

Holman in 1939, first as an isolated trading outpost on King's Bay, later to be relocated to Queen's Bay as the major centre for the people of the region. It received hamlet status in 1984, the year of the Invaluit Final Agreement (Western Arctic Claim Agreement). In 1991, Holman recorded a population of 386. It has its own airstrip with regular flights, long-distance telephone service, a flourishing art cooperative, a school and a hotel in which to accommodate a growing number of tourists. In 1994, Holman's operating budget was \$2.2 million. This is a far cry from the days when the "magical" power of matches to make fire caused Inuit to flee in terror.

By interspersing his account with the lore and recollections of Elders, Condon gives his story a personal touch, if repetitive at times. One learns about the near disappearance of dog teams when they were replaced by skidoos for hunting and trapping, and their re-introduction for tourist sport hunting when mechanized travel for the purpose was ruled out by the government. Today, sports guiding is an important activity. While subsistence hunting continues on a reduced scale, most families now depend upon a variety of activities and sources for their incomes.

This tale of human resourcefulness in the face of intimidating odds is quietly told, concentrating on material aspects of daily rounds that together make up a large part of a way of life. Spiritual matters come in for little attention, and most of that concentrates on the rivalry between Anglican and Roman Catholic missionaries which, however, is not fully explored. We do not learn about the effects of evangelization on Arctic lifeways, apart from its encouragement of Christmas and Easter gatherings, which could be regarded as an adaptation of prechristian gettogethers. With that reservation, this is a comprehensive and instructive account of the emergence of a new way of life under challenging conditions, adapting and building upon skills and knowledge carried over from the old.

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Enrico, John and Wendy Bross Stuart: *Northern Haida Songs*. (Studies in the Anthropology of North American Indians.) Lincoln: University of Nebraska Press, 1996, ISBN 0-8032-1816-8 Cloth USA \$40.00.

This collection of Haida songs is the product of an ideal team, a linguist, John Enrico, and an ethnomusicologist, Wendy Bross Stuart. Like many

music ethnographies it is in three parts. First the ethnographic background locates the songs in history and place, and then discusses the main song genres and their performance context. Second, 128 transcribed songs are presented with their texts underlaid and English translations given.

Then follows an analysis of the songs and words. Because musical complexity is a contentious issue it would be better to avoid the subtitle *Musical Complexity*. I much prefer the sentence "Non-worded songs tend to be more elaborate than real-word songs in certain musical parameters such as melody and rhythm" (443). Each song is described in the usual music terms, such as pulse, meter, pitch change and scale. The additional categories, characteristic rhythm and characteristic intervals, are excellent because they compensate for the atomistic categories first listed, which give us little idea of the sound of the songs.

In fact, I wish the authors had ventured to make a few comparative, general statements about Northwest Coast music to show us how the Haida songs fit. As they themselves point out, the task is becoming increasingly difficult as time passes. At the beginning of the volume they mention that there are twenty major Northwest Coast linguistic groups, and we are left to wonder if there are twenty different musics. They rightly state, "The preceding analysis is meaningful, of course, only in a comparative framework" (445).

In keeping with the authors' stated goal, "The integration of descriptions of these two facets of song—music and language—" it might be possible to combine the presentation of the two analyses. As it is, the content of the music and language categories overlaps. These are not consistently organized, and the linguistic analysis of the songs is much weightier in terms of detail and length than the music analysis.

The *Ethnographic Background* adequately explains the songs which follow. Particularly valuable is the section called "The Decline of Traditional Music", for it clearly shows how the present collection came to be and the constraints on the authors. For example, Enrico and Stuart write, "A comprehensive examination of Haida musical concepts was no longer possible by the time we began to work on the music" (63). This statement may serve to explain several comments by the authors which leave us wanting to know more, such as "Rattles have gone out of fashion" (43). Composers, their lineage and village are listed. Again, we want to know more, because composers were much esteemed by their chiefs, but unfortunately, this information is probably not available.

Although I haven't heard these songs, I would probably forego the music meters entirely (they are incorrect in song #11). Music meter is a questionable usage when applied to non-Native or pre-sixteenth century

western music. Can we say that a short song which changes meter seven times has a meter? It follows that the bar line could be omitted, or at the very least, dotted. But all songs have divisions and I expect that indicating the breathing places would be more faithful to the singer's rendition. For the transposed songs, I would give the original starting pitch. While the concept of key may not exist for the Aboriginal singer, the beginning pitch of a song may be an unvarying part of the song for many years.

This volume is an invaluable record of Haida songs and language. Now it needs an accompanying recording so that we can hear a few songs of each genre. For, unless we already know how a music sounds, western music notation is inadequate to portray the sound of a music. All recommended changes are made with the hope that more *Studies in the Anthropology of North American Indians* will be published and that future works will give us an even better opportunity to recreate and understand the beautiful songs of the Aboriginal world.

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Flanagan, Thomas: *Louis 'David' Riel: 'Prophet of the New World.'* Revised Edition. Toronto: University of Toronto Press, 1996, ISBN 0-8020-0815 Cloth CDN \$50.00; 0-8020-7184-8 Paper CDN \$17.95.

This book is a biography of Louis Riel, and as such it focuses attention on the life and the activities of the Métis leader whose important role in the Native struggles is undeniable.

Thomas Flanagan first traces the early beginnings of Louis Riel from his childhood in the Red River Colony, through his college days in Montreal, a period of uncertainty in the United States, and finally his return to the Red River in 1868 where he got involved in public affairs. As soon as he took an interest in public affairs, his rise to prominence was swift, afforded by the leading role he played in the Métis opposition to the annexation of the Red River Colony by Canada. But if Riel's rise to power was swift, so too was his downfall. His execution of Thomas Scott, an Ontario Orangeman who had been one of his most active opponents, was the turning point. The next few years of his life were uncertain. Though he was elected to Parliament, he had to move constantly to avoid arrest. His close connection with the ultramontanist movement provided some support, but his pleas for am-