Non sequiturs bedevil the "Struggle for Justice" section. For instance, one must guess the reason for the inclusion of a photograph of Ada Kelly, the first Black teacher in Windsor, Ontario. Segregation in Chatham, Ontario, in the 1950s is discussed, but not segregation elsewhere. The photograph of a social evening at the Montreal Negro community centre in 1952 belongs more to "Culture" than to "Justice." The razing of the historic Black Nova Scotian (I prefer the adjective "Africadian") community of Africville rates only one photograph. The reproduction of a tabloid newspaper story about African Liberation Day, 1972, gives no details of its import. This part of the exhibit should be reconstructed.

The final section, "Towards the Other Shore," presents a visual Who's Who of contemporary African-Canadians: executives, politicians, sports figures, and even a World War II pilot. However, the Ontariocentric claim that Dr. W.C. Perry ended discrimination in nursing ignores the successful struggle waged by Rev. Dr. William Pearly Oliver and Dr. Pearleen Oliver to end such discrimination in Nova Scotia. Taylor's impressionistic approach results in hazy history.

A videotape which accompanies the exhibit was not operative during this reviewer's visit (which occurred on a day when the museum is normally closed). Hence, some of the above criticism might be tempered or even cancelled given a detailed, contextualizing video. The catalogue, though well-written, also trades in impressions—mere snippets of information that again fail to indicate the regional and cultural complexities of the African-Canadian experience. Moreover, Taylor's assertion that the beautiful phrase "Towards the Other Shore" is taken from George Grant's *Lament for a Nation* (1965), is only partially correct: Grant borrowed the phrase from Virgil's *Aeneid.*

To conclude, the exhibit is a passable introduction to the African-Canadian experience. However, its glossing-over of regional differences in order to promote what one must presume is an underlying cultural nationalism (thus the use of red, black, and green the colours of Pan-Africanism in the exhibit's publicity) results in an Ontariocentric bias. Furthermore, the emphasis on individual achievement ignores the historical context in which these successes occurred. The show would also have benefited from the display of more artifacts, thus grounding the African-Canadian experience in three-dimensional objects as well as in abstract history. Finally, and positively, it should be noted that the laser-printed captions are clear and bold—and bilingual.

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Peterborough: The Canoe Capital of Canada. The Peterborough Canoe. Mounted at the Peterborough Centennial Museum, Peterborough. 18 July - 30 August 1992. 23 p. catalogue.

The canoe has played an important role in Canada's transformation from colony to nation. For the First Peoples, fur traders, explorers, and surveyors, the canoe was a necessary component in their quest to unlock the mysteries of the Canadian interior. The canoe has also been the inspiration for artists, craftsmen, poets, and writers, who used it to portray the mysticism and romanticism of the wilderness experience. This visual record of Canada's rich canoeing heritage was recently exhibited at the Peterborough Centennial Museum.

The curators of this exhibition, entitled *Peterborough: The Canoe Capital of Canada*, should be congratulated for this fine tribute not only to canoeing, but also to the role that Peterborough has played in its evolution. The exhibit area, although small, presented the visitor with a diverse presentation of the theme through the use of artifacts as well as visual and written documents. The mixing of canoes, with the visual and written storyboards, not only gave the exhibit a rustic atmosphere, but also allowed for the viewer to relate the written word to the physical shape, style, and construction of the canoes.

The exhibit designers' use of laser-printing technology to develop story boards for historical vignettes and documents was very effective. Instead of using original documents, such as nineteenth-century Bartlett wood engravings or newspaper clippings and photographs, the curators laser-copied the visual and written documents onto storyboards. The exhibits were then deployed around the walls of the exhibit area, allowing the visitor access to the documents without having to contend with restrictive glass enclosures. The use of laser technology permitted this small underfunded museum to show-case its archival collections without the expense of climate-controlled display cabinets. However, the curators' decision to use this technology to display artifacts failed to have the same effect. Instead of reproducing a clean facsimile of the object, the laser-printing blurred the image of the artifact.

The presentation of the exhibits allowed the displays to evolve in a time-line. This technique permitted the viewers to absorb the content at their own pace. The exhibit began with a literary mix of canoe legends, songs, and poetry. Visitors could then find themselves confronted with the romantic imagery of a coureur de bois tackling the rapids of the St. Lawrence, while they hummed the bars of a French-Canadian folk song; or imagine hearing the blade of a paddle break the water, as they read Pauline Johnson's poem, "The Song My Paddle Sings." This literary retrospective was also complemented by visual storyboards, which helped reinforce the imagery of the aboriginal and French-Canadian canoe legends.

The exhibit eases from the literary perspective to a more theme-generated retrospective of the portrayal of canoes and their use by First Nations, the French, and early English settlers. In developing the exhibit, the curators were careful not to overwhelm the visitor with an abundance of documentation and information concerning the subject matter. The displays were well-balanced, using a combination of concisely written passages on early transportation together with excerpts from pioneer accounts of experiences with canoes, such as Catherine Parr Trail's description of the construction of a birch-bark canoe in her book, *The Backwoods of Canada*. In order to complement the written record, as well as to place a visual perspective on the exhibit, the curators incorporated a drawing of a petroglyph of an aboriginal vessel, and wood engravings by Bartlett and C.W. Jefferys.

The curators also incorporated a catalogue of photos depicting First Nation peoples demonstrating the art of traditional canoe building. This "hands-on" element allowed the viewer time to relax and reflect upon the images and information being portrayed in the exhibits. The only negative aspect of this component was the inclusion of a modern laminated map of the Kawartha Lakes among the archival documents and artifacts, because it broke the historical continuity of the exhibition. This minor interpretive flaw is easily overlooked, however, given the quality of the other exhibits.

The mystic and romantic vision of the canoe in the Canadian experience, as portrayed throughout the first section of the exhibit, allowed the viewer to pass from a literary perspective to a more traditional historical portrayal of the role that Peterborough played in the development of the canoe. The displays focused on the genesis of the Peterborough canoe, canoe construction techniques, and the development of the canoe-building industry. Throughout the exhibits, the curators paid close attention to the presentation and detail of the exhibits. The combination of canoeing memorabilia such as post-cards and regatta posters, artifacts such as manufacturing models and paddles, and storyboards depicting advertisements for Peterborough canoes, gave the viewer an insight into not only the manufacturing of Peterborough canoes, but also the city's role in Canada's commercial, social, and sports history.

Peter Nayler