

Gatling gun as well. The airship R-101 did not crash in Normandy (p. 177), but near Beauvais in the département de l'Oise. The names Carmack and Carmacks are misspelled three times on the same page (p. 67), a record surpassed only by the misspelling of the name Aberhart (p. 176) four times on a single page. And the corvette *Cabot* (p. 203) never existed — the ship is actually H.M.C.S. *Cobalt*. These major and minor faults are the more regrettable because they also flawed the previous Hall/Dodds/Hurtig book, *A Picture History of Ontario* (1978).

The Great Illustrated History of Canada has not yet been written. It probably will not be written until archivists and historians take their own advice about the value of understanding the nature of the photographic record in archives. Only then will we see a book which does justice to this country's photographic heritage.

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**Dreams of Empire: Canada before 1700.** ANDRÉ VACHON (in collaboration with VICTORIN CHABOT and ANDRÉ DESROSIERS). Translated from the French by John F. Flinn. Public Archives of Canada series: **Records of Our History**. Ottawa: Canadian Government Publishing Centre, Ministry of Supply and Services Canada, 1982. xi, 387 p. ISBN 0 660 11074 1 \$14.95 pa.

*Dreams of Empire: Canada Before 1700* inaugurates a new series with an old tale. It is the first in the Public Archives of Canada's ambitious *Records of Our History* series of travelling exhibitions of archival documents. The Archives hopes the series will interest students and the general public in Canadian history and the primary sources from which that history is written. The exhibition version of *Dreams of Empire*, which I did not have an opportunity to view, was mounted first at the Archives in Ottawa from 3 December 1981 to 4 April 1982. The published catalogue for the exhibition can, however, be reviewed separately.

The volume opens with an introductory essay that provides an overview of the period and its principal developments. The chapters are organized thematically and further divided into subthemes; both are preceded by brief explanations and guides to the illustrative material. Although this occasions some minor overlapping, it allows readers to work through the volume as a whole, to read a chapter or section at a time, or to simply browse at leisure. Each item reproduced is identified by captions that provide a technical description, place the document in context, give a concise summary of the most important contents, and indicate its provenance. Of these, only the title and attribution of authorship for *Premier établissement de la foy dans la Nouvelle-France* (1691) to Chrestien le Clercq need be questioned.

The choice of reproductions matches the judiciousness of the format selected. Text and illustrations are well integrated. The 250 reproductions have been chosen from fifty-two Canadian, American, and European private and public collections. Many are familiar to archivists and historians, but others such as drawings by Father Claude Chauchetière of La Prairie and Louis Nicolas are refreshingly new. All are reproduced to the highest technical standards. It is a delight not only to be able to read the writing on many maps but also to see their subtle colour shading, especially for exquisite specimens such as the "Cantino" map (1502), Pierre

Descellier's 1546 map of the world, or Mercator's map of the north pole (1595). Paintings are handsomely reproduced, while seals and medals have been so well photographed that their details are almost revealed to the same sharpness as the engravings that are included. Manuscripts and printed matter can generally be read with little more difficulty than in the original. As well, the English translation reads with the accuracy and sure prose that we have come to expect from an accomplished translator like John Flinn, but our multicultural heritage would be enhanced if we abandoned anglicized names such as John Cabot in favour of the original, Giovanni Caboto.

André Vachon is clearly traditional in his choice of theme, selection of material, and the historical methods that he adopts. He expounds an older interpretation that accounted for the expansion of New France in terms of missionary zeal, the geographic imperative, economic necessity, and military security. Nothing is said that reflects the historical revisionism of the last two decades with its emphasis on self-interest and the personal pecuniary motive. The heroes are familiar: Cartier, Champlain, Talon, and Laval, but not Frontenac. The author raises no serious doubts about the desire on the part of these individuals for the expansion of New France, but he is forced to admit that by 1700 the colony had become too big and too fragile. Hardly a soul is criticized in the entire text. The general reader might be amused by knowing how cunning Amerindians duped Jacques Cartier or that Champlain never learned an Indian language and judged their conduct by the standards of French law rather than according to native customs he could never appreciate.

Vachon has managed to consider most facets of life in New France, but he frequently fails to make the larger themes and context apparent. One might also ask why the volume ends with a chapter on religion that goes nowhere in historical terms while the preceding chapter on society and culture does suggest the formation of a distant Canadian collectivity by 1700 (rather than 1665 as Vachon advocates). The author's approach is as centralist as that of any University of Toronto historian used to be: Acadia and Newfoundland are given short shrift. More serious is the relative lack of attention devoted to Amerindians. Not only French-Canadian history began with the first contacts between Europe and America, but Amerindian history as well. Throughout this period, it was Amerindians who were the predominant force, not Europeans. Greater attention to relating the Amerindians' history on their own terms would have made this a better rounded study.

Vachon shuns the facile generalization in favour of the facts that he prefers to let speak for themselves. Sometimes the facts are too thick and the organizing ideas too thin. The general reader will learn more than he ever wanted to know about administrative changes in New France, but precious little about the context in which the government functioned or the ideas upon which it and the judicial system were based. Why was it, one might ask, that the British colonies developed representative institutions while the limited forms of representation that New France once had were suppressed? Vachon not only avoids asking such questions, but he also tends towards a literalness in his interpretation of primary sources. At one point he writes as though the views of Intendant Champigny about the nature of poverty were correct, later he is forced to concede that the number of poor represented a social problem for the colony by 1700. Similarly, he fails to acknowledge the craft character of the early *Confrérie Sainte-Anne*, although it did later evolve into the

popular religious brotherhood and sisterhood that he describes. His conclusions about the seigneurial system are equally suspect. Few would agree with him that the seigneurial system produced excellent results in terms of colonization or that "by 1700 the banks of the St. Lawrence and the Richelieu were completely occupied." (p. 110)

Such disagreements aside, *Dreams of Empire* clearly marks an auspicious beginning to the new Public Archives series. This handsome and useful volume is also a bargain at its current price.

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**Les archives au XXe siècle. Une réponse aux besoins de l'administration et de la recherche.** CAROL COUTURE and JEAN-YVES ROUSSEAU. Montréal: Université de Montréal, 1982. vi, 491 p. ISBN 2 89119 026 2 \$28.00 pa. (Available from the Services des archives, Université de Montréal, C.P. 6128, succursale A, Montréal, Que., H3C 3J7 tel. 514-343-6023).

*Les archives au XXe siècle* is quite simply a manual of archival principle and practice presented in a careful step-by-step fashion. It is preoccupied with the controls necessary to provide archival information. Nineteen chapters organized into three broad sections take the reader through the tried-and-true mechanisms of inventorying, scheduling, storage, retrieval, and destruction on one hand, and acquisition, arrangement, description, diffusion, and conservation on the other. There are chapters on legal restraints and available technology. Scattered throughout are tables, diagrams, and samples of control and description forms. A lengthy glossary of terminology has been gleaned from twenty-one sources — including the 1964 edition of Elsevier's *Lexicon*. Some thirty-one pages of well-selected articles provide the novice with mainline reading on all the above mechanisms.

Carol Couture and Jean-Yves Rousseau modestly claim to provide their Quebec colleagues with a *raison d'être* and a tool with which to practise their profession. They adopt the 1979 UNESCO definition of archives as "l'ensemble des documents, quelles que soient leur date ou leur nature, réunis élaborés ou reçus par une personne physique ou morale, publique ou privée, pour les besoins de son existence et l'exercice de ses tâches." And they sensibly argue that the management of records for administrative and for research use, at whatever stage in the continuum from creation to disposition, constitutes the substance of the archival craft. *Archivistique*, an admirable term for archivists anywhere, is given clarity of expression in this work which reaches well beyond the *cahier* of readings put together by their predecessor at the University of Montreal, François Beaudin. His compilation of 1975, titled *Archivistique québécoise* lacked the clarity and single-mindedness which is perhaps the principle virtue of Couture and Rousseau's work. In spite of the Quebec and French milieu from which it comes, *Les archives au XXe siècle* is not especially *québécois* at all, but a universal plan for applying sound archival theory. Couture and Rousseau frequently refer to international archival literature for support. On that score, a good deal of credit is deserved.

Despite these merits *Les archives au XXe siècle* promises much more than is