

Today, most Inuit on Baffin Island live in modern settlements. However, they remain deeply proud of their forebears who survived and thrived in one of the world's most difficult environments. The tapestries are an expression of this pride. As weaver Leese Kakee says, "some people might think these are just wall hangings, but they are a part of us, our ancestors, our lives" (p. 7).

Nuvisavik: The Place Where We Weave is a blend of art history, cultural history, and Arctic studies. It engages the scholar and the collector equally. It also provides a new reference for the general reader with an interest in the Canadian North. This first major publication about the evolution of the weavers of Pangnirtung describes in words and pictures what will soon be a much better known Inuit art form.

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CANADA AND THE IDEA OF NORTH. By SHERRILL E. GRACE. Montreal and Kingston: McGill-Queen's University Press, 2001. 368 p., 44 illus., bib., index. Hardbound. Cdn\$49.95.

In *Canada and the Idea of North*, an investigation that crosses academic disciplines and so is properly identified as transdisciplinary, Sherrill Grace follows Wreford Watson (1969) in maintaining that the North is "an idea as much as any physical region that can be mapped and measured for nordicity" (p. xii, 53). But Grace also finds the North more than an idea: she concurs with Stephen Leacock (1936), who "put his finger on what is, for [her], one of the most important aspects of North" (p. 15)—that it is a *mentality*. However, her survey of this *mentality* must embrace such "discontinuity and difference" (p. 206), even in single disciplines let alone across them, that readers will question the value of so dilated a discursive formation. Grace clearly thinks it does have value, so Lawren Harris and Glenn Gould, René Richard and W.L. Morton, Minnie Aodla Freeman and Alookook Ipellie, R. Murray Schafer and Vilhjalmur Stefansson, Robert Service and Louis-Edmond Hamelin all receive discussion.

Presumably not intended as a textbook for the undergraduate classroom, *Canada and the Idea of North* is a personal essay that requires a host of caveats and disclaimers. Grace's voice intentionally dominates; "insist[ing] upon being...eclectic" (p. 232), she argues not for thoroughness or sustained argument, but for problematizing, complicating, multiplying (p. 225), diversifying, and hybridizing (p. 268) ideas of North by means of a contrapuntal listening. "I have," she writes, "organized my writing of North in order to maximize voices" (p. 22). She governs her survey with extended discussions of particular works

of verbal, visual, audible, and performative art. Before these come "snapshots" and "quick look[s]," introductions and eavesdroppings (p. xii) on Canadian geography, historiography, cartography, and the like. Providing not so much coverage as access, then, she is suggestive rather than exhaustive. Both extensively researched and comprehensive, but also highly selective and indicative, her survey cannot be fixed in place. Given that this is Grace's aim, she understandably prefers the metaphor and the metonymy of the Magnetic Pole for the idea of North as a whole. If one were to insist that the work have a thesis (and Grace would insist that it not), it probably lies in this statement: "Canada will either recognize its northern identity by continually forming new ideas of North or it will die, with its story in brilliant fragments, in a foreign, southern place" (p. 224).

The two chapters of Part One point out many connections to material covered in later chapters but also introduce the book's conceptual framework, which depends for the idea of a discursive formation on the works of French historian and theorist Michel Foucault (1966, 1972). This idea is further elaborated with theories drawn from Russian philosopher Mikhail Mikhailovich Bakhtin (1975, 1981), from Feminism, and from Postcolonial theory, particularly the work of Anne McClintock (1995). Grace aims for conceptual richness, but since she often refuses the critic's traditional role of judge (p. 23), many readers will find the value of her conceptual framework outstripped by her survey's discussions of selected art, film/photography, music, and writing (chiefly novels and plays). These discussions occupy Parts Two through Four and concentrate on the period 1930–2000.

The greatest rewards lie in Grace's discussions of the northern novel. She repeatedly exhibits sensitivity when treating this form of art. Her reading of the only northern epic novel, Mordecai Richler's satire *Solomon Gursky Was Here* (1990), is sensitive. Her discussion of Gabrielle Roy's northern works, especially *La Montagne Secrète/The Hidden Mountain* (1961, 1962), is subtle and compelling, although her celebration of the novelist's romantic maternal vision is problematical because elsewhere this study criticizes chiefly romantic expressions of North.

The final part of the survey discusses how the North has written back to southern Canada's idea of it. Influenced by an esteemed work of post-colonial criticism entitled *The Empire Writes Back* (Ashcroft et al., 1989), this examination of northern self-identity understands the North as a region colonized by the rest of Canada. As comprehensive as other parts, this one is nevertheless resolutely pro-Native and anti-White. Works by white Northerners do not come under discussion, and there is no mention of artists in any medium who are of mixed blood. Consciously or not, Grace segregates northern voices by ethnicity from those in the rest of the country. Reading this part back onto earlier ones also reveals that northern white writers such as Robert Service are treated pejoratively in her discursive formation, while southerners like Lawren Harris, Glenn

Gould, and Margaret Atwood are legitimated as long as they do not presume to be northern.

One of the strong achievements of the book is its comprehensive bibliography, which includes works consulted as well as those discussed; northernists will find it of enduring value. Although John Merritt's work, which is referred to three times in the text, cannot be found, and the entry for French aristocrat Jean-Pierre Gontran de Montaigne, vicomte de Poncins (1941, 1947) is ordered improperly, the bibliography otherwise appears laudably complete. Because discussion of northern periodicals is very slight—the late lamented *Northward Journal* (1979–1990) goes unmentioned—the bibliography is lacking in this department. The index is very good, the endnotes almost unfailingly worth reading, and the text nearly free of typographical errors.

Ideas of Canada-as-North formed from *outside* the country do not attract Grace's interest here; no circumpolar orientation is broached. In resolutely confining her discussion to the borders of Canada, Grace has no room to consider that "North" would, for example, have an urban dimension for Russians, two of whose cities of more than 500 000 people lie within the Arctic Circle. (*Suburbs of the Arctic Circle*, the title of a short story and volume of stories by Mary Burns [1986], is arresting precisely because it introduces an urban concept in Canadian ideas of North.) Similarly, one is left wondering if the idea of Alaska in the minds of Americans in the "lower forty-eight" differs substantively from Canadians' ideas of North.

The idea of the North as unpeopled occupies an enduring place in the discursive formation of Canada. *Wilderness* intersects with *North* in this respect, but Grace does not discuss how; nor is a distinction drawn between *northern* and *alpine*. At least at one point, it appears that Grace regards them as synonymous. She takes a "snapshot" look at Korean-born Canadian photographer Kin-Me Yoon's *Group of Sixty-Seven* (1996; reproduced xxiv, discussed 268). This work portrays 67 Asian-Canadian immigrants individually in front of one or another landscape painting. Grace makes her point about new Canadians' identification in terms of or in reaction to the North by referring her reader to the portraits with a painting by Lawren Harris as a backdrop; however, it is not a northern landscape, but rather an alpine one, *Maligne Lake, Jasper Park* (1924). (Subjects in another version of this work are photographed in front of Emily Carr's *Old Time Coastal Village* [1929–30].) So the intersections of *wilderness*, *alpine*, and *northern/North* are left implicit. Thus, even though Yoon's representations are of landscapes that are nationally Canadian (national park), alpine (Rocky Mountains), Native (coastal village), West Coast maritime, or, if a compass direction must be named, western Canadian, *Canada and the Idea of North* renders them northern (p. 268).

As to the odd oversight in the areas that Grace chooses to discuss, the section about cartography would have been the richer for mention of *Our Northern Point of View*, the Northern Transportation Company's bilingually titled

geophysical map of the North, which began appearing a quarter-century ago and is available now on-line at <http://www.ntcl.com/routemaps/>. From this, Rudy Wiebe (1989) derived his "upside-down" map of the North (reproduced in Grace, p. 82). But, this quibble aside, the survey is invariably lavishly and usefully illustrated throughout.

Canada and the Idea of North does not address the psychological value for southern Canadians (only the cost for northern Canadians) of identifying themselves with a place and mentality that they regard as apart from themselves. Such a strong mentality of North might impel us to discuss the South, but, in fact, whatever is southern in Canada routinely goes unspoken. It is not that there is no South in Canadian thinking, but rather that it is implicit. The North is not; it is discussed, it is analyzed, it is imagined, it is taken for granted, but explicitly, not implicitly. A writer in a particularly nationalistic mood might hector us to stop whoring after the palm trees of Hollywood (Grace refers to this at least four times [p. 39, 138, 155, 224]), but the admonition only overlays our constant awareness of being northern. When we look south across the 49th parallel, we feel our nordicity. We all have North to the north of us. It is the realm that will always be there when we have used up the arable part of Canada, or so we southerners fancy. So the North leaves us feeling secure and perhaps even proud, but also perplexed because we are proud of something that is foreign to the lived experience of the majority of us.

An emphatic and repeated argument of Grace's survey is one against the enduringly sexist representation of North in history and literature. Unless it appears in a work by a White that she admires or in a Native's work, this trait is castigated. It would seem that the masculine idea of North is so strong for a feminist critic that coming to terms with it requires a deferral of critically balanced perspective to take up the cause. One example must suffice. For more than ten pages (p. 92–103), in her longest treatment of any single Northerner, Grace discusses Kate Carmack (*née* Shaaw Tláa), who was present at the discovery of gold on Bonanza Creek that set off the Klondike stampede, and perhaps even suggested to her husband, George Carmack, where to search for it. Kate Carmack was accorded no credit, and only now are efforts by revisionist historians and anthropologists redressing this neglect. Building on the work of Julie Cruikshank (1991), Grace likens the fate of Kate to that of Puccini's *Madame Butterfly*, of the same era, while maintaining that "the problem of gender and the profound sexism of almost all accounts of the Klondike" is further exacerbated by the problem of race in the case of this Tagish/Tlingit woman. That, during the Gold Rush, "the Klondike was anything but a congenial place for women" (p. 95), at least for most women, is beyond dispute, but this disproportionately lengthy treatment is out of scale with the rest of the survey, foisting the unholy trinity of race, class, and gender on one historical figure. We might question how representative of the Klondike stampede this treatment of one woman is if we consider the

fate of Katherine Ryan, the Canadian Klondike Kate, who, recent revisionist history has also shown, had her reputation ruined by an enterprising American dance-hall girl, Kitty Rockwell (Radford, 1998).

The role of orthodox and unorthodox religious institutions needs consideration in any study of the discursive formation of North, since institutions are a widespread presence in northern identities. These institutions (British Royal Navy, HBC, NWMP/RCMP, Anglican, Roman Catholic, and Pentecostal churches, federal ministries, and predominantly patriarchal Native cultures) do not attract Grace's attention, however, perhaps because she decided to analyze particular works by particular artists, musicians, and writers. Yet, since her theoretical basis lies in Foucault and Bakhtin, who both, as she notes (p. 25), concern themselves intimately with the relations between order and discourse, a focus on the institutions that shaped the North would have offered a welcome and rich vein of inquiry with respect to discursive formations over a realm that might, *pace* P.G. Downes (1943), nevertheless always retain a lawless, "back of beyond" dimension.

Impressive in its range, *Canada and the Idea of North* deserves careful consideration. Sherrill Grace deepens one's understanding of a host of ideas, and readers are in her debt for this undertaking. If not all of them find grounds for celebration in a nation's "continually forming new ideas of North" that yield "an empowering ideology of dialogic hybridity" (p. 268) but, instead, worry about the collective *mentality* of schizophrenia that this pattern appears to exhibit, nevertheless they will be grateful for having the matter so broadly surveyed.

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ARCTIC JUSTICE: ON TRIAL FOR MURDER, POND INLET, 1923. By SHELAGHD. GRANT. Montreal: McGill-Queen's University Press, 2002. ISBN 0-7735-2337-5. xx + 342 p., maps, duotone illus., appendices, notes, bib., index. Hardbound. Cdn\$39.95.

During the first decade following the turn of the twentieth century, the Dominion Government of Canada had been rudely awakened from its slumbering interest in the state of its Arctic possessions. The Norwegian explorer, Otto Sverdrup, provided the first jolt following his triumphant return to Norway in the fall of 1902, having completed four years of scientific exploration and mapping of the major High Arctic Islands. In May 1900, Sverdrup and his teammate Ivar Fosheim had claimed Norwegian sovereignty over all the lands explored during the Second *Fram* Expedition. Only a few years later, Roald Amundsen, another Norwegian explorer, declared his intention to sail through the Northwest Passage, paying no attention to Canadian claims and interests along the way.

As the author of *Arctic Justice* points out, neither the land nor the destinies of Inuit living in the central and eastern Canadian Arctic had been of particular concern to the Dominion Government of Canada before 1900. Inuit from northern Greenland regularly crossed Smith Sound in pursuit of polar bears and muskoxen on Ellesmere Island, and for decades, contact with whalers, traders, and missionaries had constituted the only real Inuit/White interaction in the Canadian Arctic. It took the threat of a