

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.

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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.

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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

conjunction with the 1976 Olympics. My impression at the time was that the exhibition was unsatisfying; the artifacts were at once too few and too varied to convey but a faint taste of the early days of Canadian sport. They seemed dwarfed in their enormous cases and, I suspect, by the Olympian grandeur of those two glorious weeks of world-record performances.

The same cannot be said for the catalogue. Although compiler Nancy Dunbar had the same artifacts to work with, she has laid them out with such reverence that even the smallest carved figurine seems to jump off the page. It is a beautiful book, with large colour photographs of carved wooden decoys and handmade fish hooks, of gaily decorated game boards, tops and Indian dancing masks, of lacrosse sticks, fencing foils, silver cups, embroidered beanies, and blanket coats decorated with prize ribbons. Taken together, they convey a sense of energy without frenzy, of a period when the love of the outdoors and the physical pleasures and social conventions of sport were far more important than the results posted on the scoreboard. That these were primarily the possessions of a small class that alone enjoyed the income and leisure to pursue sport matters little. The sense they convey of sport as primarily an outdoor activity both necessitated and made possible by the changing of the seasons, pursued with little thought of press clippings, playoff bonuses and conspicuous consumption, is one all men and women can appreciate. Dunbar's catalogue makes it easy to understand the romance of sport in this period; its images stand in such sharp contrast to the dominant images of our own.

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Avery Brundage Collection, 1908-1975. Herausgegeben von/Edited by BUNDESINSTITUT FÜR SPORTWISSENSCHAFT und UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN; Zusammengestellt von/Compiled by MAYNARD BRICHFORD. Schnorndorf: Hofmann, 1977. 317 p. (Schriftenreihe des Bundesinstituts für Sportwissenschaft; Bd. 12) ISBN 3 7780 3941 5.

From the moment I lifted the cover of this inventory of Avery Brundage's personal papers, scrapbooks, and sporting memorabilia, I have been excitedly planning my trip to the University of Illinois at Urbana-Champaign where the collection is housed. These papers appear to be the most important single collection of documents and information about the modern Olympic movement on this side of the Atlantic, if not in the world. (The entire collection is also on microfilm at the Federal Institute for Sport Science in Germany.)

Avery Brundage (1887-1975) was not only one of the most significant Olympic decision-makers—as International Olympic Committee (IOC) President from 1952 to 1972, he ruled the movement with an iron hand—but it turns out he was also a careful and exhaustive collector. In addition to his own press clippings (he began his athletic career in 1905 at the University of Illinois and went on to compete in the 1912 Olympics in Stockholm and to win the United States All-Round amateur title on three occasions), he kept clippings on other athletes and figures in sport. It seems that by 1936, when he was appointed IOC Member, he had created his own personal secretariat and archives.

This collection of 324 boxes and 122 scrapbooks contains files on the various national Olympic committees around the world, files on IOC members and commissions, official reports of the committees which organized the Games, minutes, annual