

or Anglophone society" in the concluding quote (p. 210) from the report of the Royal Commission on Bilingualism and Biculturalism seems a bit overdue, and suspect.

The authors have clearly demonstrated that "Toronto the Good" was not "the homogeneous and stable outpost of British society" (p. vi) which many contemporaries claimed it to be, and at the same time have suggested that, nonetheless, Toronto has in the long run proven to be a city of opportunity. But with its success story overtones, has *Immigrants* given Toronto an unwarranted retroactive uplift in the eyes of urban social history?

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**People of the Willow: The Padlimiut Tribe of the Caribou Eskimo.** Portrayed in watercolours by WINIFRED PETCHEY MARSH. Toronto: Oxford University Press, 1976. 63 p. including 43 col. plates. ISBN 0 19 540271 5 \$9.95.

To the modern art historian, "documentary art" has become a dirty word, but the modern archivist should certainly not dismiss its importance as the looking-glass of history, even though he may feel that documentary painting died an inevitable death with the advent of the camera.

The surprising truth is that documentary art never died at all. Winifred Petchey Marsh's excellent paintings of the Eskimo, which form the basis of this book, are striking proof that art in the service of ethnology did not stop in the nineteenth century, but has continued, often inconspicuously, into the present. Mrs. Marsh's lovingly detailed watercolours are as much a part of that long tradition as John Webber's sketches of the Eskimo, taken in Alaska during Captain Cook's third voyage in 1778.

In 1933, Winifred Petchey Marsh gave up her life as a young art teacher in North London to travel to Eskimo Point on the western shore of Hudson Bay, becoming one of the first white women to live in the Arctic north of Churchill. There she served the natives for many years as the wife of the Anglican missionary for Keewatin, the Reverend Donald Marsh. A professionally trained artist and a sympathetic friend of the Padlimiut tribe of the Caribou Eskimo, Mrs. Marsh was eager to record for posterity the fascinating life of these "People of the Willow," a life which has now disappeared. In a series of thirty-three "Scenes of Padlimiut Life," she depicted their seasonal occupations from summer moss gathering and skin cleaning through fall migrations inland in search of game to winter hunts and igloo life. Since the seasons dominated the traditional Eskimo existence, they form an appropriate organizing principle for the pictures, which are all reproduced in colour plates of generally high quality.

The book closes with ten splendid studies of Padlimiut and Aivilingmiut beaded appliqué clothing and ornaments. Perhaps inspired by the brilliance of the northern wild flowers, which in Mrs. Marsh's charming vignettes dot the white margins of her Introduction just as they punctuate the white landscape of the Arctic each summer, the Eskimo have an innate sense of colour and design, almost a craving for bright pattern that erupted spectacularly in their decorated coats and ornaments. It is not at all presumptuous to invoke the name of Matisse in connection with these stunningly decorated garments or their modern successors, the flamboyant felt hangings and parkas produced most notably by the women of Baker Lake.

If one is entirely enthusiastic about Mrs. Marsh's watercolours, one is less so about Oxford University Press's presentation of them. The book is clearly meant to be a picture

book, but a picture book for whom? Children and general readers were no doubt considered as potential users, but here Mrs. Marsh's very summary, though interesting Introduction lets them down. Despite the maxim that a picture is worth a thousand words, these pictures need more detailed verbal support in order to be intelligible to the general public, just as Webber's plates would have been completely incomprehensible to an eighteenth-century reader without the sharp anthropological reporting of Cook and his associates. Perhaps one solution would have been a collaboration with a professional ethnologist, who could have supplied a detailed description for each picture. Or Mrs. Marsh could have been encouraged to supplement her reminiscences with short paragraphs to accompany each plate in a running verbal-pictorial dialogue, such as William Kurelek has perfected in his illustrated books.

At the same time, the publishers offer their book as "an archive of a world that has since disappeared"—an archive apparently of documentation fit for the professional student of the Eskimo. In this respect, the presentation could have been greatly improved. With the exception of the studies of ornamented dress that are described as having been painted at Eskimo Point in 1933 and 1934, no other pictures in the book are dated, although the reader with good eyes can detect dates from 1937 to 1942 following the artist's signature on many watercolours. From an archival point of view, one would very much have appreciated a full catalogue entry for each painting, giving a complete description of the medium, dimensions, date and place of execution, inscriptions and signature. Only with such documentation could a picture book like this begin to function effectively as a tool for serious research.

One also wonders if these pictures represent the complete oeuvre of Mrs. Marsh, or is this small volume only a sampling from a larger visual archive? One might believe the latter, since the author refers in her Introduction to a painting entitled "A Northern Igloo," which is not to be found in the plates that follow.

After the publication of this book, most of these watercolours were apparently purchased by the Imperial Order Daughters of the Empire for presentation to a museum in the Northwest Territories in honour of Queen Elizabeth's Silver Jubilee. Perhaps it is appropriate that these works will now return to the North, although Mrs. Marsh specifically states that they were created to share her experiences with those less privileged than she "who were unlikely ever to see the beauty and the hardness of life as lived by the Padlimiut." Ironically, it is the Padlimiut themselves who now need these reminders of their past; this pictorial archive must form an historical mirror for their future generations. Meanwhile, the rest of us are left with this picture book. One can only regret that Oxford University Press took the easy way out and produced neither a satisfactory introduction to Eskimo life for children or the general reader, nor a very well documented source book for the professional.

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**Indian-White Relations: A Persistent Paradox.** Edited by JANE F. SMITH and ROBERT M. KVASNICKA. Washington, D.C.: Howard University Press, 1976. xx, 278 p. illus. (National Archives conferences, v. 10) ISBN 0 88258 055 8 \$15.00.

What does an archives do when its holdings expand from being merely "large" to "gigantic?" Now containing more than one million cubic feet of textual records alone, the National Archives in Washington is confronted with the problem of how to guide scholars through such an enormous collection of research materials.

Since 1967, one answer has been to sponsor a series of semi-annual conferences for the exchange of ideas and information between archivists and researchers. This volume contains