

These criticisms aside, the articles provide a useful introduction to automated access, covering a wide variety of issues ranging from education and planning to implementation. Key concepts and acronyms more familiar to librarians than to archivists — among them, retrospective conversion, AACR2, RLIN, and OCLC — are explained and placed in an archival context. The practical approach taken in most of the articles allows archivists unfamiliar with automation to imagine in concrete terms the effect automated systems will have on day-to-day archival operations.

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Art History: Its Use and Abuse. W. McALLISTER JOHNSON. Toronto: University of Toronto Press, 1988. 374 p. ISBN 0-8020-2620-6 \$45.00.

Professor Johnson's book is a highly personal reflection on the discipline of art history, its past and future, with large doses of down-to-earth, invaluable advice on writing, cataloguing, and conducting research. The author is eminently qualified for writing such a book. He teaches art history, has organized exhibitions, writes extensively, and has been chief editor of RACAR (*Revue d'art canadienne/Canadian Art Review*). Given the subject matter, one expects a dry, heavy presentation, but the writing is most often clear and frequently very witty. Occasionally, however, Professor Johnson falls into the very pitfalls that he criticizes: heavy use of language and lack of clarity.

The first four chapters on research, bibliography, writing, and university and public life are really separate essays and can be read in any order, while the last two on cataloguing theory and cataloguing practice definitely belong together. The essays alternate between such philosophical discussions as the aim of art history ("a questioning process, of ideas put forth by the material"), the attributes of a good art historian ("a highly developed sensuality put under the control and discipline of the brain"), and practical advice on such routine, but important, matters as bank charges for photographs, the accuracy of one's bibliographic notations, and checking the visiting hours of foreign institutions. We are reminded that photocopying is "the first step in self deception." One agrees with the counsel, but at times the book becomes a little tedious because the same advice is repeated in several chapters. For example, the chapter on university and public life, where this reviewer had expected a discussion of curatorial work and teaching, delivered another dose of admonition on writing and taking notes. Without naming names, the author is highly critical of much of writing in current art history because, as he wryly observes, "some writers have an extraordinary mastery of the literature unmatched by the ability to do anything intelligent with it."

He discusses the inadequate preparation students receive at university for work in the "real" world. Academic courses analyse and deal with masterpieces only, whereas most art collections are a mixture of good, mediocre, and even bad pieces. More-

over, the problems the young professional will confront are ones she or he has never been asked to face in the classroom, such as identifying techniques and media, evaluating the condition of a work, or deciphering inscriptions. Some art history departments have begun to remedy this problem by offering students work terms in local institutions where they can sample the joys and headaches of professional life.

Of special interest to readers of *Archivaria* are the references to archives and archival research. A section in the chapter on research is entitled "Archives and their Denizens." The classification of archival research in a dimension different from other types of research explains the use of the word "denizen." The description of what such research entails is excellent, although the author feels that it is overvalued. For him, selectivity, not volume, remains the key to research of consequence: "You may choose your poison, but that held in archives is surely the most bitter, albeit the least effective." No other type of research requires as careful preparation as that done in archives. The researcher must become extremely familiar with the history and literature of the era in order to make sense of the documents. Not just handwriting must be deciphered, but each document has to be put into context before its significance can be appreciated. This is sound advice for institutions which invite the unprepared public to do "archival research." Although the author does not claim to offer complete bibliographies, this reviewer is disappointed that the National Archives handbook *Archival Citations* is not included, because it deals so succinctly with the problems he repeatedly mentions.

The chapters on cataloguing are extremely interesting and satisfying, because of the information contained in them, and even more because of the reflections on the subject. We are at the heart of art historical activity here. A large section deals with the phenomenon of exhibition catalogues, which have become "the largest unrefereed publishing effort in the world." The author is critical of many because they have not maintained distinctions of descriptive, comparative, and intellectual analyses of the works being discussed. This may partially be blamed on the dichotomy between the image the exhibition must present of the sponsoring institution, and the intended scholarly use of the catalogue. The author also points out the importance of installation photographs as the sole record of the actual exhibition, with its meaningful juxtapositions and sequences. Yet such photographs are not regularly taken.

The final chapter emphasizes the importance of cataloguing works of art, and of making this information available to the public. "It is through cataloguing that the work of art becomes individually recognizable and identifiable in a historical and material way," leading to new connections with other works and other artists. One can only agree with the author that "cataloguing defines the level [One reads this as quality] of the art institution."

Although this book is concerned with the problems inherent in art history, anyone working in the humanities could profit from reading the chapters on research and writing. For those in the field, it is required reading. The seasoned professor and the curator will enjoy comparing their experiences and ideas with those of the author. The advanced student will find a detailed overview of the discipline, interesting bibliographies, and a reflection on the evolution of the literature of art history. In addition to a sometimes obscure style, the omission of a list of the illustrations is annoying. The epigraphs, in English, French, German, and Latin, serve

as stern reminders of the author's insistence that art historians be familiar with several languages. Because of this, a bibliography of the epigraphs would have been very welcome.

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Living the Part: John Drainie and the Dilemma of Canadian Stardom. BRONWYN DRAINIE. Toronto: Macmillan of Canada, 1988. xii, 340 p. ISBN 0-7715-9918-8.

All the Bright Company: Radio Drama Produced By Andrew Allan. HOWARD FINK and JOHN JACKSON, eds. Kingston: Quarry Press and CBC Enterprises, 1987. xvi, 336 p. ISBN 0-919627-47-1 (bound) ISBN 0-919627-49-8 (pbk).

Image in the Mind: CBC Radio Drama 1944 to 1954. N. ALICE FRICK. Toronto: Canadian State and Arts Publications Ltd., 1987. x, 176 p. ISBN 0-919952-34-8 (pbk).

Turn up the Contrast: CBC Television Drama Since 1952. MARY JANE MILLER. Vancouver: University of British Columbia Press and CBC Enterprises, 1987. ix, 429 p. ISBN 0-7748-0278-2.

Given the number of publications about the organization and regulation of twentieth-century broadcast media in Canada, why have there been comparatively few studies which examine the actual content of the thousands of hours of programming which have been heard and seen in this country? Everyone acknowledges that broadcasting has a significant effect on our thinking, yet this very popularity seems sufficient cause to dismiss it from serious historical consideration.

One would have difficulty naming any contemporary activity other than broadcasting in which substantial creative/imaginative effort results in so little archival documentation. Preoccupied with filling tomorrow's airtime, broadcasters can rarely afford the luxury of documenting their efforts. The nature of broadcasting — transmitting invisible signals over airwaves or (these days) coaxial cable — does not automatically create documents. Moreover, the fact that the primary documents of broadcasting are now expensive, easily-erasable magnetic tapes further contributes to the sense that broadcasting is an ephemeral activity warranting little archival attention. It is therefore not surprising that researchers have paid little attention to the content of Canadian broadcasting; a lack of the usual sources has provided them with an easy excuse to ignore the broadcasting record. Archives therefore need to acquire, preserve, and make available to researchers not only the broadcasts themselves but also their related textual records, and to encourage such activities as oral history projects, the writing of memoirs, and the publication of script collections, anthologies, academic monographs, and popular articles.

The current spate of books on the content of Canadian radio and television drama represents a pioneering effort which is most encouraging. Two of the authors, Howard Fink and Mary Jane Miller, have each devoted more than a decade to their respective studies of radio and television drama. Both were instrumental in the founding