

Rupert's Land Newsletter

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A Message to our Readers

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OF
WINNIPEG

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Director's Message
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Notice that the Director's

A Farewell and an Invitation

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director, that memberships and donations are essential pillars of support for the Centre; we cannot survive without them. As preparations for the Colloquium of May 2010 consumed our spring, you did not receive a spring Newsletter; this is a double issue. So we missed the chance to solicit and remind you about your 2010 renewals. Please renew now, and at the same time, renew for 2011, while it comes to mind! Our dues have not gone up for several years; at \$25 per year, \$50 will cover these two years and will be deeply appreciated. See the membership form in this Newsletter (along with the order info for the Papers of the 2008 and 2010 Colloquiums, now available).

After my Canada Research Chair ends in May of 2011, the funds that have supported Dr. Susan Gray as CRC Research

Associate, and have covered three days a week of our assistants' salaries, will no longer be available; nor will the funds that have helped cover office supplies and equipment and other expenses. Also, while the University now allows the Director to receive some release from teaching if his department approves, the Centre must pay for that release. (And from long experience, I know such relief is essential!) This all means as

***Hudson's Bay
Company Archives***

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Cinematheque theatre
explored the Hudson's Bay

The Manitoba Museum

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romanticized, these images still influence our perceptions of Aboriginal cultures. He published his adventures as *Wanderings of an Artist among the Indians of North America* in 1859.

In 1941, over 80 of Kane's artifacts were donated to The Manitoba Museum by Mrs. Jocelyn (Ralph) Baker, granddaughter of George W. Allan, the artist's Toronto patron. Kane depicted some of these objects in his paintings. Today, these reference "tools" are unique records of mid-nineteenth century Indigenous lifeways.

Unfortunately, Kane did not document most of his collecting activities. An Assiniboine bear-claw

neckpiece (Grasslands Gallery), a pipe, and shell pendants were gifts from prominent headmen. Kane bartered for many objects with European trade goods. He

also purchased items such as a pre-ordered northern Aleut gut skin hat and parka from the Hudson's Bay Company.

The exhibit presents an overview of several facets of Kane's life including his

development as an artist, his relationship with the Hudson's Bay Company, his corporate patron; and with George Allan, his private patron.

I would like to acknowledge the generous assistance of the Royal Ontario Museum and, especially Curator Kenneth Lister who participated with me in an inter-institutional exchange of materials for my exhibit and future publication. Kenneth's book on Paul Kane should

For many years I have admired Jennifer Brown. As the prospect of her retirement as Director of the Centre for Rupert's Land Studies looms before us, it's a pleasure to be able to write down some of my thoughts.

The Centre for Rupert's

An Appreciation

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owes much to Jennifer Brown's deliberate policy, and to her personal approach to the world.

This brings me to my final point. Anyone who has spent much time interacting with the Centre for Rupert's Land Studies is well aware of the vibrant circle of Jennifer Brown's friends. Some made her acquaintance through the Colloquia, or through a visit to Winnipeg where Jennifer helped to facilitate their research, but most are

students or former students of hers, whose affection for her does not fade. Through her undergraduate and graduate teaching, and her mentoring of the Centre's Harington Fellows, Jennifer has instilled in many developing scholars a sense that they are becoming a part of a significant community. From her they have learned a respect for history, of course. But her example has also shown them the value of high personal integrity, and the importance of

encouraging others -- qualities that Jennifer brings to every task or relationship. She and her husband, Wilson, are unfailingly hospitable and generous; Wilson, working usually behind the scenes, has more than earned the Centre's gratitude for the many things he has done for it. All in all, the fifteen years that Jennifer Brown has served as Director of the Centre for Rupert's Land Studies, have been for all those who know her a kind of golden age.

The Rupert's Land Colloquium 2010: A Reflection

Patricia Harms, Brandon University

The Rupert's Land 2010 Colloquium marked a significant turning point for the Centre and its members. The 2010 meeting was the last Colloquium under Jennifer Brown's directorship. Her leadership has been valued by all involved with the Centre and she has broken new ground in approaches to Aboriginal research. Her publication, with Susan Elaine Gray, of *Memories, Myths and Dreams of an Ojibwe Leader* (2009) is an excellent example. This book, which highlights the collaboration of Chief William Berens and anthropologist

A Irving Hallowell, is an invaluable historical document and cultural artifact, recording conversations about and between two world views. Berens and Hallowell were unlikely allies, building bridges of communication within a landscape dominated by conflict and misunderstanding between Aboriginal people and outsiders.

Brown's urging that all voices be heard and integrated in doing Aboriginal history was strongly in evidence in our 2010 Colloquium panel, "Transitions: Ojibwe

Communities and Stories from Berens River." Here, we brought together historically antagonistic voices of anthropologists, historians, and missionaries interacting with the Anishinaabeg. The and she haal

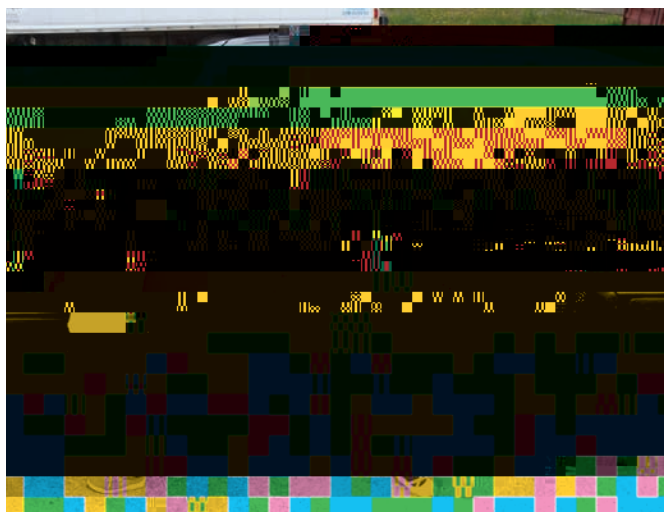
Would you like to have a
map that does not crease or
wrinkle, won't tear, and lies flat

map occurred just three weeks later in Atikokan, ON, when Don Meany unexpectedly presented me with the 3 x 4 foot version mentioned above. I was totally surprised by both the gift and the material properties

Don and son Spencer run the XY Paddle Company manufacturing a variety of paddles for canoe and kayak enthusiasts all over the world. An irrepressible innovator, Don has taken his paddle talents and enthusiasm for voyageur history into demonstrating that old maps can have a new life when printed on vinyl.

With Don's nudge into modern materials and printing processes, a second, larger vinyl copy was made later in the summer. The aim is to move the size up to Thompson's original dimensions of nearly 8 ft. x 12 ft. The vinyl sheet is available in this width, and larger, but the number of printing machines at that size is limited. The process is all digital. A

scanned or photographed file is stored on the sign printing machine and, with the right settings of speed and coloured ink control, a beautiful, strong, but compliant map comes out several (hours) minutes later.



Rosemary Malaher & Don Meany in Atikokan, ON June 11, 2010, with vinyl cloth printing of David Thompson's "Map of the North-West Territory of the Province of Canada" Archives of Ontario, AO 1541, circa 1816

The next objective is to make a seamless digital file of the only other known Thompson map of the entire west, believed to be from around 1826, that contains several updates based on new information he generated while serving as Astronomer for the British on the international boundary survey from 1816 to 1826. This is the

same map that Andy Korsos showed and described to us at the Map Soirée in May. The original map of this version is in very good condition at the National Archives in the UK known as "A Map of North America from 84 Degrees West to the Pacific Ocean" FO 925/4622.

Research by Andy continues to bring out new information and has opened the opportunity to investigate the latest vinyl printing material. Andy's group of participants has expanded since the Colloquium from three to five. The two vinyl copies of the 1816 map have been shown

to audiences over the summer in presentations about David Thompson and his exploits as a surveyor in the fur trade and boundary commission. They travel really well!

Longer term ambitions are to have more details available for the next Rupert3 cootcluL and Colloquiu,r in2012,s and oessibyt to prduce aifuyL Ne w Lk

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With its updated information, the NA-UK map shows the remarkable, wide ranging geographic details known to Thompson as early as 1825. Without the ability to see the map in its full size it might not

be possible to understand its total content. Andy is pushing the technology needed to create high accuracy digital files needed to print such a large map. It may be possible that a full scale copy can be

displayed at the North West Company, in Winnipeg, where it could be viewed by many historians and people interested in how the west was mapped.

Profit and Ambition: The Canadian Fur Trade,

1779-1821,

Canadian Museum of Civilization, Ottawa, ON, 11 September 2009 to 6 February 2011,

curated by David A. Morrison, lead designer Stewart Bailey, INTUDESIGN.

<http://www.civilization.ca/cmcc/exhibitions/cmcc/proft/proftambitione.shtml>

Reviewed by Paul Thistle

Shooting the Rapids, the iconic painting by Frances Anne Hopkins illustrating a Montréal canoe plunging down a standing wave en route to Fort William, launches visitors into the Canadian Museum of Civilization's (CMC) exhibition Profit and Ambition. Centred around a replica of the 10-metre-long 5 tonne capacity Montréal canoe or canot du maître, the exhibition focusses on the short but significant 40 year history of the North West Company (NWC). The iconic introductory image, two other famous Hopkins original oil paintings of voyageur life, canoes, the maps, other graphics, and floor plan all emphasise the herculean human effort required to

overcome the difficult logistics presented by the 7,000 kilometre return trip supply line of the NWC between Montreal and Lake Athabaska—eventually extended across the entire continent.

The multi-ethnic “vertical mosaic” of the NWC is clearly portrayed using formal portraits of Simon McTavish, Alexander Mackenzie, and William Simon McGillivray. These counterpoint artifacts associated with the French Canadian voyageurs, Métis buffalo hunters, Aboriginal fur producers, and country wives who became the critical social brokers for the NWC.

A poignant and instructive interpretative walking play A Trick of Truth by Steven Gin winds its way through the exhibition. It adds important insights into the lives of the men and women of the fur trade and should not be missed as part of the experience.

Somewhat surprisingly, the exhibition contains a section on the rival Hudson's Bay Company (HBC). This is highlighted by the unknown artist's late 1700s painted panel from York Factory illustrating the relatively comfortable and comparatively static existence of the HBC.

Of course, among the 250 artifacts and works of art are a

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Profit and Ambition

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requisite number of fur trade items, but a surprising number are attributed to the HBC. This is rather disappointing, given the prevalence of exhibitions of HBC materials already on view across Western Canada and the existence of collections of NWC artifacts, for example those resulting from underwater archaeology at Winnipeg River rapids NWC canoe upset sites (Lockery, 1978).

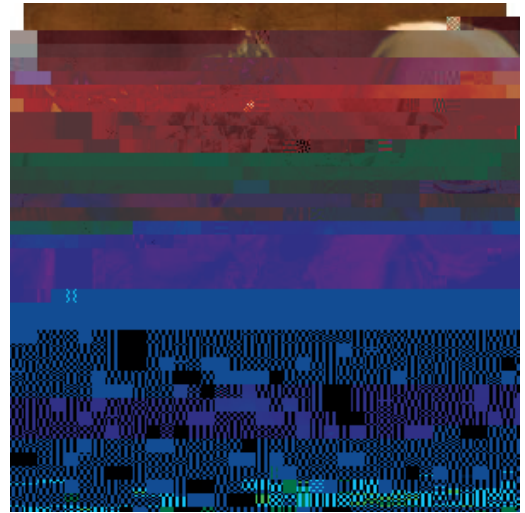
Another opportunity missed by the exhibition is a more nuanced interpretation concerning Native peoples' use of/dependence on European trade goods. Label copy refers to trade that had "by 1759, . . . radically altered Native life in the region." Striking artifacts on display, however, actually contradict this assertion. The obvious syncretism that combines a metal trade knife with Native materials and motifs in porcupine quills (not glass trade beads) on the knife sheath and pouch displayed with it demonstrates more "accommodation" than "radical change."

A similar label associated with a trade musket states: "For Aboriginal peoples, guns quickly replaced the bow and arrow for most methods of

hunting, . . ." Sadly, this overlooks long-accepted academic work to the contrary (Given 1995; Ray 1974, 79 *passim*).

To accompany the exhibition, curator David A. Morrison also has written a particularly handsome 64-page book *RtqLv* ("Cōdkvqkq<"Vjg" *North West Company and the Fur Trade, 1779-1821* (Ottawa: Canadian Museum of Civilization, 2009, \$19.95). It is strikingly designed using sharp high quality images of the art and artifacts in the exhibition. Even many of the historic maps can be read without a hand lens. Obviously popular, the English edition of the book was sold out on the day this reviewer visited the exhibition.

The book does present a good summary of the "vertical mosaic" human resources structure of the NWC. However, in the case of Aboriginal trappers, it asserts that the trade "had a significant effect on local economies, as people now spent much of the winter (when furs were prime) pursuing beaver and other fur-bearing animals, to the neglect of traditional activities such as subsistence hunting and



fishing" (p. 37). This statement depends on a debatable over-generalisation—especially for the time period 1779-1821 covered (cf. Thistle 1993, 127-9).

The book also provides a welcome reminder about the McGill University Digital Collections Programme web site, In Pursuit of Adventure: The Fur Trade in Canada and the North West Company. This site presents images of the original NWC manuscript pages combined with searchable full-text transcriptions and other valuable resources at <http://digital.library.mcgill.ca/nwc/>.

Although the book and exhibition have minor shortcomings, both are well worth inspection. CMC has extended the exhibition run

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In the early afternoon
Sunday, September 19, 2010
a small group of descendants
met and unveiled a small
marker at Pikes Peak,
Saskatchewan, which
is a high hill located
approximate 20 miles
northwest of Maidstone,
Saskatchewan. The marker
was placed to honour the
memory of Isaac Batt, a
Hudson's Bay Company
trader for approximately
355years, who was killed
on the site of Pikes Peak
by Indians. The memory
of his Cree country wife is
also honoured - she may
have been killed at the
same time.
The short program included

New in Print

Contributions to Ojibwe Studies Essays, 1934-1972

From 1930 to 1940, A. Irving Hallowell, a professor of anthropology at the University of Pennsylvania, made repeated summer fieldwork visits to Lake Winnipeg, Manitoba, and to the Ojibwe community of Berens River on its east side. He traveled up that river several times to other Ojibwe communities as well, under the guidance of William Berens, the treaty chief at Berens River from 1917 to 1947 and eventually Hallowell's closest collaborator. *Contributions to Ojibwe Studies*, edited and with introductions by Jennifer S. H. Brown and Susan Elaine Gray, presents twenty-eight of

Hallowell's writings focusing on the Berens River Ojibwes. This collection is the first time that the majority of Hallowell's otherwise widely dispersed Ojibwe essays have been gathered into a single volume, thus providing a focused, in-depth view of his contributions to our knowledge and understanding of a vital North American aboriginal people. This volume also contributes to the history of North American anthropology, since Hallowell's approaches to and analyses of his findings shed light on his role in the shifting intellectual currents in anthropology over four decades.



For more information, see
University of Nebraska Press

New in Print

For more than a century, the vast lands of Northern Ontario have been shared among the governments of Canada, Ontario, and the First Nations who signed Treaty No. 9 in 1905. For just as long, details about the signing of the constitutionally recognized agreement have been known only through the accounts of two of the commissioners appointed by the Government of Canada. Treaty No. 9 provides a truer perspective on the treaty by adding the neglected account of a third

New in Print

Gathering Places: Aboriginal and Fur Trade

Histories

Gathering Places presents some of the most innovative and interdisciplinary approaches to metis, fur trade, and First Nations history being practised today. Whether they are discussing dietary practices on the Plateau, trees as cultural and geographical markers in the trade, the meanings of totemic signatures, issues of representation in public history, or the writings of Aboriginal anthropologists and historians, the authors link archival, archaeological, material, oral, and ethnographic evidence to offer novel explorations that extend beyond earlier scholarship centred on the archive. They draw on Aboriginal perspectives, material forms of evidence, and personal approaches to history to illuminate cross-cultural encounters and challenge older approaches to the past.

***Gathering Places* includes contributions from many of our Centre's members and associates including: Heidi Bohaker, Jennifer Brown, Kevin Brownlee, Heather Devine, Susan Elaine Gray,

The Centre for Rupert's Land Publications & Hudson's Bay Record Society Books
(All current members receive a 20 per cent discount.)
Prices already reflect the discount

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Watch for coming availability of past volumes of Papers of the Algonquian Conference!

Duckworth, Harry W. (ed.), <i>The English River Book: A North West Company Journal and Account Book of 1786</i> . Cloth (1990)	\$36
Keighley, Sydney, <i>Trader, Tripper, Trapper: The Life of a Bay Man</i> . Cloth (1989)	\$36
Losey, Elizabeth Browne. <i>Let Them Be Remembered: The Story of the Fur Trade Forts</i> .	\$36
Lytwyn, Victor P., <i>The Fur Trade of the Little North</i> . Paper (1986)	\$30
<i>Papers of Rupert's Land Colloquium, 2002.</i>	\$30
<i>Papers of Rupert's Land Colloquium, 2004.</i>	\$45
	\$15
	\$15

\$25 for both the 2008 and 2010 Proceedings. Special rate not available to non members

Schuetze, Luther L. <i>Mission to Little Grand Rapids: Life with the Anishinabe 1927-1938</i>	\$24
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