

Québec, of 2 December 1876. All of these missing views are from the *CIN*, and their absence from this architectural inventory casts doubt upon the completeness of the entries in general.

Even granting that the inventory list contains errors, omissions, and misattributions, are there still some benefits for an architectural historian in this index? Besides the index by geographical location, the authors provide only two other indices: a general subject/title index and an index to streets and other locations within cities. The latter is a useful compendium for those seeking views of city blocks or urban vistas, but the former as presented is frustrating to work with and inevitably useless. It could have been improved immensely had it been created to reflect the concept of building types referred to in the authors' introduction. (p. 19) Here they refer to categories of buildings, for example: commercial (offices, banks, stores, hotels, restaurants, markets, and so on); religious; industrial (all categories); residential; government (all levels); educational; leisure; military; transport (lighthouses, railway stations, waterway installations); miscellaneous (fair and recreational buildings, ruins, arches, terraces, fountains, and so on); medical; and monuments. Instead of numbering how many of each type they found, they could very well have done a complete index for each type. As it is, to find, for instance, all religious buildings, one has to look under such diverse entries as "All Saints' Church, Hamilton" (190), "Anglican Church and Parsonage Portage-Du-Fort" (773), and so on down to "Zion Church Toronto." (1059) The same holds true if one is searching for mines, photographers' premises, monuments, or any other category of building. Only in a few instances are these found together — types such as court houses, city halls, town halls, custom houses, or Presbyterian churches. But this appears to be by accident rather than design and is not carried out in any logical or consistent fashion. Another indexation area which is woefully inadequate is that of architectural types. Again, the authors allude to this in their introduction when they mention that the vast majority of buildings is of the Second Empire Style. (pp. 18-19) They do state that they did not compile any statistics or keep track of this category, which is a great pity. It would have been very useful indeed to have examples of Gothic Revival, Queen Anne, Second Empire, Mansard, Neo-Classical, and other architectural types. That these were not compiled is an oversight which should be corrected in any future revision of the index.

In summary, *Architecture in Canadian Illustrated News and L'Opinion Publique* is a work that begins with great promise and ends in disappointment. Much closer attention to detail, to historical geography, and to the needs of both architectural historians and historians in general, would have made this publication a worthy effort. As it is, it fails on too many fronts to be seriously considered as more than an introduction to two very important nineteenth-century sources for visual documentation.

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**A Checklist of Canadian Copyright Deposits in the British Museum, 1895-1923**  
vol. 1: Maps. JOHN R.T. ETTLINGER and PATRICK B. O'NEILL, eds. Halifax:  
Dalhousie University, 1984. xvii, 89 p. ISBN 0-7703-0179-7 \$11.50.

This is the first volume to be issued in a major project undertaken to list the Canadian copyright deposit collection of books, periodicals, maps, music, photographs, and so on

received in the British Museum (now British Library) between 1895 and 1923. Since many of the copyright collections in Canada during that period have been destroyed by fire, appear to have been given away, or, incredible as it may seem, have been pulped, the British collection has become of crucial importance. The editors' recent discovery of the "Canadian Copyright Receipt Book" in the British Museum initiated the project, and it has served as the basis of control for this checklist and future ones. A check of this list against the Canadian *Patent Office Record* (in which copyrighted maps were listed at the end of each year) has revealed that nearly all the material sent to England reached the British Museum.

Map librarians in Canada have long been aware of the richness of the British Library Collections for printed maps of Canada thanks to the British Museum publication in 1964 of the fifteen-volume *Catalogue of Printed Maps, Charts, and Plans* (Supplement, 1978) (hereafter BM Map Catalogue). It is not cited in the publication under review. Most obvious to this reviewer in the BM Map Catalogue are that institution's holdings of maps printed in England, Goad fire insurance plans of Canadian towns (to be listed in a later volume), and Canadian published county maps issued in the 1850s and 1860s. Most of these maps appear to have been acquired by purchase or deposit shortly after publication, and they have been preserved in a nearly pristine state as a result. This checklist then draws to our attention what is hopefully another pristine collection of commercial maps issued between 1895 and 1923, much of which may be unique.

A sample comparison of the listing with holdings of the National Map Collection as found in *Catalogue of the National Map Collection, Public Archives of Canada* (Boston, 1976) reveals that the latter holds approximately 55 per cent of the list. Local map collections in Canada may account for some more of the maps but their listings are not generally published. It is interesting to note, however, that both the National Map Collection and the Metro Toronto Library hold other commercial maps not in this checklist, some of which appear to be copyrighted. The Metro Toronto Library also revealed that, for the period 1895-1923, it had only eight commercial maps in 1923 and since then has acquired at least twice that number. This shows that there is hope that some of these maps will still find their way into map collections. Unfortunately this listing does not appear to include the maps that are very difficult to handle in cataloguing — those which are undated. Is it safe to assume then that maps without dates were generally not copyrighted? Or perhaps the first edition was dated and copyrighted and later editions were issued as if copyrighted but left undated. Research on matters such as these relating to copyright would be useful.

The actual listing appears to have been taken from the BM Map Catalogue with a few important additions from the copyright register. The brief entry for each item with British Library call number and copyrighted number is arranged under the name of town, township, or other area in geographical order by province from east to west. Longer lists for one place are sub-arranged chronologically. A criticism of the list is that it would have benefitted from AACR2 cataloguing which would have ensured such things as scale being entered correctly as a representative fraction or even in terms of a statement (1" to 2000") instead of such oddities as 4000' = 48 mm. This is crucial since some maps were published in different scale editions. Some indication should also have been given of alternate titles and cover titles as the items are difficult to match from one brief cataloguing system to another.

Despite the fact that it duplicates listings in the BM Map Catalogue this checklist is important because it highlights commercial maps of the period and gives us a better idea of how many were published. Two projects should flow from this — the first is for the National Map Collection to have 105 microfiche copies (or photostats) made of those maps not in its collection and the second is to consider a quick union list of holdings of the commercial maps of this period in map collections across Canada. Both would make good practical use of this checklist.

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**Private Realms of Light: Amateur Photography in Canada 1839-1940.** LILLY KOLTUN, ed. Written by members of the National Photography Collection, Public Archives of Canada: ANDREW J. BIRRELL, PETER ROBERTSON, LILLY KOLTUN, ANDREW C. RODGER, JOAN M. SCHWARTZ. Based on an exhibition first shown at the Public Archives of Canada, Ottawa, 14 July 1983 to 23 October 1983. Markham, Ontario: Fitzhenry & Whiteside, 1984. 335 p. illus., some colour. ISBN 0-88902-744-7 \$50.00.

Among the giant photographic collections of the world such as the Library of Congress and the Bibliothèque Nationale, the National Photography Collection of the Public Archives of Canada stands tall and proud. Unlike some of its equals, however, the PAC has not been as certain of its treasures, and even within Canada not as well known in all its diversity of riches as it undeniably deserves to be. With the publication of a beautifully designed, superbly illustrated book — *Private Realms of Light* — all this changes. We now have available a tantalizing introduction to the extraordinary historical, social, and aesthetic wealth of images resurrected from hitherto obscure corners of the PAC's collection of more than eight million photographs almost exclusively by Canadians. It is much more than a coffee-table glimpse limited to the Public Archives. *Private Realms of Light* is a substantial and scholarly survey of the prodigious output of "amateur photographers" wherever their work could be found, work that proves these dedicated individuals were the leaders, trend-setters, and aesthetic experimenters of the Canadian photographic community.

It was the conviction that amateurs had been the true innovators that stimulated Andrew Birrell in 1977 to initiate a quest that led eventually to *Private Realms of Light*. Gathering an enthusiastic and like-minded team of colleagues, Birrell led the way into "long forgotten photography magazines, dormant camera clubs' records, contemporary illustrated papers, and photographic collections and archives or libraries from the period before 1940." The team unearthed not only thousands of impressive images, but evidence that "the earliest stop-action snapshots, colour photography, art photography, and mini-camera work all appeared as the achievements of amateurs."

Like the amateurs of New York, Boston, Chicago, and Philadelphia, the amateurs of Toronto, Montreal, Ottawa, and Vancouver became internationally famous, joining names such as Sidney Carter, Bruce Metcalfe, Johan Helders, Harold Mortimer-Lamb, J. Percy Hodgins, and William Ide with those of Alfred Stieglitz, Clarence White, Robert Demachy, Paul Strand, and Andre Kertesz, among others. In every decade since the invention of the daguerreotype, Canadian "amateurs" have produced images that rank