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The Diaries of Edmund Montague Morris: Western Journeys 1907-1910.
Transcribed and edited by Mary Fitz-Gibbon.

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To conclude, Fikret Birket, in his paper *Chiasibi Cree Hunters and Missionaries: Humour as Evidence of Tension*, proposes that while Christianity is regarded as the traditional religion by older Cree, pre-Christian rules of conduct are still practiced among present-day Cree hunters. He suggests that the stories and jokes the hunters relate about missionaries show that the conversion process was not without stress and strain. His examination of the similarities and dissimilarities between the old belief system and Christianity leads him to conclude that the Cree hunters often stamped their own interpretations on some of the teachings of Christianity; that even though the people are Christians, the old rules of conduct in bush life are still recognizable underneath.

A. D. DeBlois

Canadian Museum of Civilization

The Diaries of Edmund Montague Morris: Western Journeys 1907–1910. Transcribed and edited by Mary Fitz-Gibbon. Toronto: Royal Ontario Museum, 1985. 179 pp. \$24.95 Paper.

Edmund Montague Morris, the youngest son of Alexander Morris, who had served as the Queen's representative in treaty negotiations with Canadian Plains tribes, reconnected himself to his father's past in the Canadian west in visits the summers of 1907 to 1910. After a decade of training as an artist, Morris found a preference for portraiture of Indians. By 1906 he seized the opportunity to accompany the treaty commission to the area of southwestern James Bay, and there he portrayed the Indian leaders involved in the Treaty 9 agreement. With this success Morris then sought ways to travel to Indian reserves on the plains to expand his collection of Indian portraits.

Throughout the four journeys to the west of Canada, Morris kept a diary that gives context to the events he experienced, the details of history surrounding his choice of subjects and places visited, and reflects his attitudes toward his portrait subjects.

Morris preferred to work in the medium of pastels, and his portraits are extremely realistic in the facial details while more impressionistic in terms of regalia and clothing. The volume contains many of the portraits created by Morris in the course of the four summers. Line drawings from his notebooks are reproduced, also showing how difficult his script is to read. With

commissions from the Government of Ontario Art Collection and the newly formed provincial governments of Alberta and Saskatchewan, Morris was able to finance his ventures.

Mary Fitz-Gibbon is to be commended for her fine transcription of Morris' hand, and the detail of annotation offered to often obscure references in the four diaries. All the most important portraits, many in color, mentioned in the diaries are included in the book. The volume is organized well, including maps of each summer's itinerary, which appear at the beginning of each diary, allowing readers a sense of geographic orientation.

Until his death by drowning in 1913 at age 42, Morris was active in art circles and was eagerly organizing exhibits of his collection where possible. Many of the Morris portraits and his collection of regalia now reside in the Royal Ontario Museum. This very interesting volume rescues them from obscurity, giving context to what Morris perceived he was accomplishing.

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N. Scott Momaday: The Cultural and Literary Background. By Matthias Schubnell. Norman: University of Oklahoma Press, 1985. 344 pp. \$19.95 Cloth.

The Native American Renaissance continues to flourish. Louise Erdrich's *The Beet Queen*, James Welch's *Fools Crow*, and Michael Dorris's *A Yellow Raft in Blue Water* are but the best-publicized of the numerous belletristic works of quality and power that have recently appeared from the American Indian world. Mainstream literature remains fortunate to have the on-going enrichment provided by talented writers genetically and artistically indebted to the continent's indigenous peoples.

Mainstream literary criticism has also profited. The past two decades have produced contributions from a host of academicians with skills capable of revealing and celebrating the genius of the Renaissance and, simultaneously, of expanding the parameters of conventional critical commentary. Lawrence J. Evers, Arnold Krupat, Kenneth Lincoln, Jarold W. Ramsey, Alan R. Velie, and Andrew Wiget head the sizable list of admirably trained scholars whose writings have added a dimension to crit-