

We also see Dr. Oronhyatekha's vanity: he secured for himself and his family the underpinnings of that to which he felt entitled. A colleague visiting his home referred to it as the "most beautifully furnished home" he had seen on the continent. Oronhyatekha built "The Wigwam" which indeed was a stately mansion on a privately owned island and later a "cottage" that eventually had thirty rooms and was called "The Castle" because of its grandeur. He and his wife assembled a vast collection of bibelots and Victoriana in their homes and even a life-sized statue of himself. His properties also featured live reindeer, exotic birds, and a monkey. Such examples of ostentatious display were de rigueur for the period but Oronhyatekha's social conscience was also evident as much of his property was later donated to fraternal organizations.

Dr. Oronhyatekha was a product of his time but had to overcome the prejudices of his time. It is a testament to the man that he was able to surmount disadvantages and give service to this country. His story is worth telling and Jamieson and Hamilton do a credible and even-handed job, depicting Oronhyatekha as someone who merged two worlds to make a life of his own choosing and creation. If it is their intention to mark a time in history and the indomitable power of the individual they have been truly successful. Dr. Oronhyatekha remains a figure of national interest whose narrative should regain a foothold in our collective national consciousness.

TIMOTHY RAWLINGS

Review of

Laudun, John. 2016. *The Amazing Crawfish Boat*. Jackson: University Press of Mississippi.

240 pp. 35 illustrations, maps and figure. ISBN (hb.) 9781496804204. \$ 30.00.

In *The Amazing Crawfish Boat*, John Laudun shows a deep affection for the people of Louisiana and a prairie landscape once limited to land-based agriculture that has been transformed over the past century to include rice farming and now aquaculture—that of growing crawfish. This book is focused on one aspect of that transition—the historical development over the past forty years of the amphibious crawfish boat and the loose community of people, including farmers, fabricators, machinists, repair men, and welders, who, knowingly or unwittingly, have played a role in its birth and evolution. In doing so, Laudun's stated goals are to capture the too often forgotten ordinary people doing ordinary work who have played critical roles in the development of landscape, communities, economies, and culture. This story is also one focused on a community responding to unfolding social and economic changes within the American agricultural industry. The creative developments documented here are ones borne of necessity—the invention of practical solutions to immediate problems—but according to Laudun

are also strongly reflective of local traditions and culture. Too small to be of interest to large manufacturers, the slow and incremental changes in boat form, engines, hydraulics, wheel placements, etc., are based on subtle tinkering and adjustments over the years, with knowledge trickling down from person to person through word of mouth, requests for repairs and modifications at local machine shops, and through watching friends, neighbours, and even competitors at work in their fields. It is not a story of cooperation and collaboration, not at all, but one of forward progression over time based on individual and collective experiences and practical needs. Boat hulls scattered in farmers' fields are testament to the historical truths documented here. The story itself is probably reflective of many other small industries that move forward through local innovation and without the help of dedicated engineers, scientists, or Big Industry. But, as with the case of *The Amazing Crawfish Boat*, many of these stories have remained untold.

Laudun has done an excellent job of describing the landscape, the intimate relationship between farmer and field, and the broad assemblage of people involved in the creative development of this one particular innovation—the amazing amphibious crawfish boat. The fact that the author shares an obvious love of the land and a deep connection with the people and local ecology makes the book a more pleasurable experience to read. The nature of the topic does require that the reader become familiar with the somewhat arcane anatomical features of the crawfish boat, its engine, and associated hydraulics, which can be challenging for the less mechanically inclined or interested, but this is balanced well with other sections of the book focused on the landscape, the agricultural history of Louisiana, and the people involved. Laudun makes the case that

sociocultural landscapes, such as the one he has chronicled here, have been unfairly labelled by past historians of technology as “unimportant” because their impacts are viewed as insignificant relative to major centres of innovation. Instead, he stresses that to avoid looking at such communities is to miss discovering examples of local creativity and innovation and the roles these have played in cultural and economic development. His goal with this book is not to make us lament the changing face of these small communities and their skilled and diverse work forces, but instead to encourage us to better understand and appreciate the relationship between people and place, and the role that people, even ordinary people, have played and will continue to play within the sociocultural matrix of communities.

ROMAIN BIJEARD

Patin, Valéry. 2012[2005]. *Tourisme et patrimoine*. Nouvelle édition. La Documentation française.

208. pp. ISBN B008BYOTJ0.

Lors de la première prise en main, mon intérêt se porta sur la table des matières qui brasse de manière exhaustive l'ensemble des points touchant au monde du tourisme culturel/patrimonial : histoire, présentation des acteurs, offres touristiques et leurs fréquentations ainsi que l'économie et la gestion qui en découlent. La succession des numéros de pages laisse deviner une concision dans les sujets traités.

Cette nouvelle édition de *Tourisme et patrimoine* est l'actualisation des deux précédentes éditions¹. Valéry Patin analyse, dans cette dernière édition, la relation entre tourisme et patrimoine. Dès l'introduction, il spécifie (en note de bas de page) et définit clairement la position qu'il prend dans cet ouvrage. Cette dernière s'articule autour d'une différenciation entre « tourisme culturel » et mise en tourisme du patrimoine pour s'intéresser plus spécifiquement « aux problèmes concrets et quotidiens que posent la protection, la mise en valeur et la gestion touristique du patrimoine monumental, muséal, naturel et événementiel » (p. 11). Les lieux patrimoniaux sont soumis, d'une certaine manière, à une gestion financière de plus en plus accrue par la mise en place de politique

d'augmentation des taux de fréquentation, ceci porté par une vision du « tourisme culturel » comme moteur des économies locales, cela n'est pas sans conséquence sur les modalités de gestion des biens culturels et sur leur représentation. Pour l'auteur, à travers des exemples concrets en France, en Europe et à l'international, montre que le tourisme patrimonial est devenu un produit *standard de consommation* et que sa gestion se rapprocherait donc soit du monde de l'entreprise, soit par répulsion aux principes du développement durable.

L'ensemble de l'ouvrage est un bel exercice de synthèse et permet de comprendre la complexité du lien qui existe entre patrimoine et tourisme. Les trois premiers chapitres présentent, à la fois, un bref historique du tourisme culturel, la globalité de l'offre touristique culturelle, et la façon dont les différents acteurs, organisations internationales (OI), non-gouvernementales (ONG), étatiques, régionaux mais aussi privés œuvrent au sein du monde patrimonial. Les trois derniers chapitres s'insèrent dans les étapes qui guident la mise en place des politiques de gestion touristique pour expliquer comment les acteurs,