

almost homey quality. The landscapes with people, in particular, seem to say, "this is where I live now, and these people are my friends." Moodie even photographed the dancers, observers, and the encampment that was set up for a Sun Dance near Battleford in June 1895. She was able to photograph the women who were sitting inside the dance tent. Several of these women have their backs to the camera and shawls over their heads. They are the only unwilling subjects in the book, and suggest that Moodie in fact enjoyed a high degree of cooperation from the people she photographed. Even in this picture, some women and children meet Moodie's gaze without challenge or reproach.

Moodie's photographic vision was wide ranging. Despite being a woman living in Victorian times, she did not feel herself to be limited to photographing only conventionally pretty or feminine subjects. Donny White has selected images to illustrate *In Search of Geraldine Moodie* that characterize the wide variety of Moodie's interests. The reproductions in the book must have been chosen from many, but White does not indicate how many of Moodie's photographs he has in fact located. The extent and the variety of the images in the book call out for a listing of the sources for Moodie's photographs. White has done an impressive amount of work in tracking down the images, but leaves no scholarly path beyond the captions beneath the book's reproductions. He is careful to mention the Thomas Fisher Rare Book Library at the University of Toronto as the repository for Moodie's wildflower images, but does not say where the bulk of the other photographs can be found. Subsequent interpreters of Moodie's life and work would have benefited from at least a rough guide to the most promising sources for copies of Moodie's photographs. The lack of such an index means that the reader who delights in these remarkable and carefully chosen images may be forced to retrace White's own steps, continuing the search for the elusive Geraldine Moodie.

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Publisher's Note: A comprehensive inventory of the work of Geraldine Moodie will be published in 1999.



Legends of Our Times: Native Cowboy Life, by Morgan Baillargeon and Leslie Tepper. Vancouver: UBC Press, 1998. Pp. 264.

A public and academic appetite for information about North American indigenous peoples has fuelled an explosion in the production of books, films, television programs, newspaper and magazine articles, exhibitions and shows purporting to tell their stories. *Legends of Our Times: Native Cowboy Life* profiles the lives and stories of a group of Native cowboys resident in a limited area of the North American Plains and Plateau. It is based on research carried out by the authors while serving as curators of a Canadian Museum of Civilization exhibition, "Legends of Our Times: Native Ranching and Rodeo Life on the Plains and Plateau."

While researching and writing the book, the authors established a partnership with a representative group of aboriginal peoples with intimate knowledge of rodeo and ranch life in the identified areas. This group determined the themes, content and presentation of the published work. Many of these individuals also contributed their own words and experiences.

The authors indicate they pursued two goals with this work. One was to dismantle the stereotype of "the Indian versus the cowboy" and to draw attention to a "field of western history and Native culture that remains largely unknown." The second goal was to "acknowledge the contributions Native people have made to the ranching and rodeo industry."

The book is divided into an introduction and three parts. Each part concludes with a selection of poetry, songs, and traditional or contemporary tales. The text is interspersed with the words of individuals who have experienced ranch and rodeo life. Vibrant photographs of historical and modern western clothing and equipment, and action shots depict the cowboy experience.

The introduction provides an overview of the role of the horse, buffalo, deer, coyote and dog in traditional Native life and the relationship these animals had with every aspect of the peoples' daily, religious and spiritual lives. It also describes very generally the cultural and language groups represented in the book.

Part one, "Sacred Beings," provides more detail and contributes to the understanding of these roles and relationships. The section concludes with poetry and versions of traditional stories which include "Buffalo Woman Leads the Buffalo Out of the Earth" and "Coyote and Wood Tick."

Part two, "Ranching Life," features a condensed chronicle of the emergence of the North American cowboy. Baillargeon and Tepper contend North American Native peoples were particularly suited to the emerging cowboy and ranch life for three specific reasons. First, they had previous experience managing herds of buffalo and deer. Second, they were superb riders, and had a long history of training and breeding horses. Third, these peoples were intimately knowledgeable of the terrain used for grazing lands. The authors trace this life and culture to present-day activities in Native communities. While there are significant economic challenges, ranching continues to be central to the lives of some Native peoples in certain parts of the Plains and Plateau regions.

"At Wood Mountain We Are Still Lakota," one of the stories featured at the end of part two, recites the colourful history of the arrival of the Lakota and Chief Sitting Bull in Canada and the continuing contribution of these peoples' ancestors to ranching life in the community. "Women in Ranching Life" furnishes one of the few opportunities in the book for women to provide an account of their experiences.

Part three, "Rodeo and Other Entertainment," chronicles the emergence of the popular Wild West Shows of the nineteenth century, Treaty and Indian Day celebrations, and rodeos which profile the athleticism and skills of Native cowboys. Carter Yellowbird from Alberta regales us as he relates his experiences as a cast member of the Disneyland Paris Wild West show: "What a culture shock it was. I went from Hobbema, Alberta, to Rapid City, South Dakota, to New York City and Paris, all in one weekend." We are further drawn into his exploits as he describes how an ill-fated attempt to roll off his horse in the show arena resulted in a collision with a beam and the loss of half his wig.

Lorne Cuny from South Dakota describes his work as a movie stuntman in much the same way:

All I had to do was chase buffalo. Now that was something I always wanted to do.... They had over 1,800 head of buffalo coming over this hill... It sounded like a freight train coming. I'm sitting down below that hill and I looked up and saw all these buffalo, and I was thinking, I am gonna die for 450 bucks!! What am I doing here?

Included with the stories and poetry at the end of part three of the book are the

words for Buffy Sainte-Marie's song, "He's an Indian Cowboy in the Rodeo." It is reflective of the romantic view often held regarding such individuals. Sainte-Marie is quoted as saying, "Yes... he was a real guy. And a real cowboy."

Legends of Our Times: Native Cowboy Life is best described as a coffee table book. It also serves as a prelude to a travelling exhibition under development by the Canadian Museum of Civilization. The photographs are the highlight of the publication. The text as narrative often becomes subservient to the photo-based content. Clothing, beadwork, saddles and horse gear are displayed. The specific details of the beadwork on a baby board, leather tooling on a saddle, silver fashioned on horse bits and wood carving on a horse dance stick are exquisite. These are fine examples of the transformation of functional items to objects of art.

The action shots are compelling. The achievement and aggression portrayed in photographs such as those of Marcel Paul racing his chuck wagon on the Saddle Lake Reserve, Dallas Ostrander competing in the bareback event and Ted Nuce bull riding at the Calgary Stampede, Jason Rabbit competing in the saddle bronc competition at the Williams Lake Stampede and Joan Perry riding to a win in a barrel racing championship are palpable and dramatic, and intensify a sense of adventure and danger.

The paintings are beautifully reproduced. Allen Sapp's "Playing Horse" portrays a young boy inspired to fulfill his dream of becoming a cowboy by sitting on a wagon pole, gripping the traces and brandishing a willow whip. There are few of us unable to relate to this spark of youthful imagination.

Included among the photographs are images of a number of Native peoples who participated in the Wild West exhibitions and Native rodeos of the past, as well as those who continue to be involved in rodeos and celebrations. There are many striking examples in the book such as "Young man in fancy dress, Fort Belnap, Montana, 1905," "John Nelson, and Family... Buffalo Bill's Wild West," "Lakota/Dakota warrior in Buffalo Bill's Wild West show," "Julie Hawkins," and "Niisitapiikwan men ready for a rodeo parade."

These photographs purport to simulate and reveal specific aspects and certain truths of these peoples' experiences and lives. There are difficulties in arriving at the truth of some of these photographs. The historical photographs portray participants and their animals dressed in their best clothing and ceremonial regalia. The faces are unrevealing. The environment often was unfamiliar or manufactured. The image-makers were not of aboriginal ancestry, were unfamiliar with the lifestyles, cultures and traditions of those they were photographing, and most possessed biased and stereotypical opinions regarding Native peoples. The "truth" of some of these photographs is suspect or at least open to speculation.

Two examples from the book reveal an alternative truth. The first, "Life on the Road," portrays a diverse group of men gathered around a table. They appear to be dressed and prepared to assume their "true-to-life" roles in Buffalo Bill's Wild West show. Four of the men are Indians wearing feathered headdresses, moccasins, etc. Rather than assuming noble, stoic or threatening poses, two of them are engaged in a rousing game of table tennis.

The second example, "Young man in fancy dress, Fort Belnap, Montana, 1905," is accompanied by text which explains that "Following the Reservation Period many men and boys were forced to cut their hair... 'since it was a disgrace for any Indian to appear in fancy dress or ceremonial attire without long hair, wigs became the only remedy. This man is wearing a braided horse hair wig.'" In these cases, one truth is dismissed and another is introduced.

As stated in the introduction, the book must not be considered a "definitive study of Native ranching and rodeo history." While interesting and somewhat informative, the portrait is general at best. There are only oblique references to the particular challenges and barriers facing cowboys of aboriginal ancestry. Women's participation in cowboy life and culture has only brief acknowledgement. The cowboy is portrayed as a mythical and romantic figure, surrounded by legend and adventure. While these individuals may have been heroic on certain occasions, they were not superheroes. The working cowboy faced, and continues to encounter trials and tribulations regularly. Less than comfortable living conditions, snowstorms, flash floods, animal rescue, inadequate equipment, drought, injuries, and loneliness are common.

Over time, working cowboys may move to the rodeo arena, however those who participate in these events assume the role of entertainers. Roping and bronc riding may reflect some of the activities of a working cowboy, but events such as bull riding are purely for entertainment purposes.

An explicit discussion of the history, challenges, conflicts, activities and the various roles is required to provide intimate familiarity with, and insight into the culture of the working cowboy. As the authors contend, the material in this book serves as a "starting point" for this type of "exploration and expression of a complex and fascinating aspect of North American cultural history."

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The Limits of Labour: Class Formation and the Labour Movement in Calgary, 1883-1929, by David Bright. Vancouver: UBC Press, 1998. Pp. 275, index.

David Bright's book is a story of a working class which was never particularly united in beliefs or actions prior to World War I, and which became increasingly fractured between 1913-29 due to persistent unemployment, an increasing division of labour and internecine conflicts among working class organizations. *The Limits of Labour* is an attempt to explain why Calgary workers failed "to realize the potential unity of class" (p. 6) in the period between 1883 and 1929. This is an ambitious historical project, made even more ambitious by Bright's engagement with extant historical interpretations of the early history of the working class in western Canada. It all makes for a thoughtful and interesting monograph, although there are a number of points where I found Bright's empirical materials to be incomplete or was unconvinced by his interpretations.

The early working class movement in Calgary is certainly worthy of a comprehensive historical study. In 1919, Calgary was second only to Vancouver among western Canadian cities in the extent of its sympathy action with the Winnipeg General Strike (p. 155). Furthermore, East Calgary was one of only two ridings in the country which elected a Labour representative in the 1921 federal election (p. 169). Calgary was also the host city for the conventions which launched the One Big Union in 1919 and the Co-operative Commonwealth Federation in 1932 (p. 5). Yet, juxtaposed to these moments of militancy is the view among historians that Calgary's labour movement was dominated by conservative craft unionists (p. 146). *The Limits of Labour* performs the valuable service of putting such key events in the context of developing class relations in Calgary. Indeed, it is the first work to deal with labour history in Calgary over such an extended period of time and will serve as a standard reference for the foreseeable future.