

nine letters to Morgan from Martha Pritchard describing her life as a domestic at Cannington Manor, in what was then the Northwest Territories. Surely it would be useful for anyone interested in the topic to know where the letter can be found and that more material is available.

This is not to suggest that each excerpt be cited in full scholarly fashion in the body of the book. This would tend to clutter the text and possibly distract some readers. But there is no reason why such information could not be placed at the end of the book (or each section) for the benefit of those interested in pursuing further research. For the most part, the photograph credits are much better, with less than a dozen photographs unacknowledged. Many of these pictures likely are in private hands, and the authors should have said so.

It is unfortunate that the experiences of native and non-English-speaking women were not included, and the authors are aware of this gap. This omission may in part derive from "deficiencies of archives collections" (p. 9), because until recently little effort was being made to collect ethnic archives. However, it can also be attributed to a lack of material to be collected. Documenting the experiences of ethnic and native women is possible if the researcher is prepared to go beyond the traditional sources, an undertaking requiring more time and money than the authors had at their disposal.

It is not clear whether sloppy proofreading or sloppy research is to blame for the large number of errors, particularly in the spelling of names. For example, Louisa Jane McDougall appears as Louisa (p. 48), and Louisa Jame (p. 236). Henrietta (Muir) Edwards becomes Henrietta (Edwards) Muir (p. 222), and it was Carol Bacchi-Ferraro not Perraro (p. 232) who wrote her thesis on Canadian suffragists. Such errors further weaken the value of the book as a reference tool.

The authors have added brief biographies of important prairie women and a time line, as well as an index. There is no apparent logic about who merits a biography. Certainly the mysterious Mrs. Addams should have been included. The time line goes beyond a simple outline of events and includes irrelevancies and editorial comment. The index is peculiar, containing references to abstract concepts such as "Role, Women's" and "Distribution of the sexes," cross-references which lead to further cross-references, and entries such as "Labour, paid, women's, man's protest against." A more useful index could have been provided by revision and expansion to include references to the photographs, not just the textual excerpts.

Perhaps the problem is that the authors were doing research, not for a book, but for a film which did not require precise references to sources. Once the film was made, the authors found that only a small fraction of the material collected was actually used. They were correct in feeling that the material was too valuable not to be shared; however, they could have shared it much more meaningfully. There is enough to be done in the field of women's history without having to go over the same ground. Little enough has been written that each new book becomes of necessity a reference work. *A Harvest Yet to Reap* could have been a landmark in clearly identifying and disseminating sources for the further study of the history of prairie women, but it has accomplished only half the task. The harvest is still to be reaped.

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Immigrants: A Portrait of the Urban Experience, 1890-1930. ROBERT F. HARNEY and HAROLD TROPER. Toronto: Van Nostrand Reinhold, ©1975. x, 212 p. illus. ISBN 0 442 29948 6 \$14.95.

Immigrants is an attractive book which manages to make "Toronto the Good" look better than ever. With the interest stimulated by the release of a Federal Government green paper on immigration, and of feature films such as *The Apprenticeship of Duddy Kravitz*, *Hester*

Street, and *Lies My Father Told Me*, the Canadian reading public can through this volume have a close look at the immigrants in Toronto during the years from 1890 to 1930.

Perhaps the most novel and striking feature of *Immigrants* is the extensive use of photographs as documentary evidence. It is not clear whether the collection and publication of these photographs was mainly the work of the two historians Harney and Troper, or that of their wives, who are thanked for having hunted for photographs. Whatever the case, it is very fortunate that the authors have concentrated almost exclusively on one pictorial medium, the photograph. In so doing they have incorporated in the essay a medium whose very birth and development are closely linked to industrialization and urbanization. The resulting book, a very worthwhile effort in photographic history, gives an eye-ful of the urban experience of non-British newcomers to Toronto in the period 1890 to 1930, and sets a high standard in illustrative coherence. The photographs create an atmosphere of closer contact with the people portrayed. Authentic photographs of the period make a historical scene more sensual than the effect usually achieved through prose only.

The photograph and the design and layout of the book's dust jacket are remarkable—a warmhearted, irresistible, visual invitation to the intimacy of an immigrant picnic . . . and history. Inside the book, photo reproduction and layout quality is generally in a lower key, and unfortunately includes a few poor double-page spreads and full-page borderless photographs. Outstanding, nevertheless, are B. W. Goldenberg, on the job, and his "pedlar's license on foot" (pp. 88-89), the Jewish shop on the Ward (p. 97), a family at home on Spadina Avenue (p. 32), and many other scenes.

A few short cuts have worked against the authors who wished "to demonstrate the value of the camera and the photograph as historical technique and source." (p. x) A consistent failure to describe or to comment on the current source of the photographs—and in some cases, a failure even to state the correct sources—point to the need for more rigorous documentation when photographs are used. The inclusion of so many different sets of photographs requires better assessment and treatment of these "new" documents than the sketchy discussion in the brief introduction, which deals mainly with the different sources of photographs. Furthermore, everywhere in the book, textual records which are reproduced are properly credited right next to those records; the lack of similar information for sources of photographs prevents the viewer from seeing images in their true context. The credits on page 212, if intended to serve as footnotes, are inadequate.

Because the book tells of immigrants rather than of the receiving country, the first photographs portray the lives of the larger immigrant groups in their respective native villages. The action moves out with the intending immigrants in their hazy trek through numerous agents, shipping companies, "through a maze of taxes, passports and papers," and sometimes through clandestine emigration networks. Much emphasis is placed on the oppression to which foreigners fall victim in their country of origin. The authors then point out the foul play of the shipping and labour agents in dealing with the immigrants, but nothing very specific is said about the attitudes of the larger interest groups with which those agents are affiliated in Canada, or to which the underhanded work of these agents is known: maritime and railroad transportation companies, Canadian employers, Federal Government departments, and the Canadian society at large.

Visually and textually, the authors portray urban immigrants possessing the energy and resourcefulness essential to the achievement of success, or mere survival in Toronto. In this portrait of the Toronto immigrants' urban experience, a good effort is made to distinguish between the national backgrounds of various ethnic communities.

The authors, however, do not display as much ability in relating the Canadians' cultural duality to the cultural variety of the immigrants. On the contrary, the notion attributed to immigrants, that in the Canadian way "the English are the real Canadians" (p. 109) is not dealt with; and the belated parachuting of the unexpected comments about the "Francophone

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?

Claude Minotto
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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