

albeit for different reasons), but *History and Electronic Artefacts* is a valuable contribution to our ability to face the current dangers.

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The Art of Nation-Building: Pageantry and Spectacle at Quebec's Tercentenary. H.V. NELLES. Toronto: University of Toronto Press, 1999. viii, 397. ISBN 0-8020-4271-6.

Nation-building is complex, fragmentary, and conciliatory work that requires politicians, business leaders, clergy, cultural and social elites, and the common masses to accept the shared history, stories, and myths that span several centuries. Canada is an interesting example of this compromise and conflict with its alternating amiable and tempestuous relations between French and English, as well as between and within various indigenous native populations and cultural and ethnic groups. Nonetheless, the history of this country remains one of concession and consolidation, antagonism and resolution, war-fighting and peace-making. Our shared history is thus contested ground where memory, perceived rights, and contentious beliefs blend, meld, fuse, even alienate the individual from the state. Exploring some of these issues, *The Art of Nation-Building: Pageantry and Spectacle at Quebec's Tercentenary* is a stimulating new work in the burgeoning field of memory scholarship and the construction of identity.

At the heart of Nelles's work is the struggle over the public commemorations surrounding the 1908 Quebec Tercentenary. Initially envisioned as a celebration of Quebec's founding by Samuel de Champlain 300 years before, and thus of the French-Canadian heritage of the country, the pageantry and spectacle of the event were appropriated by English-Canadian imperialists and nationalists bent on celebrating the British Empire, and Canada's place within it. It is this fascinating process of annexation and realignment which Nelles brings to life, with vibrant prose that not only conveys well his scholarly archival research but will appeal to those outside the ivory towers of academia as well. While the re-enactment of history, with a giant pageant involving thousands of costumed players on the Plains of Abraham, is the focus of the book, archivists will be drawn to Nelles's careful analysis of the way the event was shaped and subsequently remembered.

Through persuasion and cajoling, imperial-minded Canadian and British citizens directed the celebrations to accentuate the two races coming together to form one strong nation, with a focus on the victory of the British Wolfe over the French Montcalm, rather than the sole French founding of Quebec.

Images of Champlain, Montcalm, and Wolfe were intermixed with those of British royalty, military strength, and the empire. Although the focus was on the English and French, native Canadians were not excluded from the celebration; in fact, their appearance in the grand spectacle on the Plains of Abraham caused a sensation. Still, as Nelles makes clear, their role was subjugated and framed within a specific lens of interpretation: the noble first peoples who had been tamed and made loyal not only to the nation but also to the crown. With little control over how they would be represented in the pageantry, and especially their subsequent portrayal in the art, poetry, and newspaper accounts that followed, the natives were delineated in cultural and visual terms that were harmonious to the ultimate goal of nation-building within the empire.

Was the tercentenary a celebration of French culture and heritage or a show of loyalty to the British Crown? This intertwining of history, the manipulation of memory, and the blurring of events to help forge stronger nationalist ties offer insight not only into the nation-building attempts by Governor General Earl Grey, Sir Wilfrid Laurier, Arthur Doughty, and the Prince of Wales, but also to the evidence that history is constructed, compromised, appropriated, invented, and perhaps even perverted to fit various contemporary ends. As Nelles makes clear, the past was being celebrated, but whose past and how? The nuanced shifting from the discovery of Quebec to the importance of the conquest and the subsequent creation of a nation of two peoples loyal to a wider British Empire of which they were allegedly proud partners highlights both the process of nation-building and the workings of memory and commemoration. Certainly the latter are important aspects to the work of archivists, either intent on documenting society or finding evidence of conscious decisions which privileged certain forms of documentation and documenters – the visceral by-products of memory – over others. In fact, this book begins with Nelles's research at the Archives of Ontario, and throughout the narrative there are constant references to archives and the process of record-keeping and memory-making.

In his study, Nelles does not simply focus on the textual records. The symbols of celebration – the parading, marching, singing, acting, and dancing – are as important as the preparation before, the speeches during, and the historical texts that followed. Having dug deeply into the archives, Nelles provides not only textual analysis, but, and perhaps more importantly, visual representations of photographs, art, slides, postcards, souvenirs, and ephemera as media necessary to understand and capture the nature of the spectacle involved. These powerful visual pieces, together with their own inherent messages and symbols, are thoroughly explored in relation to the event and the subsequent shaping of the resulting memory in both the public and private spheres of interpretation and construction. Their importance in this analysis is underlined by the inclusion in the book of many lavish photographs, sketches, and, surprising for a university press, colour reproductions of artwork.

In addition to the interplay of archives and memory in textual and visual form, Arthur Doughty, the second Dominion Archivist, is given his due as an important driving force behind both the commemoration and pageantry, and also the subsequent interpretation of events represented by a published official history. Sadly though, Nelles takes a “few cheap shots” at Doughty which reflect neither the overall nuance nor the breadth of Doughty’s writing; for example, the Dominion Archivist is referred to as an “unrepentant romantic.” The equally clumsy portrayal of the mandate of the Public Archives at the time shows a failed understanding of the nature of the “total archives” concept (although it was never elucidated as such) in which Doughty firmly believed. Nelles derisively notes that “Archivists [and historians] ... think [that for] an event to be well and truly held, it must be encased within a book.” Such was clearly not the case then, nor is it now. Although Doughty’s essential role in the 1908 celebration is generally well stated, it is clear that, given his central importance in shaping and influencing Canadian history and its historians during his tenure as Dominion Archivist (1904–1935), this cultural, literary, and archival leader requires a full-length study, either in an independent biography or as a major part of a long overdue scholarly history of the National Archives of Canada. With such a history, one hopes that inaccuracies such as those Nelles presents will not be repeated. Despite its few shortcomings, however, this book is as much a pleasure to read as it is a stimulant for further investigation into the domain of nation-building and memory-making.

With *The Art of Nation-Building*, coupled with Jonathan Vance’s award-winning *Death So Noble: Memory, Meaning, and the First World War*, it appears that Canadian historians have realized the importance of scrutinizing the construction of memory and the complicated interplay of history and archives. These are important issues, no doubt, and ones that archivists have been grappling with for decades. Sadly, though, Nelles seems to have missed many valuable articles in *Archivaria* which would have given him the archival perspective on record-keeping and the building of archives. Alas, Nelles is not alone, as recent celebrated social histories have also failed to draw on the expertise of those who are actually mandated to select and then guard the country’s history and documentary heritage.¹ Yet, just as Arthur Doughty played an essential role in working with and nurturing the first Canadian historians to build a pantheon of knowledge and heritage (not to mention writing a good portion of it himself), perhaps with this new interest in the

1 See, for example, Franca Iacovetta and Wendy Mitchinson, eds., *On the Case: Explorations in Social History* (Toronto, 1998), which is remarkable in so far as it is a series of collected essays on case files that gives almost no attention to the role of archivists or their work in appraising and preserving these records.

complexities of memory, archivists and historians will find once again the value of working together, sharing ideas, and developing the historical underpinnings and collective stories that not only document the lives of all Canadians for future generations, but, dare one say it in these cynical and fragmented postmodern times, assist again in the process of community understanding and nation-building.

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Artful Ownership: Art Law, Valuation and Commerce in the United States, Canada and Mexico. AARON MILRAD. Washington, D.C.: American Society of Appraisers, 2000. 342 p. ISBN 0-937828-03-3.

This is the first of a number of new publications sponsored by the American Society of Appraisers. Although there are several books already standard to the study of art law, this is the first to provide an overview of legal reasoning from the perspectives of professionals in the valuation of personal properties.¹ It is also the first attempt to provide a comprehensive comparison of case law in the United States and Canada, combined with a review of Mexican civil codes, that is designed for valuers and valuation specialists.

Aaron Milrad is eminently qualified to conduct this study. A lawyer with an international reputation as an authority on copyright, art law, publishing, and media law, he was the coauthor, with Ella Agnew, of *The Art World: Law, Business & Practice in Canada*, published in 1980. He is also an art collector and has served on the board of art museums in Toronto (the Art Gallery of Toronto and the Koffler Gallery) and Tel Aviv. He is currently on the board of the International Foundation for Art Research in New York, the Museum Trustees Association, and the Contemporary Cultural Institution of the Royal Ontario Museum.

Let us be clear from the outset: this work will not be an easy read for archivists, unless they work for a law library or a law firm. Even then, they may find the terminology and the interlocking intricacies of case law and civil codes a little hard to absorb in one reading. Milrad tries to be as helpful as he can in interpreting the legalisms, but there is just too much law to cover

¹ Jessica Darraby, *Art, Artefact and Architecture Law* (New York, 1995); Franklin Feldman, Stephen E. Weil, and Susan Duke Biederman, *Art Law: Rights and Liabilities of Creators and Collectors* (Boston, 1986, and 1993 supplement); Scott Hodes, *What Every Artist and Collector Should Know About the Law* (New York, 1974); Ralph E. Lerner and Judith Bresler, *Art Law: The Guide for Collectors, Investors, Dealers and Artists/With 1992 Update* (New York, 1989/1992).