shift in emphasis from teaching to research, and by the development of an almost contractual relationship with the students. Too many university historians have avoided any analysis of these years by ignoring them or by limiting their comments to statistical accounts of the expansion. Friedland does deal with the complex relationship between university training and research and development in his discussions of the complicated and sometimes contradictory negotiations over the roles of teaching hospitals, researchers in medical research institutes, and professors in the medical school, and similar developments in pharmacy and engineering. He also tells the contested story of the shift to a unicameral governing council and gradually the emergence of an academic as well as a business board. For these years, however, the technique of telling the story though the persons involved is less successful. It is not always clear whether the decisions reflect personal preferences, which may be reversed by the next incumbent, or to what extent they are necessary adjustments to changing circumstances. The story ends in 2000, but the many parts of the university are still rapidly evolving, and Friedland has little to say about the significant trends or directions.

Whatever the direction, Friedland sees the history of the university as a success story. Governments and private corporations are converts to the gospel of research as a major instrument of economic growth. The University of Toronto can be expected to continue to out-distance its rivals in the competition for these funds, and presumably future presidents will continue to distribute them in ways consistent with the mission of the institution. What that mission is, or who will define it, is less certain.

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John G. Gibson — *Old and New World Highland Bagpiping*. Montreal and Kingston: McGill-Queen's University Press, 2002. Pp. xxiv, 424.

Scots have sold their lives dearly for centuries, and, judging by the shop displays and wailing bagpipers on Edinburgh's high street, there is a great deal of money still to be made doing it. In the pubs, most Scots bemoan the situation, but among serious pipers there are heated arguments caused by the one word that makes social and cultural historians wince: "traditional". This book shows why and how Canadians contribute to the debate. Musicologist John Gibson, outspoken author of *Traditional Gaelic Bagpiping, 1745–1945* (Montreal and Kingston: McGill-Queen's University Press, 1998), pursues his theory that the modern view of traditional piping owes more to nineteenth-century Highlandism, lairdly patrons seeking Hanoverian respectability, and Enlightenment musical theorists than the predominant practices of the Gaelic-speaking pipers.

To recover the full spectrum of traditional Highland piping Gibson follows the Clearance diaspora to its exile in the New World (Cape Breton in particular), where step-dance piping survived into the twentieth century. He shows that most of that genre was pushed aside or right out of Scotland by post-Jacobean "improvers". The

new canon and culture of bagpiping they created have so dominated the last two centuries of piping that leading Scottish authorities usually write off the older, faster speeds and rhythms of colonial players as the chaotic skirling of rustics cut off from their cultural roots.

Gibson's detailed study of neglected stories, papers, and piper lore in the pre- and post-Culloden era sketches a new picture of the evolution of piping, the decay of piper/patron relationships, and the declining prospects for pipers in a disintegrating society. The secret to understanding the musicians and their music, he shows, is to untangle the complex linkages of Gaelic kinship. In doing so he sheds new light on much of the unravelling of Highland Gaelic society in the eighteenth century. Rather than study in detail the lairds and their famous pipers, Gibson highlights the little-studied but vital patronage of local players by the tacksmen. In most of the Highlands, everyday playing was the prerogative of humbler but equally talented men of the glens, supported by the families of more modest rank. Most army pipers, too, were retainers of tacksmen who were regimental officers. Any clan notable above the rank of Lieutenant in units such as the Frasers or the Camerons, for example, was expected to bring one or two pipers from his people to the regiment. Having served in the New World on various campaigns, those who settled there perpetuated the older tunes and style.

Although working with tantalizingly slim written evidence and making some admittedly speculative inferences, Gibson provides a comprehensive study of the Scottish piping situation through the entire 1700s that is a major contribution to our understanding of Highland musicians in a changing society. Throughout, the reader can see the impact of new social and political forces on the old relationship between the people and their leaders, severing the trust, causing tremendous cultural losses, and still embittering modern Gaelic memory of those years.

Turning to Canada, Gibson explains how the social function of the piper and his music in the Maritimes, even as late as the migrations of the 1820s, remained the same as it had been in pre-literate Scotland. Tunes, pace, and inflection were passed on as they had been for centuries — by sung *canntaireachd*. The long and complex networks of kin, clans, nature and nurture, committed to memory, were more real than anything put on paper. Gibson was able to gather many of the last vestiges of these from his interviews and correspondence with the last generations that remembered the older tradition. To him, the island was the repository of the traditional speeds and rhythms of music used for weddings, funerals, gatherings, first footings, baptisms, *ceilidhs*, picnics, and work. Here the piper was a regular member of the community rather than a specialized "hereditary" (a term that Samuel Johnson, of all people, made traditional in Scotland), who still carried out the ancient functions mostly being undermined or forgotten in the homeland. In Inverness County, Mabou, Bras d'Or and other enclaves, he has found strong emigrant and musical links with Lochaber, Keppoch, islands like Mull, Coll, and Muck, and other parts of the Highlands. Gibson documents the lasting vitality of the old folkway, especially in the more isolated (and less-educated) corners of the island up to the second half of the twentieth century, when industrialization and English education pitched the Gaelic way into what he laments may be permanent decline.

This study of Gaelic culture has its own peculiarly Highland characteristics. Readers must be prepared for lengthy, occasionally repetitive, and to some tedious genealogies, and especially the bewildering web of names, nicknames, anecdotes, feuds, and visions that accompany Scottish folk studies (sometimes the reader might wish for a concordance, rather than the bare index). Those without some familiarity with Scottish and Cape Breton geography will need a better map than the ones provided. Often the precise links between settlers and old-country pipers cannot be confirmed in surviving records, leaving Gibson with probabilities instead of certainty. Sometimes the interviews contradict the documents, and even the headstones in the cemetery. Some of the most interesting parts of his argument have the least documentary support, which is one of the hazards of researching an almost pre-literate culture. Gibson's pride in the Gaelic culture and contempt for the lairds who dispensed with their old values and retainers is the descant of almost every chapter, but a chorus of both musicians and historians on both sides of the Atlantic would concur. Transatlantic Celtic music also has been moving in this direction. When Scotland's *Runrig* lost veteran singer Donnie Munro to Nationalist politics in 1997, the band eventually turned to Nova Scotia's Bruce Guthro. While Gibson laments what has died and can be no more, the recent movement back to the Cape Breton way suggests that his own research and advocacy have been more than an exercise in nostalgia. His painstaking weaving together of a diffuse tale opens up an innovative line of inquiry that helps connect scholars with old Highland ways beyond the musical aspects that, while damaged and dispersed in the Highlands, lived long and died hard in other parts of the Gaelic diaspora. Both historians and musicians should thank him for that.

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Oscar Handlin — *The Uprooted: The Epic Story of the Great Migrations that Made the American People* (2nd ed.). Philadelphia: University of Pennsylvania Press, 2002. Pp. xii, 333.

This is the third printing of Oscar Handlin's Pulitzer Prize-winning book, which was originally published in 1951 and expanded in its second edition (1973). Apart from an "Author's Note", the 2002 printing contains nothing new.

To historians of immigration the story presented by *The Uprooted* is now very familiar: According to Handlin, European peasants, who were all alike and who knew nothing of the world outside their villages, were in the nineteenth century driven by overpopulation and lack of work to emigrate to the United States of America. The trip across the Atlantic was horrible and American cities were a new nightmare of isolation, hostility, and slum-living. As a result, the immigrants and their children were terribly alienated by the New World and struggled mightily, over several generations, to shed their communal mentality and to adjust slowly to the individualism of America, thus transforming themselves into exceptional human beings called Americans.