

into practical solution development. Interestingly, these same issues related to the challenges of sharing information across domains and the role that metadata can – and should – play in facilitating this sharing, were also more recently addressed in the Canadian context at the Canadian Metadata Forum⁴ held in September 2005 at Library and Archives Canada, in Ottawa. Clearly, the interoperability and convergence challenges inherent in using metadata to manage digital objects for long-term access are a global concern. It is also clear from both the German and Canadian seminars that solutions are most likely to be developed by cross-disciplinary groups. In order to achieve information sharing, we need to work on convergence. This publication, reflecting as it does the state of metadata and digital preservation almost three years ago, does not provide the solutions. However, it certainly offers an overview of the theoretical and practical considerations that participants in the information sphere must address if we are to be able to work together to achieve interoperability allowing information sharing in the digital world.

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Booze: A Distilled History. CRAIG HERON. Toronto: Between the Lines Press, 2003. 497 p. ISBN 1-896-35783-0.

Through Sunshine and Shadow: The Women's Christian Temperance Union, Evangelism and Reform in Ontario 1874-1930. SHARON ANNE COOK. Montreal & Kingston: McGill-Queen's University Press, 1995. 281p. ISBN 0-7753-1305-1.

Booze: A Distilled History is a social history of alcohol consumption in Canada from pre-industrial times to today. Heron's eager use of illustrations, posters, leaflets, and most often photographs as archival sources that provide unique information that other sources do not or cannot, is refreshing. Simply reproducing photographs does not necessarily indicate that a historian comprehends how to use them as archival documents. Heron, though, integrates photos with textual archival sources into his interpretation of the Canadian use of alcohol and moves effortlessly between the two, rarely if ever demonstrating that he may be biased towards one type of document or another as a valid source of historical information.

The saloon plays the interesting leading role in *Booze*. Overwhelmingly male in clientele, it was perceived as the root of society's alcohol-related problems by temperance advocates. The place to obtain a drink and fritter away a

4 See <www.collectionscanada.ca/metaforum/>.

working-man's earnings, saloons were seen by this segment of society as the greatest barrier to a happy home life. So consistently vilified, saloons lingered in the minds of many even after prohibition, when legislators moved to reintroduce public drinking spaces in Canadians society. Heron discovers archival photographs are an excellent primary source for depictions of saloons and packs his book with them. "Photographers were entranced by the turn-of-the-century saloon," he writes. "Dozens of surviving photos provide wide-open windows on these popular local drinking establishments. They reveal the decor, the jaunty owner and his staff, and the motley assortment of drinkers gathered in front of the bar" (p. 104). These photographs demonstrate the many functions saloons had for transient workers and single men. One photo taken in Rossland, British Columbia shows posters of scantily-clad women and notices about cheque cashing and laundry services on the saloon's walls. Taking notice of these tiny details within the photo, Heron correctly views saloons as "a temporary home for transient workers" (p. 107) (especially in frontier outposts), providing men with a number of much-needed services, rather as simply the dens of iniquity that many temperance advocates saw them as.

There is a special collection of liquor-related photos spattered throughout *Booze* in which individuals are posed with drinking vessels and bottles in a way that intentionally contradicts society's official rejection of drinking as an acceptable pastime. There is the occasional photo of women flouting convention (brandishing bottles in staged group portraits) but this message is much more often an assertion of male right to drink, underlining the fact that the struggle to find a place for alcohol in Canadian society was gendered.¹ Unlike the saloon photos, many of these images can be ambiguous in meaning and require interpretation. One example typical of this type is the "mock family portrait"² from the Seagram Archives, with no provenance or caption. In it, the mother and eldest son are sitting in the foreground, facing the photographer as in a typical studio family portrait but behind them the father and eldest son are pouring themselves a drink. Heron stated in an interview with his publisher, Between the Lines Press:

In every way this photo captures the essence that booze was a male-dominated experience, that it was engaged in surreptitiously – the naughty looks on the men's faces suggest that they knew that they were violating something – but probably also that the mother and child in front knew what was going on and they were kind of complicit. I find that quite interesting.³

1 "Dry against wet," often generalized both by pro-temperance or anti-temperance advocates as "women against men" neglects to recognize the fact that women were often saloon owners, blind-pig operators, and savouring an alcoholic drink in private. *Booze* does not fail to address the complex role of women within this history.

2 Author in interview with Amanda Crocker of Between the Lines publishing house; <http://www.btlbooks.com/Links/heron__interview.htm> (accessed 16 March 2006).

3 Ibid.

Unfortunately, in *Booze*, the photo appears only opposite the title page and not in the body of the book at all. Discussion of the implications of such a portrait is also absent. Within *Booze* the discussion of specific photographs is generally limited to captions and though caption length is not skimpy, fuller discussions of the context and meaning of some symbolic or ambiguous photographs in the main text would have been appreciated. Heron openly admits being pressed for space and even provides a list with the endnotes of all the topics he encountered that deserve deeper examination, the use of visual imagery being one of them. *Booze* was written to fill a “huge gaping hole in library shelves in this section in Canadian social history”⁴ and should be considered essential reading for any individual with an interest in Canadian history, as it will doubtless lead readers to further exploration of this massive subject.

Through Sunshine and Shadow: The Women’s Christian Temperance Union, Evangelism and Reform in Ontario, 1874-1930 by Sharon Anne Cook makes an insightful companion to *Booze* considering that one of the most persistent villains throughout *Booze* is the Women’s Christian Temperance Union (WCTU), a powerful “proto-feminist” women’s association for whom temperance and eventually prohibition was a central cause. Cook’s commitment to the original documents produced by the WCTU’s local unions allows the voices of the women to speak out extensively, providing readers with an understanding of the complexity of the association. While *Booze* often paints the WCTU as a single-issue and single-voiced entity, Cook reveals the debates and disagreements among members at varying levels and also the diversity in ideas and techniques between WCTU members from the United States, Canada, and Britain.

Through Sunshine and Shadow is well organized and progresses from the structure of the WCTU through to its ideas and strategies. The “do all” motto of Frances Willard, president of the National American WCTU, made the association one that endeavoured to improve society through what they saw as women’s natural maternal and evangelical talents. For them, alcohol was just one of the obstacles to a pure society; others included overindulgence of food, immodest dress, use of tobacco and lewd entertainments (p. 75). Certainly, though, the WCTU is remembered as a temperance group largely because its struggle resulted in legislative changes resulting in prohibition.

Yet Cook’s book, perhaps because of her specific Ontario focus, does not provide the reader with much idea of the explosiveness of the visual propaganda employed by the women in their fight against alcohol and other vices. *Through Sunshine and Shadow* is prefaced with a small number of reproductions of pledge cards and pro-temperance illustrations, but the use of such imagery is not explored. Examining temperance advocate’s communication

4 Ibid.

strategies, Heron writes “in the text and graphic of temperance publications, the ‘traffic’ [liquor traffic or commercial enterprise] came to life as reptilian beasts, serpents, or menacing birds of prey, often drawn from the imaginative realm of folk and fairy tales (there was far less interest in the apparent realism of photography as an educational tool)” (p. 149). The question of why photographs were not employed by the WTCU would make a fascinating study and would enrich the understanding of their ability to convince society of the legitimacy of their ideas through the use of visual imagery.

Heron’s tone in *Booze* is undeniably sympathetic towards “wet voices” but perhaps he comes from it honestly as a labour historian. He feels that groups such as the WTCU unjustly blamed and targeted working class men and their affection for saloons. Cook concurs that “the early WTCU in both the United States and Canada viewed drink as the primary cause of poverty” (p. 90). It wasn’t until the early twentieth century that labour voices began to argue their own point of view. “Give the workingman sufficient money to enable him to make his house a home and then he will stop drinking” an Independent Labor Party member stated in 1911 (Heron, p. 223). Women too began to redefine their role in society, including re-evaluating the idea that morally responsible women didn’t drink. These reasons, and also the return of First World War veterans, angered to learn that the freedoms they had thought they were fighting for (such as the right to enjoy a drink in public) were being overturned at home in the name of patriotism, of course led to the loosening of restrictions on drinking in Canadian society. *Booze* is prefaced with a short history of the drinking preferences of his own family. Heron’s approach is perhaps less distanced from his subject than Cook but this does not prevent *Booze* from being objective and in fact may help to draw in the reader, connecting him or her personally to the tumultuousness of drinking in Canadian history.

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The Archive and the Repertoire, Performing Cultural Memory in the Americas. DIANE TAYLOR. Durham: Duke University Press, 2003. 326 p. ISBN 0-822-33123-3.

To see ourselves as others see us may not always be a pleasant experience but is often an instructive one. Diana Taylor offers archivists just such an experience in *The Archive and the Repertoire, Performing Cultural Memory in the Americas*, an examination and analysis of the expression of societal memory through embodied performance. By “repertoire” Taylor refers to a whole series of alternative non-textual cultural and historical signaling that includes the entire panoply of performance arts as well as the embodiment of events by