

challenged in the literature and mothers were consistently reminded that their doctors and not they were ultimately to make decisions about what was best for their child.

In the final chapter, Arnup attempts to document the impact that this advice literature and the new practices had upon women's daily lives. She draws upon her own interviews with twelve mothers, evidence in letters, and five studies that were conducted by experts in child development. Using this oral and written evidence, Arnup concludes that "mothers did their best to measure up to the new standards of modern motherhood." Such a conclusion is perhaps accurate, but sadly unfulfilling for those of us who regret the missed opportunity to read about how forms of power, noted so clearly in the previous sections of the book, operated to limit the behaviours and attitudes of women in a variety of material conditions over this period.

Indeed, while the final chapter does not deliver a satisfying discussion of these issues, it does indicate that this is fruitful territory for further work by the author or by other researchers. It might have been better, given the weaknesses of this final chapter, if Arnup had omitted it and moved directly to a longer and more theoretically enriched section regarding her conclusions. Here she could have linked her work with other studies that have looked at such related themes as "motherwork," the "medicalization of women," and "child-centred pedagogy," to name only a few. Missed too are chances to talk about how images of the "good mother," the "good nurse," and the "perfect child" related

to this advice literature and resulted in a number of typologies for mothers and children which had numerous repercussions in a variety of institutional settings, such as hospitals and schools.

Despite this disappointment in the book, Arnup succeeds in her main purpose, which was to document the development and propagation of the new ideological construct of "good mothering" as described in the advice literature she so thoroughly examines.

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**Rebecca Sisler.** *Art for Enlightenment: A History of Art in Toronto Schools.* Toronto: Fitzhenry and Whiteside, 1993. Pp. 280. \$70.00 Can. cloth.

*Art for Enlightenment: A History of Art in Toronto Schools*, a joint educational project of the Learnx Foundation and the Toronto Board of Education, underscores that "art education is integral to the learning process" (p. vii). Written by Rebecca Sisler, a sculptor and writer of Canadian art history, the book focuses on the little-known collection of art amassed by the Toronto Board of Education (TBE). The works in the collection, many of which were presented to the TBE as commemorative gifts by classes, parents, administrators, or artists, include stained glass, furniture, medals, trophies, paintings, sculpture, and architectural drawings. Comprising the bulk of the historical part of the collection (before 1950) are paintings from such well-known Canadian art-

ists as J.W.L. Forster, Wylie Grier, Tom Thompson, J.W. Beatty, George Reid, and Doris McCarthy. Gail Gregory, curator of the collection, describes the book's intention as "a means of recognizing the collection as the treasure it is. To provide the public with accessibility to a fine public cultural resource, and...to represent the Toronto Board of Education to the world and in our own classrooms" (p. 269).

*Art for Enlightenment's* thematically arranged chapters focus on the TBE's collection through anecdotal narratives and vignettes which illuminate the collection and endowment of the art work, the patron who commissioned the work, and the artist who produced it. This thematic organization has an underlying historical structure. In Chapter 1, "Art and Educators," Sisler begins with a discussion of Egerton Ryerson and his infamous art collection intended for model school students and the public. Chapter 2, "The Schools Collect," incorporates a discussion of the aims and objectives of the Central League of School Art (est. 1898), a significant part of the school beautification movement in turn-of-the-century Toronto. In "Inspired Mentors," Sisler concentrates on "exceptional" artist-teachers such as Peter Haworth, long-time director of Central Technical School's art department, and Lawrence Paton, art director of Western Technical School and later principal of the Ontario College of Art. Chapter 4 highlights the important collection of war memorials scattered on site at Toronto schools. The post-war period and "the waning of appreciation of art in the schools"

(p. 181), which was illustrated through a number of artistic battles waged to save art work in the schools, is examined in Chapter 5, "Changing Perspectives." The book concludes with "The Multicultural Canvas," which surveys the rich ethnic origins of artists whose work adorns TBE schools. This chapter includes some splendid works of art from the TBE by artists and students.

Regardless of its honourable intentions and seemingly straightforward chapter headings, *Art for Enlightenment* is disappointing. The most discernible structural weakness of the book is that the text often is not synchronized with the images: some images are poorly described, others are ignored altogether, while many are awkwardly appended to the end of chapters. Under the obvious requirement to reproduce as many art works in the collection as possible, the thematic and often historical approach in the book falls apart. The chapters are wholly unfocused and do not adhere to the chapter titles. For example, Chapter 1: "Art and Educators," tells us little about the relationship of art and education; instead, the chapter discusses a few notable educators of art and includes not only educators but school trustees, benefactors, a Toronto mayor, and publisher and philanthropist John Ross Robertson. These inclusions are understandable because their portraits are part of the TBE's art collection.

Conceptually, *Art for Enlightenment* suffers from an underlying hagiographic and artist-centred discourse of the "artist as genius," and art as a progressive struggle for the democratization of education...and the civiliza-

ing and enlightening influence of great art" (p. 13). Sisler invokes a plethora of adjectives to describe her cast of characters: "visionary," "acutely intelligent," and "outstanding educators." Her perspective is clearly shared by Timothy Findlay, who wrote the "Introduction" (pp. 1-10), where clichéd statements on artists abound: "Artists are fearless," "Artists, unlike the rest of us, are fascinated by what seem, at first, to be the most ordinary things in the world." Art and education are seen as transformative experiences which can nullify "prejudice" and "mindless conformity." Art is, Findlay declares, "the key to freedom" (p. 6).

The book's conventional and problematic way of characterizing art and artistic vision creates a cultural, social, and historical vacuum. Artists and educators are visionary solely as a result of their unique intellectual gifts and personal cultural endowments. Sisler's discussion of Jessie Semple, appointed art director of the TBE in 1890, exhibits this naïvety. Semple is seen as single-handedly "revolutionizing the subject of art and at the same time...public opinion" (p. 45). Yet Sisler fails to consider the influence of aesthetic discourses in Toronto's art communities or such institutional structures as the Ontario Educational Association's Manual Arts Section (est. 1905), of which Semple was elected president in 1905. Furthermore, the author makes no reference to the immense influence of the aesthetic and social theory of the Arts and Crafts Movement (of which Semple was a zealous disciple) on Ontario educational circles. Sisler utilizes the same

approach in the discussion on artist-teacher Peter Haworth and his 1931 controversy with the TBE and local stained-glass companies. This incident and another in 1939 is represented as a David and Goliath parable: Peter Haworth and the disciples of art triumphant over the much larger and powerful educational bureaucracy and outside business interests. In reality, the controversy involving Haworth was not primarily an issue of artists-teachers in the schools but a challenge to the organized form of technical education in Ontario.

*Art for Enlightenment* neglects any real contextual analysis because it de-contextualizes "Art" and fails to take into account larger cultural, social, and historical events and trends. To take another example, Sisler downplays the scope and extent of the Arts and Crafts Movement social/aesthetic ideals in Ontario and their specific role in education. She fragments the aesthetic ideas into small manageable chunks, introducing them in different chapters as independent phenomena. In her discussion of school beautification in Chapter 2, Sisler points to John Ruskin as the cultural proponent of mural art in the schools to express idyllic pastoral themes. Yet again she fails to connect Ruskin's belief in environmental determinism as a concept implicit in both manual arts education and later the teaching of applied art (decorative art). Sisler excludes actual art instruction and its history and thus creates an uneven narrative which is selectively based on the actual historical record.

With its striking cover, *Art for Enlightenment* looks good on a coffee

table. But will it appeal to serious scholars of art history or art in education in Canada? Probably not. Regardless of its publisher's claims that the book will "appeal to art lovers, and artists, educators, and students of social and political history," this book is an unabashed official history intended for an uninformed audience. Although purporting to champion art, it sheds no light on the subtle yet significant aesthetic and social enculturation of Ontario public school children and young adults in turn-of-the-century Toronto. A love and commitment to art should not preclude a close and critical analysis of it. Art was not a mere topic of cultural appreciation but a crucial component of character formation in educational and historical contexts. This social dimension of enlightenment is missing. Without it, *Art for Enlightenment* is a disappointing (and expensive) effort.

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**Louis Marmoz, ed.** *Gaston Mialaret: l'éducateur, le pédagogue, le chercheur*. Paris: Presses Universitaires de France, 1993. Pp. 206. FF 145.

The *Festschrift* will never be popular outside Europe and a few countries of the former British Empire. For these celebratory essay collections usually come from university departments where a single "Professor" rules the roost. The Professor, usually a

man, sets the department or institute budget, hands out grants, supervises the best (or all) doctoral students, decides the academic fate of subordinates, and teaches a few hours per week. At its best, the professorial system leads to writing and research on the grand scale, and produces academic careers for juniors and for students upon whom the Professor looks with favour. At its worst, the system leads to decades of mediocre teaching and research in an entire discipline. (*Festschriften* most often come, one presumes, from the "good" departments.) Although "Essays in Honour of Professor X" are scarce in Canada, the few we have, ironically, are useful and even excellent. The same cannot always be said for the European ones, too many of which smell of the vanity press.

In *Gaston Mialaret*, we have both excellence and vanity.

First, the vanity. The book appears in a series whose editorial supervisor is...Gaston Mialaret. Louis Marmoz, who compiled the volume, did his doctoral thesis with Mialaret, and over the past decade was his fellow professor in Caen. The book includes complete lists of all Mialaret's successful graduate students, his major granting projects, his State commissions (these require ten single-spaced pages to list at four lines apiece), all Mialaret's publications since 1948. This latter is a daunting list at pp. 180-206 of several dozen books, several hundred articles and book chapters, and innumerable technical reports and talks. At least some of this is plain vanity, whether it be Mialaret's own, or the aspirational vanity of the contribu-