

convention adopted by UNESCO in 1970. The definition includes artefacts, museum objects, fine art, rare books, archives and manuscripts, and elements from or of historic sites. It is regretted that the components of this definition were not more clearly set out in the abstracts of national acts and instruments which form the bulk and purpose of this book. The compiler was concerned with those laws relating to "the problem of illicit destruction of cultural heritage" (not defined) and also controlling "the sale, excavation and export of cultural property". What kind of a questionnaire was issued to member countries, for their replies would seem to indicate wildly dissimilar interpretations of ICOM's intentions. Most of the legislation cited relates to historic sites, archaeological sites, their products and museum conservation. The Canadian legislation respecting the preservation of archives is broadly conspicuous by its absence; what then may be missing from all the other countries' entries?

On pages 159 to 173 will be found addresses of "organizations which are responsible from the protection of cultural heritage, either on an administrative or technical level, or in order to prevent violation of cultural property laws". The absence of any mention of major archives or archivists' associations would seem to indicate that you and I are not yet in that field!

One should recognise the enormous task faced by the compiler in translating and collating the multilingual data sent in to her but this does not excuse the fact that the book is uneven and is not comprehensive. One feels that the ultimate purpose of the publication somehow slipped away: one cannot share the hope expressed by the Director of ICOM in the preface that the book will become "an indispensable tool for those who play a role in the international circulation of cultural property, whether involved in field research, museum acquisition, private collection, or commerce in art and antiquities". Regretfully one puts the book away and, like little Peterkin on another occasion, one murmurs "But what good came of it at last?"

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**Camera in the Interior, 1858: H.L. Hime, Photographer; The Assiniboine and Saskatchewan Exploring Expedition.** RICHARD J. HUYDA. Toronto: Coach House Press, 1975. Pp. 55 and 49 pp. of plates \$14.50

Archivists working with photograph collections are certainly well aware of the growing use of historic photographs in everything from scholarly studies to glossy coffee table books to distillery advertisements; but the photographers who created these images are virtually forgotten. A welcome exception is Humphrey Lloyd Hime, the subject of a recently published book by Richard J. Huyda.

Hime, a photographer and surveyor in 1858 with the Assiniboine and Saskatchewan Exploring Expedition, is credited with having taken the first photographs of the Canadian West. These photographs, forty-nine in all, make up the first section of the book. It is obvious that a great deal of care has been taken to insure that the plates, which were reproduced from the original prints, are as accurate a representation of Hime's original work as possible with today's technology. The simplicity of the book's design allows the photographs to speak with their own natural eloquence. Not only are Hime's photographs an accurate record of places and things important to the Expedition but his better works possess an intrinsic artistic quality that places Hime among the ranks of Canada's best photographers. It is our loss that Hime gave up photography in 1860 for a career in the Toronto business world.

The remaining two sections of the book consist of a detailed account of Hime's surveying and photographic activities with the Expedition and a thorough description of the processes and techniques used by photographers in the 1850s. The reproduction of the photographs in miniature in the margin adjacent to the text in which they are being discussed is an attractive and useful feature, and the excellent reproduction of the map by Henry Youle Hind is a valuable inclusion.

Photography was still a new art in the 1850s and it is interesting to learn the contemporary reaction to the work of Hime. Although Henry Youle Hind, the leader of the Expedition, expressed some reservations about Hime's work, he was sufficiently aware of the quality and value of the photographs to use them as illustrations in a published account of the Expedition in 1860. Although they did not win any prizes when exhibited in the Fine Arts Section of the Provincial Exhibition in 1859 at Kingston, the photographs were obviously well enough received in Canada and Britain to warrant their publication in 1860 in a separate portfolio.

To this reviewer, the real value of the book lies with the insights it gives into the man behind the camera—his difficulties, limitations, and successes. Huyda is certainly to be complimented on the quality of research that led to these insights, for it is such research which helps to broaden our knowledge of Canadian photographic history. But compliments should also be extended to the publishers, Coach House Press, for the obvious care and attention to detail that went into the printing of the book. The combination has produced a volume that is recommended for personal as well as archival libraries.

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