

of the state of federal northern administration and policy is followed by the strongest segment of the book, which covers the rapid changes that followed the outbreak of war and the American "invasion" of the Canadian North. The remainder of the book considers federal struggles with the competing demands of "sovereignty, stewardship or security in the post-war period."

Grant's study fits neatly into the mainstream of northern historiography. Her emphasis is clearly on Ottawa and the politicians, government officials and influential private citizens (particularly those associated with the Arctic Institute of North America and the Canadian Institute of International Affairs) who sought to awaken the country to its northern obligations. She goes beyond the existing scholarship, however, in documenting the marked impact of American and British diplomatic and military pressures in forcing Canada to reconsider its long-standing neglect of the Yukon and Northwest Territories.

*Sovereignty or Security?* has much to recommend it. The diplomatic and political nuances are carefully traced. Northern administrative structures (and changes thereto) are described with precision. One leaves the book with a very solid understanding of how official Ottawa perceived the North, how that perception shifted through the war years, and how federal policy changed as a result of competing regional, national and international forces. At this level — and this was clearly Grant's objective and priority — the book can only be judged a major success.

There are, however, weaknesses with both this approach and its execution. The book includes a useful description of the North in the depression years, although I would disagree with the author's characterization of the northern society and economy on several points. Because of this early chapter, one anticipates that later discussion of government policy will be closely connected with the actual situation in the region. Sadly, that is not the case. As the book progresses, one gets farther and farther from the North and more firmly ensconced in Ottawa. The promising beginnings are lost and one gets another "traditional" northern history, in which the North is reduced to a field of government responsibility and is not considered as a vital regional society.

There are other difficulties. Most readers will find this to be a tough read, particularly in the latter half when discussions of myriad meetings, exchanges of correspondence and administrative changes tend to overwhelm. It is hard to know how this could have been avoided, for it reveals that increasing complexity of government activities in the North, but one feels swamped by the bureaucracy. Also, Grant's characterization of the major actors is overly generous. Hugh Keenleyside and several other key figures are presented in a particularly favourable light and without the critical insight that time and distance should have permitted. (It is unlikely, for example, that the major civil servants, who often passed on quickly to other departments and responsibilities, were as committed to the North as this book suggests.) On a different level, the brief segments allocated for statistical analysis of government spending are impressionistic and inconclusive; a more sophisticated discussion, and one with a longer time frame, would have been helpful.

The connections between Ottawa civil servants and federal officials in the field are shown in chart form, but not always followed up in the text. George Jeckell, Controller of the Yukon for most of the period in question, is mentioned on only five occasions; Ottawa insiders rate far more coverage. (We are given photographs of many of the major Ottawa-based personalities, but none of the minor federal officials in the field or territorial politicians.) Grant makes her Ottawa-orientation very evident, which reveals a great deal about her approach to the study of government policy. Francis Prucha, a noted American historian, once wrote that "a policy can be fully understood only by watching it unfold in practice." We are not offered that perspective here. The omission is important, for we are left with little sense of how people in the region perceived the Ottawa mandarins and their policies. One Yukon politician, writing

in 1947, applauded the Yukon Fish and Game Association for starting to "inject some intelligence into the craniums of the ignorant dictators in Ottawa." One gets no sense of this regional hostility in Grant's analysis, which presents a very positive image of the federal policy makers. This said, however, Grant's book clearly provides a crucial foundation for anyone wishing to investigate the regional implementation of federal policy.

Sadly, this book is not up to the production standards one expects from a major university press. The text includes a number of small errors. There are numerous problems with the illustrations, which is a particular shame since the book contains a variety of well-chosen images. One set of plates is, inexplicably, relegated to the appendix and several of the illustrations are mislabelled (my copy included handwritten corrections). [The publisher has advised that a printed "errata" sheet is now available and that many of these problems will be corrected in any subsequent printings. — *Ed.*] There are a number of functional maps, but they are too small and, in several instances, hard to use. The book also contains seven appendices. While some are valuable, others are of marginal use and could have been dropped without much loss. In general, the book required more careful editing and greater attention to the details of publishing. Ms. Grant has been poorly served.

The critical test of this book, ironically, will not rest with northern historians. Despite Grant's suggestion to the contrary, regional scholars are very much aware of the critical transition in government policy between the 1930s and 1950s and are, in a variety of ways, tracing the impact of post-war government programs on northern society. The major contribution of this study lies in its analysis of the inter-connections between Canada's northern policy and its relations with the United States and Britain. It would do this volume a grave disservice to label it as simply a work of northern history; it is, instead, an important contribution to Canadian diplomatic and political history.

Canadian historians have long been noted for their ability to ignore most of what is northern in this country, seemingly believing that northern topics are seldom of much national interest or importance. Shelagh Grant's *Sovereignty or Security?* speaks directly to the misapprehension and challenges historians of World War II and the immediate post-war era to give serious consideration to the role of the Canadian North in the formulation of government policy.

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INUIT DOLLS: REMINDERS OF A HERITAGE. By EVA STRICKLER and ANAOYOK ALOOKEE. Toronto: Canadian Stage and Arts Publications Ltd., 1988. 176 p., 2 maps, 125 black-and-white photos, 65 colour photos, list of dollmakers, glossary. Softbound. Cdn\$29.95. In English with some Inuktitut.

The Inuit have made dolls from prehistoric times until the present. Dolls were a parental gift, a teaching device, and bearers of the culture passed down from antiquity. Young girls learned to master the skills of skin preparation, cutting and sewing, the use of materials at hand, design, and the significance of symbols. This ancient art is now disappearing and another link with the past is in danger of being broken.

When Itée, of Spence Bay, recently found a doll from the 1950s on an old campsite, the authors were inspired to photograph and write about Inuit dolls in order to recapture this singular tradition, which encapsulated a significant part of the heritage. Anaoyok Alookey says: "Because the dolls give a true picture of the people of the north, it is our hope that the people living in the south will

be interested in them too." Eva Strickler writes: "My contribution is a tribute to these woman of a land infinitely vast and all encompassing — a land that is a threshold to the universe."

The book *Inuit Dolls* succeeds on several levels: cultural, historic, educational, artistic, emotive, and good plain fun.

The first section demonstrates play dolls whereby Inuit girls about age ten learned from their mother or a close relative how to clothe a family. Indeed, some girls had a family of dolls and by playing with other children learned about roles as wives and mothers. Once the Inuit moved from camps to settlements, and the youngsters spent their time at school where they learned other lessons, the play dolls began to disappear. In the Spence Bay area the last generation of women who grew up with these dolls were little girls in the early 1950s. The section on the play dolls recalls the doll families and their value to teach skills and inter-familial relationships.

The next section, called Inuit Collectors' Dolls, divides into four parts: dolls dressed in traditional fur garments, wearing fabric garments, made by Spence Bay elders, and produced by Spence Bay's best dollmakers. Spence Bay was a meeting place in the central Arctic where travellers from the west (Mackenzie Delta and Victoria Island), the south (Keewatin), and the east (Baffin Island) gathered and often stayed, bringing their traditions with them. For this reason, even though residing now in Spence Bay, the dollmakers made dolls representative of many homelands.

Collectors' dolls were made for people in the South. Some are owned by museums: the Canadian Museum of Civilization, the Royal Ontario Museum, the Museum of the Netsilik School in Taloyoak (Spence Bay). Others are owned by private individuals and institutions, such as the Toronto Inuit Gallery of Eskimo Art. All were pleased to participate in the project.

Even though not stated as an objective for the book, the two parts on traditional fur and fabric clothing unfolds one of the best surveys of historic Canadian Inuit garments on record. Included in the text is the rich lexicon in Inuktitut, which divulges in a word who wears the garment, the age and sex of the wearer, the origin, what material is used, and sometimes the style. Each doll and the clothing are made with the same formidable skill and attention to detail employed by Inuit seamstresses to clothe their own family. The writers have been able to succinctly describe the function of each garment, how it is made, and how to recognize the particularities of any one region.

The pages on dolls made by the elders explode with energy and imagination. These dolls are sculptures made from fur and fabric. Some evolve from the wellsprings of the dollmaker's inner fantasies. Others are realistic reminders of the days of starvation or teach a lesson on how to dress.

The last part, Spence Bay's best dollmakers, shows firm roots in tradition combined with a vivid artistry. One dollmaker carves her faces from caribou antler, achieving a mask-like quality. Using soapstone to make the eyes, she effects a haunted look or a pensive feeling. Several dolls result from an experiment started in 1975 when dollmakers were asked to make animal packing dolls. ("Packing" means to carry a baby in the parka.) The creations are a splendid combination of technology, art, Inuit legends, and cosmology. One dollmaker returns to the traditional faceless play dolls. Her touching array of "little kids" evokes emotions of loss of childhood and the past. Dollmakers, some of whom are well known in other artistic areas (print making, tapestries), contribute sculptural and tactile artifacts using a wide variety of techniques and materials.

The last section of the book shows dolls made in other localities of the Arctic — some new, some old, some by unknown artisans, some by well-known personages. The authors have included, with kindly humour, dolls that just did not work out.

Missing from *Inuit Dolls* are dolls dressed in birdskin or gutskin, although I am not aware of any Canadian dolls dressed in clothing made from sea mammal intestines, such as seen in Alaskan dolls. No dolls come from Labrador. The choice of dolls from Quebec

does not reflect the fine work available, such as dolls produced from 1977 to 1979 in preparation for the exhibition "Things Made by Inuit." (Quebec Inuit call their dolls *Inujait* — little people.) The map of Nunavut, the land of the Inuit, is difficult to comprehend.

The text is written succinctly, containing much information in relatively brief passages. The voices of the dollmakers and their personae emerge from the pages. The book, well designed and with good photographs, allows the viewer ease and space to read, to examine, to enjoy.

*Inuit Dolls* can be savoured by the young and not so young. It holds as well some intriguing puzzles for the Inuit and non-Inuit scholar. Are the play dolls related to the Thule culture (A.D. 1000-1650), when figurines, which could be play things and have religious powers, were plain and faceless? Would a study of the beads on old dolls as well as on clothing in museums tell about trading patterns? A doll made by Ida Bolt, of Coppermine, wears a "Mother Hubbard" cover made with calico printed with the paisley design, called by the Inuit *Akearoraq*, "a bunch of little stomachs." The same print and style is used by Siberian Asiatic Yuit, who perform traditional dances. Was there a common source for calico prints, what were the trade routes, and how did design typologies spread? Does the doll from Baffin Island made by Kenojuak have a net-like "collar," as seen only in West Greenland? Does Eeteemungna's transformation doll come from the same tradition as two dolls with heads of bird beaks made by the Nenetz people of northern Siberia? One of these dolls was made in 1913, the other in 1973, and both were displayed in the recent exhibition Tundra/Taiga, sponsored by the governments of Quebec and the Russian Federation of Soviet Socialist Republics.

The essence of *Inuit Dolls* is captured by Eva Strickler's words: "I feel great empathy with Anaoyok whose urge to preserve her heritage gives her strength to hope that somewhere in the future the old will be new and whole again."

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VEGETATION OF THE SOVIET POLAR DESERTS. By V.D. ALEKSANDROVA. Translated by DORIS LÖVE. New York: Cambridge University Press, 1988. xii+ 228 p., maps, diagrams, tables, bib., list of Latin names, index. Hardbound. US\$49.50.

This book, a translation of a Russian volume (Aleksandrova, 1983), describes the vegetation of the arctic polar deserts of parts of the high latitude Soviet arctic islands in the Kara Sea. This remote area includes Ostrov Victoriya, parts of Zemlya Frantsa-Iosifa, Severnaya Zemlya, and northernmost Novaya Zemlya, where the mean temperature of the warmest month (July) does not exceed 2°C. Much of the information reported is from the author's work on the vegetation of the archipelago of Zemlya Frantsa-Iosifa, but she also incorporates works from Soviet scientists working in other areas. This book makes an excellent companion to her earlier volume, which describes circumpolar geobotanical regions (Aleksandrova, 1980).

Aleksandrova first summarizes the geological history, topography, glacial history, and extent of current glaciation, climate, soils, surface patterns, microflora and microfauna, snow regime, and microclimates of the Soviet arctic islands. She describes the differences between Russian polar desert and arctic tundra vegetation. In the latter group the phytomass is made up of flowering plants, whereas the former is dominated by cryptogams.

The focus of the book involves extensive and detailed descriptions of mosses, lichens, and improvised vascular plant flora from over 70 *relevé*, her own largely unpublished work from Zemlya