averaged about thirty people, including five hunters. Both kinds of groups were highly flexible in size and composition from year to year. An amorphous macro-group may have convened not for economic, but for religious and/or social purposes. Morantz cautions that the nature of these groups precludes use of the term "band" in describing them.

In this monograph, Morantz gives an excellent critique of theories regarding the origin of individual hunting territories and demonstrates that not only was the system fully developed in the 1820s (far earlier than recent studies maintain), but that the elements of the system became more developed as the fur trade increased. However, Morantz sees no reason to believe that the social organization of the Eastern Cree changed in accommodation to the fur trade.

New light on concepts of leadership has emerged from Morantz's analysis of the phenomenon of the James Bay area trading captain. These captains were leaders of "gangs" of Indians who came each year to trade furs at the Eastmain post, and they were recognized by both the postmaster and the Cree as men who exerted influence beyond their own local groups. Many kept their titles and continued to receive gifts of clothing, brandy, and tobacco for years after they ceased to visit the trading posts. Rather than being manipulated by a monolithic trading company, these captains took advantage of competition with the Northwest Company and used this competition to extract a high price for their loyalty.

This brief review provides only a glimpse of the wealth of material which Morantz has presented. If there were studies of adjacent regions using the same rigorous methodology employed in this fine model of ethnohistorical research, we would have a reliable history of the effects of the fur trade on Northern Algonquian social organization.

The Performer-Audience Connection: Emotion to Metaphor in Dance and Society. *Judith Lynne Hanna*. Austin, Texas: University of Texas Press, 1983. x + 273 pp. $19.95 (cloth).

Adrienne L. Kaeppler
Smithsonian Institution

This is Hanna's second book that explores the difficult problem of dance and communication. Her first book, *To Dance is Human: A Theory of Nonverbal Communication* (Austin, Texas: University of Texas Press, 1979) was not critically acclaimed by other dance researchers, partly because of its inability to come to

grips with any focused empirical data or to use these data successfully in her theoretical constructs. This may account for Hanna's special pleading that her second book is an "empirically informed essay." Indeed, there is a great deal of data in this book which is derived from 598 responses by self-selected members of the audience who filled out questionnaires distributed to them by Hanna before eight dance performances at the Smithsonian Institution in 1980-1981. These performances included four in the Western tradition (three of which were modern dance, and one of which was tap dancing), and four in non-Western traditions (two from India, one from Japan, and one from the Philippine Islands).

There is a chapter devoted to each of these eight concerts, and Hanna begins by attempting to give background information "on the dance form and dancer . . . because it mediates the relationship between the performance and reaction to it" (p. 15). However, it is never quite clear at whom this information is aimed. Since the traditions that are presented are not those on which Hanna has done original research, there is nothing new for the reader of dance literature. Furthermore, since this background information was not given to the audience (except as summary program notes), it did not "mediate" between the performer and members of the audience who answered the questionnaire. Before each concert, Hanna interviewed one or more of the performers in an attempt to find out what they hoped to convey to the audience. Although the focus of these interviews was on feelings and emotions, the answers varied from "credibility" (p. 58), to a wish to convey deep feelings and passions (p. 71); and from "I have no idea about the audience" (p. 99), to happiness and joy (p. 150).

The next section of each chapter deals with audience response as distilled by Hanna from answers and comments on the questionnaires. The questionnaire is published in the appendix, and each chapter has a table that summarizes "how [the] audience perceived [the] emotions" as well as summary statistics about the backgrounds of the respondents. The respondents were primarily middle-class white females with higher education and high incomes. They represented only one-third to one-half of the audiences; people under fifteen years of age and professional dance critics were excluded. Their answers were quite varied. Some recognized no emotion, while others identified specific emotions with specific parts of the body and specific gestures. Unfortunately, Hanna did not have the performers fill out the questionnaire, nor did she question them in a way that she could fill it out for them so we would be able to check if these responses "connected."

Thus, although there are many interesting comments and other information by both performers and self-selected audience members, the interpretation of these data cannot really help clarify what Hanna set out to do, that is, to offer insights on "how emotion is

communicated" (p. 26). Although anthropologically naïve, Hanna's "hypothesis, that people who differ by age, gender, ethnicity, education, income, occupation, and knowledge about dance will differ in perception" (p. 20), is relatively harmless. It is a pity that she did not really confront the thorny problem of cross-cultural perception of dance communication or use her data to suggest in any meaningful way that dance is not a universal language. This is because dance, like spoken language, cannot be understood cross-culturally unless one understands the structure and semantics of the motifs and how they are put together. Instead, Hanna seems happy that her findings "clearly disprove Sachs's and others' notion that all dance is and gives ecstasy" (p. 187). Didn't we know that before?

Vie et mort des langues. Présentation, *Louis-Jacques Dorais*. Anthropologie et Sociétés, Volume 7(3). Québec, Québec: Presses de l'Université Laval, 1983. 191 pp. $9.00 (livre broché).

Yves Larochelle
Université Laurentienne

Trop préoccupés par l'aspect formel du langage, les linguistes n'abordent que très rarement, et souvent de façon très partielle, la description des facteurs sociaux qui sont à la source du changement linguistique. Aussi est-ce fort à propos qu'une revue d'anthropologie québécoise sérieuse consacre tout un numéro à l'évolution, au rayonnement et à la disparition des langues en général.

Ce numéro comprend sept articles placés sous le thème de: *Vie et mort des langues*. Les auteurs (W. F. Mackey, A. Monod Becquelin, G. Augustins, J.L. Arellano, L.J. Dorais, C. Jourdan, N. Khellil et P. Corbel) tentent, à partir de cadres théoriques différents mais complémentaires empruntés à Hymes, Fishman ou Ferguson, de faire un peu de lumière sur les processus de survie, de transformation et de disparition des langues. Deux articles d'intérêt général (une critique du document québécois: "Le virage technologique," par A. Turmel, et le texte de la conférence inaugurale du XIe Congrès International des Sciences Anthropologiques et Ethnologiques, prononcée par G. Condominas) et un guide bibliographique portant sur l'aliénation linguistique, la diglossie et les contacts de langues, complètent le numéro.

Dans l'article de tête: "La mortalité des langues et le bilinguisme des peuples," où la précision de l'analyse le dispute à l'érudition de la recherche, W. F. Mackey s'interroge d'abord sur les causes de disparition ou d'extinction des langues. Un bref inventaire des langues mortes ou moribondes lui permet de dégager quelques facteurs qui ont contribué et contribuent encore à la mort