassification was one of the ways of increasing the authority of the Indian agents, to which the editor refers only in general terms. And although the Indian Act amendment (1927-51) restricting land claim activity is quite properly featured (149), it would have been useful to include the Criminal Code provisions, since repealed, that made it a crime to incite or "stir up" three or more Indians or "half-breeds" to "make any request or demand of government in a disorderly manner."¹

It is true that "important waves of activism" followed the First World War (113), but this was also true of some parts of Canada *before* 1914. The First Nations of British Columbia, for example, generated a wave of petitions between 1901 and 1913, and the Friends of the Indians of British Columbia and the Indian Rights Association very nearly got their title claim into the courts in 1911. Indeed, in a sense it was downhill after that, although the struggle continued until 1927. And although it is not inaccurate to speak of "a large cadre" of employees on reserves (114), it is potentially misleading: the Department of Indian Affairs, for much of the period covered by the book, was small, underfunded, and run (almost) off the side of the desk of

¹ Criminal Code, RSC 1906, s.109.

larger departments. As for individuals, although Allied Indian Tribes of British Columbia secretary Andy Paul gets a mention in the biographies at the end, I find it odd that Peter Kelly, who was the chairman of this organization for its entire existence, does not.

The chapter on the High Arctic relocation is a good one, but the editor (256) gives the impression that “relocation” was more common than it was. For example, and notwithstanding all the faults of successive colonial, provincial, and federal administrations since 1849, certainly in British Columbia relocation was not a policy. Quite the reverse. And although there was widespread opposition to the 1969 White Paper (288), interestingly, one of its supporters was Nisga’a Frank Calder of the *Calder* case (see Sanders 1973). However, to his credit, the editor has included an excerpt from Cree lawyer William Wuttunee’s (1971) book, *Ruffled Feathers*, as evidence that there was at least some Indigenous support for the policies behind the White Paper (302-7).

Some editorial context would be helpful elsewhere in the collection. For example, when the 1996 Royal Commission Report spoke (432) of Justice Reed’s statement that “every schoolboy” knows the treaties were a sham, beginners might not know that Reed was a US Supreme Court justice and that he was referring to treaties in the United States.² Reed was also taking a poke at Felix Cohen, the leading American scholar on federal Indian Law at that time (see Cohen 1947).

I conclude with a final complaint followed by more praise. My complaint is that the four Supreme Court of Canada cases in the chapter on the Constitution and the courts are

surprisingly “presentist”: they are more like what a lawyer would choose than a historian.³ The Constitution, after all, includes more than what happened since 1982. It would have been better, in my opinion, to look farther back and, at the very least, to include the pre-1982 *Calder* case.⁴ Focusing only on cases decided since 1984 risks creating the mistaken impression that the law of Indigenous or Aboriginal title originated in the late twentieth century. The fact that, until quite recently, such title was referred to as “Indian” title is but one piece of evidence that this legal idea is much older. Having said that, this is truly a marvellous collection for which the editor and publisher deserve our praise and thanks.

REFERENCES

- Cohen, Felix. 1947. “Original Indian Title,” *Minnesota Law Review* 28: 28-59.
- Grant, John Webster. 1984. *Moon of Wintertime: Missionaries and the Indians of Canada since 1534*. Toronto: University of Toronto Press.
- Miller, J.R. 1996. *Shingwauk’s Vision: A History of Native Residential Schools*. Toronto: University of Toronto Press.
- Milloy, John S. 1999. *“A National Crime”: The Canadian Government and the Residential School System, 1879 to 1986*. Winnipeg: University of Manitoba Press.
- Sanders, Douglas. 1973. “The Nishga Case,” *BC Studies* 19 (Autumn): 3.
- Wuttunee, William I.C. 1971. *Ruffled Feathers: Indians in Canadian Society*. Calgary: Bell Books.

² The case is *Tee-Hit-Ton Indians v. United States*, 348 US 272 (1955).

³ The included cases are excerpts from *Guerin v. The Queen*, [1984] 2 SCR 335; *R. v. Sparrow*, [1990] 1 SCR 1075; *R. v. Marshall (No.1)* [1999] 3 SCR 456; and *R. v. Powley*, [2003] 2 SCR 207.

⁴ *Calder v. A.-G.B.C.* (1973), 34 DLR (3d) 145 (scc).

He Moved a Mountain: The Life of Frank Calder and the Nisga'a Land Claims Award

Joan Harper

Vancouver: Ronsdale Press, 2013.
220 pp. \$21.95 paper.

KATHERINE PALMER GORDON
Gabriola Island

LIKE OTHERS OVER the course of history who have influenced fundamental human rights change, Frank Arthur Calder seems to have been born to that grand purpose. Calder's Nisga'a elders accurately foresaw that he was destined for greatness when he was still a small child. He was fiercely intelligent, fearless among his peers, and gifted with a warm sense of humour and quick wit. When he was just six years old, his adoptive father Arthur Calder, Chief Na-qua-oon, predicted his young son would one day achieve the seemingly impossible: moving the intractable mountain of government resistance to Aboriginal land title claims in British Columbia.

Despite their presence on the land millennia before Canada was conceived as a political state, when Calder was born in 1915 First Nations people in Canada enjoyed few of the human rights Canadians took for granted, including citizenship. They were also legally barred from claiming their rights to their lands and waters. Frank Calder would be instrumental in changing that.

In *He Moved a Mountain*, library science teacher Joan Harper recounts the life story of this remarkable man with great care and obvious affection, painting a picture of someone who had a passionate commitment to changing British Columbia and Canada for the better. Calder was a Nisga'a hereditary chief and served as president of the

Nisga'a Tribal Council for twenty years. He was also a member of the Legislative Assembly (MLA) for thirty years and became British Columbia's first Aboriginal cabinet minister in 1972.

He is perhaps best remembered, however, for the 1973 Supreme Court decision in his name, which, for the first time, recognized that Aboriginal title continued to exist in British Columbia. The decision paved the way not only for a successful declaration of Tsilhqot'in Aboriginal title more than four decades later, in 2014, but also for the creation of the BC treaty negotiations process in the early 1990s. The Nisga'a themselves successfully concluded their treaty agreement in 2000, the first of its kind in Canada.

Calder was just thirty-four when he was first elected to the BC legislature in 1949, the year Aboriginal people attained the franchise in provincial elections. One of his driving ambitions was to create a bill of rights establishing equal rights in law for all British Columbians. Harper quotes Calder's maiden speech in the legislature, delivered in February 1950:

"The vote ... has paved the way for new rights and new responsibilities. Indians now have a legal voice in the affairs of the province and a right to ask for equality of citizenship. Today the Indian stands as a second-class citizen, robbed even of his native rights ... my picture of a full Magna Carta for natives is equality of opportunity in education, in health, in employment and in citizenship" (29).

Calder didn't succeed in establishing his bill of rights, but he did achieve numerous reforms in British Columbia, beginning with the removal of discriminatory laws prohibiting the consumption of alcohol by Native people. By the time he retired

from political office in 1979, Aboriginal people had become full citizens of Canada, having finally, in 1960, attained the right to vote in federal elections.

Frank Calder died in 2006, aged ninety-one. Taking full advantage of access to Calder's papers provided by his widow, Tamaki, Joan Harper's sympathetic and detailed narrative offers a worthy contribution to the understanding of the contemporary relationship between First Nations and other British Columbians through the story of this outstanding man.

*Echoes of British Columbia:
Voices from the Frontier*

Robert Budd

Madeira Park: Harbour Publishing,
2014. 224 pp. \$35.00 cloth.

JONATHAN SWAINGER
*University of Northern British
Columbia*

FOR DEVOTEES of BC history and, in particular, of the province's local histories, the origins of Robert Budd's latest collection of oral history transcripts will be familiar. Drawn from the pioneering work of CBC radio journalist Imbert Orchard and sound editor Ian Stephen, a project launched in the late 1950s that amassed twenty-seven hundred hours of recorded interviews with 998 people all over British Columbia, this aural archive provided the foundation of Budd's first and now second volume of transcribed and published recordings. Divided into six loosely defined sections, these twenty-six interviews span a diversity of topics covering much of British Columbia, including, among others, a splendid remembrance of Ross

Thompson, the founder of Rossland; recollections of life in the Helmcken household in Victoria; and the story of how Constance Cox was spared burial in Barkerville. These and others make for intriguing reading and for captivating listening when one follows along with the original recordings included on three compact disks. As was the case with Budd's initial 2010 publication, *Voices of British Columbia: Stories from Our Frontier*, this latest addition will be assured a warm welcome from local history enthusiasts both in British Columbia and elsewhere.

Still, and as much as the experience of hearing these voices from the province's past, or, as the book rather more problematically describes it, the "frontier" (a term that should at least be defined), Budd's efforts raise an assortment of unanswered questions about the role these memories might play in constructing British Columbia's past and, just as important, imaging how they might inform the province's present and future. For as much as Budd argues that the ability to learn about the past through these vivid stories motivated him to study history, we are nonetheless left with the pressing question: Why should we be engaged in this enterprise of reviving Orchard's interviews in the first place? Are Thomas Bulman's account of the McLean Gang, Vera Basham's recollections of teaching in the Nass Valley, or Bert Glassey's version of the origins of Simon Gunanoot's troubles interesting merely because they capture an image of the past? Or do they shed important light on issues that continue to exist in contemporary British Columbia? From this perspective, and as much as these stories are interesting, their value is not solely in bearing witness to so-called frontier ethics, commitment to hard work, or the dedication involved in creating new communities; rather, they

are valuable because they testify to the perspectives, good and bad, that formed this province and its outlook and in many ways continue to influence it today. As much as we might find pleasure in the backward glance, we miss a valuable opportunity to acknowledge that, at its best, historical awareness is a way of thinking about the present and how we got here. And, in that regard, Budd has provided us with some intriguing material to fuel that extraordinarily important inquiry.

This smartly produced and well illustrated volume can be profitably read in at least two ways. On the one hand, aficionados of local history can seek out new perspectives and anecdotes to bolster their own sense of community distinctiveness and merit, while, on the other, BC scholars will find in these accounts themes and strains that still resonate with our collective identity as British Columbians early in the twenty-first century. Both enterprises offer merit and reward, but the latter allows the identification of recurrent themes in British Columbia's past and ultimately the promise of scholarly relevance and synthesis.

*An Archaeology of Asian
Transnationalism*

Douglas E. Ross

Gainesville, FL: University Press of
Florida, 2013. 245 pp. \$103.95 cloth.

GRANT ROSS KEDDIE
Royal British Columbia Museum

ALTHOUGH descriptive work on historic artefacts of Asian origin has been sporadically produced by American archaeologists since the 1960s, and by BC archaeologists since the 1970s, recent years have seen Asian archaeology in North America

blossoming into a more humanities-informed scholarship. By subjecting archaeological finds to historical (written and oral) documentation and to the analytical writing on diaspora and transnationalism, Douglas Ross, in *An Archaeology of Asian Transnationalism*, develops a useful model for understanding historical Asian archaeology in late nineteenth- and early twentieth-century British Columbia. Ross's book, along with Michael Kennedy's "Fraser River Placer Mining Landscapes" (*BC Studies* 2009) and a recent *Historical Archaeology* (2015) special issue on Chinese railway workers in North America (edited by Barbara Voss), shows an increasing interest in this subject.

Ross argues that the excavation of Asian manufactured artefacts in British Columbia has often been undertaken by contract archaeologists unfamiliar with current analytical writing on Asian archaeology from other places – a literature that, he argues, can have a bearing on specific local contexts and material culture. Ross argues that archaeologists lacking the appropriate conceptual/analytical background should focus on describing the detailed site context of their finds and leave the theorizing to those with specialized academic knowledge. His principal analytical frameworks are derived from concepts of transnationalism and diaspora – the dispersal of people from their homeland. He examines transformations arising from the displacement associated with the migration of Asians to British Columbia and with how immigrants from common homelands created and maintained communities and collective identities. He sees diaspora as a process of dispersion and identity formation, and he emphasizes the social processes through which diasporic groups were created. Although he recognizes that ethnic

bonds formed the basis for diasporic social organization, he views diaspora as a process rather than as the continuation of a fixed identity.

Specifically, Ross focuses on the material remains of Japanese and Chinese settlers at industrial work camps on two small islands associated with commercial fishing – Don Island and Lion Island – on the lower Fraser River. In assessing the role of ethnic identity in influencing material culture, Ross recognizes the role of multiple and interacting factors. I have observed from my own research that the same material goods in different places might tell quite different stories. The presence of Asian goods in archaeology sites may have less to do with ethnic identity than with the profit-oriented ambitions of Chinese merchants exploiting a market demand for Asian products. In Victoria, for example, Chinese and (later) Japanese goods were available and inexpensive for any potential purchaser – Asian or non-Asian – owing to the city's position as colonial port of entry, major north Pacific port, and site (until 1890) of British Columbia's largest Chinatown. Asian goods were therefore cheaper in Victoria than in other parts of British Columbia. Chinese wine bottles reused by non-Chinese settlers for water storage will, of course, mislead an uninformed archaeologist. Therefore, a knowledge of local costs, context, and usage is important with regard to how we interpret the presence of Chinese artefacts.

Although in my opinion we still need good quality descriptive studies, I agree with Ross that analytically informed archaeology is vitally important, in combination with other historic documentation, in assessing the experiences and consumer habits of migrant communities as they navigated diasporic identities and transnational relations.

Emily Carr in England

Kathryn Bridge

Victoria: Royal British Columbia Museum, 2014. 158 pp. \$27.95 cloth.

Emily Carr: Sister and I in Alaska

David P. Silcox

Vancouver: Figure 1 Publishing, 2014. 124 pp. \$22.95 cloth.

MARIA TIPPETT

Cambridge University

IT IS EMILY CARR SEASON once again. This time the focus is different. In the past we have had detailed biographies, beginning with my own *Emily Carr: A Biography* in 1979 and, more recently, Susan Crean's semi-autobiographical *The Laughing One: A Journey with Emily Carr* in 2001. When political correctness seeped into art history in the late 1990s a spate of exhibitions attempted to convince us that Emily Carr was culpable of appropriating the culture of the First Nations people for use in her paintings and short stories. But exhibitions like the National Gallery of Canada's *Emily Carr: New Perspectives on a Canadian Icon* (2006) demonstrated how misleading it is to serve a current political agenda rather than to enhance our understanding of the subject under consideration.

Ever since she died in March 1945, the price for a painting by Emily Carr has continued to rise. Long gone are the days when one could walk into her sister Alice Carr's modest Victoria cottage and purchase an oil-on-paper for twenty-five dollars. And her reputation has appreciated likewise. New editions of her books have ensured that the next

generation will have access to Carr's writings. In 2012, the artist's inclusion in the prestigious *Documenta* – the international showcase for modern and contemporary art in Kassel, Germany – elevated Carr's work to international status. And, in 2014, Britain's Dulwich Picture Gallery gave Carr her London debut by mounting the exhibition *From Forest to the Sea: Emily Carr in British Columbia*.

What is to come next?

Carr was a consummate doodler. This was especially true when she was away from home. During the early 1970s I came across what Carr referred to as a “funny book.” It charted, in doggerel verse and pen-and-ink sketches, a bicycle trip, from Duncan to Cowichan Bay, that Carr made in 1895 with two other women. There are other unpublished “funny books,” including one that captures Carr's student days at the California School of Art and Design in San Francisco. And there are a myriad of sketches executed by Carr when she worked as a cartoonist: first for the short-lived Victoria newspaper *The Week*, then for Vancouver's *Western Woman's Weekly*. Some of these cartoon sketches have been published: *Pause: A Sketch Book* appeared in 1953 and *Sister and I: From Victoria to London* in 2011. Now we have editions of two more “funny books”: Kathryn Bridge's *Emily Carr in England* and David P. Silcox's *Emily Carr: Sister and I in Alaska*.

A curator at the Royal BC Museum, Kathryn Bridge has a mission: “to bring forward to the wider public the rich and important archive of Emily Carr held by the Royal BC Museum” (5). Focusing on the years that Carr spent in England – 1899 to 1904 – and drawing on correspondence and several visual sources, Bridge gives us a rich, though rather tediously written, account of Carr's life as a student at art schools in London

and St. Ives, Cornwall, and as a rooming-house boarder and visitor among her new English acquaintances. We are also promised a “new chronological ordering of Carr's almost five-year stay in England” (5). Thus Bridge not only challenges the timeline established by “Carr's foundational biographers” (5) but by Carr herself: most notably in *Growing Pains: The Autobiography of Emily Carr*, which was published a year after her death, in 1946.

There is much to learn from this re-ordering of the years that Carr spent in England. And there is also much that is new. We learn that, in 1901, Carr travelled to France, where, as she wrote to her Victoria friend Mary Cridge, “the picture galleries were my great delight” (91). Bridge also convincingly shows that, far from being lonely, as Carr would have us believe in her autobiographical writings, she had plenty of friends and was popular in her mischievous, attention-getting way. But Bridge is less persuasive when it comes to explaining what led to the breakdown that put Carr in an East Anglia sanatorium for more than a year. Was it her brother's death? Or news that her oldest sister Clara was to undergo an operation for breast cancer? Or was it the feeling, as Bridge also suggests, that she was not making enough progress in her art studies? Or was there something else – perhaps like the event that occurred during adolescence between Emily and her father, Richard Carr? This is territory that Bridge is reluctant to explore.

In a book devoted largely to the visual image, Bridge tells us almost nothing about the cartoon sketches themselves. As we can see, all of them were executed with a steady hand, with imaginative flair, and in various styles: from quickly executed graphite studio sketches to spare pen and ink cartoon drawings to colourfully finished cartoons. But how does this work relate to the cartoons

she later produced for the newspapers? Does her bold use of colour suggest that, during her short visit to Paris, she might have seen exhibitions like the *Exposition d'œuvres de Vincent Van Gogh* at the Galerie Bernheim Jeune? It is also worth asking whether other student-artists of her generation were producing similar “funny books.”

Bridge gives equally little attention to the doggerel verse that accompanies Carr’s cartoon sketches. Was it an emotional outlet? Is it a reliable source for chronicling Carr’s years in London? And what about the style of writing? Did it play into her later short-fiction pieces? Unlike Kathryn Bridge, in *Emily Carr: Sister and I in Alaska* David Silcox does address Carr’s artistic style in the sketches at hand. He notes Carr’s “remarkably keen ability to render a scene with strong composition, in perfect scale and vivid colour, and in watercolour, that most unforgiving of mediums” (8). Nor is Silcox afraid of discussing Carr’s doggerel verse. He notes how Carr delighted in making up phrases and words for effect and how her idea of narrative “was a series of small, isolated anecdotes, vividly described” (9). It must be said that there is little new in Silcox’s brief essay charting the trip that took the two Carr sisters to Alaska in 1907. But the publication of Carr’s doodles and doggerel verse in both volumes, along with the chronological reordering of Carr’s years in England, serves a useful function and gives future scholars of Emily Carr much to build on.

*Stewards of the People’s Forests:
A Short History of the British
Columbia Forest Service*

Robert Griffin and
Lorne Hammond

Victoria: Royal British Columbia
Museum, 2014. 304 pp. \$22.95 paper.

GORDON HAK
Vancouver Island University

THE FOREST industry was the most important economic activity in British Columbia during the twentieth century. Oddly, except for some consideration of its founding, there has not been a major examination of an institution at the centre of it all: the British Columbia Forest Service. This gap is addressed in *Stewards of the People’s Forests*, a sympathetic account of the service, an organization that has existed under a number of names since 1912. Intended for a broad audience, it is a celebration of “over a century of service by the many women and men who served as stewards of British Columbia’s forests” (1).

As the authors recognize, this is no simple task. The Forest Service was and is involved in a wide array of activities, including policy generation, fire control, reforestation, revenue collection, range management, scientific studies, forest inventory, ensuring regulation compliance, community relations, and maintaining the forests and the industries based on it. In a chronological rendering, Griffin and Hammond provide insights into all of these topics, each of which could be the focus of a book on its own. A few emphases are prominent – namely, the influence of the two world wars, the personalities of the first five foresters, the drama and danger of forest fires, forest policy changes, and the introduction

of new technologies such as airplanes and helicopters in fighting fires and computerization in the offices. We also get glimpses into the organizational structure of the Forest Service and the relationship between headquarters in Victoria and the districts throughout the province. Griffin and Hammond draw on many oral interviews that they conducted, giving a human dimension to an institutional study.

In the end, what stands out in the history of the Forest Service, say Griffin and Hammond, “is the workers’ depth of pride in their past and in what has been achieved” (282) as well as the theme of constant change, which has accelerated in the past two decades (242). Digital technologies capable of amassing vast amounts of data and transforming the nature of jobs in the offices and in the field, along with climate change and new relationships with First Nations – all of which are noted by the authors – suggest that change is hardly over.

Academics might have liked more footnotes to allow the curious to find sources for future research as well as more engagement with the historiography that pertains to a number of Forest Service people and policies. The book’s contents also tantalizingly suggest links to big themes such as the emergence of “high modernism,” the character of bureaucracy, and the growth of the regulatory state. Such academic considerations, however, do not diminish the achievements of the book, which accomplishes its authors’ aims while, at the same time, prompts questions for future studies. Griffin and Hammond have produced a fine account that will satisfy not only Forest Service workers and their families but also those with a general interest in provincial forestry. The effective mix of institutional, personal, policy, and technological history makes for pleasant and worthwhile reading.

*From the West Coast to
the Western Front: British
Columbians and the Great War*

Mark Forsythe and Greg
Dickson

Madeira Park: Harbour Publishing,
2014. 260 pp. Illus. \$26.95 paper.

JAMES WOOD
Okanagan College

WHEN MARK FORSYTHE, host of CBC Radio’s midday show, *BC Almanac*, and journalist-producer Greg Dickson discovered that they were both involved in a personal quest to learn about great-uncles and grandfathers who had served on the Western Front, they decided to join forces in producing a book about British Columbia’s involvement in the First World War. Using Forsythe’s *BC Almanac* as the starting point, they put out a call to the show’s audience to send in their family stories. “CBC listeners responded by going into their attics and basements to find diaries, letters, photos and memorabilia from a hundred years ago” (9). Their collective response has resulted in a moving and detailed collection of soldiers’ memories from the trenches and family recollections from the BC home front. Public submissions are featured in box-inserts entitled “From Our Listeners,” along with copies of photos, maps, diary and letter excerpts, newspaper clippings, medals, and telegrams. Memoirs, artefacts, and interviews with historians are another major source of material for the book, resulting in a wide-ranging account of British Columbia’s experience of the war.

From the West Coast to the Western Front is evenly divided between material relating to the conflict overseas and

its impact on families back home. The soldiers' own words recount the difficult trench conditions, unceasing artillery fire, cold, mud, loss of friends, and the horror of wounds from high explosives, all of these standing in bitter contrast to their moving accounts of loyalty, comradeship, and memories of home. Chapters on "The Big Men of the War" (Premier Richard McBride and General Arthur Currie), BC militia regiments and their overseas battalions, and the province's naval legacy together paint a vivid portrait of the wartime experience. Other chapters focus on perhaps less well-known stories of nursing sisters, First Nations volunteers, Japanese Canadian soldiers, women left alone at home to care for children, families left to make their way without a father, conscientious objectors, and "enemy aliens" who were consigned to internment camps.

In a chapter entitled, "Ordinary Men, Extraordinary Courage," the book also tells the story of British Columbia's twelve Victoria Cross winners. Another chapter, "Journey to Vimy," includes a "From Our Listeners" inset that contains a wealth of detail on the day-to-day experiences of planning, preparation, tunnelling, and infantry-artillery coordination in the period leading up to the assault that took place on 9 April 1917. The text and interviews in this section include an exploration of the "Vimy myth" of nationhood, set alongside recollections of veteran pilgrimages and recent student visits to the Vimy Memorial, the Menin Gate, and war cemeteries. In all, the book's strength is in its detailed collection and preservation of photos, personal memoirs, and the breadth of topics; its weakness, for a scholarly audience, will be its lack of source references.

In introducing *From the West Coast to the Western Front*, Mark Forsythe admits to having come of age "during the angry backlash to the Vietnam War ... reading

pacifist novels. My generation's ethos was to question the glorification of war" (234). One suspects that readers who share this as a point of reference would similarly emerge from reading this book with a new-found respect for the generation that fought the war, including Forsythe's great-uncle Albert Rennie, who died in action at age twenty-one at Hill 70 in 1917, and his grandfather Albert Forsythe, who survived. Both, he points out, had enlisted as "members of immigrant families from Great Britain. The colonial imperative was clear: stand up for the Mother Country" (234). Others, including Greg Dickson's Okanagan relatives, Ted and Theo Dickson, joined on account of the recession of 1913, unemployment, and disappointing job searches that took them as far afield as Montana. Enlistment brought a steady paycheque and regular meals. In this book, we are introduced to the tremendous number of ways in which British Columbians experienced the war, both at home and overseas. A teacher who responded to Forsythe and Dickson's call for contributions sums up the tone of their book quite well: "War was not glorious, but the people who fought and died were" (225).

*From Classroom to Battlefield:
Victoria High School and the
First World War*

Barry Gough

Victoria: Heritage House, 2014
224 pp. 55 b/w photos. \$19.95 paper.

JAMES WOOD
Okanagan College

IN HIS PORTRAIT of Victoria High School (VHS), Barry Gough has created a vivid microcosm of the First World War's impact on Canadians. As

one of Canada's foremost historians, Gough brings a special authenticity to this work: he grew up in Victoria and is a graduate of VHS, where his father was a student during the Second World War and then a teacher. His references to the students, the teaching masters, families, landmarks, and even street names convey a tone of respectful familiarity with the community, as though he were somehow drawing on personal acquaintance with Victoria's experience of the war. *From Classroom to Battlefield* makes a valuable contribution to the growing list of new publications commemorating the centennial of the Great War. It will appeal strongly to readers of BC history, educators, social and military historians, and anyone who shares even a fraction of the author's connection to the city of Victoria. Using a wealth of detail from local newspapers, the *Daily Colonist*, the *Victoria Times*, and the VHS student-owned and operated magazine the *Camosun*, Gough recreates the atmosphere of a school that was startled out of its pre-war serenity and hurtled into a cataclysmic four-year war that was being waged on the far side of the world.

In his tribute to the wartime contributions of both the city and its high school, Gough relies on narrative profiles to reconstruct an image of school life in the golden days of peace, the call to war, the outpouring of patriotic contributions, and, sadly, the days of loss and remembrance that followed. Individual profiles, drawn from family sources and Library and Archives Canada war service records, focus on a range of celebrated names, from Arthur Currie, a former VHS teacher and wartime commander of the Canadian Corps in 1917-18 to the less well-known but nonetheless remarkable Nursing Sister Elsie Collis. Gough presents a unique

image of Currie, who emerges as both a corps commander and a former teacher who sometimes encountered former students at the front. A good example of this is seen in Currie's note of 10 October 1915 to former student John Anderson. Currie was delighted to hear of Anderson's daring exploits in a trench raid the previous day, expressing both his personal thanks and a typical "former-teacher comment" that he had always been interested in knowing how Anderson would turn out (68). Gough recognizes that one of Currie's special strengths was his "respect for the soldiers, his concern for their well-being, and his appreciation of the importance of keeping up their spirits during the darkest of days" (163). Sometimes, he wrote congratulatory messages to their families in Victoria. On other occasions, it was letters of condolence.

Gough's dual portrayal of Currie, with one foot at home and the other at the front, is typical of the entire book as Gough combines his expansive knowledge of military events with the personal experiences of VHS staff and students to create a truly original account of the war's impact on Victoria, in some ways "the most British of all Canadian cities" (14), but in other, and often heartbreaking, respects also a very typically Canadian community. Gough follows the lives of former VHS students through the major battles of the war, sometimes, when several brothers have enlisted, by featuring family narratives. The stories of the Scott, McCallum, Milligan, and Knox families portray not only the tremendous pride of families of brothers who were multiple officers or award winners but also the utter devastation of families who lost two or three sons.

In 1918, Currie congratulated the members of the Canadian Corps on their unparalleled achievements and

glorious contribution to the British Empire, assuring them: “Your names will be revered for ever and ever by your grateful country” (141). Although many of the old photos of the five hundred VHS soldiers, sailors, and airmen who served in the Great War have now disappeared from the hallways of VHS, it might be said that *From Classroom to Battlefield* goes some way towards keeping Currie’s promise. Against the backdrop of horrendous slaughter during the Somme offensive, the capture of Vimy Ridge, the catastrophe of Passchendaele, and the war-ending victories of Amiens and the Hundred Days, Gough has skilfully interwoven both the heroism and the horrors of the Western Front into a history of imperial patriotism, hometown pride, and family sacrifice in wartime Victoria.

*Closing Time: Prohibition,
Rum-Runners, and Border Wars*

Daniel Francis

Madeira Park: Douglas & McIntyre, 2014. 192 pp. \$32.95 cloth.

WAYNE NORTON
Victoria

THE PROHIBITION era has attracted much interest for generations. The American story – undoubtedly because of the violence, criminal involvement, and Hollywood exposure – has always overshadowed the somewhat milder, more complicated, and less linear history of temperance and prohibition in Canada. Because the Canadian experience with both temperance and prohibition varied chronologically from province to province (and also vis-à-vis the United States), an always changing

array of law and regulation presents a challenge to anyone attempting to create a coherent narrative. With *Closing Time*, Daniel Francis meets that challenge by mixing a well rounded basic storyline with an attractive selection of supporting vignette and illustration.

Combining introductory information with a sketch of the career of *Toronto Star* reporter Roy Greenaway, the narrative begins rather oddly but hits its stride in Chapter 2 with an account of the origins and development of the anti-alcohol movement in pre-Confederation Canada. Francis notes that, while few things united the British North American colonies, “a love of strong drink was one of them.” Consequently, powerful temperance movements emerged in each colony, and New Brunswick – following the lead of its American neighbour, the state of Maine – went controversially dry in 1853, experienced three years of flip-flops, and finally decided to stay wet. Francis demonstrates how, for decades to follow, federal and provincial governments of all political stripes then managed to avoid substantially responding to prohibitionist pressures.

Of course, the First World War changed the outlook of electorates and governments. *Closing Time* shows how public opinion followed patriotism into prohibition and how breweries did the same – first with patriotic brews and then with “near beer” products. All provinces in the Dominion receive comparable attention from Francis, who also places regional variations within the context of the national story. Specifically west coast details include Matthew Begbie’s curious argument that an inability or refusal to drink proves racial inferiority and that the Commodore Ballroom in Vancouver was built from George Reifel’s rum-running profits.

The book makes no claim to original scholarship and mounts no challenge to Craig Heron's *Booze: A Distilled History* (2003) as the definitive history of temperance and prohibition in Canada. But, as the annotated bibliography indicates, the author's research was broad and thorough, and from that research he has skilfully assembled an entertaining compendium of narrative, anecdote, and illustration. Although a few of the images are too small to be effective, the text is splendidly supported by a generous selection of contemporary photographs. Particularly impressive are the dozens of colour reproductions of beer labels from the Thomas Fisher Rare Book Library at the University of Toronto.

Perhaps the strongest impact of *Closing Time* is its timely reminder of the problems faced, then and now, by law enforcement when substantial numbers of people hold existing laws in contempt. Indeed, Francis allows a common theme to emerge from the sources: rum-runners right across the country insisted they were doing nothing wrong and saw themselves as folk heroes providing a public service. Francis concludes that today's current arguments surrounding recreational drugs are essentially the same as those concerning alcohol in decades past. But coming as it does after such an effective survey of the mayhem created in Canada by patchwork laws and the attempts to avoid them, Francis's conclusion seems more of a warning than simply an observation. Attitudes to alcohol are still evolving, as the current surge in craft beer sales and proposed changes to provincial regulation in British Columbia indicate. However, as the moral, economic, and health-related arguments that once swirled around alcohol now rage around marijuana, Francis notes that prohibition may "yet again become a ballot-box issue" (176). The focus of the debate has changed, but the debate remains the same.

Sensational Vancouver

Eve Lazarus

Vancouver: Anvil Press, 2014.
160 pp. \$24.95 paper.

LANI RUSSWURM

Vancouver

RUM-RUNNERS, writers, aviators, architects, crooked cops, and killers are just some of the motley cast of characters populating Eve Lazarus's *Sensational Vancouver*. This is her third local history book and a welcome addition to the growing collection of popular histories responding to a recent surge of interest in the city's past. It's not a history of the city but, rather, a series of vignettes, ranging from local-boy-makes-good stories (Michael Bubl , Michael J. Fox, and Bryan Adams among them) to grisly homicides. As with Lazarus's previous work, *Sensational Vancouver* introduces readers to both the people who made Vancouver's history sensational and to the built legacy they left behind.

Three chapters are framed around specific characters. The first two characters are Joe Ricci and Lurancy Harris. Ricci was the first non-WASP and Harris was one of the two first women officers hired by the Vancouver Police Department in 1912. Although the majority of Vancouverites at the time were male and traced their roots to the United Kingdom, the department hired Ricci and Harris to help monitor women and the city's many ethnic communities. More specifically, prostitution and the "Black Hand," an Italian mafia-type crime network, had inspired a moral panic in the city. Chapter 6 looks at flamboyant journalist Ray Munro, whom Lazarus describes as "good-looking, outrageous, arrogant, and perhaps a touch insane" (78). Munro broke the biggest

local news story of the 1950s – a police corruption racket that went all the way up to the police chief.

Lazarus's journalism background shows in her approach. Besides published sources, she incorporates insights from an array of informants, including the protagonists themselves, descendants, contemporaries, experts, and current occupants of Vancouver's storied homes. In the chapter on Detective Joe Ricci, for example, Lazarus's primary source is Ricci's daughter Louise, who still lives in the house her father built. Louise vividly relates the ire her father's crime-fighting inspired when she describes the chicken blood that was splattered through her kitchen and porch as a warning during the Tong Wars of the 1920s and how he narrowly escaped death in a shootout that claimed the police chief in 1917.

The chapter on women, who still sometimes get short shrift in Vancouver historiography even at this late date, is one of the most satisfying in the book. One of the more remarkable is Nellie Yip Quong, a white woman from New Brunswick who married into a wealthy Chinatown family, learned five Chinese dialects, delivered hundreds of babies, and effectively became a one-woman social service agency and advocate for her adopted community.

Sensational Vancouver closes with a chapter on West Coast Modern, showcasing Group of Seven painters Frederick Varley and Lawren Harris, who inspired many of the innovative architects whose work is here featured. As in the rest of the book, in this chapter Lazarus highlights the threads that connect many of her subjects, showing, for example, how B.C. Binning, who studied under Varley at the Vancouver School of Art (now Emily Carr University of Art and Design), in turn mentored the likes of Ron Thom, Fred Hollingsworth, and –

the most famous of them all – Arthur Erickson.

The book ends with Erickson and his little house on Point Grey, which, curiously, he didn't design and that faces an uncertain future. Like Joy Kogawa's childhood home, an important setting in her classic novel *Obasan*, the Erickson house isn't significant on its own merits ("Architecturally," Erickson once said, "this house is terrible" [148]). Which brings us to the main point of the book: when we think of heritage conservation, we tend to evaluate built heritage solely on the aesthetics and artistry of physical structures and streetscapes when much of their true worth lies in the stories they have to tell.

Vancouver Confidential

John Belshaw, editor

Vancouver: Anvil Press, 2014.
240 pp. \$20.00 paper.

MARCEL MARTEL
York University

JOHN BELSHAW undertook the task of publishing a series of fifteen chapters on Vancouver produced by artists, journalists, and writers. There is no specific thesis in this collection and no attempt to convey a specific understanding of what Vancouver used to be. The collection focuses on twentieth-century history and tries to capture the city's diversity. It deals with various issues (such as crime, corruption, the Great Depression, and poverty) that reveal the complexity of the city's past. Several of the chapters also remind readers that Vancouver has always welcomed individuals from across the country and around the world.

In putting together this collection, Belshaw did not target a specific period of time. Readers learn about alcohol production at the beginning of the twentieth century (Jason Vanderhill's chapter on Daniel Joseph Kennedy); about Japanese Canadians involved in gambling activities and the Black Dragon Society (Terry Watada's chapter); and the late 1920s and the Great Depression (the focus of seven chapters). Eve Lazarus deals with the Lennie Commission, which was appointed in 1928 to investigate corruption within the Vancouver Police Force. Stevie Wilson looks at the development of shantytowns at the beginning of the Great Depression and the efforts to shut them down at the end of 1931 due to fears that they would lead to the spread of diseases and other illnesses throughout the city. Lani Russwurm considers the Vancouver Police, the RCMP, and their strategies to collect information on communists; Rosanne Amosov Sia offers an overview of a crackdown on Chinese restaurant owners who employed white women; and John Belshaw writes on James Crookall and his 1930s Vancouver photographs. Two chapters deal with mayor Gerald (Gerry) Grattan McGeer, elected in 1934.

Anyone reading a book about Vancouver history in the twentieth century might expect to learn about the experiences of Japanese Canadians during the Second World War, and *Vancouver Confidential* does not disappoint. In his chapter on Vancouver during the Second World War, Aaron Chapman considers Japanese Canadians and the prevailing climate of fear – a climate created by blackouts, rationing, and the possibility of invasion by Japanese forces (a fear inspired by a Japanese submarine attack in June 1942 on the west coast of Vancouver Island). Also, he considers the general fear of Japanese Canadians, which led the federal government to order

their internment. He focuses on those who asked the state to implement strong measures against this ethnic community.

Two chapters deal with murders and violence after the Second World War. Diane Purvey looks at Malcolm Woolridge, who shot his wife in 1947 but was not jailed, while Jesse Donaldson relates the story of two individuals who, in 1949, took it upon themselves to go after a group of men who preyed upon women in Stanley Park.

The chapters do not seem to appear in any particular order, but their brevity will be greatly appreciated by anyone who teaches courses on British Columbia and/or on Canadian cities. Furthermore, they include a variety of pictures and photographs and are written for a general audience. I did wish that there had been an attempt to organize them according to theme; however, despite this, *Vancouver Confidential* offers many new and valuable views on Vancouver.



A Small Price to Pay: Consumer Culture on the Canadian Home Front, 1939-1945
Graham Broad

Vancouver: UBC Press, 2013.
292 pp. \$32.95 paper.

Food Will Win the War: The Politics, Culture, and Science of Food on Canada's Home Front
Ian Mosby

Vancouver: UBC Press, 2014.
288 pp. \$32.95 paper.

STACEY J. BARKER
Canadian War Museum

IN SEPTEMBER 1945, the Second World War had barely come to an end when over nine thousand miners in British Columbia and Alberta walked off the job. This was not a strike for higher wages or better working conditions: the men were protesting the reintroduction of meat rationing. The three-week strike did not win the miners their main demand – double meat rations – but it did earn them an extra allotment, something that they, in their physically demanding jobs, deemed necessary and fair.

But the miners' meat strike was not a typical occurrence on Canada's Second World War home front. As the long arm of the state intruded into daily life, Canadians did not march in the streets protesting the edicts of the Wartime Prices and Trade Board, the government agency responsible for controlling virtually every aspect of the domestic economy during the war. Minor complaints aside – and there were many – most accepted the regulations

as a patriotic sacrifice to be made as part of the war effort. But how much sacrifice did the average Canadian really make? To what extent were individuals “deprived” materially during the war? Did Canadians on the home front have, to use the now well-worn phrase, a “good war?”

In these two books, historians Graham Broad and Ian Mosby address these and related questions. Broad's work, an examination of Canada's wartime consumer economy through a largely cultural lens, offers the argument that Canadians did not experience much in the way of material hardship. “Penurious patriotism,” as Broad terms it, was a myth. He presents ample evidence that, while some big ticket items, such as automobiles, were scarce, retail sales actually *rose* throughout the war as part of a post-Depression boom in spending, one that continued after the war had ended. He also highlights – to great effect – the contradictory messages received by the public when it came to spending. While the government portrayed excess spending as unpatriotic at best and as treasonous at worst, the views being promulgated by the advertising industry differed markedly. In its view, Canadians could actually *support* the war effort by buying. Consumers could be forgiven if they were somewhat confused. Of course, durable goods were not the only thing upon which Canadians were spending their wages: leisure was another. Many of the grand “movie palaces” (such as the Orpheum in Vancouver) that had been built in pre-war years were still in operation. And, after the lean years of the Depression, they were again crammed with patrons looking for diversion. In short, many Canadians had more money to spend during the war and, far from engaging in an austere “make it do” ethos, spent it.

Ian Mosby's *Food Will Win the War* travels over similar ground, except that his focus is more specific – food on the home front. While Canadians had dealt with wartime food protocols in wartime before, the moral suasion of the First World War gave way to stricter rules during the Second. As Mosby points out, as one of the world's major food exporters, Canada had a crucial role to play in keeping Britain fed, a responsibility that devolved, in part, on the consumers of the home front. The food Canadians bought, cooked, and ate was transformed into a public concern. At the same time, busy wartime Canadians were eating more food, leading to even greater demands on supplies and necessitating greater state oversight. Concentrated attention began to be paid to the nutritional aspects of eating, and Canada's first official "food rules" were unleashed. In a volume that ranges widely over various aspects of Canadian food and war, Mosby analyzes rationing, nutrition, and the many ways public concerns entered into what had hitherto been a highly private realm. Like Broad's work, Mosby's also hints at the importance of analyzing wartime consumer culture within a wider time frame; take, for example, the recipes for patriotic "war cakes," which were remarkably similar to those for "economy cakes" during the Great Depression.

Both books are much needed additions to the historiography of Canada's Second World War experience. Too often the daily lives of those on the home front have been overlooked in favour of the stories of the men and women who marched away in khaki. Those who remained behind – 90 percent of Canadians – also had their worlds fundamentally transformed by war, as these books demonstrate. Specialists will certainly appreciate these works, but both are accessible and appealing to a general audience as well. Both authors pay a gratifying amount of

attention to gender, perhaps inescapably given the importance of women within the domestic economy. Both authors include well chosen contemporary ads, propaganda posters, and photos. Both strip away the somewhat one-dimensional view of Canadians on the Second World War to reveal a more complex reality of human beings trying to balance patriotism with their own interests as individuals and consumers.

*Ladysmith: Our Community,
Your Credit Union – A History*

Patrick A. Dunae

Ladysmith: Ladysmith and District
Credit Union, 2014. 98 pp.
\$20.00 paper.

PATRICK CRAIB
Victoria

PATRICK DUNAE'S microhistory, *Ladysmith: Our Community, Your Credit Union – A History*, is attractive and approachable and succeeds at being what it is intended to be: a proudly colourful and informative history of the Ladysmith Credit Union. Those who have deep roots in the community, as well as the Credit Union's long-time members, are sure to appreciate the extensive archival photography and ephemera decorating the margins. However, the book also provides much to keep the attention of those interested in broader aspects of Ladysmith's history.

Credit unions, as Dunae tells us, are both by law and by custom organized around the principle of "common bond" (10–12), which acts to limit the scope of operations to a distinct area or group. A central theme of the book, this principle underwrites the relationship of a credit

union to its members, as well as to the wider community, by organizing the guarantees and obligations of both. At the most basic level, an individual's collateral on a loan is her or his character and industry, and, in turn, her/his obligation is to the wider community and not to the market.

As much as the city limits of Ladysmith formed the legal basis for the Credit Union's bond, the working-class identity of many of the Credit Union's membership functioned as its primary economic and social foundation. Dunae takes special care to detail how the woodworker's union, the International Woodworkers of America, laboured as the primary organizer behind the Credit Union's charter application in 1944. In return, the Credit Union operated as a means of cooperative aid, with the logging community firmly in mind. Offering distinctly class-oriented services, such as medical insurance to meet the needs of Ladysmith's working-class community, the Credit Union also exercised frequent leniency when the occasional IWA strike caused delinquency on loans.

But as Ladysmith evolved, so, too, did its Credit Union. The community prospered into the 1960s, buoyed by a booming resource economy, and its banking needs moved beyond handshake deals over kitchen tables and into the realm of mortgage-primary assets. In response, the Ladysmith Credit Union adopted a more managerial-minded approach that was further expedited by the economic recession of the 1980s, which resulted in extreme difficulties for both banking and forestry sectors, to say nothing of the Credit Union's own membership. Dunae details how the Credit Union continued changing to meet the requirements of the town, offering everything from active mortgages to pensions and investments

as the community continued its post-industrial evolution, while remaining, to the present day, firmly community-minded.

While undeniably a light read, *Ladysmith* nevertheless provides a novel look at the economic development of an entire community through the lens of microhistory, from coal mining to post-industrial activity. Rather than merely providing the institutional history of a specific organization, Dunae shows us what Ladysmith's Credit Union represented to the town: a common bond.

Landscape Architecture in Canada

Ron Williams

Montreal and Kingston: McGill-Queen's University Press, 2014.
664 pp. \$65.00 cloth.

LARRY McCANN
University of Victoria

Landscape Architecture in Canada is Ron Williams's magnum opus, the likely capstone of a distinguished career as researcher, teacher, and practitioner. It is a fine scholarly effort, more than fifteen years in the making. Until its publication, there was no in-depth treatment of landscape architecture in Canada. Now we have an expertly conceived study that examines the subject from various perspectives: historical, regional, and, most important, from a thematic point of view. The book's seminal importance is reminiscent of Harold Kalman's path-breaking architectural synthesis, *A History of Canadian Architecture* (1994), and of the team-authored, multi-disciplinary volumes of the *Historical Atlas of Canada* (1987-93).

According to Williams, “landscape architecture involves the design, planning, management, and conservation of *exterior* spaces. It is ... a *social art*, focusing on the creation of places for people to circulate, to relax, to develop, and to undertake various activities both workaday and recreational. It is also an *environmental art* ... The ultimate goal of landscape architects ... is to help integrate people into their environment” (3, emphasis mine). Artistry and practicality are central to the practice of landscape architecture. Williams returns time and again to the duality of these overarching design and planning principles when discussing the evolutionary trajectory of his subject matter.

The book’s principal objective is quite general, simply: “to provide the Canadian landscape architect, members of related professions, and the public with an *overview* of the development of ‘designed landscapes’ in Canada” (3, emphasis mine). It achieves this goal, and yes, the book will appeal to many people, not least specialists in related fields. Gardeners, surveyors, horticulturalists, engineers, and architects, among other professionals, have contributed significantly to the development of landscape architecture, most notably before the mid-twentieth century. Appropriately, contributions from these related fields are given proper due, especially in early chapters. But, throughout the book, it is evident that Williams, a professeur honoraire d’architecture de paysage at the Université de Montréal, has been greatly influenced by the cultural geographer J.B. Jackson’s approach to landscape analysis. The vernacular landscape receives a great deal of attention from Williams’s searching eye, despite some puzzling omissions, like a serious discussion of commonplace gridiron street planning and subdivisions. Surely these landscape elements are tied to the landscape architect’s oeuvre, if

not in the past, then now through the medium of the New Urbanism?

To achieve the book’s broad, sweeping objective, different research strategies are employed. The practice of “going to the ground” – as all landscape specialists must do – is just as important for Williams as is digging deeply into the scholarly literature. Archival source materials are pragmatically avoided; instead, Williams has criss-crossed Canada multiple times to observe, interpret, and photograph the landscapes about which he writes with insight and in such a pleasing way. Equally reassuring is Williams’s recourse to a wide-ranging, multidisciplinary literature: he values the specialized writings and knowledge of others who have researched and written about particular Canadian landscapes. The reference bibliography is very deep indeed. Williams’s photography embellishes the book; his son has drawn valuable contextual maps. McGill-Queen’s University Press, supported by grants from many outside sources under the umbrella of the Landscape Architecture Canada Foundation, has done an admirable job of producing *Landscape Architecture in Canada*.

Recognizing the value of collaboration, Williams consulted widely with colleagues to develop a multidisciplinary framework of analysis that would satisfy a diverse audience and do justice to the subject matter. The resultant, paradoxically straightforward yet sophisticated, framework is broadly evolutionary and thoroughly supported by thematic and regional analysis. Williams aspired to examine basic patterns of historical change for specific types of landscape elements – gardens, parks, university campuses, cemeteries, suburbs, shopping malls, town centres, and many more – which is sensible and realistic, given the book’s central purpose. Contemporary practices of

the landscape architect – for example, sustainable design and conservation – are also examined. Throughout the book, the historical analysis and discussion of various historic landscapes remains richly nuanced; we are well served by Williams’s framework.

Landscape Architecture in Canada comprises four major historically fashioned sections, including “The Nineteenth Century: Challenges of an Urban and Industrial Landscape” and “Birth of the Modern Landscape: From 1945 to the Present Day.” Within each section, major themes are brought to the fore, for example, “Public and Private Gardens” and “New Ideals in Urban Design: Garden City and City Beautiful.” These themes are the basic components of Canada’s designed and vernacular landscapes. Within a theme, important subthemes and regional examples are discussed. Some of the subthemes are singled out for detailed examination as case studies. Several will be of particular interest to readers of *BC Studies*. For instance, Williams’s “Japanese Gardens of Reconciliation” is a well conceived historical and thematic synopsis, an important contribution to current research interests directed towards the Japanese experience in western Canada.

We learn much about these essential elements and types of landscapes, about the forces that shaped them and about the key practitioners who have defined the practice of landscape architecture in Canada – Frederick Todd, Rickson Outhet, the Olmsted of Boston, Thomas Mawson and Sons of England, Lorrie and Howard Dunington-Grubb, Cornelia Oberlander, and others. What is distinctive about Williams’s approach, however, is that he so successfully charts the threads and trajectories of landscape types or elements over time and space – that is, through their various and successive stages of development and

regional expression: from picturesque villas to the cottage orné and large country estates of eastern Canada, and on to the modernist house and garden of the West Coast; from colonial townscapes to the garden city and beyond, including Canada’s resource towns; from rural cemeteries to their most recent urban counterparts; and so on. Regrettably, Williams’s index fails to record these threads, leaving the reader with the task of stitching together the book’s trajectory. But to his credit, and this is a major accomplishment, Williams has successfully achieved a regional balance in bringing forth thematic and elemental examples, proof that “going to the ground” remains all-important for researchers and students of Canadian landscape architecture.

In sum, *Landscape Architecture in Canada* is a book that should inspire current and future students of landscape architecture to add depth to our understanding of landscape studies in Canada. It will definitely give great pleasure to professional landscape practitioners and to those in the general public who are curious to know more about the designed and vernacular elements that define the Canadian landscape.

We Go Far Back in Time: The Letters of Earle Birney and Al Purdy, 1947-1987

Nicholas Bradley, editor

Madeira Park: Harbour Publishing,
2014. 480 pp. \$39.95 cloth.

JAMES GIFFORD
Fairleigh Dickinson University

NICHOLAS BRADLEY is to be commended for this edited

collection of Earle Birney and Al Purdy's correspondence. As might be expected from two epic figures of Canadian literature who lived and worked in British Columbia, many of these poets' letters relate to this province either directly or indirectly. The volume also shows both men connecting to other iconic authors linked to British Columbia, including Malcolm Lowry, George Woodcock, Bill Bissett, George Bowering, and Robin Blaser. Bradley's exemplary introduction, with its thorough editorial apparatus and clear writing, is accessible to scholarly and general readers alike. The initial surprise of Bradley's opening reference to W.H. Auden on the publication of letters and correspondence, and his continued comparisons of Birney and Purdy to established British and American writers such as William Kittredge, Richard Hugo (14), Elizabeth Bishop, Robert Lowell (15), and Kenneth Rexroth (26) passes when we realize Purdy's and Birney's cosmopolitan familiarity with the San Francisco Renaissance poets, Canadian poetry broadly understood, and an impressive range of nineteenth- and twentieth-century writing. What at first appears in the Introduction to be an unusual move outward and away from Birney and Purdy retrospectively prepares the reader for the scope of the letters and for both poets' extensive influences and networks. Likewise, Bradley's apologia in the Introduction, with its rationale for not seeing Purdy as abandoning or being disloyal to Birney in the later letters (21), and Bradley's playful cautions that their casual sexism "requires an ear for tone" (27), appear, retrospectively, to be preparatory devices for readers who might otherwise skim the book, as readers of correspondence sometimes do.

Technically, the volume's editorial apparatus (footnotes, references, etc.) and the Introduction and the Editorial Note are most welcome contributions. Apart from the obvious merits of better understanding a literary relationship and the milieu in which both authors moved (and also edited), both of which tend to become biographical or historical endeavours in any publication dealing with an epistolary relationship, the letters themselves are also of distinct literary merit. As Bradley notes, many of Purdy's letters describe the episodes that would later appear in his autobiographical *Reading for the Beaufort Sea* (23 and passim). The footnotes, especially, help mark this recycling of material, as do several incidental connections in the poetic projects of Birney and Purdy during the forty years of their correspondence. Their letters also touch on their creative practice, or what Birney called "making."

In addition to finding here two poets' serious consideration of each other's work and self-reflection on their own poems and creative processes, many readers will turn to these letters for insights into other Canadian literary figures. Birney's and Purdy's more personal thoughts on figures ranging from Lowry to Laurence are well known in gossip, but these concrete instances make us read their critical and editorial work differently. For example, Birney remarks on his unpublished critical edition of Lowry's poems: "It's been this fucking Lowry stuff. I hate him now, just as you would be hating me if you had stuck with that book on me ... God knows what will happen now because, once Margerie Lowry sees those notes, all hell will break loose" (204). Such candour is, of course, also based on deep affection, but Birney's voice sings out clearly. Critics and reviewers should also be "charmed" by his observations – for example: "they

are such fucking anxiety-driven bluffing knowitall nincompoops, our CDN reviewers, that when they notice you dedicated the book to me they panic ... maybe he was INFLUENCED by him once” (204). Purdy “limits” himself to observations on Birney climbing in a giant stone vagina in the mountains (376), a problematic moment Bradley considers in his Introduction (27). However, as with any correspondents, Birney and Purdy turn again and again to the quiet moments of reflective introspection that nurtured their craft.

The volume benefits from a well produced index of names, an index of poem titles, a bibliography of both poets’ significant works, a chronology, and a glossary of names. While a traditional thematic and topical index may seem desirable, the division of information into two distinct indices and ancillary sections best suits scholarly needs and student use. The letters are complete for public figures, even where the comments are bitter, but invective content related to private persons and medical information have been editorially excised when not of literary note. Also, as Bradley comments, he regards the collection as “primarily curatorial rather than archaeological: as a complement to *Yours, Al*” (30), since several of the early letters first appeared in the general collection of Purdy’s correspondence. The inclusion of drafts and excerpts of poems by both Birney and Purdy is of particular value.

Bradley’s edition of the Birney-Purdy correspondence will be essential for university and college libraries and for the general reader curious about these poets’ relationship, influences, influence, and extensive literary milieu. The detailed descriptions of their experiences in Canadian landscapes, and British Columbia in particular, will also have wide appeal.

*The Life and Art of Harry and
Jessie Webb*

Adrienne Brown

Salt Spring Island: Mother Tongue
Publishing Ltd., 2014. 144 pp.
\$34.95 paper.

MARIA TIPPETT

Cambridge University

EVERYONE HAS met artists who triumphed at art school, who showed some promise following graduation, but who then vanished from the art world. *The Life and Art of Harry and Jessie Webb* tells such a story – and twice over. There is much to learn from this impassioned study written by the couple’s daughter, Adrienne Brown.

The story revolves around Vancouver’s post-Second World War cultural institutions. Jessie Hetherington joined the Vancouver School of Art’s Saturday Morning Junior Classes at the age of nine in 1938. Eight years later she became a full-time student at the School of Art. It was here that she met her fellow-student Harry Webb: two years older, Toronto-born, and a former merchant-marine cadet officer.

Far from being on the edge of nowhere, as Emily Carr would have us believe, postwar Vancouver was an exciting place to be for any Modernist artist. Painters Donald Jarvis and Takao Tanabe had just returned from Provincetown, Massachusetts, where they had studied with the non-objective artist Hans Hofmann. During his wartime tour of Britain, Jack Shadbolt had been smitten by the paintings of Graham Sutherland. And Shadbolt’s colleague at the Vancouver School of Art, Lionel Thomas, had recently studied with Mark Rothko in San Francisco.

Jessie and Harry Webb revelled in this eclectic atmosphere of artistic movements. Their watercolour paintings and linocut prints reflected the abstract and non-objective styles of their teachers. They also reflected their love of jazz, seen in Harry's work, *Japanese Jazz* (1953). Caught up in the Art in Living Group that promoted good design in art, architecture, and interior decoration, both artists also made the city the subject of their work. Jessie produced linocuts entitled *West End Waterfront* and *Low Rent District* in 1950, while Harry created a series of works related to Vancouver's cityscape.

The Webbs not only produced works that found a place at the Vancouver Art Gallery's *100 Years of BC Art* in 1958 but also teamed up with the accomplished printer and designer Robert Reid to design magazine and art catalogue covers. Jessie even adapted and created a mural for a poolside cabana during the province's centennial year.

None of these activities enabled the Webbs to live as full-time artists. Harry worked at the post office and took on various other jobs outside of Vancouver. Things improved for him in 1955 when he joined Desmond Muirhead and Associates and began a long career as a landscape architect.

While Harry's new job allowed him to apply his art to the design of gardens and malls, Jessie was left trying to make her living as an artist. There were several reasons that she was unsuccessful. For one thing, she was working in a medium – print – that did not have the gravitas of larger oil paintings. More significantly, she and Harry, as their friend Robert Reid suggested, “were never accepted by the ‘middle class’ mentality that prevailed in the mainstream of Vancouver art.” Reid argued: “To be successful, you had to attend the right cocktail parties and be invited to Lawren Harris's and things

like that, but Harry and Jessie preferred to hang around my printing shop” (42). Plagued with depression and bouts of drinking in equal measure, Jessie grew apart from her family. In 1972 the couple divorced: Harry took custody of their daughter Adrienne, now fourteen; Jessie moved back with her parents, by then retired. She supported herself by taking on a series of jobs, including waitressing. But she also continued to paint and make prints. And, convinced that public recognition would come, Jessie began reframing her own and Harry's work a few years before she died in 2011.

There is no doubt that Harry and Jessie Webb's early work was as good as anyone else's in Vancouver. Yet lacking a patron or a private income, and having no inclination to enter the middle-class establishment, their fate confirmed many of Reid's worst fears. Mother Tongue Publishing is to be congratulated for launching its timely *Unheralded Artists of BC Series*, and Adrienne Brown is to be commended for retrieving the reputations of two artists who had never previously made it into the history books and for ensuring that they are not forgotten.

*The Afterthought: West Coast
Rock Posters and Recollections*

Jerry Kruz

Victoria: Rocky Mountain Books,
2014. 256 pp. \$40.00 cloth.

HENRY TRIM

University of British Columbia

JERRY KRUZ's beautifully illustrated autobiographical work provides an intriguing first-hand glimpse of Vancouver's psychedelic music scene. The book revolves around Kruz's

years as a concert promoter from 1966 to 1969. Although it briefly describes the later years of his life, its record of the 1960s is of most interest to scholars. The whirlwind of activity (much of it drug-induced, according to Kruz) during these years saw the foundation of Kruz's promotional organization, the Afterthought, as well as the popularization of psychedelic rock concerts, the pioneering of laser light shows, and the production of numerous iconic posters.

Kruz and his fellow promoters had a central role in Vancouver's 1960s music scene. For those studying the spread of hippy culture and psychedelic happenings on the west coast, Kruz's work highlights the circulation of bands and styles between San Francisco, Vancouver, and the cities in between. His compelling remembrances of trips to Seattle and San Francisco to book new acts capture the frenetic pace of Kruz's life and resound with more than a few echoes of Hunter S. Thompson's more famous drug-addled travels.

While his success in bringing in the Grateful Dead, Jefferson Airplane, and other famous bands attests to his central place in Vancouver's music scene, Kruz's belief that the Afterthought pioneered laser light shows is unconvincing. Ken Kesey's Merry Pranksters had been producing such shows for at least two years before the Afterthought began to provide them. Further, since Kruz recounts being offered a laser show when he organized one of his first concerts, it seems likely that they were already an accepted part of hippy concerts in 1966 and that Kruz simply conformed to expectations. That said, the ease with which the Afterthought began producing laser shows, and their subsequent popularity, speaks to their spread from the Bay Area throughout the west coast, and Kruz and the Afterthought

certainly played a leading role in their popularization in Canada.

While the book's discussion of laser technology and the Vancouver music scene is interesting, *Afterthought* really shines for its depiction of visual art, especially Kruz's fine personal collection of concert posters. This collection includes many posters by Bob Masse, the renowned Canadian poster artist who did much to define the psychedelic style of the 1960s in Vancouver and up and down the west coast. For those interested in the development of psychedelic art, these posters make for a fascinating case study. Since these iconic works of art were created as advertising, they also speak to the tense combination of rebellion and commercialization that gave the 1960s counterculture much of its energy. Kruz's reminiscing about the struggles surrounding the production of these posters, particularly when "square" authorities felt they encouraged drug use, highlights the very real risks that he and other promoters took in producing this commercial art.

Kruz's autobiographical style, unfortunately, is less useful in his description of hippy drug culture. A recovered addict, Kruz slips into a self-flagellating and moralizing tone when discussing drug use in Vancouver's psychedelic scene. While obviously heartfelt, this slows the narrative and adds little to the larger discussion of drugs on the west coast during the 1960s. Despite this, *Afterthought* will be useful to those studying the counterculture and essential to those interested in reliving old memories.

*Equality Deferred: Sex
Discrimination and British
Columbia's Human Rights State,
1953-84*

Dominique Clément

Vancouver: UBC Press, 2014. 332 pp.
\$34.95 paper.

LISA PASOLLI
Trent University

IN CANADA, Dominique Clément tells us, human rights legislation has been mainly associated with discrimination against women. In British Columbia, the women's movement was deeply invested in human rights discourse and practice, and, by the 1970s, gender-based discrimination cases, many of them focused on equal pay, far outnumbered those that dealt with issues of race, ethnicity, disability, or sexual orientation. It makes sense, then, that *Equality Deferred* tells the history of BC human rights primarily through the lens of sex discrimination. Clément's focus is on the years between 1953 and 1984 and the "competing visions" of a human rights state that the Social Credit and NDP governments sought to implement during this period. As Clément points out, there exists no single collection of BC Human Rights Board of Inquiry decisions, making systematic research difficult. Nevertheless, he has pulled together an impressive collection of government and private records that together document many important cases. While the first three chapters offer a lengthy discussion of pre-1953 provincial and national human rights law that could perhaps have been condensed given the book's stated focus, thereafter Clément offers a lively and important window onto the inner workings of policy and legislation.

The most compelling parts of *Equality Deferred* are those that focus on the people – the administrators, members of boards of inquiry, lawyers – who embodied the "competing visions" of the human rights state. The ineffectiveness of the Socred human rights acts of 1969 and 1984, Clément suggests, can be explained in large part by unsympathetic administrators, most of them male. In contrast, the Human Rights Code passed by the NDP in 1973, though not without its limitations, was applied robustly for several years owing to the activist agenda of administrator Kathleen Ruff. Clément's interviews with Ruff and others provide fascinating insights into the human machinery of the state and remind us that political history benefits from careful attention to individuals.

Historians of Canadian feminism will find much of value in this book. We have a richer understanding of groups like Vancouver Status of Women, for example, because of Clément's accounts of their role in shaping human rights legislation. Moreover, the stories narrated by Ruff and her colleagues enrich our understanding of 1970s feminism. Ruff and many of the women she recruited were veterans of the women's movement, and they believed that taking up civil service positions was one important way to effect feminist change. This was happening around the country; in Ottawa, for example, bureaucrats like Frieda Paltiel were working to implement the recommendations of the 1970 Royal Commission on the Status of Women. Femocrats and "state feminists" like Paltiel and Ruff, not surprisingly, often saw their goals of implementing progressive social policy stymied by entrenched systems of power. Nevertheless, their efforts and struggles also need to be considered as an important part of the story of second-wave feminism, especially since

grassroots activism and organizations often take centre stage in existing accounts of this period.

Equality Deferred is engaging and well researched, and it offers important food for thought regarding the capacity of human rights legislation to actually promote equality. Throughout, Clément challenges readers to recognize the victories of the human rights state while at the same time acknowledging its inability to address systemic discrimination. Indeed, Clément suggests, the individualist and gender-neutral discourses of human rights ran, and continues to run, the risk of harming rather than helping the cause of collective gender equality. *Equality Deferred* is an important contribution to the history of human rights; but, just as significantly, it reminds us of the contemporary opportunities and limits of a human rights state in achieving gender justice.

*No One to Tell: Breaking My
Silence on Life in the RCMP*

Janet Merlo

St. John's, Newfoundland:
Breakwater Books, 2013. 248 pp.
\$24.95 paper.

BONNIE REILLY SCHMIDT
Vancouver

LIKE ALL NEW recruits graduating from the Royal Canadian Mounted Police (RCMP) training academy in 1991, Janet Merlo was looking forward to getting to work at her first posting in Nanaimo, British Columbia. It was not long after her arrival, however, that Merlo discovered that a number of her predecessors had complained about harassment at the detachment, including one woman who had

successfully sued the RCMP over the issue. It was an ominous portent of things to come for the rookie Mountie.

Janet Merlo's memoir, *No One to Tell: Breaking My Silence on Life in the RCMP* is similar in many ways to traditional Mountie memoirs. Anecdotal stories about joining the RCMP, life at the training academy, and the challenges and rewards of police work all provide glimpses into life as an RCMP officer. Merlo's stories also reveal that successful police work is sometimes as much about "being present" and good luck as it is about investigative skill (69).

But that is where the similarities end. In fact, those looking for a happy-ending story about life in the RCMP will have to find an alternative source. Merlo is the lead plaintiff in a class-action lawsuit against the RCMP alleging harassment and discrimination. She is up front about this in her Introduction, stating that the assertions made in her book are allegations included in a legal statement of claim against the police force (18).

Merlo begins by stressing that the majority of the police officers she worked with were decent and hardworking. For her, it was a minority of Mounties, a number she estimates to be about 10 percent, who bully, intimidate, and sexually harass many of the "good" police officers, male and female alike (20). It is the actions of these police officers, as recounted by Merlo, that make for the most disturbing reading. Yet they serve as examples of the forms that harassment can take in the workplace.

Several examples stand out. One sergeant at the detachment kept a blow-up doll in his office, a tool he frequently used to humiliate female police officers when he asked them to stand beside the doll to see how they "measured up" (48). Comments about Merlo's sex life were frequent (48-49), as were degrading comments about women

in the police force (79) and references to pre-menstrual syndrome (79). The public shaming of Merlo with a dildo that had been seized as evidence (91), and a supervisor's gestures and comments to her about his penis (91-92), are a few of the more serious examples of harassment that Merlo claims she endured.

For readers who may not understand why she did not initially complain about the harassment, Merlo explains that, in a paramilitary organization, you "just don't speak out against those who outrank you. That's how order is maintained" (51). Readers will sense the powerlessness that Merlo felt when she finally did start to complain, only to have senior officers ignore or dismiss her formal appeals. Most disturbing is her description of the RCMP's alleged interference in her personal life following her medical discharge from the force and during her impending divorce (200-01).

Merlo offers an alternative perspective of life in the RCMP, making her memoir an important contribution to the canon of Mountie literature. Her frank and open discussion of harassment, discrimination, marital breakdown, and post-traumatic stress disorder are not found in more traditional accounts written by men. For readers seeking to make sense of the systemic problems within the RCMP, *No One to Tell* is a strong first-hand account that demonstrates how harassment operates, and why it persists, in Canada's federal police force.

*And the River Still Sings:
A Wilderness Dweller's Journey*
Chris Czajkowski

Halfmoon Bay: Caitlin Press, 2014.
251 pp. \$21.95 paper.

*Women of Brave Mettle: More
Stories from the
Cariboo Chilcotin.*

Extraordinary Women Vol. 2.
Diana French, Foreword by
Sage Birchwater

Halfmoon Bay: Caitlin Press, 2012.
223 pp. \$26.95 paper.

*Drugstore Cowgirl: Adventures
in the Cariboo-Chilcotin*
Patricia Joy MacKay

Victoria: Heritage House, 2013.
240 pp. \$19.95 paper.

CONNIE BRIM
Thompson Rivers University

READERS familiar with self-proclaimed wilderness dweller Chris Czajkowski's many books on living in the west Chilcotin region of British Columbia will welcome *And the River Still Sings*, a memoir that introduces us to her as a child, raised in Lincolnshire, England, who preferred walking along nature trails to attending school. Focused on moments that elucidate her love of solitude and nature, her attraction to regions little travelled, and her gift for self-sufficiency, Czajkowski's narrative moves us quickly from her Fens-based childhood to her post-secondary education in agriculture at Reynard Ing and Studley College

(both located in Yorkshire, England) and to her sojourns in Uganda, Nepal, Thailand, Australia, New Zealand, and South America. Not all that long after arriving in British Columbia in 1979, she found Salmon Arm in the Shuswap too noisy but Lonesome Lake – population three – just right. As Czajkowski settles into the west Chilcotin, we witness her resourcefulness in learning how to make whatever she needs, be it a cabin for shelter, a stone oven in which to bake bread, or a wilderness-guide business at Nuk Tessli, the resort she established in 1988 at a nameless lake and operated for almost twenty years.

Chapters devoted to Czajkowski's departure from this high-altitude resort frame the otherwise chronologically structured *And the River Still Sings*, and it is this poignant departure that provokes this reminiscence. With black-and-white photographs, an occasional map, and many sketches, the memoir offers us some insight into a woman who has lived alone and "off the grid" for decades. Czajkowski provides a loose timeline for her unanticipated but rewarding career as published writer and informs us of the sources of inspiration for her books, including her personal favourite, *A Mountain Year* (2008). She also shares her expertise on alpine plants, her explorations of little hiked areas, and the impetus behind several changes in living places. Even wilderness dwellers, we learn, need retreats from their wilderness cabins. Such acknowledgments of the psychological challenges of dwelling alone in the wilderness are restrained in *And the River Still Sings*, but the absence of lengthy passages of self-revelatory commentary is not a shortcoming. During her twenties in New South Wales, Australia, Czajkowski learned that being alone in nature placed her in a euphoric state, and, during the subsequent decades, she has remained

true to this epiphany. Unsurprisingly, then, what receives attention in the memoir are windstorms, wildlife, birdcalls, alpine plants, land formations, flooding, friends, and wwoofers who have helped her maintain her chosen way of life – whoever and whatever are present in the many places she explores in the Chilcotin. Her focus is refreshingly outward and outdoors.

Like Czajkowski's *And the River Still Sings*, Patricia MacKay's *Drugstore Cowgirl: Adventures in the Cariboo-Chilcotin* is a memoir. In a one-page introduction, she informs us of a life-changing vow, made at age ten after she saw her first western, to discover whether or not cowboys, and the ranges on which they rode, still existed. Leaving London, England, in 1964, the twenty-six-year-old fulfilled this vow by accepting seasonal work at a guest ranch in the south Cariboo. Except for an eighteen-month stint in London, a few months spent in Vancouver and Port Alberni, and another short visit to London, MacKay remained in British Columbia's Central Interior until 1974. Containing a smattering of black-and-white snapshots and recipes, the memoir focuses on the eight years she spent in this region.

Prefacing the memoir is a cowgirl poem composed by MacKay. Jocular in tone, it establishes the persona the author adopts while sharing both work and social experiences in Parts 1 and 2 of the tri-part memoir – experiences that range from learning to ride and how to milk cows in the south Cariboo to running a kitchen at the remote TH Ranch in the Chilcotin. Positioning herself as the naive outsider, MacKay regales us with anecdotes about attending rodeos, dancing while wearing spurs, and driving a tractor during haying season. The pacing of materials in these two parts is lively; passages of reconstructed dialogue ensure that the narrative unfolds briskly.

A tonal shift is apparent in Part 3, the section devoted to MacKay's life at Lee's Corner and then at Alexis Creek during the early 1970s after work disappeared at the TH Ranch. Tension exists between her respect for what she calls the "Chilcotin way" and her always troubled relationship with Jimmie MacKay, a cowboy turned road-grader first introduced in Part 2. Part 3 focuses on the five years during which they are married, and only in this final part does the author – the drugstore cowgirl of the memoir's title – acknowledge that limited employment opportunities, alcoholism, and formidable weather may burden the lives of some who dwell in the Chilcotin.

In 2009, Caitlin Press published Volume 1 of its Extraordinary Women series dedicated to sharing stories of BC women. Called *Gumption and Grit: Women of the Cariboo Chilcotin*, this volume offers thirty-eight stories related by twenty-three writers and edited by Sage Birchwater. Volume 2, *Women of Brave Mettle: More Stories from the Cariboo Chilcotin*, similarly shares stories of women from this vast region. Divided into six sections that cover the period from the early twentieth century to the present, the collection provides brief biographical entries on fifty women. Its final section focuses on several women who work at the almost exclusively women-staffed *Williams Lake Tribune*, and Part 4 features profiles of mothers and their daughters, such as pharmacists Adaline and Cathie Hamm. The other four sections introduce individuals loosely grouped together by era, accomplishments, professional roles, and community service. Diana French, one of the women introduced in Volume 1 of Caitlin's Extraordinary Women's series, wrote the majority of the entries in Volume 2.

Despite most essays rarely running longer than four pages, it is surprising

how much we learn about both the individuals portrayed and the history of the Cariboo Chilcotin. The achievements of some women, such as nurse Jane Bryant Lehman, community activists Phyllis and Ivy Chelsea, and artists Vivien Cowan and Sonia Cornwall, have been acknowledged in previous studies, such as Julie Fowler's *The Grande Dames of the Cariboo*. Other entries in *Women of Brave Mettle* introduce women less well known, especially to those unfamiliar with the Cariboo Chilcotin. Accompanied by black-and-white photographs, this volume thus provides a useful introduction to a diversity of talented women, including filmmakers, writers, politicians, politicians' wives, immigrants, educators, nurses, naturalists, activists, and historians.

In her memoir, as she ponders – and rejects – the label of eccentricity, Czajkowski asserts: "I am simply not city" (203). These words are applicable to the women introduced in *Women of Brave Mettle* who inhabit the rural areas, wilderness, and small communities throughout the Cariboo Chilcotin. Collectively, *Women of Brave Mettle*, *Drugstore Cowgirl*, and *And the River Still Sings* remind us that a remarkably storied past – and present – pervades British Columbia's sparsely populated Central Interior.



Tracking the Great Bear: How Environmentalists Recreated British Columbia's Great Bear Rainforest

Justin Page

Vancouver: UBC Press, 2014. 176 pp.
\$29.95 paper.

Great Bear Wild: Dispatches from a Northern Rainforest

Ian McAllister

Vancouver: Sierra Books, 2014.
192 pp. \$50.00 cloth.

MAX RITTS

University of British Columbia

TYPE “GREAT BEAR Rainforest” into Google Earth and consider the long green slice of British Columbia’s coastline, now covered by the tricolour boxes of user-uploaded photo icons. Like so many conservation efforts, the story of the founding of the Great Bear Rainforest (GBR) is the story of its imaginary (its constructed identity and symbolism); of how a once “empty” space become recognized as a spectacular production of nature. Upon entering the GBR, of course, one finds not pristine wilderness but a distinctive set of Indigenous territories that, in *Tracking the Great Bear*, Justin Page calls “a dense tangle of ecological, economic, social, and political relations” (7). Like Ian McAllister’s photo-album, *Great Bear Wild: Dispatches from a Northern Rainforest*, Page’s book considers these relations and their role in the imaginary of the GBR. In different ways, both works provide opportunities to reflect upon the complex legacy of the GBR today.

Page showcases the creation of the GBR as an environmental institution-building

exercise, an optimistic example of consensus-politics in an age of seemingly endless environmental struggle. He treads a well worn path in BC environmental studies (kicked off by Braun 2002) by suggesting that the GBR’s most distinguishing feature is its dissolution of the boundary between nature and society (9). To affirm this, Page employs Actor-Network Theory (ANT) to “follow the actors” (13), by which he means the set of institutions (state, environmental, industrial, First Nations) that produced the landmark GBR agreements in 2006. In effect, these institutions successfully disentangled competing land use interests to achieve a rare conservation consensus.

Tracking the Great Bear makes so much of ANT and of Latour’s (2004) *Politics of Nature* that a digression is necessary. Latour’s aim was twofold: (1) to dissect the concept of nature as an asocial, objective source of truth and (2) to use that insight to construct an environmental politics that recognizes nature(s) in the plural – by invoking a pertinent range of practices, events, things, and forces. Page’s sustained effort to valorize the GBR in this way is helpful. It allows him to isolate coalition building as the environmentalists’ strategy vis-à-vis the region’s other interests and to affirm the role of conservation science: to consider how an ecosystem-based management (EBM) regime ordered the GBR’s complex natures into distinct “zones” (Chapter 1) and enrolled powerful non-humans (grizzly bears; Chapter 2) as regional political ambassadors.

But *Tracking the Great Bear* is so preoccupied with giving Latour’s stamp of approval to GBR that it ends up omitting a great deal. The text is peppered with ANT-isms, references to “scientific chains” and “cultural chains” (35), lengthy demonstrations of “interressement” (45), “occasions” (98), network “fragility” (104), and “matters of concern” (Chapter 3).

There is no mention of other theoretical concepts – for example, class, Indigeneity, and colonialism – and how *they* might bear upon the history of the GBR. As a result, the book's promise to reveal the GBR as a "powerful hybrid assemblage of humans and non-humans" (9) is unfulfilled.

Despite these reservations, *Tracking the Great Bear* provides a good resource for scholars interested in contemporary environmental politicking. Page, an environmental consultant, knows his trade, and his interviews with environmentalists are detailed and consistently informative. They give the impression that the GBR is indeed a "tangle" of different relations – but to follow the metaphor, the reader remains unsure of how ongoing acts of "disentangling" have been enabled historically, geographically, and in the still unceded territories of coastal First Nations.

Great Bear Wild suggests how one environmentalist is finding his way through the woods. Ian McAllister has been around the GBR longer than the concept has existed. His first book, *Great Bear Rainforest* (1997), helped to popularize both the name and region, and established McAllister as a first-rate photo-documentarian. *Great Bear Wild* affirms these considerable photography skills: stunning shots of black bears (36) and coastal wolves (67), as well as surprisingly vivid captures of underwater reefs, anemones, and whales (81). For the most part, McAllister's enviro-aesthetic remains familiar – lush, dramatic, unpeopled – and readers looking to discover what all the GBR-related fuss is about will be more than piqued by perusing these pages. In this respect, *Great Bear Wild* is on familiar ground, but compared with McAllister's first book, it suggests a development in the photographer's appreciation of the region.

This revelation emerges in the tension between the text and the images. In the text, we get a far more intimate picture of life in the GBR than the bulk of the pictures permit. This is because McAllister displays a growing appreciation for the region's original stewards, including the members of the Heiltsuk and Gitga'at First Nations whom he has come to know personally. The results are consistently insightful. McAllister's prose reveals a place marked by the intersecting trails of grizzlies, salmon, and Indigenous fishers; local histories built up by the patterning of seaweed harvesters and songbirds; and villages threatened by the arrogance of a government that continues to deprive First Nations of their sustainable livelihoods. As such, *Great Bear Wild* engages with the Latourian demand to contend with nature's difference – and confirms for the GBR a panoply of life movements, events, and, indeed, Latourian "occurrences."

Certainly, it would be nice to see more of McAllister's prose in McAllister's photos. But *Great Bear Wild*'s best visual moments – for example, of Gitga'at fisher Tony Eaton drying halibut *woks* (19), or of the annual herring spawn turning an entire Heiltsuk shoreline milky white (121) – contain the suggestion that a new representational aesthetic for the GBR is in the works. It is something worth looking forward to: a celebration of the entangling forms of human and non-human activity that continue to remake the region into the wondrous place it has always been.

REFERENCES

- Braun, Bruce. 2002. *The Intemperate Rainforest*. Minneapolis: University of Minnesota Press.
- Latour, Bruno. 2004. *Politics of Nature*. Cambridge, MA: Harvard University Press.
- McAllister, Ian. 1997. *The Great Bear Rainforest: Canada's Forgotten Coast*. Madeira Park: Harbour Publishing.

*Islands' Spirit Rising:
Reclaiming the Forests of Haida
Gwaii*

Louise Takeda

Vancouver: UBC Press, 2014. 264 pp.
\$32.95 paper.

JAMES DAVEY
University of Victoria

IN *Islands' Spirit Rising: Reclaiming the Forests of Haida Gwaii*, Louise Takeda challenges the dominant epistemological perspective on the politics of BC resource management in order to “[further] political and social justice” and “give back” to the Haida (ii, 14). She employs a power analysis framework informed by theorists Foucault, Habermas, Lukes, and Giddens to bolster her specific insights, which are drawn from BC and Haida politics, history, and anthropology. Analyzing both the power structures of “ecologically unequal exchanges” (7) and the ways in which actors strategize to overcome them, Takeda attempts to explain the development of the grassroots “indigenous-environmental-community” (4) alliance of 2004 between Haida, loggers, and environmentalists against a corporatist provincial government and foreign multinational timber companies. This alliance had begun in the 1980s and evolved through three decades. It peaked in 2004, when the mayor of Port Clements explicitly stated his support for a new logging regime aligned with that proffered by the Haida. After that point, the people of Haida Gwaii, while still somewhat divided, more or less worked together against the province and multinational timber companies.

By combining archaeology, oral history, and written history, Takeda

historicizes epistemological changes throughout the entire history of Haida Gwaii. (By “epistemology,” she means specific systems of knowledge and ways of understanding the world. Haida epistemology is distinct from that of Canadian settler society as it is informed by a different history, traditions, and cosmology.) She then presents the colonial displacement, the “war in the woods,” and subsequent collaborative planning as more than merely the clashing of systems of thought or languages of valuation. She explains the marginalization of the Haida – who “never ceded their rights and title” (6) – by arguing that it is the result of institutional powerlessness. Power, not merely epistemology, determines land use.

Following Richard Rajala’s *Up-Coast: Forestry and Industry on British Columbia’s North Coast, 1870–2005* (2006), Takeda highlights the ways in which all people on Haida Gwaii are at the mercy of an “ecologically unequal exchange” between the political and economic centres of Victoria and Vancouver (6–7). The province’s two economic hubs disproportionately reap the profits of forest-related resource extraction, while Haida Gwaii disproportionately bears the cost of ecological degradation. By tracing the continually shifting web of alliances between and within Haida, environmentalist, and logging communities, Takeda convincingly breaks down the narrative of the settler/Native dichotomy.

Extending her power analysis framework, Takeda sees Haida attempts at reframing environmental policy debates as being fundamentally about local governance. She argues that the Indigenous-environmental-community alliance of 2004 centred on ideas of self-governance in order to protect a unique “island way of life” (iii). Her analysis

resists triumphalism, however, and she is careful to note dissenting opinions in the compromise solution.

Just as ecosystem protection, Indigenous title, economic sustainability, and social and cultural cooperation are irreducibly intertwined, so Takeda weaves together environmental science, Indigenous legal battles (e.g., the *Delgamuukw* and *Tsilhqot'in* decisions), economic projections, and Haida cosmology. Her measured and nuanced approach mirrors that of the 2003 Community Planning Forum in which diverse interests came together to find a collaborative solution by focusing on “interests” rather than “positions” (101). By consolidating disparate and diverse sources, and attending carefully to their associated epistemological underpinnings, Takeda illuminates the bridge-building potential of collaborative planning. Against this hard-fought collaborative consensus, she shows that industry and government obstinacy to change derived from short-sighted corporate greed that was unconcerned with the welfare of island communities.

Overall, Takeda provides a provocative and much needed explanation of the persistence of unsustainable forest practices in British Columbia. Further, she considers contentious and topical debates over Indigenous title, environmental activism, and the insecurity of forestry jobs to reveal the power relations that inform policy decisions.

Takeda focuses mainly on elite actors negotiating a transfer of power from core to periphery, but she also attends to the diversity of interest groups in the muddled and Byzantine process of resource management policy. While forthright in her pro-Haida bias, Takeda’s careful power analysis framework allows her to challenge established historical narratives by presenting a new and

pressingly needed perspective on both collaborative ecosystem management and Indigenous land claims.

*The Sea among Us:
The Amazing Strait of Georgia*
Richard Beamish and Gordon
McFarlane, editors

Madeira Park: Harbour Publishing,
2014. 400 pp. \$39.95 cloth.

HOWARD STEWART
University of British Columbia

MUCH OF MY critique of Beamish and McFarlane’s *The Sea among Us* is that familiar reviewer’s refrain: they didn’t write the book that I would have. With the luxury of a dozen different writers, I expected them to assemble a complex portrait of the strait’s nature and culture, something like Peter Boomgaard’s *A World of Water* (2007), a collection of “water histories” of Southeast Asia. As it is, *Sea among Us* is a good natural history of the place; indeed, it is a magnificent source book on the oceanography and biology of the Strait of Georgia. When it comes to history, and particularly the history of relations among the strait’s competing human stakeholders, it is less successful.

The first seven chapters depict the biophysical strait, its geology, physical oceanography, marine invertebrates and plants, fishes, marine mammals, and coastal birds. The authors of these sections draw on a rich pool of scientific data, experience, and anecdote, amply supported by high-quality maps, graphics, and photos. These chapters should be of much interest to the general readers targeted by Beamish and McFarlane. They detail the appearance, taxonomy, and distribution of the

inland sea's fish, mammals, and birds. Much of this material reads more like an encyclopaedia of the strait – and an impressive one – than an analytic study of a maritime region.

The second section of the book, entitled “The People and Industry,” includes chapters on “pre-contact” history, “post-contact” history, and a history of the commercial fishery. Paraphrasing Disraeli, one might characterize this portion as “Whig history written by Tory historians.” The pre-contact history follows current thinking about the rapid decline of the strait's Indigenous populations after the 1780s. But by the time we get to the post-contact period, Indigenous people have ceased to be much of a presence on the strait, other than in the canneries. The pre-contact chapter cites Cole Harris's estimates of Indigenous demographic decline, while the post-contact analysis draws on his work on nineteenth-century settler transport networks around the strait. But *Making Native Space*, Harris's most important work on the process of colonial dispossession of Indigenous peoples, is not discussed. The work of Diane Newell (1993) and Doug Harris (2008), on the progressive separation of the strait's Indigenous people from the fisheries that sustained them for so many centuries, is also ignored. It is noted that “some intellectuals” (281), like geographer Dan Clayton (2000), might find the strait's many British place names “insidious” (282), but we are assured that George Vancouver was just doing his job and that he made great maps (281–82). As though he could not have made accurate maps *and* assigned odd place names that erased Indigenous ones profoundly rooted in the place.

Considerable space is devoted to early geopolitical struggles with Americans and to the world wars as they were experienced on the Strait of Georgia.

Roderick Haig-Brown is lauded as an “icon of conservation” (320), but no mention is made of his decades of struggle with the lumbermen who ravaged the countless salmon-spawning streams that spill into the Strait of Georgia. The shameful wartime treatment of the strait's Japanese-Canadian fishers is summarized, but the equally egregious, and more pervasive and systemic mistreatment of the strait's Indigenous population after the onset of colonization is ignored. The Strait of Georgia's coal and copper mines are mentioned, but very little is said about their toxic legacies in the marine environment, nor about the PCB-laden marine sediments left behind by the strait's pulp mills. PCBs are mentioned as a residual danger for marine mammals especially, but their industrial sources are not discussed, nor is there any mention of the contemporary danger of stirring up the strait's PCB laden sediments when, for example, harvesting geoduck clams.

The Islands Trust, which emerged as an innovative new form of governance around the Strait of Georgia in the 1970s, is not mentioned at all, nor is the recent painful decline of BC Ferries. Various other issues are mentioned in passing, but the “people” part of the book is often a collage of disconnected facts and anecdotes. These things matter if the book really intends, as it suggests early on, to promote better management of the inland sea's vast wealth of shared resources. A general audience will not gain much understanding of the current generation of conflicts growing on the Strait of Georgia, such as the Canadian government's claim to the strait as a conduit for hydrocarbon exports, Indigenous people's powerful claims to land and resources around the strait, and the controversial growth of a shellfish aquaculture industry weakly controlled by federal and provincial regulators.

REFERENCES

- Boomgaard, Peter, ed. 2007. *A World of Water: Rain, Rivers and Seas in Southeast Asian Histories*. Leiden: KITLV Press.
- Clayton, Daniel. 2000. *Islands of Truth: The Imperial Fashioning of Vancouver Island*. Vancouver: UBC Press.
- Harris, Cole. 2002. *Making Native Space: Colonialism, Resistance and Reserves in British Columbia*. Vancouver: UBC Press.
- Harris, Douglas. 2008. *Landing Native Fisheries: Indian Reserves and Fishing Rights in British Columbia, 1849-1925*. Vancouver: UBC Press.
- Newell, Diane. 1993. *Tangled Webs of History: Indians and the Law in Canada's Pacific Coast Fisheries*. Toronto: University of Toronto Press.

