

new economy was devoted solely to trapping Arctic fox" (p. 63). In fact, the traders did not discourage hunting in favour of trapping but, rather, sought to co-ordinate the two activities by season. Also in error is the idea that store-bought food largely replaced game in the diet of the Inuit during the fur-trade era.

Readers might gain the impression that government-directed relocation was the chief change in Inuit settlement during the 1950s and 1960s. Such moves were but a side show to the more general shift from small, dispersed all-Native communities to large, centralized settlements of mixed ethnic composition. The important point here is that this in-gathering was largely voluntary.

In spite of these shortcomings of the book, Tester and Kulchyski have made clear that paternalism and ethnocentrism persisted far too long in the ranks of the administration. In the later pages, excerpts from an Eskimo Affairs Committee meeting, where Inuit were finally invited, presage the more active role which they were to play in influencing their destiny. While, as the title indicated, mistakes were made, lessons were also learned, albeit belatedly.

Museums and the Appropriation of Culture

Susan Pearce, ed.

Atlantic Highlands, NJ: Humanities Press International, 1994. viii + 265 pp., 4 figures, 22 plates. \$85.00 (cloth)

Reviewer: Marjorie M. Halpin

University of British Columbia Museum of Anthropology

This outrageously priced book is the fourth annual volume in the international series, *New Research in Museum Studies*, edited by Susan Pearce, Director of the Department of Museum Studies, University of Leicester. Each volume is solicited by a thematic call for papers in the preceding volume, although papers on unrelated topics are also included. Eileen Hoover-Greenhill, of the same department, edits a *Reviews* section in each issue, for which items are solicited rather than assigned. This is a "referred" [*sic*] publication, in that offered papers are submitted to members of an Editorial Committee in Britain and/or to other people for comment.

While papers in the series are supposed to be of a "high academic standard," and some of them are, they are also "intended to relate directly to matters of immediate museum concern" (p. 246), and therein lies a problem. Until very recently, the museological literature has been of the self-congratulatory, anecdotal and "from the trenches" variety. What the best papers in this series do is to add a critical, theoretical dimension to museological discourse that is sorely needed, especially insofar as non-museum academics (such as James Clifford, Donna Haraway, Mieke Bal and Carol Duncan) are writing devastating critiques of museum practice from outside the field.

The issue of appropriation itself is taken as a given. As Parker B. Potter, Jr. argues, "Museums, birds, and fish face the same choice; they can appropriate culture, fly and swim, or they can give up being museums, birds and fish" (p. 103). The questions for these authors is not whether to appropriate, which is seen as definitional to museums, but how to do it.

Three themes pervade the essays. The first is the shift from a positivistic presentation of "truths" to a recognition that both the past and museum exhibits are socially

constructed, and subject to ongoing discourse and debate. As Potter puts it: "There is no museum more dangerous than one whose writers and speakers—whose voices—have forgotten that they are first persons, communicating from a point of view, about third persons, to second persons" (p. 107). The second is the call for the inclusion of sensitive and co-constructed exhibits about previously marginalized groups in society. Brian Shepherd makes this point dramatically and eloquently in his article about museum representations of children, whose weakness and silence I have never really appreciated before. The third is the recognition that museum representations are about power. As Shepherd clearly explains: "At the heart of what is occurring are issues of power. Museums are no strangers to the power structure of society. Indeed, their history, especially in its most recent interpretations, makes it clear that both private and public museums have been heavily underpinned by value systems reflecting strong interests of dominant groups" (p. 69).

For me, the most enjoyable essay here—and a tour de force of reading an institution's unintended messages—is Mark P. Leone's structural analysis of the new DeWitt Wallace gallery at Colonial Williamsburg. The gallery is largely underground, and is entered through the Public Hospital, a museum in America's first building devoted solely to the treatment of mental illness (1773-1885). Leone's answer to the question of what does a modern decorative-arts museum have to do with an 18th-century mental hospital is brilliant, and I will not give it away here.

Conserving Culture: A New Discourse on Heritage

Mary Hufford, ed.

Urbana: University of Illinois Press, 1994. 264 pp. \$37.50 (cloth), \$14.95 (paper)

Reviewer: Carole H. Carpenter
York University

This collection does indeed offer a new discourse representing the multidisciplinary, critical leading edge of heritage work. The volume derives from a 1990 conference, sponsored by the American Folklife Center on "Cultural Conservation: Reconfiguring the Cultural Mission," that convened heritage professionals from many disciplines specifically to rethink the cultural mission, in view of the implications of the concept and practice of cultural conservation, an approach to heritage that emerged in the 1980s and was modelled after environmental-conservation rhetoric and its implementations.

As exemplified by contributors to this book, cultural-conservation discourse eschews the tripartite division of heritage—into nature, the built environment and folklore/culture—that evolved from legislation and its implementation through the 1960s and 1970s. In her introduction, Hufford discusses the challenge that cultural conservation presents (to individuals, involved institutions and agencies, as well as policy makers) to perceive culture as a dynamic interaction of people, their products and their environments, and, in effect, to engage in a proactive process for resource planning that involves "moving from a fragmented approach to heritage protection dominated by elite and professional constituencies to an integrated approach based on grass-roots cultural concerns and guided by ethnographic perspectives" (p. 3). Central to this endeavour is the discovery and appreciation of the full spectrum of resources used in