

Taylor do for these amateur historians what these nineteenth-century historians did to their subjects: they force them into categories where they do not really fit. Thus one comes away from Taylor's study with good insight into the ideas, themes, and topics of concern to these nineteenth-century amateur historians and with wonderful synopses of their writings (which one would not otherwise read), but not with any better understanding as to how these works form a pattern.

Part of the problem may be in the nature of the subject. I wonder if one can call the men (and they were always men, not women) that Taylor analyses "historians." They were not writing about the past so much as commenting on events that they had lived through or that had happened in the memorable past. History was a means to justify a current perspective which was inevitably partisan, patriotic, and promotional at one and the same time. This is not to deny, however, that the views of these writers are extremely helpful in shedding light on the mindset of nineteenth-century Canadian society. For this reason alone, *Promoters, Patriots, and Partisans* is valuable reading.

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Donald Soucy and Mary Ann Stankiewicz, eds. *Framing the Past: Essays on Art Education*. Reston,

VA.: National Art Education Association, 1990. Pp. 221. \$19.00.

There has been a recent surge of interest in histories of education. With the interest has come a revision of accepted pasts and consideration of issues and topics not previously focused upon in historical work. For example, histories of school subjects have been relatively uncommon in the past. However, there are now a growing number of historical investigations into school subjects and art education is no exception. A new body of research in this area is beginning to develop, as seen in publications, conference presentations, and university courses on art education history.

Framing the Past reflects the new interest. It is a collection of historical investigations of art education from a variety of perspectives. This book is exceptional because it is one of the few edited books on the history of a school subject; its editors and publisher should be applauded for their innovative efforts. The book also provides examples of important issues that should be studied in any school subject history.

As the title states, the volume is indeed a collection of essays. Each chapter is presented almost as an independent paper, building on other chapters' information, but not broadening their contexts. In part, this is the case because nowhere in the book is there a chapter (introducing or concluding) dealing specifically with the common themes of the book. The Foreword, by Foster Wygant, author of

a book on nineteenth-century art education, presents some of the dilemmas of writing such histories and lists topics that he believes require further investigation. The short Preface mentions the diversity of the book and states that there are common topics, but does not illuminate them. Without an introduction that focuses on the important aspects of the chapters and their relationship to overarching issues, it may appear that while the same people and events are discussed in various chapters, larger themes are not addressed.

The book is organized in a chronological order, but with an interesting mix of international perspectives. This is one of the many assets of the book. There are chapters by authors from Canada, Great Britain, and the United States.

A few of the papers are versions of previously presented information and analyses that have been brought together in this volume because they are considered important resources. For example, Robert Saunders' biographical sketch of Elizabeth Peabody is based upon many years of interest in this particular figure. Also, drawing upon the Marion Richardson archive he oversees, John Swift gives a thorough explanation of the development and use of memory drawing and visualization activities by British art educators.

Most of the chapters contribute something new to the history of the field. In the first chapter, Donald Soucy criticizes the continual use of a single source book written by Isaac Edwards Clarke in 1874 as a foundation for subsequent histories of art

education. This is a vital criticism and gives insight into art education historical writing. He points to the need for multiple views of the past in order to gain a more complex vision of conditions, intentions, and assumptions. This chapter also provides a comprehensive survey of art education histories.

A few of the chapters take important steps toward producing a more social and political context for understanding the past. These papers include references to external influences on art education. For example, Patricia Amburgy discusses the influence of more general progressive reforms on art education from 1880 to 1917 as people began to develop an interest in delivering culture to the mass population. Arthur Efland's chapter is a history of ideas briefly surveying twentieth-century art education. To provide a larger context for the reforms he discusses, Efland organizes the history into two lines of thought: romantic-expressionism and scientific rationalism. The chapter touches on some of the social and political issues surrounding art education.

The chapter by Anne Wood and Donald Soucy, a biographical sketch of the Reverend Alexander Forrester, Nova Scotia's second Superintendent of Education and first Normal School principal, is connected to social politics through a discussion of Forrester's views on moral education. At a time when many of his contemporaries promoted the use of copybooks to teach children how to draw by having them copy adult-drawn line drawings, Forrester

promoted drawing from life. Through drawing, he sought the study of "God's perfect creations."

Mary Ann Stankiewicz argues that there was a shift in focus from decoration to design in art and art education in the United States near the turn of the century. Her chapter is a lucid account of the professional transformation of an idea that continues to have a vital impact on art education.

Paul Bolin's chapter concerns the 1870 Massachusetts State Act that first required drawing education in public schools. Bolin argues against the commonly held view that the intention of the Massachusetts Drawing Act was to instil industrial drawing skills in children through the use of copybooks. He interprets a number of documents as supporting his position that there were many types of drawing in the minds of the men who first required art education at the state level. While the analysis is challenging, it is not thoroughly convincing, in part because the students who populated the public schools influenced by the act were expected to fill the many newly developing industrial jobs. Also, Walter Smith, who was brought from Britain to carry out the intentions of the act, was hired to install the industrial drawing methods of the British South Kensington school.

While Bolin investigates intentions in policy making, Diana Korzenik points out vital discrepancies between adult intentions and what children actually did. For example, she describes how children drew images from their imaginations in books intended for copying. In another interesting look at practice, Anthony

Rogers explores the differences between policy and practice, using the art curriculum of British Columbia between the world wars as an example.

David Thistlewood's chapter concerns the first decade of the London Institute of Contemporary Art [ICA] and its focus upon educating the general population about modern art in order to gain acceptance of that art. Following a concise account of British artistic tastes of the period, Thistlewood analyses and explains the use of New York's Museum of Modern Art [MOMA] as a prototype for the educational practices of the ICA and how ideas from MOMA were transformed in the context of the British art community.

The transfer and transformation of ideas about schooling from country to country are important issues in this book. For example, in a meticulous account, Graeme Chalmers describes the intended reproduction of the South Kensington system in New Zealand. In this chapter, the description is largely about lines of influence drawn through individuals. However, Suzanne Lemerise and Leah Sherman discuss the transfer of ideas and problems of local culture in relation to bilingualism and biculturalism in Quebec.

This book provides an excellent example of how the study of history can enrich a school subject. It contains a wealth of information for art educators and historians of education in general. Hopefully, we will see more histories of school subjects in the coming years so that comparisons and connections between subject areas can

be drawn and differences can be explored.

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Paul Rutherford. *When Television Was Young: Primetime Canada 1952-1967*. Toronto: University of Toronto Press, 1990. Pp. xv, 637, illus. \$60.00 cloth, \$25.00 paper.

Television viewing occupies a significant place in the lives of Canadians, who devote as much as three and one-half hours to it each day. For better or worse, television is the primary means Canadians have for learning about themselves and their aspirations. Today, almost every Canadian has one television receiver and nearly 50% of Canadians have two. The spread of television technologies in Canada has been rapid; the present levels have been achieved in less than forty years. In 1953, by the time the Canadian television industry was a year old, approximately one in ten Canadian households had acquired a television receiver. Eight years later, 80% of all Canadian households had at least one television set and another 5% had at least two. Given the rapid spread of television technologies, the amount of time Canadians devote to television, and the primacy of the medium as a means of understanding or misunderstanding ourselves, it is not surprising that television has

figured prominently in governmental reviews of the broadcasting system, in curriculum development for schools, and as the object of scholarly attention.

According to its author, *When Television Was Young* is a story with three distinct subjects. The first is what he calls the "noble" experiment of a national television service trying to supply viewers with entertainment, news, and viewpoints that were "made in Canada." The second subject is the "art" of television, the styles and messages that producers and programmers offered Canadian viewers. The third subject is an analysis of the impact of the introduction of television upon Canadian society.

If these subjects sound ambitious and a bit disparate, they are; *When Television Was Young* nonetheless can boast about an impressive list of achievements. The overview of primetime Canadian television between 1952 and 1967 is comprehensive. Rutherford provides information about the development of early Canadian television that is not easily accessible in the other work devoted to the subject. *When Television Was Young* complements work such as Mary Jane Miller's analysis of television drama, *Turn Up The Contrast*, by putting drama in the context of other programmes aired during primetime. Rutherford has developed his own system for classifying the programmes aired during the period and has profiled an emblematic programme from each. Those who have had the pleasure of viewing will find Rutherford's representations faithful to their experiences. Scholars and others who neither viewed the