programs that are conscious of Saami values and open to Saami internal self-determination, rather than policies that are blindly based on profit maximization and programs that are antithetical to the interests expressed by the Saami but promoted "for their own good." Paine's book unavoidably, and to its credit, is also a piece of anthropological advocacy. Would that herding policy makers, as well as anthropologists, read *Herds of the Tundra*. It is nothing short of a masterpiece.

Labrador Winter: The Ethnographic Journals of William Duncan Strong, 1927-1928

Eleanor B. Leacock and Nan A. Rothschild, eds.

Washington, DC: Smithsonian Institution Press, 1994. xxiv + 235 pp. U.S.$45.00 (cloth)

Reviewer: Barnett Richling
Mount Saint Vincent University

The past 30 years have not been kind to the Mushuau Innu (Montagnais-Naskapis) of Davis Inlet, Labrador. Most recently, their struggles with suicide and substance abuse and against government indifference have captured headlines at home and abroad. Regrettably, this has made them seem a defeated people, helpless and pitiable, not a community actively seeking, like many aboriginal communities, to hold on to its identity and culture against great odds. Worse still, the enormity and rapidity of the changes they have faced somehow overwhelm history, leaving us only to imagine the quite different life they led just a generation ago. Given all of that, the appearance of *Labrador Winter* is very timely, its first-hand account of Innu society drawn before the deluge began.

Early in the century, the Innu enjoyed a certain notoriety in anthropological circles; the remoteness of the subarctic Québec-Labrador peninsula was thought to have preserved among them an archaic, static form of Algonkian culture. At the time William Duncan Strong went north to study them, accompanying the Field Museum's second Rawson-MacMillan Expedition of 1927-28, a 1928 anonymous report in the the *American Anthropologist* described these Indians as among "the most primitive of extant peoples" (30[1]:173). Hyperbole aside, Strong did find the Davis Inlet band living as nomadic hunters, their egalitarian social organization still largely intact, their interactions with coast-dwelling Inuit and Settlers and with outsiders—mainly merchants and missionaries—limited and highly selective. But there were also clouds on the horizon, signs that the sheltering isolation of Innu existence in Labrador's vast northern interior was coming undone.

Strong visited the Davis Inlet band once, the first—and until Georg Henriksen's field work 40 years later—and the only anthropologist to live and travel with the band during the harsh winter months. He planned to publish on the experience, but his monograph went unfinished, set aside in favour of Andean and Plains archaeology, the work for which Strong is best known in the profession. The late Eleanor Leacock, Strong's student, eventually agreed to complete the manuscript. Working with 120 drafted pages, the original field journal and the author's notes, she and colleague Nan Rothschild succeeded in cobbling together a text that, in their estimation, is "as faithful to Strong's own record as possible" (p. x).

Organized into 15 chapters (11 written by Strong) and four appendices, and illustrated with 34 photographs, *Labrador Winter* ranges over extensive ground, detailing aspects of traditional technology, social organization and intellectual and spiritual life and examining Davis Inlet band origins and relations with the neighbouring Barren Ground people. Scattered through this customary ethnographic fare are Strong's vivid and unusually candid impressions of his Innu companions, the rigours of their life in an inhospitable environment and his no-less-candid reflections on doing ethnographic field work among them. Stephen Loring's afterword contains a useful bibliographic essay, patching up errors and omissions in the original manuscript and closing with a succinct review of conditions among the Innu after 1930.

Publication of *Labrador Winter* has achieved more than bringing a dusty old manuscript to light. The current plight of the Mushuau Innu has seen to that. Strong's informative ethnography adds an important dimension to our understanding of that troubling situation, pointing to social and cultural continuities between past and present. It deserves to be read as much for what it tells us about the Innu present as about their past.

The Jaguar and the Anteater: Pornography Degree Zero
Bernard Arcand
Translated by Wayne Grady
London: Verso, 1993. 286 pp. $29.92 (cloth)

Reviewer: Thelma McCormack
York University

Whether or not the state belongs in the bedrooms of the nation remains a continuing debate among Canadians. It is an unresolved and unresolvable issue, a choice between two images: the jaguar, who symbolizes predatory power, risk and sexual pleasure; and the anteater, who represents survival, longevity and social and sexual indifference. Arcand uses the symbolism of the two creatures to frame a discussion of pornography as a genre and a political flashpoint. He gives short shrift to contemporary positivist research on pornography, and has little interest in the current debates. Both are epiphenomena reflecting the deeper contradictions and cleavages in modern society that adhere to sex and the representations of sexuality in the media.

To understand pornography in the 20th century, he says, we must understand modernity, with particular reference to privatization and individualism. The key is the way in which modernity has transformed sexuality, so that sexual pleasure and procreation are no longer necessarily connected. The widespread use of effective contraception means that we can have sex without babies; and, thanks to the new reproductive technologies, we can have babies without sex. A liberation to some; for others it engenders a sense of threat to the social order.

Pornography, according to Arcand, is a combination of content and context. Of the two terms, the latter is more problematic, since the context refers to both form and historical setting, while the setting, in turn, encompasses a range of values (modesty, beliefs about masturbation, celibacy, intimacy, etc.). Frontal nudity may be unacceptable at certain times in history, in certain art forms or to particular groups who tolerate other things. What distinguishes contemporary pornography is its separation from art,