

within the museum's troubled connections with not just the university but broader communities as well. Elliptically suggested is the true relation between economic power and control over the making of memory. Dobell was tolerated by both the university and the various government agencies providing funding so long as her museum did not challenge existing power relations between the community and the university. It never did; and continued to largely languish following the initial impetus associated with the move to the new quarters and the establishment of its profile as a vehicle for projecting the history of Montreal's past greatness as a centre of English Canada's elites.

What is curious is how and why the McConnell Foundation arrived on the scene following Dobell's departure to resuscitate the McCord, in the process further reducing McGill's role in its financing and management. Dobell had continued pursuing patronage and the McConnell's seemed to appear out of nowhere with a gargantuan bequest that would further transform the museum into a more public institution with drastic implications for its curators. It was part of a process occurring across Canada's museum community and continues to be the most significant issue of the past two decades. Stripping programming away from curators allowed transfer of policy and exhibit making to interpreters and programmers conditioned to maximize public participation and to please corporate sponsors. Young rightly characterizes this process as a sellout of the McCord's intellectual mission, an easy conclusion to draw from the circumstances. Young's direct involvement both as a visiting curator and as a member of the advisory

committee who lost in the power struggles that established the new regime colours this discussion, which climaxes the book.

There has been too little serious analysis of relations between museums and their various constituencies in this country. University museums are something of a special case and there have been ongoing crises regarding governance and mission statements, exacerbated by the financial crunch that so many universities have faced. At bottom, who pays the piper in calls the tune, but the tune has become much more expensive to play. The McCord struggled under Dobell's direction to find a sponsor who would allow it to remain a somewhat eccentric institution reflecting its creator's imagination. Its rather topsy growth and development after 1967 left it with no clear mandate in an era when the costs of running and maintaining the objectives became prohibitive. As the university withdrew, Montreal's English patrician community adopted it as its project, in the process transforming it with its own version of efficiency and relevance. The costs were prohibitive for the curators who lost their jobs and influence.

But the cause may not be entirely lost. The newest director, a proven and experienced museum professional in the person of Victoria Dickenson, gives promise for renewed integration between the museum and the university, a process pushed along by the continued strains of national unity. We can only hope that the future will provide scope for a renewed mandate that will encourage the return of the curators.

Lilia d'Acres and Donald Luxton, *Lions Gate*

JOAN SEIDL

D'Acres, Lilia and Donald Luxton. *Lions Gate*. Burnaby: Talonbooks, 1999. 175 pp., illus., cloth \$34.95, ISBN 0-88922-416-1.

The Lions Gate Bridge, completed in 1938, has become an icon of Vancouver, blending utility and beauty in a remarkable urban landmark. Every day about 70 000 drivers cross the Lions Gate Bridge. The Bridge spans the First Narrows of Burrard Inlet, connecting the city of Vancouver

at Stanley Park with West and North Vancouver. Approached from Vancouver, the crossing is preceded by a causeway through the cool gloom of Stanley Park's forest. Vancouver sculptor Charles Marega's austere concrete lion figures guard the approach. Driving on to the bridge deck, views emerge on every side: up and down the inlet, across to the north shore mountains, the sky above. The Bridge's towers rise up and cables stretch in a graceful arc.

D'Acres and Luxton's *Lions Gate* is a timely and informative history of the Bridge. Over the past decade, dubbed "the Car-Strangled Spanner" by detractors, the Bridge has been the subject of a series of studies to determine if it should be replaced by another bridge or tunnel, or repaired and possibly enlarged. The rancorous local debate around this issue was the original impetus for *Lions Gate*. Co-author Don Luxton is a founding director of the Heritage Vancouver Society, an organization with a reputation for presenting well-researched, articulate advocacy for preservation issues. When the issue of replacing the Bridge was raised in 1993, Luxton and other Heritage Vancouver Society members realized how little was known about its history, and acted to fill the gap.

Lions Gate begins with Vancouver's location, particularly its harbour, and the various solutions proposed to connect the city to the north shore. The first link was at the Second Narrows, about ten kilometres east of the present Lions Gate Bridge. Built in 1925, the first Second Narrows Bridge was a rickety and unreliable structure that used trestle-piers and small spans to cross the inlet.

Eventually low labour prices during the 1930s Depression presented an opportunity to attract private investment to the First Narrows Bridge project. The authors present Vancouver engineer and businessman A. J. T. Taylor as key: a man possessing vision, technical know-how, important family and political connections, determination, and persistence. With access to the Taylor family papers, the authors recount in detail how private foreign investment fleeing Britain's high tax regime was lured by the promise of undeveloped lands in West Vancouver. The eventual deal gave the bridge developers the right to charge a bridge toll, and to develop over 4000 acres in West Vancouver. This land, known locally as "The British Properties," was designed by the Olmsted Brothers landscape architecture firm of Brookline, Massachusetts, as an elite suburban enclave, complete with golf course and restrictive clauses that prevented those of Asian or African descent, except for servants, from residing there. (According to the authors, although not enforced, the restrictions are still on the books.)

The heart of *Lions Gate* is a wonderful series of construction photographs presented in chronological order. When necessary the photographs are accompanied by brief captions

that describe in plain language the particular engineering challenges and the bridge-builders' solutions. Sections of the technical drawings are reproduced where relevant. The quality of the image production, here as elsewhere in the book, is outstanding.

The most significant technical innovation in the construction of Lions Gate Bridge was the use of prefabricated strands for the suspension cables, a sample of which is in the collection of the Vancouver Museum. Instead of being twisted on site, the cables were made from 47 wires, which, in turn, were twisted into 3400 long strands. The cables were prestretched at the factory and end sockets applied, before they were shipped west. It took only 16 working days to place the 122 completed cables, each one being "tuned" by tapping it with a wrench to determine the final degree of tightening. (The engineering design of the Lions Gate Bridge proved itself, and was re-used in two similarly designed bridges in Halifax harbour, the Angus L. Macdonald Bridge built in 1955 and the adjacent A. M. McKay Toll Bridge, built in the late 1950s.)

While the details of the Lions Gate Bridge project are unique and the role of Taylor remarkable, what is even more startling is how familiar this story is in Vancouver's history. Vancouver, it seems, has developed as a by-product of outside investment. When the first non-native development at the present site of Vancouver occurred at Stamp's Mill, it was wealthy British capital looking for a way to employ the latest sawmill technology to profit from British Columbia's resources. When the Canadian Pacific Railway decided to extend its terminus to Vancouver, massive local land grants offered by the city were part of the inducements. And in the 1990s the internationalization of the Vancouver land market continued with the construction of highrise land by Hong Kong developer Li Ka-shing on the former EXPO '86 lands. Without diminishing the heroics of A. J. T. Taylor, the authors could have considered the Lions Gate in the context of Vancouver's history of globalizing financial projects.

Authors d'Acres and Luxton take the important and difficult step of seeking to set the First Nations perspective on the Lions Gate Bridge alongside the story of its financing and construction. Construction of the Bridge required nearly ten acres of land on the north shore that was part of Capilano Indian Reserve No. 5, and claimed by the Squamish Band. The

land was transferred to the private First Narrows Bridge Company at the recommendation of the Department of Indian Affairs and on the order of the Privy Council. Through interviews with Band members the authors reconstruct a story of misinformation, deception, and failure to act in the Band's best interests. The primarily oral character of the sources is clearly apparent in this chapter. The authors have not processed and homogenized the voices until they sound like A. J. T. Taylor's correspondence or a *Vancouver Sun* editorial. As public history workers struggle for ways to fairly and powerfully represent First Nations points-of-view in writings and exhibits, it is useful to have d'Acres and Luxton's example of one way to do it.

Like the stylized lions on the Stanley Park approach to the Bridge, the book's design is Art Deco in inspiration. For the most part, it is exquisitely realized. Wonderful platinum-sheen pages set off the black and white photographs. Occasionally the designer Leon Phillips sacrifices content to design, when text is overprinted on too busy a background illustration.

Strangely, the photographs, while carefully reproduced, are not identified by photographers. Illustrations set in the body of the text are usually identified with general statements such as "Second Narrows Bridge" or "Hoover Dam," without dates or sources. This limits the book's usefulness for research, which is unfortunate when clearly the authors intended to (and largely succeeded in) producing more than a lovely coffee-table book about a beautiful bridge.

Eva Mackey, *The House of Difference: Cultural Politics and National Identity in Canada*

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Mackey, Eva. *The House of Difference: Cultural Politics and National Identity in Canada*. London: Routledge, 1999. 199 pp., 14 illus., cloth US\$90, ISBN 0-415-18166-6.

Eva Mackey's *House of Difference* is Canada. It's a place where the national project has attempted to cultivate a national identity in the midst of diversity. The author accepts that Canadian state-nationalism initiatives have — for the most part — eschewed policies of erasure and forced homogeneity. However, her central thesis is that the preferred policies of apparent inclusion and tolerance have served to reinforce dominant identities, exclusions, and hierarchies of difference. Further, she argues that the constant "reproduction" of the crisis of identity have allowed state institutions to intervene in the production of a culture of tolerance that was necessary for "managing relations between Québec and Canada and in articulating a national identity which differentiates Canada from the USA" (p. 16).

More particularly, for Mackey, what is at issue is not the impact of such policies on "minorities" but, rather, on "*Canadian-Canadians*." Accordingly, the *House of Difference* focuses on the "subtle and mobile powers of liberal inclusionary forms of national

imagining and national culture" and the "white backlash" (p. 5). That is, it is a study of "whiteness" and of those who perceive themselves as being "victims of multiculturalism" (p. 20).

Eva Mackey's study discomforts me. Perhaps naively, I have generally accepted the dominant metanarratives of this distinctive place. Increasingly over time, I have come to accept the ideal of the "peaceable kingdom," the celebration of Taylor's and Kymlicka's "deep diversity," and an appreciation of Canada as Gwyn's "first postmodern state."¹ I can identify with the objective of an enhanced "social cohesion" that is defined as an ongoing process of developing a community of shared values, challenges and equal opportunity based on "a sense of trust, hope and reciprocity among all Canadians."² Predictably, therefore, my first reaction to Mackey's thesis was that she was cynical in labelling putatively progressive cultural policies as mere strategies to manipulate and perpetuate difference in the face of heterogeneity. But then I am a simple geographer seduced by the role of narratives and landscapes in the modernist project of establishing ties that bind. Mackey is an anthropologist informed by a postcolonial critique of what the ties are binding people to.