

basic to the care not only of photographs but also of paper in general. Finally, the author advocates the use of plastic heat lamination to preserve any documents that one might collect along with the photographs. Unfortunately, this type of lamination will eventually destroy the documents it encloses.

It is a pity that the person most likely to purchase a copy of *Shoots* will be least likely to discern its errors.

John Moore
City of Toronto Archives

Interpretation. Compiled by ROSEMARY S. REESE. Edited by FREDERICK L. RATH, JR. and MERRILYN ROGERS O'CONNELL. Nashville, Tenn.: American Association for State and Local History, ©1978. ix, 90 p. (A Bibliography on Historical Organization Practices; v. 3) Members: \$7.50, non-members': \$10.00.

The demand for a reference guide to literature on how museums and related institutions such as archives can fulfill their educational function has prompted the American Association for State and Local History to publish *Interpretation*, the third volume in the series *A Bibliography on Historical Organization Practices*. Traditionally, museums have been concerned with the accumulation, storage and exhibition of their holdings. While curatorial duties continue to be of paramount importance, educational functions now receive equal attention. With a firm commitment to making artifacts understood, museums are actively engaged in educating the public in an attempt to help them interpret fragments of the past. Consequently, museums have entered "the business of raising consciousness" of the public to the awareness that objects and images are not only representations of fact but also reflect concepts.

This volume presents a selective list of current reference tools published in the United States to aid those involved in planning and organizing museum-sponsored programmes for public participation and discusses the value and the responsibility of museums to interpret their holdings. Visual communication techniques and the principles of teaching and learning are meshed closely throughout in order to interpret museum holdings effectively.

The sources are grouped under four main subjects: "Museum Programs," "Museums and Schools," "Museum Exhibits," and "Museums in the Media Age." All entries are listed according to Library of Congress main entry headings and annotations are given where deemed necessary. A list giving subscription information about the periodicals referred to in the bibliography is appended.

The materials listed will assist both professionals and amateurs in accommodating the needs of the resident as well as outlying communities. The range of the volume is suggested by the inclusion of references which allow for the adoption of standard programmes for historic sites, museums and schools. Design and exhibit techniques are given the attention they deserve.

To ensure ready access to the fundamental and most practical resource tools, nineteen monograph titles were selected from the sources listed in the bibliography to form a "basic reference shelf." In addition to the current sources supplied in this volume, the compilers strongly recommend that every museum join a national and international historical or museum organization, as well as local and specialized associations, for these relationships provide vital contact with current trends in museology. Several major organizations are noted, including the Canadian Museums Association.

This little book is a valuable tool for small museums and archives suffering from a shortage of personnel and funds. Although the material listed is based on American examples, it may easily be adapted to meet Canadian needs. In essence, *Interpretation* is but an introduction to the subject, but it is a very good one.

Nadia Kazymyra
Public Archives of Canada

A Social History of Museums: What the Visitors Thought. KENNETH HUDSON. London: Macmillan Press, © 1975. 210 p. plates. ISBN 0 333 14441 \$19.90.

Archivists should expect to find some inspiration from a book devoted to the history of museums written, supposedly, from the perspective of the viewing public. After all, archival displays and museum exhibitions serve similar functions in that a conscious effort is made to present materials to satisfy some aesthetic or informational purpose. *A Social History of Museums* will be a disappointment to archives and museum professionals alike. Not only does it fall short of providing a comprehensive picture of the needs and wishes of the museum visitor, but also it fails to reveal a systematic appraisal of the historical development of museums. The numerous weaknesses are associated principally with poor organization and an excessive serving of the obvious.

Throughout his book Hudson pursues that elusive phrase "the public interest" as he traces the evolution of museums from the seventeenth century to the present. He discusses the commonly perceived notion of the rights and character of the museum visitor and the changes in that conception. The nineteenth century witnessed, with some qualifications, certain improvements in the lot of the museum visitor. Autocratic owners who out of generosity had permitted limited admittance to their museums were succeeded by the academically oriented museum director who may have supervised the opening of the museum to the public but, seeing this public as intellectually inferior, often treated it with indifference or disdain. Detailed examination of the welfare of the museum visitor is undertaken in chapters devoted to the arrangement of exhibits and building design, educational programmes, and modern market research techniques.

Although many of the observations made by Hudson may be of interest, they are presented in an impressionistic fashion with virtually no logical flow from chapter to chapter or even within chapters. Pervasive padding assumes several forms, ranging from gratuitous quotations (including Latin verse) and forty-seven pages of photographs of museums with accompanying notes, to copies of opinion questionnaires devised to monitor the attitudes of museum visitors. No attempt is made to relate the text directly either to the photographs or to the questionnaires. Only the most tolerant reader should peruse this book, the underlying theme of which deserves a much better airing than that attempted by Hudson.

Robert Tapscott
Archives of Ontario

Images of Sport in Early Canada. Images de sport dans le Canada d'autrefois. Compiled by NANCY J. DUNBAR; introduction by HUGH MACLENNAN. Montreal: McGill-Queen's, 1976. 95 p. ill. ISBN 0 7735 0246 7 bd. \$14.95; ISBN 0 7735 244 0 pa. \$7.50.

This is the catalogue for an exhibition of nineteenth and early twentieth century sports equipment, prizes, and photographs presented at the McCord Museum in Montreal in