

Peter PITSEOLAK and Dorothy Harley EBER, *People from our Side: a Life Story with Photographs and Oral Biography*, (Montreal & Kingston, McGill-Queen's University Press, 1993, pp. 163, ISBN 0-7735-1118-0)

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[Aller au sommaire du numéro](#)

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People From Our Side, originally published in 1975, is a seminal work in the corpus of Canadian aboriginal literature. Translated from an Inuktitut syllabic manuscript, with additional oral transcriptions inserted by Dorothy Eber, this autobiographical history of the Cape Dorset area was the first major work to document from the inside the massive changes that took place in Inuit society in the contact era. *I, Nuligak*, the first full-length autobiography of an Inuk, appeared ten years earlier, but Pitseolak's work was not just an autobiography, but a deliberate attempt to examine the culture clash that inevitably arose between Inuit and European Canadians as experienced by an individual Inuk with a strong sense of his place in history.

When it was first published, *People From Our Side* was of particular interest to the average Canadian reader because of the extraordinary flowering of art in the Cape Dorset area during the latter half of the twentieth century. Cape Dorset prints and sculptures appeared on stamps, were presented at hockey tournaments, and drew national attention at auctions, and the names of Parr, Lucy, and Kenojuak were as instantly recognizable as A. Y. Jackson or Tom Thompson. Moreover, Pitseolak's book made repeated reference to other well-known Canadian figures, including the missionary James Peck, who introduced syllabics into the Arctic, Lord Tweedsmuir, son of the celebrated Governor General, and James Houston, the artist and author. Pitseolak's book also was lavishly illustrated with the author's own photographs, many of them made from negatives developed in an igloo using a red ensign to provide the appropriate light.

This 1993 edition of the book has an attractive new cover, which features one of the beautiful coloured graphics Pitseolak executed in the 1960s using a photograph as a template, and it has a new preface which documents some of the exhibits and studies of Pitseolak's work done after the book was first published. According to Eber, the quality of the photographic reproduction is not as good as it was in the earlier editions, although this was not obvious to this untrained reviewer's eye until it was pointed out. Overall, the new text is an improvement on the old, but more important, it makes the book available again for study and enjoyment.

In the eighteen years since *People From Our Side* first appeared, I have read it cover to cover at least three times, and have made either passing or extended reference to it in at least a dozen articles. While working on classroom notes for James Houston's *Tikta' liktak*, I went to it to determine how Houston had

changed the legend from the Inuit oral tradition. While writing an examination of autobiography, I was able to find in it an example of pre-birth memory borrowed from the Kiviok myth, a device used by a number of Inuit writers. Pitseolak's book has given me invaluable information on literacy acquisition, clothing styles, navigation, and marriage practices among the Inuit. I have no doubt that many other scholars and art collectors have found it similarly useful.

On rereading *People From Our Side*, what stands out most is that at the same time that it is a good starting place for learning about Inuit culture today, it also rewards a deeper knowledge of the north. The book is just as informative and useful to me now that I have eighteen more years of experience and study behind me as it was the first time I picked it up. This is a book you can go back to again and again, and a new edition is a welcome addition to Canadian letters.

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Beverley DIAMOND & Robert WITMER (eds.), *Canadian Music: Issues of Hegemony and Identity*, (Toronto, Canadian Scholars' Press, 1994, xi + 615 p., ISBN 1-55130-031-1)

Diamond and Witmer have gathered in *Country Music: Issues of Hegemony and Identity* twenty-nine essays representing the breadth of current Canadian musicological and ethnomusicological scholarship. Ringing through my head as I read the table of contents is the meaningful jest by which ethnomusicologists claim that *they* ought to be called "musicologists," while if any should be marginalized, it should be those who snagged the title first, but attend *only* to the "art music" of Europe. The essays included in *Canadian Music* cover genres as diverse as the role of the Church in Quebecois musical life, the situation of the contemporary Canadian art music composer, the politics of radio and of the Canada Council, the effect of racial and ethnic issues upon popular and folk musicians, and the world views of a variety of music makers, both of art and of vernacular musics.

The diversity of topics covered in these essays is matched by the variety of journals in which most of them were originally located (a few are first published here). That approximately half of the essays were first published in fields in which both Music and Folklore are minor concerns—most often, these were in Canadian Studies publications of one sort or another—may be an