

error, and their banishment from (or persistence on) the charts. There are twenty-five maps, seven of which are facsimiles, including Admiralty charts of the Indian Ocean (No. 748A, 1817), and of the Pacific Ocean (first issue of No. 2683, September 1859) which are in a pocket at the back of the book. The other maps show the location of islands discussed in each chapter. In addition, there are eleven other illustrations including a page from the *Book of O'Brasil*, and portraits of Captains Benjamin Morell and John De Greaves, discoverers of non-existent islands. Jeremiah Reynolds' 1828 list of doubtful islands and dangers to navigation is reprinted in the first appendix (twelve pages). The second appendix is a bibliography of nineteen items, followed by a five-page index. The page of acknowledgements includes sources for the facsimiles and photographs.

In addition to telling the stories of how non-existent islands have been put on the charts, Stommel has a chapter on "real islands that go up and down" including the creation of new volcanic islands such as Surtsey south of Iceland. He describes how scientists from Woods Hole, including Stommel himself, discovered their own "lost island" which was seen both visually and on radar in 1980 but not closely examined, and which could not be found again nine months later. In another chapter, he answers the question, "Do satellites settle the hash?" A reef in the Indian Ocean and an island off Labrador were found on Landsat images in 1976, but very small islands and pinnacles of rock can escape detection unless they are very carefully sought for, and the analysis required is slow and very expensive. Since 1893, few genuine islands have been discovered and "the main task has been one of extinguishing, one by one, little points of land, some of which, we cannot help thinking, ought to have existed."

This is a very readable book, with many interesting anecdotes. It is also very informative, and can be used as a reference work. It is a good example of the use of records, ancient and modern, to explain the events of history and to make history entertaining. It provides a good account of the development of nautical charts from the earliest efforts to the use of the latest technology. This book should be popular in most libraries, both academic and public, as well as map collections, appealing to anyone with a sense of adventure.

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**In the Shadow of the Herdsman: A Masque in Our Time.** MICHAEL SCHREIER. Gloucester, Ontario: Schreier Publishing, 1986. 83 p. ISBN 0-9692105-0-7 \$50.00.

In June 1984, Michael Schreier photographed the Liberal Party Leadership Convention in Ottawa. In his preface to *In the Shadow of the Herdsman: A Masque in Our Time*, the book that resulted from this project, he describes his purpose as follows:

I would photograph the preparation of the Hall  
the introduction of the players...  
the transfer of the rose,  
...this masque in our time.  
I would focus on the non-event,  
to understand its importance,  
to acknowledge that most crucial of all rituals,  
the search and crowning of a leader.

We are so accustomed to thinking of political events in the context of conventional media treatment that Schreier's handling of this assembly in allegorical terms will come as a surprise and a revelation. *In the Shadow of the Herdsman* is a truly unusual glimpse of the workings of a leadership convention; the structure of the book challenges all of our accepted notions about the ways photographs describe situations and convey information. All the narrative devices so dear to the media are avoided: events are simply photographed, and the photographs, uncaptioned, are visually structured into a mosaic of some seventy-six pages. Aside from the preface, there are only twelve lines of commentary. There are no names, page numbers, descriptions, analyses, summaries, predictions, or editorials; the viewer is never told what to think, feel, believe, endorse, or reject; the photographs are simply *there*, in a very sophisticated visual pattern, and the viewer becomes his own guide. This approach is anathema to television, unknown in the news magazines, and exceptional in book publishing.

Schreier is not concerned with time, place, or person, but rather with a larger drama and a more complex set of symbols:

There is a specific relationship between the hero and his audience; the hero is the crowd, the crowd the hero. Within this reciprocal relationship the tension established is the ritual...

The sacred and the profane are interrelated. In the establishment of an assumed morality and ethic the hero becomes the model for the crowd...

We are all members in the play, each connected.... We are all searching for our own rite of passage in the shadow of the Herdsman.

Imagine, if you can, a television commentator speaking like this, followed by hours of silent images! *In the Shadow of the Herdsman* takes an extreme risk, but ultimately convinces and even fascinates. Schreier has photographed the activities of the convention completely and clearly, but he has eliminated narration. The documentary style he has adopted, in combination with the use of electronic flash and the printing of each image full-frame, with black borders visible, leaves no doubt about the actuality of events or the veracity of the images. But the emphasis is always on the broader implications of this human drama, implications which need no narrative accompaniment. The book is experienced visually and kinetically, and the visual structure with varying and recurring motifs formed by the way photographs are laid out across pages or groups of pages is itself the narrative. The book "reads" both as a continuous whole and as a series of component fragments, making the fragmentation of time another aspect of the drama.

Michael Schreier has built a considerable reputation as a photographer whose work constantly scrutinizes and often transcends normative modes of photographic seeing. Particularly in his unconventional uses of materials (the in-camera Cibachrome images, for example), he has gone beyond many generally held ideas about how we make and look at photographic images. *In the Shadow of the Herdsman* goes beyond the conventional in its concept, its visual approach and structure, its dramatic emphasis, and its impact on the viewer. The book will frustrate the person looking for clear history, but it will reward the viewer who can appreciate its basic premise: that the ways people behave at political conventions have a universal symbolism, one that extends past the specifics of any particular event, but which is understandable — visually — only in terms of those

specifics. What the book celebrates is not who was chosen at this convention, but the process of choosing, and what this process can mean.

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**Checklist of Parish Registers, 1986/Répertoire de registres paroissiaux, 1986.** PATRICIA BIRKETT. Ottawa: National Archives of Canada, 1987. xii, 205 p. ISBN 0-660-53863-6 \$12.00 (Cda.), \$14.40 (Other countries)

The National Archives of Canada has recently published a fourth edition of the *Checklist of Parish Registers* to supply interlibrary loan users with updated particulars of its extremely small, but very popular, microform collection of parish registers. This edition includes an appreciable amount of material other than actual parish registers, in order to respond to the keen interest of genealogical researchers in information relating to births, marriages, and deaths.

Like the 1981 version, the new edition presents its thoroughly cross-referenced material in English or French according to the language used in the documents, in alphabetical order by place name within each province or region. A new feature is a comprehensive geographic index. All the titles of entries found in the main alphabetical listings are also listed separately under the names of the countries, or comparable provincial subdivisions. Unlike its predecessors, this much larger edition will not be distributed free. Cheques or money orders, payable to the Receiver General for Canada, must accompany all orders, which should be addressed to:

Canadian Government Publishing Centre  
Supply and Services Canada  
Ottawa, Canada K1A 0S9.

Orders should cite the *Checklist's* catalogue number: SA2-47/1986.