worlds. Moreover, the quasi-ephemeral world of audiovisual production does not lend itself to consistent and reliable evidence. The legacy within this world tends to be measured by the audience claimed for the most recent production, and the budget boasted of for the current project. Thus the informal and half-completed memoirs, private correspondences, oral history interviews, and even debates and exchanges within the institutional records, have to be searched out, annotated, and published.

In the meantime, we will treasure this account and use it as a high standard with which to judge potential further publishing.

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A Prisoner in the Garden: Opening Mandela's Prison Archive. NELSON MANDELA FOUNDATION. Toronto: Penguin, 2005. 207 p. ISBN 0-670-006488-2.

In 1990, Nelson Mandela became the world's most famous free man. A prisoner of South Africa's Apartheid regime for twenty-seven years and a lifetime campaigner for equality and justice, Mandela is known throughout the world as an outspoken advocate for humanity and understanding. He is a man associated with images of peace, freedom and justice, a living symbol of the injustices and healing possible in the world.

A Prisoner in the Garden: Opening Nelson Mandela's Prison Archive furthers the public's love affair with Mandela and his causes. This glossy and beautiful two-hundred-page volume is a production of the Nelson Mandela Foundation and its Centre of Memory, which "leads the development of a living legacy that captures the vision and values of Nelson Mandela's life and work" (www.nelsonmandela.org, "Vision and Mission"). In 2004, the Foundation put together an exhibition that was the genesis of the book now under consideration.

The intent of the exhibition and this book is to bring attention not only to the official record, which documents the relationship between Mandela, as prisoner, and the authorities who faced him down, but to the wider idea of a Mandela Archive. In doing so, *Prisoner in the Garden* flirts with three main themes: the nature of this Mandela Archive; the act of record creation in an authoritarian environment; and the shaping of Mandela's legacy. All of these themes are explored in such a way as to be inoffensive to the general public yet extremely thought provoking to archivists whose rigorous adherence to structure and standards is challenged throughout this work.

From the opening pages of the book, the gauntlet is thrown down. Referring to an "infinite record," *Prisoner in the Garden*, claims that "whereas a con-

ventional archive has a single location and a finite number of documents, the Mandela Archive is an infinite one, located in innumerable places" (p. 35). According to the authors, it is not confined to documents, but rather includes "sites, landscapes, material objects, performances, photographs, artworks and stories and the memories of individuals" (p. 35). In the page-long inventory of the Mandela Archive, the following items are included: "the ever-shifting contents of innumerable websites ... the Truth and Reconciliation Commission … the many structures, from bridges and schools to statues and streets, named after him" (p. 41). Such assertions raise many questions. If this is an archive, then what is a country, what is the world? Are we all part of a giant human archive? Does this all-inclusive approach do the term "archive" an injustice? Or does it simply take the idea of a non-institutionalized archive, as presented by Jacques Derrida in *Archive Fever*,[1] to its next logical conclusion?

Prisoner in the Garden, the book, gives us an idea of what such an archive might look like. The images used lend weight to the Centre's belief in an all-encompassing archive. Contemporary photographs of Nelson Mandela are placed along with "archival" records from his time at Robben Island Prison: the letters he wrote, the cell where he slept, the garden where he worked, and the incinerator that destroyed so many of the records we will never see or know about.

In making the argument for a non-conventional Mandela Archive, the authors seem determined to replicate his battle with authorities by challenging the institutionalization and limitations of conventional archives. The authors distance themselves from any expectations of what an archive should be, or should do, just as Nelson Mandela refused to accept his supposed place in Apartheid South Africa. Scant attention is paid to describing the inventory of the official records. They are described as being seventy-six brown archival boxes, containing one to three files, each approximately two hundred pages in length. Traditional collecting practices are dismissed with the claim that important African National Congress files (which only they were willing to preserve) "contain a rich collection of precisely the kinds of records that usually escape any professional archiving process" (p. 48). The authors present themselves as going beyond old-fashioned archives, preferring to see their work as part of "wider 'archives for justice' movements" (p. 60).

At the same time, the book explores very traditional themes about the importance of documentation in revealing hidden stories that would go unnoticed if only the authoritative, official record were considered. The book returns again, and again (and again) to the importance of the Mandela Archive in illustrating how both the authorities and Mandela participated in the creation of the Prison Archive. To emphasize this point the authors use the story of loss, preservation, and the return of Mandela's prison notebooks as the

1 Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago, 1996).

focal point of their narrative. The twenty-seven notebooks in question contain original drafts of seventy-nine letters written by Mandela from 1969 to 1971. These letters had to be submitted to the prison authorities, who often censored the pieces, and in some cases, did not even forward them on. In an ironic twist of fate, Donald Card, a member of the Security Police whose testimony against Mr. Mandela aided his criminal conviction, preserved the notebooks from destruction and returned them to the Centre of Memory in 2004. The authors argue that "the very presence of the notebooks demands a comparison with the official record, drawing attention to astounding absences and elisions in the official record, and to the many violations of the archive constantly perpetrated wherever secrecy reigns" (p. 106). In opening up the official Prison Archive, Mandela (along with the public) was able to see, for the first time, records that were never given to him during his time in prison.

The authors describe Mandela as an "avid documenter," one who was "deeply conscious of the role, and the power, of the record" (p. 69). So much so, that Mandela put himself in great danger to create documentary evidence. At Robben Island Prison, the act of "committing information to paper was a very risky business" for the person who wore prison number 466/44 (p. 97). In addition to his copious correspondence, Mandela secretly wrote late, late at night, in painstakingly tiny script, and later hid these documents in the prisoner's garden. These smuggled notes eventually formed the basis of his work, *Long Walk to Freedom*,[2] one of Mandela's ways of documenting his story.

Meanwhile, the authors conclude that "the prison files reveal the extent of the web of surveillance that existed in Apartheid South Africa, the depth of paranoia around Mandela and, most strikingly, the power that this Robben Island prisoner wielded in spite of his status as an inmate" (p. 69). This is similar to what has been observed with records in former Communist countries, where some of the most oppressive regimes created some of the most well-documented and comprehensive records about their citizens and alleged enemies. In some cases, the greater the suffering and surveillance, the greater the archival record. In others, such as the "disappeared" in South America, individuals were purposely made to vanish without a trace, along with any record of them. The world is therefore fortunate that Mandela was cognizant of the importance of documenting his experience.

By exploring the processes of remembering and understanding, the authors also flirt with another theme in *Prisoner in the Garden*, and that is the act of legacy creation. The authors of the work repeatedly emphasize the importance of remembering. Mandela himself talks about the "hope that we can recover memories and stories suppressed by the regime" (p. 97). Clearly, creating a

2 Nelson Mandela, *Long Walk to Freedom: the Autobiography of Nelson Mandela* (Boston, 1994).

Nelson Mandela legacy and expanding the already broad Mandela Archive is a key motivation for the publication of this volume. Great detail is provided about the acquisition of over thirty photographs taken at the prison in 1977, of which one, "A Prisoner Working in the Garden," is the cover image and focal point of the work. The authors point out that if these photographs had never surfaced (they were suppressed from publication by contemporary prison legislation) then the Centre would never have known that there was film footage held by the South African Broadcasting Corporation following the "chance recollection" of the archivist who remembered noticing canisters marked "Robben Island." No doubt the authors hope that by publicizing the Mandela Archive additional acquisitions might be made. By rendering a selection of the official records available to the public and emphasizing the need for remembering and understanding, the authors push the discovery of records and buried memories even further. The book is a call to arms.

Prisoner in the Garden is fascinating and thought provoking on many levels. The reproduction of the documents is exquisite, unbelievably powerful in their plainness and simplicity. To see Mandela's hand-written notes, scribbled from the prisoner's dock, or President F.W. de Klerk's telegram releasing him from prison is to bear witness to both the official and private records that make up Mandela's story. But the over-arching emphasis of the book on the idea of a Mandela Archive, the act of remembering and creating a legacy, leads to confusion. Mandela did not write letters, or keep notebooks, or fight his battles for equality and justice just to create an archive. Mandela's "Archive" (no matter how broadly or narrowly it is defined) is the result of these battles, their natural fall-out, not their object. The authors of *Prisoner in the Garden* would do a greater service to the concept of archives and to the very legacy they are trying to perpetuate if they let the records speak for themselves. Because the records do. Loudly.

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A World Inside: A 150-year History of the Canadian Museum of Civilization. CHRISTY VODDEN and IAN DYCK. Ottawa: Canadian Museum of Civilization Corporation, 2006. 103 p. ISBN 0-660-19558-5.

If one is looking for a straightforward and non-critical timeline of the history of the Canadian Museum of Civilization (CMC), then *A World Inside* would prove adequate. The authors trace the roots of the museum to the Geological Survey of Canada and its development over the next 150 years, to its current incarnation. The book is divided into sections covering the institution's earliest decades and the visionaries who were responsible for driving its collecting