

they experience" (p. 200). Such attention to the profusion of educational opinion and political events is surely the professional concern of historians of education and no doubt one of the special contributions they can make to policy research. But they owe us also their judgements on the hegemony of ideas, the domination of institutions, and the possession of power. Silver recognizes this obligation in his theorizing, but in this book at least he does not realize it in his practice.

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Maria Tippett. *Making Culture: English-Canadian Institutions and the Arts before the Massey Commission.* Toronto: University of Toronto Press, 1990. Pp. 253. \$40.00 cloth, \$17.95 paper.

Like many aspects of the Canadian experience, the history of our cultural producers and institutions is woefully inadequate. A constant in all the successive waves of fashion in historical investigation—from constitutional to political to economic to biographical to social—has been the neglect of the history of our ideas and our arts, whether "high" or popular. To correct this lacuna in one major area—with respect to painting, theatre, music, and (to a lesser extent) literature in English Canada from 1900 to 1950—is one of Maria Tippett's primary goals in this work, and one in which she has been admirably success-

ful. Piling example upon example, she creates a dense and detailed portrait of a cultural life which, if not exactly vibrant, was certainly much more significant and ubiquitous than the previous historical record has revealed. Far from being totally preoccupied with the material development of the northern half of the continent, English Canadians clearly possessed "a serious and deeply founded interest in cultural pursuits" (p. xii) in the first half of this century.

The main argument constructed is that this "long lineage" of artistic activity was an essential precursor to the very different—and better-known—cultural life that has flourished since the Royal Commission on National Development in the Arts, Letters, and Sciences (the Massey Commission) reported in 1951 and a cultural funding agency along the lines it recommended, the Canada Council, was set up in 1957. Ironically, Tippett points out in her Epilogue, precisely because post-Canada Council culture has been so government-dependent and so professionally oriented, it has tended to turn aside memories of the tradition out of which it grew. Nevertheless, she argues, that heritage was "an important part of what led to the shaping of a coherent cultural policy," and "the council itself was a product, as much as it was a creator, of a distinguished history of cultural activism" (p. 187).

Tippett examines English-Canada's cultural tradition under five main headings: professionalization, education, government patronage, private patronage, and foreign influences. A number of important issues are covered. While some are very familiar

to students of Canadian society, such as the tendency to centralization of cultural activity in Toronto and Montreal and the eternal emphasis on the development of a distinctive Canadian identity, others are less well known. Tippet points out, for example, the important function women performed in participating, organizing, and fund-raising for little theatres, musical groups, and many other cultural organizations. She also clearly explains why private and corporate philanthropy in the arts was so weak, and reveals in contrast the central role played by the Carnegie Corporation and the Rockefeller Foundation in this country, not only in encouraging cultural education and supporting individual artists but in backing such broadly based lobby groups as the Federation of Canadian Artists after 1941. While not glossing over the problems inherent in the deep involvement of these American foundations in Canadian cultural life, she concludes by highlighting the perception of "most observers" of the time that as a result "things were being done which would otherwise not be taking place, a fact which was, they thought, enough to excuse a multitude of deficiencies" (p. 153).

A similar emphasis is evident in Tippet's discussion of the nature of English-Canadian cultural expression in the period. She readily admits that it was for the most part traditional, British-oriented, and derivative. The Canadian identity sought by English-Canadian artists was one rooted in Anglo-conformity and traditional morality, far from the cutting edge of international artistic developments.

But for Tippet, that is less important than the fact that it existed at all. For example, she argues that the patronage of the arts by volunteer groups like churches and middle-class women and by individuals like Vincent Massey helped ensure that the product was a conventional one, reinforcing the world view of these essentially conservative bodies. "But even at that," she concludes,—"and this is the real point—a forum and a framework for cultural activity were provided where, otherwise, there would have been none at all" (p. 108).

For readers of this journal, the chapter on educating performers and their audiences will be of particular interest. Here Tippet discusses two main endeavours: the development of programmes and institutions to train specialized cultural performers, and the education of amateurs and audiences by means of exhibitions, festivals, university extension courses, and so on. For the most part individuals with a particular interest in or talent for painting, music, or drama studied with private teachers or at private conservatories. Most of the tutors, and most of the students, were women. The teaching tended to be of doubtful quality, according to Tippet, and conservative and traditional in models and styles. Any really serious student had to leave Canada to pursue his or her education. This was one of the means by which foreign standards, and foreign quality, entered the Canadian cultural scene—with consequences both good and ill. As to the artistic education of the general public, Tippet focuses on the role of the critic and the growing involvement of univer-

sities in mounting extension courses in the arts. Canadian critics—of whom there were far more than is usually assumed—tended to avoid tough commentary in a misguided attempt to encourage indigenous production. Like patrons and teachers, their standards were conventional and patriotic. Most importantly, they and other like-minded commentators placed upon Canadian artists the multiple burden of stimulating national feeling, integrating an increasingly diverse and urbanized population, and replacing traditional religious values. Artists were called upon to be the nation's teachers, and, accordingly, were expected to act as role models and to behave and produce in an "acceptable" and unchallenging manner. Universities became increasingly involved in sponsoring artistic education for a similar reason—a felt need to respond to the social problems of the whole community. In both cases, however, for Tippet the significance lies not in the sometimes doubtful results but in the underlying assumption that an awareness of culture was "a key element in the building of a society" (p. 62).

A major theme throughout is the role—or lack thereof—of the federal government in the cultural field in Canada. Before 1957, Ottawa's only major institutional involvement was with the National Gallery, although some patronage of individuals, particularly by participation in patriotic ceremonies or the design of memorials, did occur as well. According to Tippet, the principal reasons for the federal reluctance to get involved were the belief that art belonged in the

private sector, the lack of viable models from Britain, and the inability of the artistic community itself to agree on what aid it wanted. Typically, the federal government also brushed aside culture with the excuse that it was educational and therefore a provincial responsibility.

The Second World War, however, led to some major changes that ended the government's isolationist stance. One important step was the creation of the Canadian Arts Council (CAC) and other widely representative lobby groups with a fairly clear sense of what they wanted. More significant, however, according to Tippet, was the growing perception of the St. Laurent government that cultural activity was *useful*—both at home and to spread "civilized" values worldwide. Moreover, the federal government finally recognized that in fact it was already quite heavily involved in many cultural endeavours and that better coordination would be beneficial. Finally, and crucial in focusing all these feelings, was the fear that the burgeoning CCF would steal the Liberals' thunder in this influential area. Thus St. Laurent was persuaded (principally by Brooke Claxton) to set up the Massey Commission to investigate the whole cultural arena from the federal perspective, the "first step in the direction of a coherent, state-supported, federal policy for culture and the arts" (p. 184).

To some extent the logic of Tippet's argument breaks down at this point. Her own evidence suggests that the reason the federal government finally became involved in a manner that eventually transformed English-

Canadian cultural activity had very little to do with previous cultural experience, and much to do with particular political circumstances. She herself points out that cultural lobby groups like the CAC had no discernible success in getting their message accepted until other factors induced the Liberal government to act. Where then is the link between the pre- and post-1950 situations? The "long lineage" did not, it seems to me, cause the eventual move to federal government intervention in the cultural field; the real push for that came from other roots, including not only those Tippet mentions but also such factors as growing concern in the late 1940s over the potential of television for further seducing the Canadian public toward mass culture and Americanization, and generally altered notions about the responsibility of the state in fields previously considered private.

Tippett's book is best when it sticks to the description of the multitude of cultural endeavours engaged in by ordinary English Canadians, amateurs and professionals, who shared an instinctive sense that this type of activity is an important aspect of the human experience. What she describes so effectively is truly the "making" of culture—and a culture—by its lived practice.

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Kendall E. Bailes. *Science and Russian Culture in an Age of Revolu-*

tions: V.I. Vernadsky and his Scientific School, 1863-1945.

Bloomington and Indianapolis: Indiana University Press, 1990. (Indiana-Michigan Series in Russian and European Studies). Pp. xii, 238. \$29.50 U.S.

This is very much a book for the 1990s. First, its subject, Vladimir Vernadsky, was "one of the first scientists to emphasize the basic unity of earth, humans, and the cosmos through the exchange of matter" (p. 181); his work is therefore of major importance to environmentalists everywhere. Second, the rediscovery of Vernadsky's writings in the Soviet Union was a significant part of the intellectual origins of the move towards "glasnost." Third, its author learned that he himself was suffering from AIDS, and completed the book in a desperate race against time that ended with his tragic death in 1988. His first book, *Technology and Society under Lenin and Stalin: Origins of the Soviet Technical Intelligentsia* (Princeton, 1978) became an instant classic. Incisive, generous, stimulating, yet unassuming, Bailes was the brightest star in his generation of American scholars of Soviet history; it is sad to realize that these are the last words we shall have from his pen.

The first half of the book deals, brilliantly and thoroughly, with Vernadsky's childhood and education, his early scientific work, and his social and political activity up to the outbreak of World War I. The second, less satisfactory half, traces Vernadsky's work