

The University of Calgary  
Calgary, Alberta, Canada  
T2N 1N4

preoccupied with western expansion on the prairies, with little interest in the North. Policy at the time was reactive to pressures by the churches or the Hudson's Bay Company. It is not until the discovery of oil on the Mackenzie in 1920 that the federal government begins to change its policy orientation.

Thomas Stone's focus is on the Klondike. His interest is "Urbanism, Law and Public Order." He contrasts the differences in law and order on the American and Canadian sides of the border. Obviously, the Mounties make a difference; Sam Steele's objective is "to make this large mining camp tolerable for respectable people, particularly wives and families of those who have settled down in the country" (p. 110). But an effective police also depends on "a given system of legal rules and institutional mechanisms" (p. 102).

Ken Coates also focuses on the Yukon, examining the relationship between economic development and the role of the federal government. His findings indicate that the "federal interest in the North fluctuates according to the pace of resource extraction, threats to Canadian sovereignty, and the costs of developing the region" (p. 117).

Section III covers "The Provincial North." Patricia McCormack examines an unholy fusion between two ethnic bands, the Cree and the Chipewyan. This fusion is a pragmatic one that enables both groups to take advantage of hunting in Wood Buffalo National Park and to protect themselves from an intrusion of southern hunters and trappers. John Wedley describes a good case of "post-war provincialism" in British Columbia. He traces the diminishing role of the federal government in "The B.C.-Ottawa P.G.E. Talks, 1945-53."

The heartland of the North is the subject of Section IV, "Barrenland and the Inuit." Stuart MacKinnon leads off by tracing conflicting government policies in the Keewatin. Initially the government discouraged Inuit from clustering in settlements. By 1958, however, the policy was reversed; settlements were created so that administrators would have greater control of the developmental process for Inuit. Richard Diubaldo also used the case of Inuit to illustrate frustrations with government policy. Again, the initial effort by the northern administration was to keep the "Native Native." Changes, however, were too pervasive, and finally "white-dominated Inuit policy was increasingly a thing of the past, as Inuit themselves began to participate in earnest in the process" (p. 185). And William Waiser has an almost comical piece on "Canada Ox, Ovibos, Waolox. . . Anything but Musk-ox." This is an interesting essay, revealing a great deal about Vilhjalmur Stefansson as he does battle with Ottawa over his vision of northern development. Louis-Edmond Hamelin has the final article in this section on "Barren Ground-Terres Steriles: Geographic et Terminologie." He suggests that for outsiders, the term Barren Lands is a misnomer that does not do justice to this heartland of the North.

The final four essays are in Section V, "Contemporary Issues and Debates." Robert Page again calls to our attention the importance of the pipeline debates in the mid-1970s. The contribution of the Berger Inquiry should not be forgotten, because not only did it raise the public's awareness of this important issue but inside government it changed administrative procedures for handling environmental issues. Gurstan Dacks then argues that perhaps a consociational form of government offers the best way for interests in the North to forge a "partnership." This form of government also might be more compatible with ideas of a "consensus" government in the North. William Wonders discusses "The Dene/Inuit Interface in Canada's Western Arctic, N.W.T." This superb piece will be essential reading for anyone interested in the current debates over a "division" of the N.W.T. And in the final essay William Morrison discusses the comprehensive claim process in the North. He indicates that in spite of the new and attractive rhetoric by the federal government, in the final analysis Ottawa's same old foot dragging is still apparent.

This book is an anthology of short, concise essays on important aspects of northern history. While scholars may be interested in only specific topics, the collection stands as a well-deserved honour to the contributions of a profound and dedicated Canadian historian.

Mark O. Dickerson  
Department of Political Science

OUT OF THE NORTH: THE SUBARCTIC COLLECTION OF THE HAFFENREFFER MUSEUM OF ANTHROPOLOGY, BROWN UNIVERSITY. By BARBARA A. HAIL and KATE C. DUNCAN. Haffenreffer Museum of Anthropology Studies in Anthropology and Material Culture Vol. 5. Bristol (RI): Brown University, 1989. Distributed by University of Washington Press. 301 p., color plates, b&w photos, maps, drawings, bib. Softbound. US\$25.00.

This book is much more than a catalog of a museum collection. Like two other recent volumes on collections from North America and the circumpolar region — *Lost and Found Traditions*, by Coe (1986) and *Crossroads of Continents*, by Fitzhugh and Crowell (1989) — it crosses the boundary between ethnohistory and the study of contemporary Native material culture by offering an in-depth analysis of the people who produced the items as well as the objects themselves. It also follows in the footsteps of a series of excellent recent volumes on Athapaskan material culture by VanStone (1981; Simeone and VanStone, 1986), by Krech (1989), now the director of the Haffenreffer Museum, and by Duncan (1989) herself, all of which attempt to marry a catalog of material objects with detailed archival research. Krech's (1989) previous volume and the current work are also similar in that they attempt to retrace the steps of a Victorian traveller of the late 19th century who was responsible for amassing a large collection of northern artifacts.

In the present case, the collection was made by one Emma Shaw Colcleugh, a Rhode Island journalist and teacher who travelled widely in the North American Subarctic between 1888 and 1897. During that time she collected 68 ethnographic items, which she sold in 1930 to the Haffenreffers; subsequently, they became part of the collections of the Haffenreffer Museum. They were accompanied by a detailed notebook and an annotated list, both of which provided an important ethnographic context.

In their introduction to the volume, Hail and Duncan note that Emma Shaw Colcleugh was "one of a select group of 19th century women who chose to venture into unknown lands for professional purposes of journalism and pursuit of adventure" and that she was sponsored in that regard by New England newspapers to which she sent travel reports. The context for the collection thus includes these travel articles and two later books, along with the collection documentation. The authors also researched the relevant archives of the Hudson's Bay Company, the provinces of Manitoba and Alberta, and the *Providence Journal*.

The principal focus of the Colcleugh subarctic collection is ornately embroidered objects, particularly floral beadwork forms, obtained from an area ranging from Labrador to the Northwest Territories and British Columbia. The volume describing and analyzing the collection is a collaborative work between two women, one of whom (Duncan) is an art historian primarily interested in the development of regional beadwork styles (cf. Duncan, 1989), and the other of whom (Hail) is an ethnohistorian interested in placing these objects within a social and historical context. The authors carried out joint ethnographic fieldwork from 1985 to 1987, retracing Colcleugh's footsteps from Winnipeg to Selkirk on the Red River, to the Cree communities of Lake Winnipeg and the Saskatchewan River, and to the various Athapaskan communities in the Athabasca-Peace-Slave-Mackenzie River drainage, as well as in British Columbia. A large number of interviews were conducted, using color reproductions of items from the Colcleugh collections and others, in order to solicit additional information on earlier styles, techniques, forms, and materials and to determine what percentage of earlier styles still survive. Thus, an important contribution of the book is in the area of oral history, and much of these data are effectively integrated into the volume.

To flesh out the Colcleugh collections, other materials were purchased from private collectors during 1986-87, encompassing periods of beadwork production missing from the former. Most important of these was the Bedford collection from England. In addition, Hail and Duncan collected 58 new pieces during the course of their fieldwork and obtained interviews concerning modern craft production in the same areas. These are also incorporated into the volume, resulting in a very satisfying work.

The volume is divided into two basic parts: a series of substantive essays relating to the collection, and the color plates and catalog of the collection itself. In spite of the fact that the catalog is not directly integrated with the essays (as, for example, in *Crossroads of Continents*), the initial essays allow a much greater appreciation of the collection. The book opens with an introduction by the authors and a foreword by Shepard Krech, which together indicate the history of the collection and place the volume in a larger context. Chapter I, "The Subarctic Region: People, History, and Art," provides a brief introduction to the Algonkian and Athapaskan peoples, stressing commonalities in the subsistence, technology, social organization, and artwork traditions of precontact groups and the broad regional impact of forces of historical transformation, including the Hudson's Bay Company and Christianity in various forms. A final section of this chapter, "Floral Embroidery in the Subarctic," links these transformations to the development of historical beadwork traditions of the type found in the Colcleugh collection. Chapter II is a detailed account of Emma Shaw Colcleugh's life and travels, including a map of her journeys, reproduction of her notebooks and articles, and historical photographs that place her travels in context. Also included in this chapter are reproductions of Colcleugh collections from the Northwest Coast and Alaska, outside the context of the remainder of the catalog.

Chapter III, "Styles and Style Change," focuses on two theoretical issues: the use of style to delimit synchronic regional traditions among Algonkians (Cree) and Athapaskans of the Central Subarctic; and the use of "visual perception theory" to trace the diachronic evolution of floral designs in the same region. The latter, based on gestalt theory, argues that transmission of adopted styles (e.g., in beadwork embroidery) from their point of origin to outlying regions inevitably involves simplification in form, color, and number of design elements. This is because imitation begets simplification, as the minds of individuals (or cultures) attempt "to discard visual noise, and to focus on essential information and retain it for future recognition." (Similar ideas have formed the basis of archaeological seriations for 100 years.) For example, in western Athapaskan styles from the Yukon-Tanana region, "motifs were often open rather than solid . . . [and] many motifs were single-element and simply outlines." Special attention is given to "firebags" (for tobacco, flint, and steel, or for shot and shooting accessories), particularly the so-called "panel bags" and "octopus bags" of subarctic Algonkians. This is followed in Chapter IV by a discussion of "Subarctic Arts Today," including not only the degree to which traditional objects and techniques for their manufacture survive, but also how traditions of instruction continue from mothers to daughters and by other means. Modern marketing techniques are also discussed. An extensive test case is presented from a relatively isolated community of Cree, Chipewyan, and Metis in northern Manitoba. There, beadwork traditions continue primarily for sale, although they also continue for non-functional clothing such as necklaces, vests, belts, and knife sheaths. The latter items serve less to exhibit ethnic than individual identity, except when travelling outside the community. In terms of individual ethnic groups, Cree, Chipewyan, and Metis beadwork were difficult to distinguish, and widespread borrowing took place from a variety of sources, including books. Individual women maintained "ownership" of the designs that they created (up to 100 in some cases), yet they were not considered family property. These social transformations represent important changes in the transmission of cultural traditions.

Finally, women's issues form an important secondary focus of the volume. The book is written by two women about the collections of another woman, Emma Shaw Colcleugh, who was at the center of an

active women's movement based in the northeast United States at the end of the 19th century. (Her involvement in that movement is thoroughly covered in Chapter II.) She also, consciously or unconsciously, primarily collected items of interest to women, particularly small, decorative objects and dress ornaments; only ten items were traditional male possessions. From another viewpoint, the objects discussed here were all created through the hard work and handiwork of women, most of whom remain(ed) anonymous. To some degree, this was the result of Native traditions, by which men travelled and traded, displaying the artworks that their wives created. To a larger extent, however, it was a result of the fact that "to earlier Euro-American collectors, only a woman's handiwork, not the woman, was of consequence." These issues are well discussed by June Helm in a brief epilogue to this volume, entitled "Women's Work, Women's Art."

The catalog that follows the essays is beautifully produced, with detailed attributions of the sources of pieces, as well as collector's comments, descriptions, interpretations, and comparisons. The 27 color plates are particularly outstanding. Many of the black-and-white illustrations are accompanied by details of quill weaving and plaiting or babiche netting and knotting. The catalog itself is subdivided into two parts: the "Old Collection" (p. 140-238) and the "Contemporary Collection" (p. 239-292). Each section contains parallel units on quillwork, threading, beadwork, babiche, hidework, and birchbark, facilitating comparison between old and new industries.

Altogether, the book simultaneously accomplishes three goals: providing excellent documentation of an important collection of 19th-century material culture; placing the materials within the cultural contexts of both the makers and the collector; and providing an interesting theoretical framework deriving from the psychology of art production. It should therefore be of significant value to anyone interested in the material culture of northern populations.

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David R. Yesner  
Department of Anthropology  
University of Alaska  
3211 Providence Drive  
Anchorage, Alaska 99508  
U.S.A.

**NORTHERNERS: PROFILES OF PEOPLE IN THE NORTHWEST TERRITORIES.** By DOUGLAS HOLMES. Toronto: James Lorimer and Company, 1989. 190 p., 24 photos. Softbound. Cdn\$16.95.

*Northerners* is companionable bedtime reading for northerners, for non-residents who know the North well, and also for those who don't but would like to. It is recommended as well for skeptical acquaintances of readers in any of the above categories; even if they are not fascinated by the North, the skeptics will enjoy meeting the