

## BOOK REVIEWS

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*To Share, Not Surrender:  
Indigenous and Settler Visions  
of Treaty Making in the Colonies  
of Vancouver Island and  
British Columbia*

Edited by Peter Cook,  
Neil Vallance, John Lutz,  
Graham Brazier, and  
Hamar Foster

Vancouver: UBC Press, 2021.  
330 pp. \$37.95 paper.

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MANY British Columbians may know that Canada is a party to several treaties with First Nations across the country. Fewer would know that the province of British Columbia exists on Indigenous Peoples' lands that are largely devoid of treaties with the Crown. As a legal mechanism for one nation to share the land and resources with another, treaties, many scholars argue, are the basis for Canada's legitimacy on Indigenous lands. The edited collection of essays *To Share, Not Surrender: Indigenous and Settler*

*Visions of Treaty Making in the Colonies of Vancouver Island and British Columbia* offers an in-depth review and analysis of the history of treaty making in the nascent colony of Vancouver Island and the fourteen Fort Victoria treaties James Douglas entered into with local First Nations between 1850 and 1854.

As a reader living on Vancouver Island, the essays provided an uncomfortable connection to this place and the people who have so generously welcomed me on their land. The essays cover a range of topics from James Douglas's social and political background and the political relationships between London, the local government in British Columbia, and the private interests of the Hudson's Bay Company; to Indigenous perspectives about the meaning of the treaties. Learning about the stories associated with the colonization of British Columbia has been both informative and disconcerting, leaving me to ponder the legacy of unfinished business and Indigenous land in this province. While *To Share, Not Surrender* carefully winnows the colonial chaff to show the attitudes, politics, and aspirations of colonial officials such as Douglas, it also makes space for Indigenous voices within a scant historical record and the lived collective memory of Indigenous Peoples.

Upon reading this collection, I realized that, over the decades, it was likely that whatever documentary record is still in existence has been uncovered and analyzed (e.g., by Paul Tennant, Robin Fisher, and Cole Harris), and at least since Wilson Duff wrote about “these untidy and almost unknown little documents” (187) in *BC Studies’* inaugural year, 1969. The tension over whether the treaties were to be interpreted as transactional (i.e., simple land conveyances) or as proper treaties was decided in favour of the latter in 1965, when the Supreme Court of Canada upheld the BC Court of Appeal decision in *R v. White and Bob*. The authors of *To Share, Not Surrender* consider other questions, such as why treaty making ended so quickly after it began and what Douglas’s reasons were for pursuing treaties in the first place. I was surprised to learn that the local government, government critics, settlers, and the media of Douglas’s era wanted the treaty process to continue. According to one author, the answer to why treaty making ended in 1854 is both “simple and complex,” primarily the result of political wrangling between the Colonial Office in England, the Legislative Assembly of British Columbia, and the Hudson’s Bay Company (234). Some authors looked at evidence to help them understand the treaties from the First Nations parties’ perspectives, revealing another distinction regarding the documentary record. The settler-colonial interpretation is gleaned from the patchwork of historical records left behind by officials and participants – records that are tempered by the often racist colonial views of the mid-nineteenth century. In contrast, in the stories Elders share with their families and communities, Indigenous perspectives are passed down through generations as a living record.

Several essays overlap, thus producing some repetition. That said, in its

ability to present facts pertaining to, and interpretations of, the events surrounding the treaties – the foundation of the province as we know it today – the collection’s few redundancies do not detract from its common theme: that when Europeans arrived on these shores, Indigenous people were willing to “share, not surrender, their land and its resources” (149). With ample analysis of the reasons for treaty making and its demise after 1854, the reader is left with the troubling question: Upon what legal fiction does the legitimacy of the present government rest? *To Share, Not Surrender* is a book that could help every British Columbian to better understand the historical, political, and relational fabric of this province – and the obligations that flow from this.

*Lessons in Legitimacy:  
Colonialism, Capitalism, and  
the Rise of State Schooling in  
British Columbia*

Sean Carleton

Vancouver: University of British  
Columbia Press, 2023. 294 pp.  
\$34.95 paper.

ALEX GAGNE  
*York University*

*Lessons in Legitimacy* is a comprehensive volume that places the development of schooling in British Columbia between 1849 and 1930 within the broader context of an ongoing cycle of colonial dispossession and capitalist accumulation. Instead of approaching the histories of public schools, day schools, industrial schools, and residential schools as separate entities – which is a problem that

plagues many historical subfields – Sean Carleton’s text brings these parallel studies into discourse. Carleton addresses a critical gap in the historiography of schooling and settler colonialism, which often tackles only “one plank of the larger colonial project” at a time (5). Through the work of historians of the Canadian state and political economists, *Lessons in Legitimacy* portrays schools not simply as assimilative institutions but as “agencies of legitimacy” administered by government officials in “conscious and unconscious ways ... to secure hegemony” as tools in a larger project of rule (11).

A great deal of consideration was given to the structuring of *Lessons in Legitimacy*. The book is divided into three parts, with each part consisting of two chapters that compare the schooling of settlers with the schooling of Indigenous Peoples in a “parallel structure to trace the distinct but overlapping histories of Indigenous and non-Indigenous schooling” (13). In this way, each major part presents two historical realities that are intended to be read “contrapuntally” to disrupt the reproduction of static historical narratives.

Chapter 1 focuses on the development of the Common School system, while Chapter 2 focuses on the attempts of Christian missionaries to carve out separate schooling initiatives and the subsequent Indigenous resistance to these mission schools. Part 2 consists of two chapters that illustrate the growing role of the state in the education of Indigenous and non-Indigenous peoples. Finally, Part 3 demonstrates the increasing involvement of the federal government in consolidating and expanding “Indian education” while also showcasing moments of resistance by Indigenous parents and students. Taken together, each part successfully illustrates that

early government schooling, intended for Indigenous and non-Indigenous peoples, often overlapped and aided in the settling and dispossession of land for the benefit of the settler population.

Each part of *Lessons in Legitimacy* effectively presents parallel narratives, but Part 2 is particularly noteworthy for its demonstration of the inner workings of state power. Building on concepts of state power posited by Phillip Corrigan, Bruce Curtis, and many others, Carleton reveals that late nineteenth-century schooling in British Columbia was not a system “of the people” but, rather, one designed to shape children into citizens and to legitimize state power (101). By effectively sequencing the chapters in this part, Carleton exposes the dual exploitation carried out by the Canadian state. On one hand, the provincial government of British Columbia instituted compulsory education and a curriculum focused on settler interests, ensuring that a steady stream of Indigenous and non-Indigenous students was inculcated with a settler-focused curriculum and values; on the other hand, the federal government in Ottawa established a network of mission day-schools, boarding schools, and industrial schools, all aimed at transforming Indigenous Peoples into “useful subjects” (140). In actuality, these schools promoted curricula that assumed Indigenous Peoples were “racially inferior” and ensured they would only have access to labour-heavy jobs that ensured their “lower status in society” (128).

Certainly, while some readers may feel that *Lessons in Legitimacy* is heavily laden with historical theoretical concepts, these lenses provide a nuanced and comprehensive analysis of the intricate interplay between colonialism, capitalism, schooling, and the role of the state. Rather than presenting the Canadian state as a uniform entity of social control

and legitimization, Carleton's multi-layered approach offers a crucial and insightful perspective on the history of schooling – one that is sensitive to the spaces between state power and the paradoxical nature of the colonial project in Canada.

*From Denmark to the Cariboo:  
The Epic Journey of  
the Lindhard Sisters*

Linda Peterat

Victoria, BC: Heritage House Publishing, 2022. 288 pp. \$26.95 paper.

JAY LALONDE

*University of New Brunswick*

TOWNS IN the goldfields of British Columbia are usually imagined as created and sustained by itinerant British and American miners, almost inevitably single and male, toiling to turn Indigenous lands and waters into glimmering sources of individual fortunes. Linda Peterat's *From Denmark to the Cariboo* shows, however, that middle-class settler women were essential to these histories. In her readable and well-paced book, Peterat argues that middle-class settler women with families who lived on the late nineteenth-century Pacific Coast demonstrated significant agency, which can be seen especially through their entrepreneurship, mobility, and ready use of financial and legal instruments.

The book tells the story of the three Lindhard sisters (Laura, Caroline, and Christine) who left the small town of Stege, Denmark, in the 1870s to experience what they saw as new opportunities and adventure in the Cariboo, which was experiencing a gold-mining boom and rapid expansion

of white settlement. As such, the book contributes to several fields such as Nordic migration history, transnational history, women's travel narratives, and the history of the Pacific Coast, and is in conversation with historians like Jean Barman, Sarah Carter, and Myra Rutherdale. It emphasizes the importance of migrant-settlers to the colonial settlement of British Columbia (and the entire Pacific Coast). To tell a larger story of varied middle-class female agency through the lives of three women and the choices they made is a challenging task, but Peterat manages to capture both their shared commonalities and nuanced differences by dividing her book into three parts – one for each sister – and subdividing these into short chapters, each focusing on a particular episode or person in their lives. In this way, the vast geography of the book and the women's many moves do not confuse the reader, and this structure also enables Peterat to dedicate separate chapters to their husbands and children without having them take over the story.

The sisters broadly represent the three main opportunities available to middle-class settler women. Laura thrives in the gold-mining towns of Barkerville, Van Winkle, and Stanley, becoming a well-known entrepreneur on her own and in partnership with her first and second husbands. Unlike Laura, her sister Caroline left the "unsettled and evolving frontier of British Columbia" (181) for San Francisco, where she successfully invested in real estate and became part of the social elite. The third sister, Christine, seems to have refused the capitalist route to middle-class respectability and chosen celibacy and communal living in Koreshan Unity in Florida. While few sources about middle-class "quiet women" (2) are available, Peterat meticulously constructs the book by casting a wide net and

using the few extant letters, newspaper mentions (usually having to extract the women's histories from those of their husbands), and family sources – including many photographs – to great effect. The book is a testament to the multi-level mobility of middle-class women (international, intracolonial, and local; often seasonal; and by steamship, train, and stagecoach) as well as to the vital importance of mutual family support. While inheritance was critical for middle-class women – and “marriage was the most consequential entrepreneurial decision they would make” (218) – Peterat looks further in order to retrieve their significant entrepreneurship and paid and unpaid labour in an emerging colonial society.

Anyone interested in the intertwined histories of European migration and colonial settlement, along with scholars of BC history, Scandinavian American history, and women's history, will benefit from reading *From Denmark to the Cariboo* as it does an excellent job of putting women back into the turn-of-the-century history of the Pacific Coast.

*Voices from Bridge River:  
The Bridge River  
Hydroelectric Projects,  
the People Who Built Them,  
and the Lives They Touched*  
BC Hydro Power Pioneers  
and Kerry Gold

Vancouver: Figure 1 Publishing,  
2022. 208 pp. \$29.95 paper.

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*Voices from Bridge River* explores the history of complex twentieth-century hydroelectric projects in the Bridge River region of the southwestern interior of British Columbia. Drawing heavily on oral interviews, the authors blend social history with environmental and business themes, highlighting changing landscapes by tracing the experiences of key decision makers, developers, and people the projects affected. These range from the St'at'imc Nation, whose lands and way of life were dramatically altered by the project, to Japanese Canadians interned nearby during the Second World War. *Voices from Bridge River* makes a valuable contribution to the history of hydroelectricity and communities in British Columbia.

In 1912, surveyors Downton and Booth identified the potential of the twelve-hundred-foot (366-metre) natural drop from Bridge River into Seton Lake as the site of a potential hydroelectric project (3). Originally constructed by the Bridge River Power Company, the project was bought and further developed by BC Electric Railway (which later became BC Electric) in 1925. With a monopolistic strategy, BC Electric Railway bought up competing power companies and ultimately obtained control of almost all the power companies in southwest British Columbia (16). Because of the volatility of the Canadian economy during wartime years and the Great Depression, the Bridge River projects were halted and resumed multiple times throughout the decades. Following the Second World War, the demand for energy in British Columbia increased, and thus BC Electric's interests in further development of the Bridge River Region continued. BC Electric completed the projects in 1960, shortly before being expropriated by the province of British Columbia in 1961 (123).

*Voices from Bridge River* is organized into eight lavishly illustrated chapters arranged by topic. Some chapters examine the political and business dimensions of the project, highlighting major investors, politicians, and powerful figures involved with BC Electric. Others examine the impact of the project on the St'at'imc communities, workers camps, and the Japanese Canadian internment camp. The St'at'imc Nation, which had a powerhouse situated on its land at Shalalth, found its salmon fishery significantly depleted due to the hydroelectric dam (158, 49). The predominantly non-Indigenous settlements of Rexmount, Wayside, Congress, and the gold-mining town of Minto City were inundated in the 1950s (149). The alterations to the landscape caused significant challenges for residents in the Bridge River area as their lands were flooded and food sources diminished.

Kerry Gold, an experienced journalist, relies on evidence gathered through oral interviews. Examples of these sources include BCER employees, Bridge River Indigenous leaders and coordinators, and Japanese Canadians interned at Bridge River. The lives and roles of figures who supported the Bridge River project are thoroughly described. However, the authors appear not to have used BC Hydro's archival records. Likewise, they cite few secondary sources, although they frequently reference Matthew Evenden's *Fish versus Power* (Cambridge University Press, 2004). It is in its use of oral interviews that this book is particularly welcomed.

The BC Hydro Power Pioneers is an organization of retired BC Hydro employees. Other books produced include *Voices from Two Rivers*, which details the damming of the Peace and Columbia Rivers, and *People, Power, and Progress*, which details the Campbell

River Power Projects. *Voices from Bridge River* holds BC Electric and wealthy investors accountable for the exploitation of land, ignorance of Indigenous territory, and environmental damage caused by the projects. At the same time, it calls the "state of the art" megaproject an "almost unfathomable achievement of human ingenuity and determination" (xiv). The book makes clear that the expropriation of BC Electric occurred in 1961, after the completion of the power projects (123). While the BC Hydro Power Pioneers succeed in showcasing the oral histories of those who lived in the Bridge River region, further discussion of the inherited legacy of BC Electric would have been welcomed.

*Voices from Bridge River* provides a welcome addition to the social, environmental, and energy history of British Columbia. Its reliance on the memories of those who lived in the region at the time make it a unique contribution to the study of hydroelectricity in Canada.

*Room at the Inn:  
Historic Hotels of British  
Columbia's Southern Interior*

Glen A. Mofford

Victoria, BC: Heritage House  
Publishing, 2023. 336 pp.  
\$26.95 paper.

JANET NICOL  
*Vancouver*

**H**OLD-UPS, fires, and bar-room brawls are a few of the dramatic events described in Glen A. Mofford's *A Room at the Inn: Historic Hotels of British Columbia's Southern Interior*. The author highlights forty establishments, most operating from the 1890s to

1950s and nestled among mountains, near hot springs and lakes, or within proximity of mines, logging camps, and fruit orchards. Exceptional hotel owners are profiled along with patrons and townspeople whose experiences are both pleasurable and harrowing.

The foreword by BC historian Greg Nesteroff offers a heartfelt tribute to the author, who died suddenly prior to the book's publication. Mofford had explored similar themes in his previous publications, *Along the E&N: A Journey Back to the Historic Hotels of Vancouver Island* (2019) and *Aqua Vitae: A History of the Saloons and Hotel Bars of Victoria* (2016), and his accumulated knowledge about this aspect of social history serves to enrich *Room at the Inn*.

Prefacing the hotel accounts is an acknowledgment of the Indigenous people who lived on the land for thousands of years prior to the arrival of immigrant settlers. Additionally, the meaning behind place names, both Indigenous and settler, are explained. A publisher's note acknowledges that "some hotels and pubs remained inaccessible by people of colour for years, even after the 1920s" (xi). The author's diligent research reveals exceptions, such as at the Ashcroft Hotel (1885–1974). When the town of Ashcroft burned down in the great fire of 1916, Chinese residents in the segregated quarter were instrumental in assisting with rebuilding. "It is no surprise," Mofford writes, "that a Chinese proprietor, Joy Shung, managed the new (Ashcroft) hotel and would do so until she stepped down in 1928" (46).

Vintage postcards and archival photographs accompany each chapter, giving the reader an appreciation of the architecture, which is both palatial and conventional, with all the hotels originally built of wood. A two-page map of British Columbia's southern interior indicates hotel locations, stretching from

the Shuswap to the East Kootenays. Emerald Lake Chalet (1902–present) is the northernmost hotel marked on the map, and farthest south is the Rialto Hotel (1939–1995) in Osoyoos.

Most hotels depicted in this book eventually went down in flames, with few surviving beyond the 1950s. However, the Oliver Hotel (1921–2010), established in the town of the same name, ironically closed down before a fire destroyed it in 2010 because the owners had not met the fire-code requirements.

The author earmarks five hotels as "so significant that they were deemed essential to the growth and prosperity of the town where they were built" (121). Among them was the Incola Hotel (1912–1979) in Penticton. The four-storey structure was part of a Canadian Pacific Railway hotel chain and built in a mock Tudor style using BC fir. The establishment had sixty-two bedrooms, common parlours, and a wraparound verandah as well as expansive lawns and gardens. Lavish balls and special events were held regularly and the public enjoyed access to the dining room. During the Spanish flu epidemic (1918–1919), a wing was opened for patients when the hospital in town reached capacity.

Hotels were a backdrop to incidents reminiscent of the mythic "wild west." In 1916, a single masked gunman entered the Brideswell Hotel (1906–1952), lined up thirteen people in the lobby, and robbed them of their cash and jewellery, then woke the patrons in the rooms and seized their valuables. Before making an escape on horseback, he broke into the hotel bar and stole beer and whisky. The reader is assured the outlaw was caught and brought to trial in Nelson. Today Brideswell is a ghost town with no identifiable historic buildings left on its main street and thus no "old-timers" to tell tales.

Owners came and went with frequency, but those who stayed for a substantial number of years were as much a community landmark as were the hotels they operated. In 1924, Brigadier General Frederick Burnham bought the Halcyon Hot Springs Hotel (1894–1955) in the West Kootenay and spent the next thirty-one years running the establishment as a sanatorium and hospital, the nearby natural hot springs a medicinal draw for patrons. Countess Bubna of Austria built the Eldorado Arms (1927–1989) in Okanagan Mission with the intention of drawing wealthy customers. William and Lena Yusep and their four children operated the Rialto Hotel (1939–1995) in Osoyoos from 1946 to 1979. In 1955, they opened the Bamboo Room and the Yuseps' son, Terry, was considered "one of the greatest bartenders" to have run it (141).

Silver mines brought prospectors to Sandon in the West Kootenay. Incorporated in 1898, the townsite's location was precarious from the start, situated deep in a gulch and over a creek. With a population of more than two thousand people, Sandon boasted twenty-three hotels, eleven saloons, two railways, and an opera house. But fires, floods, and avalanches took a toll on the settlement, and, by 1954, the only rooms available for travellers were at the Rico Hotel (1898–1954). In 1955, eleven families were left in Sandon when a flood "finished off the town" (221).

The bulk of Mofford's research was taken from sixty-four newspapers, as listed in the bibliography. Also referenced are court and archival documents, telephone directories, and books about the province's ghost towns, gold rush, and railways. Further research could include oral interviews with descendants of hotel owners, staff, patrons, and townspeople, their stories potentially expanding the

historical lens, especially in relation to race, gender, and class.

When the Beaverdell Hotel (1925–2011) burned down in 2011, a Kelowna newspaper reporter quoted local resident Lorna Hollingsworth in an article: "People are just crying. When the town was active, it was like everybody's front room. Weddings, birthdays, you went to the hotel" (164). Mofford's meticulously detailed account affirms this sentiment, proving the value of hotels in our communities and the fascinating stories within their walls.

*Capturing the Summit:  
Hamilton Mack Laing and  
the Mount Logan  
Expedition of 1925*

Trevor Marc Hughes

Vancouver: Ronsdale Press, 2023.  
240 pp. \$24.96 paper.

PearlAnn Reichwein and  
Lyndsay Conrad

*University of Alberta*

THE STORY of the first ascent of Mount Logan has typically been told as a mountaineering epic wherein conquest overshadows science on the expedition to the Saint Elias Mountains in 1925. Naturalist Hamilton Mack Laing was barely visible while grizzled mountaineers conquered the king of peaks, yet Laing's story is revealing and compelling. He was sent on the expedition by the Victoria Memorial Museum in Ottawa to collect wildlife specimens and film climbers on the journey to capture the Yukon massif. Trevor Marc Hughes tracks the connection of Laing's story with natural history and photography amid changes



in ornithology and conservation in early twentieth-century Canada.

H.M. Laing grew up on a Manitoba farm where he learned about birds and guns, then embarked on an odyssey to Utah as a “motorcycle naturalist” that honed his abilities for travel and field studies. He joined federal fieldwork parties, leading to a career as a naturalist on expeditions in western Canada and Japan. In his forties, Laing was hired as the naturalist and cinematographer for the Mount Logan Expedition. Federal scientist Percy Taverner, author of *Birds of Western Canada* (1926), recommended Laing, whose specimens later contributed to the Ottawa museum collection that informed public reports and the writing of a foundational ornithology guide.

The book pursues a dual track with narratives following geologist Fred Lambart on the mountain and Hamilton Laing in the valley below. Hughes brings together action and the profane. Mountaineers play out weather, egos, and charades at elevation, while Laing pursues a steady pace of quiet work collecting specimens and data alone at timberline, listening closely to identify birdsongs, and observing wildlife behaviour as, from May to August, he immerses himself in the study of his surroundings at the foot of the Chitina moraine. He shoots and prepares Dall sheep, black bear, horned larks, wheatears, and yellow warblers to pack for transport to the Victoria Museum. The museum collector labours at drying bird skins, cleaning pelts, and boiling a coyote’s skull, along with his daily chores in camp, until he travels home, via Alaska, to Comox, British Columbia.

Readers, especially birders, will gain insights from this book that can also enrich classroom teaching. Well researched and based on trip diaries, reports, and museum catalogues, the book has a bibliography, index, and

appendices. A valuable afterword sets Laing within a historical context pertinent to the traditions of natural history, with specimen collections and museums serving as scientific and educational means of advancing conservation and ecological thinking. Collections, like first ascents, were a form of conquest. Hughes grapples with how specimens and photography served conservation. Consequently, the role of Canada’s federal scientists and surveyors in shaping knowledge emerges in the narrative as it traces the work of Laing for the Victoria Museum and Lambert for Geodetic Surveys.

The Migratory Birds Convention, signed in 1916, is a policy backdrop for Laing’s museum collecting and his work with Ottawa colleagues, including Taverner, who was instrumental in negotiations for international bird protection. Overall, the book highlights the significance of state-backed science and conservation in Canada and the United States, a public good that continues today strengthened by Indigenous Traditional Ecological Knowledge and citizen science. Affirming international cooperation, not only for the climbing world of the Saint Elias Mountains but also for the protection of migratory species, this book concludes that Laing and Taverner presented ecology as seen through the lives of birds. In the face of extinction pressures, they placed hope on sporting ethics, camera hunting, and the recovery of bird populations. Laing’s work illustrates survival concerns for birds and habitat and, a century later, echoes with migratory bird conservation and scientific observation.

*Canadian Labour Policy  
and Politics*

Edited by John Peters  
and Don Wells

Vancouver: University of British  
Columbia Press, 2022. 216 pp.  
\$45.00 paper.

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THIS BOOK is designed as a textbook, bringing together experts to write introductions to their areas of expertise in labour policy and politics in Canada. It is a wonderful collective achievement of the Canadian labour studies community to make its knowledge accessible to students in one place. Framed by four chapters setting out global pressures on labour markets and protective social policies, the book then devotes six chapters to labour policy (including chapters on precarious employment, health and safety, migrant workers, poverty, and the labour code) and another five to the labour market (low-wage work, deindustrialization, care work and health care work, and the workforce experience of Indigenous people). Three final chapters round out the book, looking at the labour movement's relationships to climate change, partisan politics, and strategies for improving work.

Is it a successful textbook? It contains useful pedagogical elements (chapter summaries, suggested readings, a well-executed glossary) without being overwhelmed by them. There are plenty of tables and figures, but no pictures or drawings. The authors have kept the writing accessible, but it would be easier to use in a third- or fourth-year course as many chapters assume some familiarity with concepts in political economy. It

will also be a useful reference for non-experts seeking a primer on a specific topic (such as migrant work or health and safety), especially as the chapters are well endnoted.

I tried reading this book through the eyes of a student, and it highlighted two features worth addressing in a subsequent edition. First, most of the authors write from the perspective of a *marxist* political economy. This produces a very pessimistic book, in which chapter after chapter catalogues the many ways that the structures of global capitalism and other structures of oppression produce misery for working people. And they are not wrong! Still, it might help to balance this with more discussion of workers' political and policy agency, which is concentrated in the final two chapters of the book.

Second, the volume, like others in its tradition, falls into a repetitive "Golden Age" narrative. Many chapters tell a variation of the story of how labour and social policies produced better lives for working people in the postwar period but that this ended with the adoption of neoliberalism in the 1980s and things have been getting worse ever since. For most users of this book, the early 1980s were twenty years before they were born – they might as well be the Dark Ages! Would more variety in narratives or temporalities framing the chapters increase their resonance with students? On this score, many chapters reference how other societies made different choices, and perhaps that dimension could be developed further.

Readers of this journal may find that the book is not that useful for understanding British Columbia. The text usefully includes a chapter on the role of provincial governments, given their importance in setting labour and social policies, but the interest is focused on provinces in general rather than on what distinguishes one from another.

The particularities of British Columbia's working-class politics, and the manner in which this translated into distinct modes of interest representation and policy participation, is not canvassed. On occasions when a province is used as an example, it is usually Ontario, although there is more discussion of British Columbia in the chapters on care work and on climate change. If one were using this text in a BC classroom, there would be value in integrating texts discussing the local particularities and experiences that make BC labour politics stand out in the Canadian landscape.

All chapters of the book include material about the COVID pandemic, each chapter explaining how its subjects played out or were rendered particularly visible due to the events of 2020. This has the benefit of providing tangible illustrations that will capture the attention of students in 2023, but it may give the text a dated feel sooner than it deserves.

*Sharing the Land, Sharing the Future: The Legacy of the Royal Commission on Aboriginal Peoples*

Edited by Katherine A.H. Graham and David Newhouse

Winnipeg: University of Manitoba Press, 2021. 512 pp. \$31.95 paper.

*Reconciling Truths: Reimagining Public Inquiries in Canada*

Kim Stanton

Vancouver: UBC Press, 2022.  
340 pp. \$34.95 paper.

ANDREW NURSE  
*Mount Allison University*

DO PUBLIC inquiries accomplish anything? As it pertains to Indigenous Peoples, this question has become more and more important. Indeed, one might argue that we live in a time of inquiries, commissions, investigations, reports, working groups, and a host of other institutions that study issues and, as Kim Stanton's *Reconciling Truths* and Katherine Graham and David Newhouse's edited volume *Sharing the Land, Sharing the Future* indicate, make often important calls for change. What is the result? The short answer is that it depends who answers that question. Stanton's volume and the Graham and Newhouse collection answer this question differently and in different ways. For my money, the Graham and Newhouse text does a better job.

Stanton's *Reconciling Truths* is a scholarly monograph. Its 211 pages of text are divided into five substantive chapters, and it begins with an exploration of the history and nature of public inquiries in Canada. This is followed by chapters on the Mackenzie Valley pipeline, residential schools, Truth and Reconciliation, and Missing and Murdered Indigenous Women and Girls. *Reconciling Truths'* thorough documentation adds eighty-five pages to its total. In it, the author seeks to provide a specific answer: yes, public inquiries can be an effective engine for policy change if a series of factors are in place. They need to be chaired by the right people, properly resourced, responsive to the communities they study, and transparent in their operations with well-designed communications strategies.

*Sharing the Land* is a much bigger book. It originated in a 2016 forum held to mark the twentieth anniversary of the release of the final report of the Royal Commission on Aboriginal Peoples (RCAP) and assess its legacies. Its text

and documentation run to 475 pages. Its size is a product of both its objective and the range of voices interested in speaking to this subject. Its twenty-one chapters are complemented by a foreword, introduction, and conclusion. They represent the work of forty-four authors, but *Sharing the Land* also challenges standard conceptions of authorship. Most of its chapters are co-authored and some listed authors are collective bodies, such as networks or communities. It also makes use of a range of different modes of writing that includes addresses, critical scholarly articles, and a speculative think-piece. Among its authors are scholars and political figures and activists, including the RCAP co-chairs. Because of this diversity of perspectives, its conclusions are almost necessarily far more ambiguous than are those of *Reconciling Truths*. The best we might be able to say is that RCAP's legacies are controversial and multiple. The conclusion suggests that positive changes in Canada's relationship with First Peoples have occurred since RCAP's final report was released in 1996, but other chapters (such as Salée and Lévesque's remarkably effective "Canada's Aboriginal Policy and the Politics of Ambivalence") suggest that RCAP's legacies can be seen in far darker ways. And, as more than one contribution suggests, much of what was in RCAP was repeated in the Truth and Reconciliation Commission's (TRC) Calls to Action released nearly twenty years later.

What is important about these books – and what *Sharing the Land* more overtly recognizes – is that they are about something other than their specific subjects of study. By implication or intention both texts also contribute to a growing literature that asks if the political-economic institutions of a neoliberal Canada can make a space for a positive and productive relationship with First Peoples. The narrative of

progressive change that is in at least part of both texts suggests that it can, but I will confess that I am more skeptical. Let me try to be clear about my perspective. I am not saying that inquiries of various sorts cannot be useful, and I fully understand why they are often seen as a needed mechanism to address the racism and violence embedded in colonial society. As I watch the horrified victims of white settler racism on my TV, I understand why they, their families, and communities want inquiries. They want the racism to stop, solutions to their problems, and "reconciliation," whatever that term might mean. In my part of the country, they want an end to settler violence against First Peoples exercising Supreme Court-recognized treaty rights. The problem with inquiries is not the people calling for them. The problem, Stanton implies and chapters in Graham and Newhouse make clear, is that inquiries are themselves part of the evolving relationship between Canadians and First Peoples as opposed to potential mechanisms of change.

What do I mean? I mean this: Kim Stanton has written a good book. She has made the best case for liberal democratic public inquiries that one can make. And yet, by her own accounting, a whole bunch of things have to go right for an inquiry to be effective. Does the history of colonialism in Canada give us any expectation that that will happen on a regular basis? Moreover, even when inquiries work well – are run by competent people, are properly resourced, and don't fall prey to political machinations – there is precious little guarantee that governments will act on their recommendations. RCAP may be the key case in point. Almost all of its key recommendations were simply ignored to the point that they needed to be repeated by the TRC.

What these texts show us, then, is something we already knew but that bears being emphasized: a new and fair relationship between First Peoples and the neoliberal order of contemporary Canada can only emerge through an unusual effort. Instead of that new relationship, what has happened is that First Peoples have become increasingly entangled in the institutional matrix of the neoliberal Canadian state. What are the characteristics of this order? The appreciable merit of these texts is that they provide precisely this information. It includes failed inquiries or those whose recommendations are ignored; a bewildering array of policies, acronyms, and programs that link First Peoples to the state while (I suspect) absorbing time, energy, and community resources; hypocrisy (Cindy Blackstock's "What Will It Take" in Newhouse and Graham is particularly illustrative here); and almost Orwellian double-talk (I'll again refer to Salée and Lévesque).

*Sharing the Land* also shows us something that I am not certain how to address but that I feel would be dishonest to ignore. It relates to the appropriation of Indigenous identity that has been very much in the news and, specifically, to Carrie Bourassa's co-authored piece on "Cultural Safety." The bio provided with this collection is dated but, importantly, does *not* repeat Bourassa's false claims to Indigenous identity and ancestry. Nor, however, does it acknowledge the irony that a chapter on "cultural safety" was co-authored by a person who appropriated Indigenous identity, and I don't really know what to say about that. I'd argue that a review is not the place to have this kind of important conversation and that I may not be the right person to be a participant in it. I do think that we can't ignore it. I say this because I am glad to have read *Sharing the Land* and am grateful for the work that went into

it. I'll certainly be assigning chapters to my classes next year. But I'll also have to field questions about Bourassa, her inclusion, and the ironies associated with her work. My plan to address those questions is to recommend my students listen to a Pam Palmater/Kim TallBear podcast, but I would have liked to know what others – say, those who contributed to this volume – think of the matter.

***Aboriginal TM:  
The Cultural and Economic  
Politics of Recognition***

Jennifer Adese

Winnipeg: University of Manitoba  
Press, 2022. 272 pp. \$27.95 paper.

PIA RUSSELL

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HOW DOES the move away from the term "Aboriginal" and towards the term "Indigenous" change contemporary political discourses? What trajectories account for this and what future shifts are still to come? Furthermore, how might rereading these terms reframe conceptions of the past in a uniquely British Columbian context? These are the necessary questions Jennifer Adese addresses in her new book published by University of Manitoba Press, *Aboriginal TM: The Cultural and Economic Politics of Recognition*. With a compelling narrative through-line, Adese guides readers through the origins of "Aboriginal" as a concept and thoroughly deconstructs the implications it has had, and continues to have, for Indigenous Peoples and Indigenous-settler relations today.

Adese's admirable introduction establishes a robust argumentative framework that she sustains from

beginning to end. Drawing upon the critical discourse work of writers such as Coulthard, Foucault, Hall, and Fanon, Adese invites readers to reinterpret how Indigenous representations, self-determination, and identities are affected in the context of the Canadian state through the historical use of the term “Aboriginal.” She weaves together an analysis of both the Indigenous and non-Indigenous use of the word “Aboriginal.” Importantly, these usages are not seen in isolation from one another but, rather, as intertwined in complex, power-ridden ways with clearly problematic outcomes. Skilfully, she further develops this discourse work by integrating the theoretical frameworks of Raibmon, Alfred, and Corntassel to guide readers effectively through a selection of powerful case studies, which include Canadian Olympic programming, government-led tourism initiatives, and the design of the Vancouver International Airport. An effective theoretical addition is Adese’s consideration of Margaret Werry’s work on performance and politics. Werry’s work on engineered imaginings or “imagineered” performance in the multicultural constructions of national identity is a particularly promising facet to Adese’s argument and could have been explored even further. Regardless, Adese’s work is strong, and her compelling introduction in particular would be a welcome and clear addition to reading lists for postsecondary courses that discuss Indigenous topics across disciplines. Students new to Indigenous studies would learn much from her convincing writing, interdisciplinary connections, and inclusive theoretical approach.

While there are many important contributions that Adese makes in her book, two are particularly noteworthy. First, her analysis of the social, political, and economic implications of the usage

of “Aboriginal” contributes meaningfully to the broader historiography of critiques of neoliberalism. By outlining the term’s connection to Canada’s unique experience of neoliberal settler colonialism, readers are enabled to see how terminology has the potential to reduce people to resources constrained in superimposed market economies through constructs such as promotional branding. Alongside this analysis is a recognition of the enduring resistance of many Indigenous people and communities to this projection. She also thoughtfully addresses the multitude of responses by Indigenous individuals, particularly artists, who have worked within and against these structures. Adese firmly positions Indigenous considerations as central not only to the foundation of neoliberalism specific to Canada but also internationally. A second key strength of Adese’s work is her case study of the Vancouver airport’s international terminal, which she explores thoroughly in Chapter 4. Rebuilt in the 1990s to expand traveller capacity while also incorporating Indigenous design elements, Adese effectively outlines how airports are yet another common institution in everyday life that is easily overlooked as one more site of colonization. This telling case study demonstrates succinctly how “Aboriginalization” differs from “Indigenization” and how terminology affects very real issues today – namely, land claims and the colonization of the sky.

Adese makes clear that moves towards the wider use of the term “Indigenous” are not without challenges – but she does provide readers with a clear understanding of how important words are and why changes to them matter. This book will be important for non-Indigenous readers seeking clarity and context regarding respectful terminology. It will be key reading

for contemporary scholars of Canada from across disciplines. It also offers much to public audiences as well as educators, designers, lawyers, health care professionals, and government officials seeking to develop more meaningful Indigenous-settler relationships. Adese's work would be a wise addition to the personal libraries of anyone working towards decolonizing their historical awareness and engaging in meaningful acts of truth-telling and reconciliation today.

*Wetland Project:  
Explorations in Sound, Ecology,  
and Post-Geographical Art*

Brady Marks and  
Mark Timmings

Vancouver: Figure 1 Publishing,  
2022. 288 pp. \$45.00 hardcover.

SIMON LYSANDER OVERSTALL  
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*Wetland Project: Explorations in Sound, Ecology, and Post-Geographical Art*, from Brady Marks and Mark Timmings, is an artists' book, the latest component of the Wetland Project, which is an ongoing sonic exploration of the **TEKTEKSEN** marsh in **WSÁNEĆ** territory, also known as Saturna Island, British Columbia. The core of the Wetland Project is a twenty-four-hour, five-channel audio recording of the marsh ecosystem. The recording has been presented as a full-day radio broadcast or stream on the last six Earth Days and as new media art installations (the seventh Earth Day stream and a revised art installation are immanent at the time of writing). The book is a multifaceted accompaniment to

the Wetland Project, presenting new material in response to and about the project as well as acting as a listening guide for the recording.

*Wetland Project* is a book that immediately engages the senses. The cover is a rich blue-and-green image of rippled water. The text is embossed. The pages are brightly coloured, and deep purples, greens, and oranges peek out. In place of a title on the cover there is a QR code and an imperative: "Listen." Activating the QR code links the reader to a web page of solid green with a "play" triangle icon, and sounds from the wetland begin: midnight is for the frogs' chorus.

The book derives its structure from the twenty-four-hour listening experience of the wetland/marsh. The 288 pages correspond to the 288 five-minute intervals in a day. Each page has a sequential time indicating which five minutes it represents. (The times then serve as page numbers, at least for the purpose of citations in this text.) As well, each page has a brief description of the sound that plays during the interval and is coloured according to a custom algorithm that maps audio frequencies to visible light frequencies (01:20). The colour of a page is a visual reflection of the audio at that particular interval. "A quick flip through the coloured pages provides a visual expression of the entire circadian rhythm" (01:25). Interspersed throughout the pages are beautiful photographs of the site, and nine texts, including poetry and musical scores, that are responses to the project, as well as selected social media posts in response to the Earth Day broadcasts. However, many of the pages of the book comprise only the colour, description, and time, making a space for, and returning the reader's focus to, listening.

For the most part the technological components of the book worked well.

Each QR code linked to the correct URL, and the audio played back with good quality. However, with my device and browser the audio and colour field playback would not start immediately, though the simple interface indicated that it had. This was easily remedied by pressing the playback control; however, I was also not able to pause or stop playback. These issues are small but indicate the potential for problems given the wide variety of devices, operating systems, and browsers that readers could be using. The web page and playback for *Wetland Scenario*, the music composition, worked as expected, as did the soundscape playback on a different device and browser. In lieu of the impossible task of testing and ensuring compatibility with all these combinations, perhaps the book could offer a more detailed interface. The simplicity and maximal colour field is appreciated, but a time display would locate the user and indicate that playback is happening. A volume control would be useful in case of playback issues. Finally, it would have been good to include text URL information for each of the QR code links, even as a collated list,

somewhere in the book. The text links would allow readers to gain access to the playback without needing a capable device and headphones. I would have enjoyed being able to play back the marshland soundscape over loudspeakers more readily.

For a book review I have offered little in textual analysis. This follows the nature of the book. In general the project and the book flow from a framing in acoustic ecology and soundscape studies, in particular the work of Bruce Davis. The texts include contributions from Laurie White, Philip Kevin Paul, Hildegard Westerkamp, William Gibson, Alex Muir, Dylan Robinson, and Elizabeth May; music from Stephen Morris; poetry from Susan McMaster; and photographs from Nancy Angermeyer. They are distinct enough both to provide different perspectives and to appeal to a variety of readers. The book serves to enrich the project through the multimodality of the responses and the additional contextual information. It also serves as a score for the reader, both in the sense that it notates sonic materials that one might follow along with and guides the reader in how to perform a listening.