

une perspective rationnelle, globale et intégrée de gestion, elles définissent les composantes d'un programme de préservation.

Cet ouvrage se révèle un guide pratique pour les professionnels quel que soit le milieu ou l'institution, ainsi qu'un précieux manuel pour le personnel enseignant et les étudiants des niveaux collégial et universitaire. Il possède toutes les qualités qui font de lui un ouvrage de référence indispensable, tant pour les vieux routiers que pour les néophytes, tout en proposant de nombreuses pistes de recherche qui font et feront de l'archivistique une discipline complète et autonome. Avec ce livre, Carol Couture et ses collaborateurs remportaient en juin 2001 le prix Jacques-Ducharme de l'Association des archivistes du Québec.

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Framing Our Past: Canadian Women's History in the Twentieth Century. SHARON ANNE COOK, LORNA R. MCLEAN, and KATE O'ROURKE, eds. Montreal: McGill-Queen's University Press, 2001. 495 p. ISBN 0-7735-2172-0.

Framing Our Past is an accumulation of stories, vignettes, personal accounts, and essays, all of which attempt to construct a picture of Canadian women's history in the twentieth century. It is a major tome in both its size and its content, a solid testament to the collaborative and far-reaching efforts of the three editors, Cook, McLean, and O'Rourke. The book was many years in the making, and understandably so, when one steps into the abyss of women's experiences and endeavours to select and package an enormous collection of writings in a cogent manner. The book is imposing, the essays are inspiring, and this body of work reflects a conviction to developing creative ways of thinking and writing about, as well as presenting women's history.

The editors of *Framing Our Past* have, through this ambitious but admirable undertaking, provided much to stimulate thought about the use of archival sources. It goes without saying that much of the history presented in this book would be obscured if not for the inclusion of and reference to primary documentation, such as diaries, photographs, oral histories, and letters. In its intent to highlight the unexploited information found in these under-utilized and often undiscovered archival sources, the book presents readers with a more diverse and analytical interpretation of Canadian women's history than has been seen before. The incorporation of such sources produces expressions of personal, and often latent, experiences of ordinary women which might otherwise remain part of our buried past.

Framing Our Past consists of six parts arranged by theme, each of which includes an introduction summarizing the articles within that section. The editors have carefully selected contributors from different geographical origins in Canada and whose writings depict a range of socio-economic classes and women doing different types of work with different political orientations. The book is full of captivating accounts of women's realities but it is a daunting task to come to terms with such an extensive and diverse body of work, with contributions from academics, archivists, curators, students, researchers, and private citizens. Many of the articles represent a rigorous analysis of the subject matter and provide explicit references to archival sources; others are much shorter and more descriptive in nature, and do not necessarily provide evidence of any original archival material.

Personal memories and oral history projects provide the reader with a more complete history than would be found in more established accounts. For example, the personal recollections of Edith Wheeler ("Life on the Frontier: Remembering the Coal Mining Camp at Cadomin, 1929–1934"), whose husband, a bank manager, was transferred to a coal mining camp in the Alberta Rockies in the late 1920s, offers insight to the rugged conditions and hardships of domestic living in an isolated community where amenities were scarce and improvisation was a necessity.

Contributor Wilma MacDonald presents a wonderfully succinct synopsis of an oral history project conducted by Shirley Peruniak, an interpreter at Quetico Provincial Park, who was responsible for interviewing "park wardens and rangers, lands and forest management employees, conservation officers, Ojibwa elders and young people, canoeists and campers." As the introduction to this vignette suggests, "her recordings have preserved the experiences of people whose life stories rarely appear in written documents – women and Aboriginal peoples." Of particular note in this vignette is MacDonald's reference to the fact that the research carried out on this project, including the interviews, transcripts, photographs and slides, has been deposited in the John B. Ridley Research Library at Quetico. Accordingly, the reader is armed with the knowledge that the records are being preserved and presumably being made accessible for future generations. Moreover, this archive of material provides evidence of a wide range of activities, from a number of different perspectives, that documents the history of a provincial park that was established in the early 1900s. The compilation and preservation of this information is unique and provides a prototype for other oral history projects in the future.

The significance of personal accounts is further emphasized in Susan Michi Sirovyak's article, "Our Mother's Pattern: Sewing and Dressmaking in the Japanese-Canadian Community." Here Sirovyak relies on interviews, discussions, and correspondence with Japanese women who shared their memories about the role of sewing and dress-making as part of their historical experience in British Columbia. The development of formal dress-making schools

and the required training is documented through personal correspondence, as is another woman's description of "her attempts at establishing a makeshift dress-making class in the Tashme internment camp." This oral evidence provides a more vivid and authentic characterization of these women's lives, and consequently portrays a more human dimension to their history. Moreover, the information collected and compiled as a result of this project documents an important and integral part of Canadian social history, now preserved in the Japanese-Canadian National Museum and Archives in Vancouver.

Diary accounts are yet another largely untapped source of primary documentation, and Jo Fraser Jones's article entitled, "A Hardier Stock of Woman-kind: Alice Barrett Parke in British Columbia" is proof of this. The article is based on a series of journals donated to the Vernon Archives in 1996. These journals date from 1891, when the author of the journals was twenty-nine years old, to 1900, a nine-year span during which she travelled from Port Dover, Ontario to the southern interior of British Columbia as a single woman to join her brother, at which time she also met her future husband. Fraser Jones has dissected these journals well, and provides poignant and revealing excerpts from them that depict Alice's candid opinions, beliefs, prejudices, and racist attitudes. The references to particular journal entries offer a rare and insightful account of a privileged woman's lifestyle and activities that further enhances our understanding of women's social and historical circumstances for that time period. As the author states simply, "it is the very minutiae of the journals that endow them with such exceptional power." Indeed, it is these kinds of records that remind us of the richness of information to be discovered in archival repositories. It would have been worthwhile, however, to consider including images of one or several pages of the journals to provide readers with a sense of the author's handwriting and the form of the journal entries.

Archival sources are not always as apparent as one might like them to be. In a short account by Jessica Tomic-Bagshaw, we learn about Helen Kalvak, an Inuit print-maker, whose talents as an artist, seamstress, and storyteller, made her an established icon in the community of Holman, located on Victoria Island in the Northwest Territories. Her accomplishments were many and in 1978, she became one of the first Inuit women to be appointed to the Order of Canada. Unfortunately this article is not accompanied by any photographs of Kalvak or examples of her prints and drawings, despite the fact that "she has left a rich legacy of prints and drawings, a legacy that reflects her strong spirit and intimate knowledge of Inuit mythology." The cultural realities of Inuit life are little known to most of us, and are not well represented in our mainstream historical accounts. These are the kinds of connections that proponents of women's history want to further explore and develop. An Internet search on Kalvak reveals that her work is housed in the archives at the Holman Eskimo Cooperative. Additional information from the Internet makes reference to tape recordings of stories Kalvak told to accompany her hundreds of drawings.

One has the sense that there is a much larger story to be told, and the reader would be well served by knowing more about the archives created by this artist's work, how it is being preserved and whether transcripts of the tape recordings are accessible. This should not, however, overshadow the positive dimensions of creating an awareness of this remarkable woman, and so should be seen as a stepping stone to further feminist research.

It is impossible to do justice to all of the contributions in this book. It is also impossible to pick up the book and not learn something about any one of a number of women, either individually or collectively, whose challenges and experiences have contributed to shaping a wider community. There is much to praise about *Framing Our Past*. It has penetrated some uncharted territories and opened up a tremendous amount of untapped information that has expanded our parameters of historical inquiry and methodology. The editors have also attempted to bridge the dichotomy between conventional social history and the more unconventional personal histories of women. *Framing Our Past* is a notable contribution which provides us with an opportunity to learn more about the details of women's lives, and highlights the need to glean this information not only from oral reminiscences and personal histories, but also from new interpretations of written and visual documents that provide new dimensions to the study of women's history.

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Walk Towards the Gallows: The Tragedy of Hilda Blake, Hanged 1899. REINHOLD KRAMER and TOM MITCHELL. Don Mills, Ontario: Oxford University Press, 2002. 320 p. ISBN 0-19-541686-4.

Capital punishment may hold a ghoulish curiosity for many people, but it encourages few archival instincts. Creating and keeping records of judicial executions can almost make one feel complicit in such brutish activity. We are usually left with the case file and the newspaper grotesquerie in a death sentence case, which careful scholars such as Carolyn Strange and Kenneth Avio have been able to reconstruct sensitively for the Canadian cases.

Now we have this new study, *Walk Towards the Gallows*, which ambitiously attempts to re-construct *The Tragedy of Hilda Blake, Hanged 1899*, by contextualizing her young life in late-Victorian, Anglo-Manitoban culture. The method is not new. Its models could be Brian Simpson's superb case studies, starting with *Cannibalism and the Common Law* (1984), and Martin Friedland's three neatly crafted monographs on the capital cases of Valentine Shortis (1986), Israel Lipski (1984), and Old Man Rice (1994). What is new here is that Reinhold Kramer and Tom Mitchell attempt a psycho-historical