

The last two chapters present basic information on Boas's involvement with issues of academic freedom and research ethics, with fighting nativism during and after World War I (chap. 7) and with his subsequent efforts to counter Nazi Aryan propaganda (chap. 8).

Overall, I welcome this book because of its important topical focus. Perhaps because of this, I continually wished for more, specifically concerning Boas's formative years and its sociocultural context, more on Boas's expressed feelings about race, ethnicity and his own Jewishness, and especially more literature and archival support for the author's assertions. Unfortunately, also, there are no references to work produced after 1979. In general, I would suggest that the book would primarily be useful in undergraduate courses in applied anthropology or the history of anthropology.

Art and Ethnicity: The Ukrainian Tradition in Canada

Robert Klymasz, ed.

Hull, Québec: Musée Canadien des Civilisations/Canadian Museum of Civilization, 1991. 80 pp. \$17.95 (paper)

Russian Copper Icons and Crosses from the Kunz Collection: Castings of Faith

Richard Eighme Ahlborn and Vera Beaver-Bricken Espinola, eds.

Studies in History and Technology, No. 51

Washington, D.C.: Smithsonian Institution, 1991. 85 pp. \$14.95 (paper)

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Art and Ethnicity: The Ukrainian Tradition in Canada grew out of the exhibition organized by the Canadian Museum of Civilization (CMC) to celebrate the centenary in 1991 of Ukrainian immigration to Canada. As the title indicates, the exhibition, as well as this companion volume, concentrates on documenting the expression of ethnicity in art. Drawing on many years of research conducted by Robert Klymasz, the curator of CMC's East European Programme, and the staff of the Canadian Centre for Folk Culture Studies, the slim book features approximately 60 black-and-white and colour photographs of some of the exhibited objects. The selection includes archival pictures of early settlers and the artifacts of peasant life, religious objects such as icons, grave markers and processional staffs, embroidery and the ubiquitous *pysanky*, as well as some most interesting examples of contemporary photographs, prints and paintings which amaze the unfamiliar spectator with the range of styles and techniques employed by the post-Kurelek generation of Ukrainian-Canadian artists. This entire visual feast is beautifully produced and well described.

Billed as a collage of "approaches to understanding the subject matter in the exhibition" (p. 7), the five scholarly essays included in the book offer a competent introduction to the history and culture of the stereotypical Ukrainian-Canadian. *Stereotypical* because the reader receives a sanitized account of the Ukrainian presence in this country, devoid of any but the most superficial reference (Frances Swyripa, p. 22) to ethnic, political and religious strife within the far from homogeneous Ukrainian-Canadian "community."

This reservation aside, the five essays are informative but hardly scholarly in scope and depth. We learn, for example, that, because the early settlers did not have access

to the ancient iconographic guidelines employed in their homeland, the oldest icons painted in Canada were drawn from memory (Dmytro Stepovyk, p. 41). This is an interesting observation which gives substance to the claim that there is something specifically *Canadian* in the Ukrainian religious art produced in this country. But that claim is not pursued any further, and the reader is left to speculate how a Canadian-Ukrainian icon might differ from its native prototype. Another instance of this tendency to break off the analysis at exactly the point when things start getting interesting (and *Canadian*) is encountered in the essay on what is widely believed to be the quintessential Ukrainian art form—the painted Easter egg or *pysanka*. According to the folklorist Michael Owen Jones, each village in Ukraine adhered to its own, jealously guarded, pattern which—contrary to popular opinion—precluded the development of a uniform *pysanka* style in Canada. Again, an interesting observation which should lead to a description of the various *Canadian* styles. It does not. Instead, the reader is treated to formulaic conclusions such as the following: “a deepened appreciation of ethnic art can serve to promote a better understanding of ethnicity and of art in general” (Wsevolod Isajiw, p. 36).

It could be said that a booklet of this scope cannot and should not provide scholarly insights into the subject matter at hand. Written as a companion volume to a popular exhibition, it was probably not intended to make a contribution to scholarship. But then I wonder why CMC commissioned academics to explain the topic. Curiously enough, although the book is about art, not a single artist was invited to offer his or her views. Judging from the quality of the works featured in the book, an artist’s perspective would have made more interesting reading than the semi-scholarly discourse.

Russian Copper Icons and Crosses from the Kunz Collection is also a companion volume to an exhibition which celebrated an anniversary. Organized to mark the millennium of Russian Orthodoxy in 1988, the exhibition consisted of 50 metal crosses displayed at the National Museum of American History. The collection is named after an agent of Tiffany’s who acquired 350 metal crosses and icons at the market of Nizhni Novgorod in 1891, most of which came into Smithsonian’s possession the following year.

The actual catalogue of the exhibition takes up about half of the short book, and this is easily its best feature. Every displayed object is captured in clear black-and-white photographs, dated and carefully described. The other half of the volume serves as an explanation of the history and place of metal icons in Russian Orthodoxy. It consists of eight mostly short articles and a brief introduction. We learn from them that Russians were introduced to metal images by Greek missionaries, and that they enjoyed popularity as portable objects of devotion until Peter the Great prohibited their manufacture in 1723. Subsequently the task of keeping this tradition alive fell to the fundamentalist Old Believers who have continued to make, trade and venerate metal icons until the present time. Indeed, the entire Kunz Collection seems to consist of objects manufactured by Old Believer artisans.

A reader well versed in Russian history and familiar with the role played by the Old Believers will have no difficulty learning a great deal from these essays. But a novice will be hard pressed to understand why Peter the Great attempted to stamp out metal icons or why the Old Believers insisted on resisting him. These important issues—which explain the very existence of the exhibited collection—deserve a more systematic and less fragmented approach than the one offered in this book.