Converging Empires: Citizens and Subjects in the North Pacific Borderlands, 1867–1945

Andrea Geiger

Vancouver: UBC Press, 2022.
368 pp. $35.95 paper.

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Scale and perspective shape borderlands' meanings. Andrea Geiger's *Converging Empires* begins with a cartographer's view, as if from far above, of islands and peninsulas from the San Juans to the Aleutians to Hokkaido, now incorporated into the United States, Canada, Russia, and Japan. As Geiger notes, though, relatively few mapmakers, particularly in Atlantic-oriented Canada and the United States, have seen how these places "sketch an arc" linking North America and Asia (1). The book ends with a more constricted ground-level view, as an early twentieth-century Japanese immigrant looks out at the ocean from a North American shore and imagines the North Pacific as a space of separation and connection. In the five chapters between the evocation of these two viewpoints, Geiger shows how long-standing North Pacific borderlands became sites of imperial and national competition by the end of the eighteenth century, and sites for the production and evasion of new categories of race and identity in the nineteenth and twentieth centuries. *Converging Empires* focuses on the sometimes parallel and sometimes entangled experiences of Indigenous people and Japanese migrants with shifting legal and political regimes on both sides of new national borders in the years between the United States' acquisition of Alaska and the end of the Second World War. Geiger builds a sophisticated argument about the relationships between these two groups by telling this history at a variety of scales and by making scale itself a key part of her analysis.

The book begins at the longest temporal and perhaps the most familiar geopolitical scales, with a model narrative of how the northwestern coast of North America became "contingent borderlands" as empires and nations far from the North Pacific staked claims to the homelands of a range of maritime peoples (52). Geiger shows how American understandings of earlier Russian claims in the eastern Pacific and Canadian understandings of British

power allowed both nations to ignore Indigenous presence and sovereignty from the 1860s onward. Geiger also expands North American historians' maps of eighteenth- and nineteenth-century imperial contestation, explaining how Japanese presence and claims around the North Pacific rim before and after Meiji Restoration shaped European and North American manoeuvres.

Geiger next zooms in on Alaska, British Columbia, and Washington in the late nineteenth and early twentieth centuries as Japanese immigrants and Indigenous nations negotiated new national borders and new categories of racialized national belonging. Geiger shows how agents wielding new forms of state power used each group's mobility, and ability to negotiate these new categories, to raise fears of the other group and to limit the rights of both. As the nineteenth century drew to a close and emigration from Japan increased, Japanese immigrants in Alaska and British Columbia, like Asian communities elsewhere in the North American West, faced organized expulsion efforts, and parallels and intersections between their experiences and Indigenous communities' became clearer. Geiger connects the violence of these expulsions, whether implicit or realized, to the foundational violence of colonialism along the North Pacific coast since the eighteenth century. Both projects shared a goal of creating white settler spaces by driving out or containing Asian and Indigenous communities. Geiger also traces parallel efforts in the United States and Canada to limit Asian and Indigenous rights through national, imperial, and international law despite the theoretical protection of the Reconstruction-era constitutional amendments in the United States and Japanese immigrants' potential status as naturalized British subjects in Canada.

Geiger's meticulous analysis of law and its ironies clarifies the dynamics of immigration, discrimination, and exclusion in North American western borderlands. An even greater strength of this book, as in her earlier scholarship, is its grounding in Japanese sources and its attention to the motives and actions of representatives of Japan's government as well as Japanese migrants. Geiger shows how Japanese colonialism and complex Japanese attitudes toward Indigenous Peoples shaped the Japanese state's choices in the eastern Pacific as well as individuals' reactions to life in British Columbia and Alaska, from the 1860s until the Second World War. The fourth chapter moves from terrestrial to marine borderlands and deftly surveys the world of multiethnic, multinational North Pacific seal, halibut, salmon, and herring fisheries from the scales of shipboard labour relations to international treaty negotiations and their breakdown by 1940. Geiger ties the catastrophes of the Second World War as experienced by Japanese Americans and Japanese Canadians to the half century of efforts to contain, exclude, or regulate their movements in North Pacific borderlands. The book's final chapter makes the histories of encounters between Japanese and Indigenous people systematically visible once again. Stories of wartime separations in both communities and across families are testament to connections built in previous decades as well as to not-so-new kinds of state power once again deployed to immobilize and coerce. Geiger's deep research, crisp analysis of law and politics across multiple borders, and her rigorous attention to how individual lives are shaped by structures of power make this book required reading for borderlands scholars as well as for historians of British Columbia, Alaska, the Pacific Northwest, and certainly of immigration and Asian North America.

Writing the Hamat'sa: Ethnography, Colonialism, and the Cannibal Dance

Aaron Glass

Vancouver: UBC Press, 2022.
512 pp. $34.95 paper.

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Aaron Glass's book, *Writing the Hamat'sa: Ethnography, Colonialism, and the Cannibal Dance,* refuses a typical ethnographic approach through its inversion of subject matter. The book is a survey of those texts – ranging from 1786 to 2018 – that take as their topic the Hamat'sa, a Kwakwa̲ka̲'wakw secret society and dance (commonly referred to as the Cannibal Dance). However, the text does not seek to draw conclusions about the Hamat'sa itself; rather, using the Hamat'sa as the fulcrum of his investigation, Glass explores a "unique window into colonial attitudes toward Indigenous inhabitants of the region" through the texts those colonial agents produce (63). Through his close examination of the texts written about the Hamat'sa, Glass draws conclusions not about the Kwakwa̲ka̲'wakw Hamat'sa but, rather, about those who purport to represent it.

The structure of the book moves from the general to the specific, from the outside to the inside. Glass begins by situating his reader in the field of anthropology, introducing its history and evolutions. The second chapter introduces cannibalism's discursive treatment from a general imperial standpoint, then moves to the texts that resulted from early contact with Indigenous Peoples in British Columbia. It reviews the texts of sailors, fur traders, settlers, missionaries, amateur scientists, government agents, guidebooks, and the popular press, focusing on revealing the "agendas [they each bring] to the intercultural encounter" (83). The third and fourth chapters focus on the works of Franz Boas and George Hunt and those of Boas's students. They consider how "professional ethnography has mediated knowledge of the Hamat'sa, and how recursivity – the reiteration of similar descriptions across texts – has promoted a highly selective view of its cultural reality" (134). Glass is particularly cognizant of the way English glosses of Indigenous terms (by Boas and others) create confusion of meaning and become engrained as authoritative (93, 158, 174), and how the use of the ethnographic present obfuscates understanding through decontextualization (167, 316). In the fifth chapter, Glass gives voice to the subjects of the texts covered by the previous chapters, "widen[ing] the purview beyond colonial agents and academics" through the inclusion of Kwakwa̲ka̲'wakw autobiographies, autoethnographies, and creative works (276). Moving from the literature to its application, the final chapter considers how extant texts – and the Hamat'sa itself – are contemporarily utilized and handled by various Kwakwa̲ka̲'wakw communities.

In many ways, *Writing the Hamat'sa* embodies a corrective to the approaches it critiques. Glass counters by modelling, in his own writing, the possibilities for generative and respectful anthropological work with Indigenous communities. The respect that underlies his work is evident in his inclusion of Kwakwa̲ka̲'wakw voices. The book includes a foreword by elected 'Na̲mgis Chief William Cranmer and an afterword by Andy Everson, both initiated as Kwakwa̲ka̲'wakw Hamat'sas (xii–xiii, 368–75). It uses the orthography of the U'mista Cultural

Centre – the orthography created by and with the Kwakwaka'wakw themselves – and actively corrects outdated and inaccurate terminology. By including Kwakwaka'wakw perspectives in the works under consideration, Glass gives equal attention to those texts produced *by* the Kwakwaka'wakw alongside those produced *about* them (284). This equal consideration creates parity among texts that might otherwise be unevenly hierarchized through academic structures. Despite his experience working with and in Kwakwaka'wakw communities, Glass writes from a position of authority only as a scholar and is careful not to imbue his writing with a sense of authority from within the community or culture (8–9). He explicitly discloses his own positionality and the inherent limitations to his access and authority in discussions of the Hamat'sa: "As a non-Kwakwaka'wakw and a noninitiate, I simply cannot claim the phenomenological, epistemological, or political privilege to articulate the ethnographic 'truth' about the Hamat'sa. That is not my story to tell" (34). This respect for limits is applied throughout the book; despite its consideration of texts that investigate both secret societies and the taboo of anthropophagy – topics that produce curiosity and speculation – Glass actively avoids imposing his beliefs about the Hamat'sa upon his readers. He points to inaccuracies and issues within the texts he examines (on 154, for instance) but – further exemplifying his understanding of his own position – does not offer any corrections or answers.

Glass's modelling of correctives to past anthropological approaches is further illustrated through his method of close reading through contextualization. While critiquing much of the writing on the Hamat'sa for its decontextualization (both intentional and not), Glass works to present each text as "properly historicized and contextualized (both in terms of the political and epistemological conditions of its production and in terms of its relation to the cultural reality it purportedly describes)" (11). In so doing, he creates an accessible primer to this genre of anthropology, systematically illustrating the field's evolutions and the ways in which those evolutions are evident in the works produced. This generous articulation of the field assumes no specialized knowledge on the part of the reader and, despite its erudite vocabulary and strenuous critical reading, is thus accessible to readers outside of the field. This accessibility is also facilitated by Glass's reiteration of each section's most salient points in a short concluding summary (a TL;DR section, to use Internet parlance). The book itself is an extended literature review and could, in other hands, be unwieldy to the point of unreadability. However, because Glass embeds each text within both a historical and a disciplinary contextual frame, *Writing the Hamat'sa* reads like a narrative, providing throughlines for readers to follow across texts. By situating the texts and putting them into conversation with one another, Glass illustrates the self-referential nature of much ethnographic work and the ways in which its recursivity lends itself to a perceived sense of authority (11, 22). He reveals the flaws embedded within those texts granted authority in the field, then traces the reproductions and perpetuations of those flaws, thus illustrating the endemic spread of these issues to the field at large (170–71). In describing the field's recursivity, Glass points to the irony of this self-perpetuating motion, that the "ethnographic objectifications" are in fact the ones that "feed on themselves, cannibalistically" (24).

Overall, Glass's work is thorough, thoughtful, and unequivocal in its critique of previous textual treatments

of the Hamat'sa. Glass utilizes his relationship with the Kwakwaka'wakw to ground his perspective without overstepping his bounds, wielding his knowledge of the field to clearly articulate the discipline as a whole. By doing so, he illustrates its inherent flaws, both in its treatment of Indigenous Peoples and in its faith in its own products. Prioritizing a methodology of writing from within one's own community, Glass's position of authority within the field of anthropology makes him perfectly situated to create this book. This is due not only to the emphatic critiques he levels at an entire field of study but also because the culture under consideration in *Writing the Hamat'sa* is neither the Kwakwaka'wakw nor the Hamat'sa but those who write about both.

River of Mists: People of the Upper Skeena, 1821–1930

Geoff Mynett

Qualicum Beach, BC: Caitlin Press, 2022. 272 pp. $26.00 paper.

Rod Link
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I wouldn't be surprised if Geoff Mynett had this verse from Robert Service's "The Cremation of Sam McGee" (1907) very close to his keyboard:

> There are strange things done
> in the midnight sun
>
> By the men who moil for gold.
>
> The Arctic trails have their
> secret tales
>
> That would make your blood
> run cold.

Hazelton is not the Yukon of Service's literary inspiration, but Mynett's *River of Mists: People of the Upper Skeena, 1821–1930* has more than its fair share of stories of those who first came for the furs and then for the gold, their numbers supplemented by a supporting cast, for a brief period making the tiny community the key northwestern outpost of a young British Columbia.

For those unfamiliar with Mynett, this is his fourth book on Hazelton and area. Just as the title indicates, Mynett moves through the years setting the stage for the founding of Hazelton and then of the stories of the individuals who used canoes, steam-powered riverboats, horses, the railway, roads, and just plain boot leather to establish themselves and the village. Journals, letters, government and company reports, newspaper articles, and other sources provide the heft to Mynett's work.

Mynett is clearly enthralled with Hazelton and comes by it honestly. His wife is the granddaughter of Dr. Horace Wrinch, who opened the first full-service hospital in the northern interior there in 1904. Wrinch himself is admirably covered by Mynett's first book, the deeply researched *Service on the Skeena* (2019), a winner of two awards. And it is here where *River of Mists* gives a reader pause. It is almost as if Mynett's research skills produced such a surplus of material for *Service on the Skeena* and his other Hazelton volumes that he decided he had to do something with that material and converted it into the briskly paced chapters of this his latest volume.

In doing so, Mynett acknowledges that the history of Hazelton and area deserves the exposure. Had the Hudson's Bay Company and then the Crown not gained a foothold in the Northwest, might the Americans have instead? Perhaps even the Russians? But the reader is also left wishing the publishing sequence

had been reversed, that this book had predated Mynett's other volumes so that it could provide the base for the characters and events he later builds upon.

For all that *River of Mists* represents there's a missing element. While Mynett does an excellent job in explaining who the Indigenous people are in the region, he does not tell their stories. As Mynett explains in his introduction, he could not do them justice. This results in detailed descriptions of Mynett's subjects, with Indigenous people on the verges as supporting actors. For every step on a trail and every journey of many kilometres through harsh winter conditions, you know that an Indigenous person has done that many times before.

This is not a criticism. Mynett does his job well, squarely sticking to his theme of Hazelton and its residents over the decades. It is merely an observation that the task of writing about British Columbia's multi-layered and nuanced history is a complex one. Readers of *River of Mists* would do well, as Mynett himself suggests, to consider *Mapping My Way Home: A Gitxsan History* (2016), by Neil Sterritt as a companion volume. Sterritt was president of the Gitxsan-Carrier Tribal Council when it took its land claims case to court, emerging with the precedent-setting *Delgamuukw* decision. And for those who wish to learn even more about the Northwest, add *Shared Histories: Wit'suwit'en-Settler Relationships in Smithers, British Columbia, 1913–1973* (2018) by Tyler McCreary to your reading list.

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Kechika Chronicler: Willard Freer's Northern BC and Yukon Diary, 1942–1975

Jay Sherwood

Qualicum Beach, BC: Caitlin Press, 2023. 216 pp. $26.00 paper.

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This is the last book on BC history by the late Jay Sherwood, a retired teacher and librarian, and it tracks the remarkable life of Willard Freer (1910–1981). Raised in the Peace River district, a young Willard moved northwest to take up a trapline along the Ingenika River before finding his way north over the Sifton Pass to the Ketchika River in 1942. Living first with his employer, the legendary packer, rancher, and guide Skook Davidson, Freer built himself a cabin nearby that would be his home base until the mid-1970s. Sherwood narrates around the daily journal Willard kept throughout his life, augmented with archival research and the help of the Hudson Hope Museum and the families of Freer and Skook Davidson. Freer's diary entries are succinct, detailing events of the day, including the weather, the flora and fauna, and the people he met. As such it provides a unique lens into a remote wilderness region rarely visible to historians' gaze.

The author organized the book chronologically, with chapters on Freer's

early life, and then by decade from the 1940s to the 1970s. Freer arrived in northern British Columbia as the region was on the cusp of change, with the Alaska Highway bringing in the outside world and shifting the economic patterns. Nevertheless, traditional activities like trapping and hunting would remain central to the way of life of many Indigenous and settler residents alike. Throughout his life, Freer continued to trap, hunt, and trade goods for furs taken by Tsek'ehne neighbours. His primary summer occupation through to the 1960s was as a packer, wrangling horses, and hauling supplies for government or business expeditions. He complemented this with guiding hunters and working seasonally at lodges along the Alaska Highway. The narrative is granted an immediacy by Freer's terse description and contextual richness by Sherwood's additions. The result is a genuinely valuable addition to the literature.

Sherwood makes selective use of the diary, including some dates intermingled with his own editorial summaries for portions of the year, sometimes months long. The methodology by which this is done is not clear, though he mentions in the introduction that Freer's writing was "usually brief and direct, with minimal philosophizing" (15). Presumably his approach addresses the understandable repetition. In addition to summarizing, Sherwood provides a brief contextualization of various people or events of interest along the way, sometimes in the stream of entries, other times in text boxes. These eclectic asides vary in depth and detail. Sherwood also touches on issues like the ecological changes of settler intrusion, the economic impact of the Alaska Highway, and the implications for Indigenous populations in the region. He regularly comments on Freer's relationship with neighbouring Indigenous families, largely in a positive light. Interestingly, the author mentions in the introduction that some entries reflect stereotypical beliefs about Indigenous people, but he argues that these were compatible with Freer's broader views on laziness and excess drinking, regardless of a person's background. Yet any entries that stereotype Indigenous people are not included in the book. Also of note, when the local bush pilot came to collect First Nations children from Freer's neighbours, Sherwood briefly mentions the construction of the Lower Post Residential School. While critical, Sherwood's coverage is brief and does not engage with the literature pertaining to such events. As a result, there are several issues in which it feels as though Sherwood missed opportunities to more fully contextualize Willard Freer's experiences.

Overall, however, Sherwood is to be commended for enhancing Freer's austere journal entries with the collections, photos, and published works of those who encountered this remarkable bushman throughout his long and varied life. This was clearly a labour of love for the late author and the product of thoughtful research connecting quite disparate source materials. The result is of value to anyone interested in the history of British Columbia's far north during the twentieth century.

Talking to the Story Keepers: Tales from the Chilcotin Plateau

Sage Birchwater

Qualicum Beach, BC: Caitlin Press, 2022. 240 pp. $26.00 paper.

Niiyokamigaabaw Deondre Smiles
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In what represents more than fifty years of living in British Columbia's Cariboo Chilcotin region, Sage Birchwater, in *Talking to the Story Keepers: Tales from the Chilcotin Plateau*, outlines the stories, histories, genealogies, and experiences of the people who have called, and continue to call, this region home. Bringing together both Indigenous and non-Indigenous experiences, Birchwater weaves the stories of individuals into his own experiences not only with them but also with his own connections to space and place.

In a way that I found to be both inviting and resonant, the stories range from straightforward family histories to deep dives into the fascinating events and stories with which the subjects were involved. For those of us who have found ourselves sitting at gatherings, listening to people tell stories about themselves and their experiences, there is a comforting, soothing mundanity to the stories that brings us in and carries us along in a meandering sort of way. I found myself slipping quite easily back into that state of mind while reading Birchwater's work.

Birchwater facilitates this state of mind in the way he structures the book: it is neither chronological nor is it divided into Indigenous and non-Indigenous sections, as books that seek to present both perspectives tend to be. The stories seem to just flow onto the page, similar to how an older relative might seamlessly move from topic to topic. I especially appreciated the sidebars, whose anecdotes and/or explanations relating to the stories being told reminded me of the tangents that I, and many of my friends and colleagues, often go on. In fact, I found myself reminded of a group of people sitting around a fire, telling stories.

Another way that Birchwater facilitates a certain state of mind is through the aforementioned mundanity, which I admit can be a bit deceptive. He recalls stories of births, of deaths, of birthday celebrations, of work crews, of worship, of ceremony, of marriage, even of squabbles over the use of a plane. These are the events of everyday life for the people of the Chilcotin. Again, I was reminded of stories my grandparents and other older relatives told me about their lives. Birchwater does tell stories of how people came to the Chilcotin from faraway places, but these stories are familiar and down-to-earth rather than sensationalized.

However, it is here that I want to return to the deceptive nature of these stories. They may appear to be mundane and ordinary, but, when I finished the book, I realized that these were not just individual stories; rather, each story spoke to the ways in which each storyteller connected to the Chilcotin. In other words, these stories weren't just about how people lived their lives but also about the ways in which their everyday geographies and spaces informed their lives. This being the case, I argue that the subtitle *Tales from the Chilcotin Plateau* is not simply a geographic descriptor; rather, it is an indicator that the Chilcotin is telling its own story as a place that, for its inhabitants, is both transformative and ordinary.

This book is one that I think will be of obvious interest to anyone connected to the Cariboo Chilcotin, but I also

highly recommend it to anyone who is interested in the deep relationships between storytelling, place, and the generative/iterative directions with which these relationships can provide us.

The Fire Still Burns: Life in and after Residential School

Sam George, with Jill Yonit Goldberg, Liam Belson, Dylan MacPhee, and Tanis Wilson

Vancouver: Purich Books, an imprint of UBC Press, 2022. 152 pp. $21.95 paper.

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The Fire Still Burns is a compelling read about Sam George's personal experiences as a residential school survivor. The story moves seamlessly from one chapter to the next, bringing the reader alongside Sam's chronology of perseverance and resurgence. Sam's story not only echoes intergenerational trauma but also makes clear that his fundamental intent in telling it in this manner is to inspire a path towards healing.

From the onset, Sam's dedication, "For all those who didn't make it," hits you right at your core. As the daughter of a residential school survivor and the first generation in my family to *not* attend residential school, Sam's story is deeply personal and pierces my heart. Although *The Fire Still Burns* is a recounting of Sam's story, his telling honours all the children who did not survive the colonial policies underpinning Canada's residential school system as he unabashedly unveils his lived and living experiences of enduring residential school. Through his storytelling Sam interweaves healing and words, enabling the reader to feel how his story provides a place for traumatic memories to release their haunting grip on the storyteller's soul.

Sam does not hold back: his story reveals all. Painfully, he tells how, because of the time spent in residential school (where he was conditioned to hide his emotions deep inside), he had been "fully institutionalized" (68) by the time he entered prison. Through his profound vulnerability, Sam invites the reader into the messiness of healing work by sharing the horrific, long-lasting effects of trauma and suppressed emotions, particularly when they begin in childhood. His story clearly outlines exactly how Canada's colonial policies were created to dehumanize and eradicate Indigenous Peoples through acts of genocide and, failing that, to transition them from the educational system of residential schools straight into the criminal justice system.[1]

Sam's journey reveals the power of being vulnerable and taking the first step; he discovered he was not alone in his trauma and suffering and could release the insidious grip of "shame and isolation."[2] Although Sam says he "learned how to survive" (106), he has clearly moved from merely surviving to thriving and living his life with his eyes and heart wide open. By openly sharing his lived experiences in this way, Sam models what it means to truly walk with humility and shows others that healing is possible.

The Fire Still Burns is not a voyeuristic tale: it demands an active role from the

[1] Truth and Reconciliation Commission of Canada, *Honouring the Truth*, 171.

[2] Matheson et al., "Canada's Colonial Genocide of Indigenous Peoples," 9.

reader. The Reader's Guide section at the end of this book is important as it places responsibility on the reader to move beyond witnessing Sam's story, to critically reflect, and, dare I say, to take action. As Sam makes clear, this story is not a colonial history of the past that Indigenous Peoples need "to just get over"[3]: it is an ongoing and ever-present colonial narrative. The inclusion of the Guide invites the reader to receive Sam's story and further examine their own ability to ponder the questions: (1) "Now that [I] know about residential schools and their legacy, what do [I] do about it?"[4] and (2) How can we "contribute to the work of reconciliation" (117)?

The Fire Still Burns is a formidable rendering of the survivance of the human spirit in residential schools, a book that should be read by Indigenous and non-Indigenous audiences as a testament to the power of healing.

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[3] Truth and Reconciliation Commission of Canada, *Honouring the Truth*, 310.

[4] Truth and Reconciliation Commission of Canada, *Honouring the Truth*, 117.

Lha Yudit'ih We Always Find a Way: Bringing the Tsilhqot'in Title Case Home

Lorraine Weir with Chief Roger William

Vancouver: Talonbooks, 2023. 405 pp. $35.00 paper.

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Lha Yudit'ih We Always Find a Way: Bringing the Tsilhqot'in Title Case Home is a rich ethnography that records the knowledge and experiences of several Tsilhqot'in people and a few of their allies – in their own words – regarding key themes related to the Tsilhqot'in title case. Narratives from numerous perspectives are interwoven to create a multi-layered and comprehensive record of significant events in Tsilhqot'in history, including the title case. The ethnography applies a conversational style that (as the title suggests) "brings the case home" in language that is accessible and engaging for Tsilhqot'in community members (who are the target audience) and the general public.

The ethnography describes three catastrophes that the Tsilhqot'in have endured since colonization: diseases (i.e., smallpox and the Spanish flu), which decimated Tsilhqot'in villages; the Tsilhqot'in War, which arose from colonial disregard of Tsilhqot'in law and led to the wrongful execution of six Tsilhqot'in leaders under colonial law; and residential schools, which attempted to eradicate Tsilhqot'in language, culture, and worldview. The ethnography also traces Tsilhqot'in resistance to colonization, including the Tsilhqot'in War, direct actions against industrial

resource extraction (i.e., logging and mining), and colonial legal processes such as negotiations (e.g., regarding forestry and mining) and litigation (e.g., the Tsilhqot'in title case).

Although the Tsilhqot'in people used the colonial legal system to protect their homelands, they have expressed frustration with the absurdity and injustice of being forced to do so. The absurdity of the displacement of Tsilhqot'in people within the colonial legal system is exemplified in humorous stories about courthouse security guards confiscating knives from elderly Tsilhqot'in women as they entered the Supreme Court of Canada.

A common theme that emerges throughout the narratives is the holistic worldview that shapes Tsilhqot'in perceptions of themselves as being interconnected with and inseparable from their lands, waters, medicines, ancestors, non-human beings, and spiritual beliefs. Their sacred connections with all of these things generates a sense of deep respect that compels the Tsilhqot'in to "always find a way" to protect them. Narratives describe the immense beauty of Tsilhqot'in people and places, and photographs augment the textual descriptions.

The conclusion refers to an ancient story about a hunter who had lost his sight but miraculously managed to get it back. The analogy of "getting [their] sight back" is applied to the Tsilhqot'in victory in the title case. The colonial legal recognition of Tsilhqot'in title enables a vision for the future in which Tsilhqot'in laws within Tsilhqot'in territory are truly respected.

Lha Yudit'ih We Always Find a Way: Bringing the Tsilhqot'in Title Case Home makes a valuable contribution to decolonizing and resurgence scholarship by centring the voices of Tsilhqot'in people. Chief Roger William, a renowned Tsilhqot'in leader, was a key driving force in the development of the ethnography, which includes narratives from many Tsilhqot'in individuals. The ethnography was created primarily for the benefit of current and future generations of Tsilhqot'in people as well as anyone interested in Indigenous perspectives on the history of British Columbia, including anthropologists, historians, lawyers, politicians, and the general public.

Glory and Exile: Haida Robes of Jut-Ke-Nay Hazel Wilson

Robert Kardosh, Robin Laurence, and Kūn Jaad Dana Simeon

Vancouver: Figure 1 Publishing, 2022. 232 pp. $50.00 hardcover.

Echoes of the Supernatural: The Graphic Art of Robert Davidson

Gary Wyatt with Robert Davidson

Vancouver: Figure 1 Publishing, 2022. 288 pp. $70.00 hardcover.

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These two large and lavishly illustrated artist monographs were both published in 2022 by the Vancouver-based publishing house Figure 1, each in collaboration with a BC cultural institution – *Echoes of the Supernatural* with the Vancouver Art Gallery and *Glory and Exile* with Haida Gwaii Museum. Despite their

different subjects, cover art, content, and authorial voices, these two books have significant commonalities. Apart from similarities in graphic design, content organization, and tactile quality, the most pertinent parallels are manifest in the life histories, cultural activism, and transformative work of the two remarkable Haida artists featured within: Guud San Glans Robert Davidson (b. 1946) and Jut-ke-Nay Hazel Wilson (1941–2016).

In his dedication page, Robert Kardosh writes, "This book is in memory of Jut-ke-Nay – and also in honour of all members of her generation who fought to maintain Haida identity and values in the face of an assault on their traditions, lands, and ways of being." Indeed, the books independently trace how both artists, Davidson and Wilson, grew up in Gaw (Old Massett), Haida Gwaii, learning Haida values, lifeways, oral histories, and arts from their families and Elders. They experienced the devastating effects of colonialism and the Potlatch ban on Haida systems of governance, cultural heritage, and natural ecologies, and witnessed the fortitude and resilience of their communities. Despite leaving for Vancouver – Davidson to attend school in 1965 and Wilson to relocate, leaving an abusive relationship, with her ten children, in the 1970s – both artists, over the course of their long careers, continued to live, in Wilson's words, "a Haida life" (17), making regalia and participating in ceremonial activities through dance and song, both off- and on-island.

Although Davidson and Wilson are both part of a generation, acknowledged by Kardosh, that fostered and promoted their Haida ways of knowing and sought to vitalize community and cultural practices in the face of continuing colonial conditions, the artbooks and their high-quality illustrations are not focused on the artists' commitment to traditional artforms and materials but, rather, on their innovations. While honouring and defending Haida values, styles, and narratives, Davidson and Wilson pushed established boundaries to embrace new techniques, media, art markets, and audiences. In Davidson's case, his artistic practice expanded from three-dimensional argillite and wood carvings to innovate serigraphs and paintings (mainly acrylic on canvas), which are the focus of *Echoes of the Supernatural*. And Wilson, who had been chosen as a young girl by Elders to apprentice as a button-robe maker, began innovating large-scale story robes in her mid-sixties, detailing Haida narratives and personal memories through appliqué, embroidery, and painting, embellished with buttons, shells, and beads. With a folk-art flavour, these "history robes" are the mainstay of *Glory and Exile*.

Before commenting individually on each monograph, it is worth noting that the lead authors of the books, Gary Wyatt and Robert Kardosh, respectively, were the gallerists who for decades represented these Haida artists. For Wyatt and Davidson, their art-market relationship was active from 1987 until 2020 (25); in Kardosh and Wilson's case, the commercial relationship began in the 1980s with the gallerist Judy Kardosh, Robert's mother, and continued with her son until the artist's death in 2016. These complex, longitudinal, commercial, and personal relations are tangible in the books' narrative and tone. The scope of texts and images reveals a deep familiarity and knowledge of the artists' works as well as their professional and personal lives. In both cases, the authors' culturally sensitive and close-working relations with the artists are attested to by the substantial number of direct quotations that privilege the artists' voice.

Although *Echoes of the Supernatural* was coupled with an exhibition on

Davidson's two-dimensional artworks at the Vancouver Art Gallery, curated by Wyatt, the publication is understandably positioned and marketed as a book rather than as an exhibition catalogue. It is substantial in form and content, being 288 pages in length and including images of more than two hundred artworks as well as archival, family, and professional photographs. There are two two-page forewords: one by Anthony Kiendl (CEO, director, Vancouver Art Gallery), and the second, titled "A Proposition" by Karen Duffek (curator, UBC Museum of Anthropology). The first body of text, an epigraph, is an extended quotation by Davidson about the survivance of art and ceremony on the Northwest Coast despite its persecution to near extinction by colonial institutions. He explains: "Art is our visual language. Throughout our history, art helped to keep our spirit alive. Now art is helping us reconnect with our history and ceremonies. The art documents our history as it is happening today." This emphasis on contemporary meaning and vitality is maintained throughout the book. More specifically, the artist's voice is present throughout, often in the form of extended quotations drawn from two interviews conducted by Wyatt in 2022. The significant presence of first voice explains the title attribution byline "Gary Wyatt with Robert Davidson." The artist's contributions greatly enrich the narrative content, providing interpretive insight, a measured and intelligent commentary, and, importantly, a critical perspective on his practice.

Interwoven with Davidson's elucidations, Wyatt's main body text is organized into two chapters. The first chapter, "Robert Davidson: His Life and Work," celebrates the artist, his resilience and achievements, historically contextualizing and chronologically tracing his biographical trajectory and art practice in text and in black-and-white and colour photographs, from 1969 to 2021. Wyatt begins with a brief introduction to "Haida formline" in which he explains how Haida art continues to be interpreted through recourse to "formline analysis," an art historical term attributed to Bill Holm, which Davidson explores in his two-dimensional artistic practice. Although Wyatt mentions Holm's seminal work, *Northwest Coast Indian Art: An Analysis of Form* (1965), in reference to Davidson's meeting with Holm (12), it does not appear in the bibliography. In fact, the bibliography is slight, a page in length, and appears a little dated and partial. For example, it does not include *Gina Suuda Tl'l X̲asii Came to Tell Something: Art and Artist in Haida Society* (2014), which contains noteworthy contributions by Davidson. In fact, the author selects only five publications for special mention (38): those by Stewart (1979), Thom (1993), Steltzer (1994), Duffek (2004), and Brotherton, Farr and Haworth (2013). References aside, the first chapter is a rich profile that describes Haida cultural practices, past and present; the role of Haida artists in society; the devastating impact of colonialism; Davidson's artistic lineage, his apprenticeship, and later teaching practice; and his proactive role in revitalizing Haida ceremony, particularly the Potlatch, and in learning and promoting the language X̲aad Kil (Old Massett dialect). In tracing the origins and development of Davidson's artistic expressions, including carving, printing, drawing, painting, dancing, and singing, Wyatt eloquently and insightfully folds in his first-hand account of the development of the market for Northwest Coast art and charts his long-standing professional relationship with Davidson through a personalized historiography of works and exhibitions. In content and tone, Wyatt's narrative

conjures a closeness and intimacy as he describes Davidson's personality traits, habits, and deep commitment to his family, Haida community, and values.

Chapter 2, "Serigraphs and Paintings, 1968–2022," as its title intimates, consists of a chronological presentation of Davidson's two-dimensional artworks, with extended captions and many full-page images. It constitutes an exhaustive inventory of the artist's works on paper and canvas. Notably, Davidson's voice dominates the extended captions in the form of quotations drawn from the interviews. He describes the history of the prints, their imagery, their connection to oral histories, the Haida language, and relation to family, Elders, his lineage narratives, and events. He reflects on the development and refining of his practices; his different techniques, motivations, and mistakes; as well as his thoughts on cultural sharing, sustainability, and futures. These chapters are followed by a detailed biographical timeline annotated with images, a comprehensive list of works (fifty-nine paintings and 152 serigraphs) and related activities, plus other back matter.

Glory and Exile is similarly a celebratory, legacy monograph, and, like *Echoes of the Supernatural*, it is organized into two sections. Following a useful map of Haida Gwaii, highlighting significant sites mentioned in the text, the first section offers a detailed and intimate biographical portrait of Wilson, enriched with historical black-and-white and coloured photographs of the artist, her extended family (children, parents, grandparents, Elders), and her artworks, from 1980s ceremonial wear to the two story-robe series. It begins with a director's foreword by Jisgang Nika Collison (executive director, Haida Gwaii Museum) followed by four chapters by different authors that offer a multi-perspectival, overlapping account of a strong, multifaceted woman; a Haida matriarch, mother, daughter, sister, aunt, grandmother, great-grandmother; an activist, a X̲aad kíl (Haida, Old Massett dialect) speaker, a residential school survivor, a storyteller, and a passionate artist. The second section focuses exclusively on "The History Series: X̲aads Gyáahlaangee," fifty-one narrative robes created in 2006 and 2007, with descriptive statements written by Wilson (103–221). It closes with an afterword and other back matter, including a couple of pages of endnotes related to the individual chapters. However, there is no general bibliography.

While directors' forewords seldom attract critical attention, Collison's scholarly and personal contribution to *Glory and Exile* warrants mention. Although only two pages in length, it offers an eloquent first-hand Haida-grounded insight into Hazel Wilson's life, positionality, and art practice, expertly weaving together these biographical storied threads with Haida history; the devasting impact of colonialism on community; its echoes in contemporary issues; the resilience, activist spirit, and creativity of the Haida People; and her memories of Hazel dancing, "moving her Raven-self to the drumming she loved so much, her wings outstretched until she soared" (11). Collison's situated knowledge and narrative foreground Haida values and, especially, the important role of women, Elders, and matriarchs or "k̲'uuljaad (woman of high esteem, or, literally, 'boss lady')" (9) as she describes Wilson's revered standing in the Haida matrilineal complex.

Building on Collison's insight, the first chapter (two pages), "Knowledge Keeper of Haida" by Kun Jaad Dana Simeon (one of Wilson's daughters), offers a moving recollection of childhood and adult memories of her "Mama" – an assertive mother, a teacher, a textile artist,

an inspiration. Simeon also contributed information to the next chapter, "Hazel Wilson: Chosen," by Robin Laurence, a well-respected BC art critic. Laurence's narrative offers a biographical sketch of the artist, highlighting her 2005 "breakthrough exhibition of seventeen narrative robes, collectively titled *The Story of K'iid K'iyaas*" (the tragic story of the "Golden Spruce" on Haida Gwaii) at the Marion Scott Gallery (founded by Robert Kardosh's grandmother in 1975), which brought the artist "sudden acclaim and widespread publicity" (17). Laurence also documents the close intergenerational relationships between the Kardosh and the Wilson families, which extended beyond the world of commerce, with, in a Haida ceremony, Hazel Wilson's mother Grace Bell Wilson Dewitt adopting Marion Scott and her daughter Judy Kardosh and, in a similar context, albeit at a later date, Hazel Wilson adopting Robert Kardosh, current director of the Marion Scott Gallery (25). These relational bonds are woven throughout the book and afford it a unique, familiar, and informative character.

The first section of the book concludes with Robert Kardosh's seventy-page chapter, "Waiting for the End of Time: Hazel Wilson's Challenge to History." Some artworld hyperbole creeps in. For example, Kardosh opens his chapter as follows: "Hazel Wilson's extraordinary creative outpouring in the last decade of her life stands among the most impressive achievements in the history of art in Canada" (29). Despite the purported "wide popular and critical attention" (26) that Wilson received, Kardosh's chapter explains that the fifty-one robes in "The History Series" have "mostly remained hidden from public view" (30). To rectify this, a primary aim of the book is to systematically detail each robe to make the series publicly accessible. Kardosh contextualizes and explains the development of Wilson's textile-art practice, charting the "repurposing" of "button blankets," to use Wilson's term, to what Kardosh prefers to call history robes, story robes, button robes, or ceremonial robes (31) – nomenclature that recognizes and elevates their prestige. As Kardosh notes, these compound neologisms are somewhat inaccurate in as much as these robes are not wearable items: they were created as two-dimensional artworks to be wall-hung. Having described the first series, the lion's share of the chapter focuses on "The History Series." Kardosh provides a close detailed analysis explaining and historically contextualizing the imagery and symbolism, and situating and analyzing Wilson's handwritten statements for each piece.

After the chapters, the second and last section of the book, "The History Series: X̲aads Gyáahlaangee," is authored by Jut-ke-Nay Hazel Wilson. Each robe is reproduced as a full-page image with an extended caption. The captions are transcriptions of the statements that Wilson penned, first and foremost, for her family (children, grandchildren, and great-grandchildren). The fifty-one storied robes are organized into three historical timeframes: Part 1 "The Coming and Going of the Haida. X̲aadée istl'aas ísgyaan ist'íid," covering the pre-contact era articulated in oral narratives; Part 2, "The Mistake: Tlásgudée," encompassing colonialism, missionary oppression, collecting activities, and strategies of resistance; Part 3, "After the Storm: G̲at'uwée saalíid," manifesting the first-hand memories and experiences of the artist that reference Haida seasonal lifeways, foodways, and feasting as well as "going to residential school" (208–11), the impact of resource extractive industries, and cultural practices and resilience. The incorporation and foregrounding

of Haida (X̲aad kíl) translations in this section and elsewhere in *Glory and Exile* deserve commendation.

The book concludes with a reflective and thoughtful afterword written by Haida Chief Sgaann 7iw7waans Allan Wilson, the artist's younger brother, which touches on the fluid politics and practices of storytelling and how stories always differ slightly in their retelling. While recognizing that his sister's versions of familial stories may not chime exactly with his own, he also recognizes that the core message remains constant. This is the dynamic nature and pedagogical force of orality and storytelling, he explains, and her narratives are afforded additional power and resonance because they have been given tangible expression in her art.

Echoes of the Supernatural and *Glory and Exile* are impressive tributes to two outstanding Haida artists, G̲uud San Glans Robert Davidson and Jut-ke-Nay Hazel Wilson. Their materialization reveals the symbiotic and productive relations between Indigenous artists, art critics, curators, and museums and commercial galleries. While these entanglements may raise questions about the objectivity of the narrative content and the promotional and marketing intents of the products, at the end of the day, both books are impressive examples of a particularized type of scholarship that offers in-depth and sensitive portraits of the artists as well as insights into survivance of Haida values and creative expression on the Northwest Coast.

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The Power of Trees: How Ancient Forests Can Save Us If We Let Them

Peter Wohlleben

Vancouver: Greystone Books, 2022. 280 pp. $34.95 paper.

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In *The Power of Trees: How Ancient Forests Can Save Us If We Let Them*, Peter Wohlleben draws on his many years of experience as a professional forester and his skill at science communication to make a compelling case for the power of ancient, old-growth forests to adapt to and moderate the effects of anthropogenic climate change. He uses a fascinating range of evidence to support his strident critique of modern forestry practices. He urges us to think of trees in their context as members of complex ecological communities and cautions against climate change mitigation strategies that treat "trees as little more than biological storage units for carbon

dioxide" (68).

Interest in carbon sequestration, carbon offsets, and "natural" solutions to climate change is growing rapidly. There are many well-intentioned campaigns under way to harness the power of trees to remove carbon dioxide from our atmosphere. Such plans often focus on quickly planting many new tree seedlings, which may encourage the use of plantation forests. This approach all too often reflects an extractive mindset in which "the living and breathing entity that is a forest is reduced to a vault of carbon" (69). Wohlleben sounds the alarm that trees are not all interchangeable objects. Old-growth forests function in very different ways than do monocultural tree plantations, and the trees growing in these two types of forests function differently as well. Old-growth, unmanaged forests can remove more carbon dioxide because of factors such as their ability to support healthier and more biodiverse soil communities, to modify local and regional climate through their shade and transpiration of moisture, and to store more carbon in the wood of large, old trees. Wohlleben argues that native trees growing in ancient forests are more likely to be adapted to current climatic variations and more likely to be able to adapt to future environmental conditions. Above all, he advocates for a hands-off approach to forest management, saying that there are "two things trees need to be able to adapt successfully: time and being left alone" (2).

Wohlleben has become known internationally for his books, including the bestselling *The Secret Life of Trees*. As in his previous work, Wohlleben's treatment of trees as the active stars of the story, rather than as passive objects in the background, is a refreshing and engaging approach. Wohlleben writes in an approachable and truly charming manner. He uses minimal scientific terminology, instead explaining complex scientific concepts in simple, easy-to-understand terms. His writing is full of whimsy, with anthropomorphized trees "worrying," photosynthesizing to "satisfy their hunger," "panicking" in the face of drought, and "mothering" their seedlings.

Wohlleben has deep familiarity with the broadleaf forests of Germany, and in this book he writes almost exclusively about those specific forests. The title of the book suggests a comprehensive and global perspective, but, in reality, this is a book about the power of trees native to Germany. This means that many of the details of his argument do not apply to other forest types, such as the predominately coniferous forests of British Columbia. For instance, Wohlleben writes with a certain dramatic flair about the perils of coniferous tree plantations replacing the native beech forests of Germany but offers little guidance about the threats facing other global forest types. Discussion of natural disturbances such as wildfires, which play a crucial role in maintaining biodiversity in many forest types, is strikingly absent from this book. Wohlleben seems to believe that no good can come of human intervention in forest ecosystems and says that "it is, let us be perfectly clear, impossible to extract materials in a way that benefits nature" (142). This perspective may be true in many contexts, but it lacks any awareness of the millennia of sustainable Indigenous stewardship that have shaped, and continue to shape, forest ecosystems throughout much of the world. More guidance for readers about which concepts can translate to regions outside of Germany would have been a valuable addition.

Overall, *The Power of Trees* is an enjoyable and informative book. It contains many insightful ideas about our relationship to forests and warnings that

we would do well to heed as we attempt to work with forests to lessen the effects of climate change.

Fleece and Fibre: Textile Producers of Vancouver Island and the Gulf Islands

Francine McCabe

Victoria: Heritage House Publishing, 2023. 224 pp. $34.95 paper.

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This winter, certain corners of social media exploded with a side-by-side photo comparison between the luxe fisherman sweater Billy Crystal wore in *When Harry Met Sally* (1989) and actor Ben Schwartz's recreation of that look with a recently purchased, ill-fitting, and plastic-filled designer sweater. In "Your Sweaters Are Garbage" (2023), *Atlantic* journalist Amanda Mull details how "changes to trade regulation, the decline in garment-industry wages and working conditions, the rise of synthetic textiles" have led to a consumer sweater-scape dominated by plastic-filmed, flimsily knit garments.

In the richly photographed *Fleece and Fibre*, Francine McCabe provides stunning photographs interspersed with descriptions of fibre-producing farms on Vancouver Island and the Gulf Islands. McCabe's work in describing regional textile producers gives tangible vision to more sustainable, aesthetically pleasing, and higher-quality fibres – materials that might create sweaters more like the one Crystal wore when he courted Meg Ryan and less like the ubiquitous fast fashion options available today.

While much attention has been paid to the value of local food, and the environmental and social benefit of eating within our foodshed, there has been less focus on the sources and consequences of fibres in our daily lives. Yet, just as with food, the fibres that make up our clothes hide a variety of social and environmental ills: they lead to tremendous waste and plastic pollution, they are typically produced using cheap overseas labour, and producing them accounts for 10 percent of annual global carbon emissions. Also as with food, there is an aesthetic case to be made for using local fibres. And this is where McCabe's book really shines: through her use of stunning photographs with pages of sweet sheep staring inquisitively back at us, she makes a strong aesthetic appeal for a local fibreshed.

This is the sort of book that you might leave on your coffee table and find yourself flipping through as you walk by. But it is not solely a coffee-table book. Interspersed with the rich photographs of sheep, alpacas, and pastoral landscapes is a critique of the current state of textile production, a description of the challenges of small-scale textile producers, and a call to action.

The book is organized by type of fibre: sheep, alpaca, llama, angora rabbit, goat, flax, hemp, and invasive species. The beginning of each fibre section includes a short description of the material, often with fascinating cultural background. For example, at the beginning of the sheep section McCabe describes the significance of the Coast Salish Cowichan sweater to wool production in the region. After each of these introductory sections, McCabe provides profiles of producers in the region who are utilizing that fibre. The bulk of the book is made up of these profiles, including photographs

of producers and their farms, livestock, and plants.

Through these profiles, we meet producers like Heather Hanning at Conheath Farm, who has been raising sheep and processing fibre on her farm since 2001, and Shawn and Katy Connely, who have created a diverse agro-system that includes alpacas that eat their garden waste. These producers are united by a passion and commitment to local fibre production and their struggle to find local or regional fibre processors. Just as grain mills have become centralized, requiring farmers to ship their raw grain to far-off destinations for processing, the local and regional fibre mill is also a dying breed. Producers deal with this challenge by working with local artisans to process their fibres or by shipping their fibres for processing; in some cases, producers cannot sell the fibre at all and end up using it for other purposes, such as building insulation or road construction (to prevent soil erosion). Though economically practical, these cases highlight the difficulties facing small-scale fibre producers.

Some of the most inspiring sections of the book describe how individuals and communities are overcoming the limited fibre-processing options in the region. For example, McCabe describes a flax-to-linen experimental growing project in Victoria that aims to provide a learning laboratory for textile artists, producers, and so on. Similarly, the section on invasive species describes Juliana Bedoya's Plants Are Teachers workshops, in which she teaches participants how to use foraged invasive plants to create baskets and other handcrafted items.

McCabe's *Fleece and Fibre* serves as an important conversation starter about the value and possibilities of local fibresheds. It will be enjoyed by readers who think about local food systems, artists, and craftspeople who work with fibre as well as by anyone interested in learning more about the possibilities for local fibre production.

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Rescue Me: Behind the Scenes of Search and Rescue

Cathalynn Labonté-Smith

Qualicum Beach, BC: Caitlin Press, 2022. 224 pp. $26.00 paper.

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In the past thirty years search-and-rescue (SAR) tales have become a significant subgenre in outdoor recreational literature. One staple is the debrief, a sometimes literal postmortem of tragedy, often meant to school readers on what not to do. The oldest such regular publication is the American Alpine Club's *Accidents in North American Mountaineering*, first issued in 1948, but around the world many clubs have episodically tracked and reported noteworthy catastrophes for more than a century. Authors such as Butch Farabee sensationalize some of these tales for an apparently large consuming public, while others write manuals on techniques or the experiences of individuals and organizations. Cathalynn Labonté-Smith's *Rescue Me* covers all these bases and more while focusing mainly but not exclusively on rescues and rescuers in

British Columbia. As a historian who has studied and written about SAR, as well as served a dozen years on a volunteer fire and rescue company, I find the book making several useful interventions but also rushing past a lot of the sociological and political-economic implications of evidence.

The heart of *Rescue Me* is the biographies of local rescuers and organizations, and the narratives of callouts that illustrate the many environmental and technical challenges of SAR work. Most of this is based on oral interviews and media coverage. It is organized into chapters that centre mostly on searches of cave, desert, forest, mountain, swiftwater, and underwater settings, or on technologies and techniques such as dogs, drones, horses, and rope work. All reveal a consistent set of weaknesses and strengths. Specific details about the environmental contexts and technical difficulties of reaching, securing, and extracting people and bodies are threadbare. This is not a how-to book, but that is not really Labonté-Smith's aim; instead, she emphasizes the personal toll of SAR, focusing on the physical and emotional highs and lows, the trauma of dealing with traumatic injury and death. This is often well explained for those directly affected, but less attention goes to how those impacts radiate across families and communities. Rescue work is hard on many levels. Post-traumatic stress disorder plagues not only victims and rescuers but also their families and friends. Labonté-Smith acknowledges but never pursues this reality.

Instead, the fulcrum of the personal stories features two key points. The first is that SAR labour is nearly all volunteer. It involves hundreds and even thousands of hours to build and hone skills, pass written and practical exams, coordinate with teammates and other teams, and, when the call comes, be willing to extract oneself from whatever is going on to respond to the call, focus on its demands, and confront whatever comedy or tragedy awaits. This isn't easy, as Labonté-Smith shows in the recruitment chapter, biographies, and call-out tales, but it is what rescuers do and do without pay. All that background is lost on the rescued and witnesses alike. The second point is the challenge of funding SAR, which in British Columbia and across North America is usually reliant on self-funding, grants, donations, and beggary. Labonté-Smith notes this repeatedly, but constructive reforms are more gestured towards than explained. Pan out from British Columbia, Canada, and even North America, and one can see many workable models. In rural places volunteerism is an unavoidable necessity. Setting aside the fiscal limits of local government, most places experience too few calls to warrant SAR-trained professionals. Even SAR units in major recreation areas (such as ski resorts and national parks) rely on volunteers and subsidies (such as free lift tickets or campsites). Other countries outsource labour to insurance-supported public- and private-rescue businesses. Those broader comparisons are also absent, but *Rescue Me* still makes many important contributions.

Protecting the Coast and Ocean: A Guide to Marine Conservation Law in British Columbia

Stephanie Hewson, Linda Nowlan, Georgia Lloyd-Smith, Deborah Carlson, and Michael Bissonnette

Vancouver: UBC Press, 2022.
300 pp. $39.95 paper.

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Canada has the longest coastline in the world (Statistics Canada 2016), with the western coastline of British Columbia including some sixty-five hundred islands and twenty-nine thousand kilometres of intertidal habitat (University of Santa Cruz 2022). Some measures identify seagrass-predominant coastal and intertidal areas as "blue carbon ecosystems," the most efficient carbon sinks on earth (Commission on Environmental Cooperation 2016). Given the enormous global and local importance of domestic oceans, it is remarkable that there is meagre scholarship on ocean law and marine protection in Canada. A small number of notable legal academics, such as Aldo Chircop (Chircop 2023; Chircop et al. 2009); Ted McDorman (McDorman 2006, 2009; Gavrilov et al. 2022); and David VanderZwagg (Scott and VanderZwagg 2020) have done the heavy lifting in this area and have published extensively on ocean law from a Canadian perspective. However, either their focus has been largely on the international ocean and less on the domestic arena of Indigenous, federal, provincial and local law and policy (McDorman and Calderbank 2005), or they are now somewhat dated (McDorman and Chircop 2012; VanderZwagg 1992 and 1995).

The publication of *Protecting the Coast and Ocean: A Guide to Marine Conservation Law in British Columbia* is a much-needed detailed explanation of the complexity of contemporary domestic ocean law seen through the lens of opportunities for conservation. The author team from West Coast Environmental Law Association originally wrote *Guide to Marine Conservation Law* as a citizen and professional's guide to the myriad legal and planning tools available to address ocean health (2020). All those graduate students and lawyers who avidly relied on the *Guide* between 2020 and 2023 will be glad to learn that the book *Protecting the Coast and Ocean* is the published form of the *Guide* and includes important context from international treaties and classifications that help shape the BC coastline.

The authors are transparent about the purpose and intent of the book: "To put spatial protection tools in the hands of the public, and particularly the Indigenous nations, marine scientists, environmental organizers, community members, civil servants and political leaders who can effect change" (4). They achieve this goal by pairing plain language explanations of the structures of law and management operating in the marine environment with case study examples of the operation of those legal protection tools. They also assess the strengths and weaknesses of each tool.

The fairly standard organization of the book, which follows the hierarchy of legal orders from international to federal, provincial, and local government, does not dampen its significance. The authors express their understanding of and the need to reveal Indigenous legal orders as governing authority in the ocean. In the extensive examples used throughout the book, the authors foreground expressions of Indigenous laws in action

and demonstrate how multiple legal orders can coordinate coastal protection through interjurisdictional arrangements (see chapter 7 in particular). The authors also explore Indigenous legal orders in the overview chapter on jurisdiction as well as in chapter 5, using Indigenous Protected and Conserved Areas, Indigenous stewardship laws, and collaborative management agreements as examples of the modern expression of Indigenous laws and Indigenous-led ocean protection.

The scope and accessibility of the book are remarkable. It is the only comprehensive reference available to assist those in professional communities, citizen activists, and Indigenous Peoples to understand the confusing layers of state ocean governance built upon the foundation of Indigenous legal arrangements. Although there is no similar treatment for Indigenous laws, early in *Protecting the Coast and Ocean* the authors summarize the mandatory (Table 4, 37) and voluntary (Table 5, 60–61) designations for coastal and marine protection in international law and replicate these summaries for federal (Table 7, 74) and provincial (Table 8, 126) legal designations later in the book. Each chapter is peppered with short one- or two-sentence examples and longer case studies that demonstrate the tool in use. My one request for the second edition is a detailed table of contents so that readers can easily view the extensive list of conservation tools listed as subsections within each chapter and navigate to those directly.

Minor critiques relate to the characterization of legal orders and precision in use of legal terminology. It is unclear in the book that the three orders of government in Canada are Indigenous, federal, and provincial. The authors state: "this volume catalogues the legal tools that exist, at every order of government" (4) but are not explicit that local governments are administrative and fall under provincial jurisdiction. Noting only the delegatee status of local governments and that they are not Crown representatives (181), the volume could benefit from additional detail and references to those who practise extensively in this complex area (see, for example, Buholzer 2001). In addition, while I appreciate that the authors explain Indigenous rights and jurisdiction between "International law" and "federal and provincial Crown jurisdiction" in chapter 1, legal scholars often clarify the interaction between Indigenous legal orders and between Indigenous and state legal orders as inter-societal or international law (Napoleon 2013). This characterization makes the application of state international law, state failure to uphold Indigenous law, and implementation of the agreements between Indigenous communities and state governments more explicit.

These are small complaints in the context of the significant scope and importance of this book. It is the first comprehensive treatment of the voluminous policies and legal orders working in the BC coastal environment. It provides significant detail and examples in what is a swiftly adapting marine governance space. It demonstrates the evolving legal, governance, and management approaches using site- and community-specific examples. *Protecting the Coast and Ocean* will assist a generation of legal practitioners, students, and scholars to better understand the unique BC marine legal and governance ecology.

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