

too enamoured with the eyewitness accounts and the reader, lacking the compass of analysis, gets lost in detail.

There are twenty-eight separate "battles" and massacres described in this book. If the reader is surprised at this number, he should appreciate that the author has had to be selective in those he picked to relate. Only two or three sea battles are described, for example, and many more could be chosen. The same holds true of massacres. Most if not all of those selected are massacres of white men (and women and children) by Indians.

The descriptions of the more important battles and engagements vary in quality. The Battle of the Beechwoods, the Disaster at Fort William Henry and the Battle of Queenston Heights are especially well told, as is the Battle of the Plains of Abraham. Louisbourg deserves better treatment and the description of Lundy's Lane, although giving a good impression of the confusion of battle, becomes too detailed and difficult to follow.

Despite these drawbacks, this book will appeal to many. It is a well-written account of an aspect of Canadian history which is not well known. Well illustrated, and with a general bibliography for additional reference, it gives a good description of most of the important military and naval engagements in New France and British North America.

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*Bibliography for the Study of British Columbia's Domestic Material History*, by Virginia Careless. Ottawa: National Museums of Canada, National Museum of Man Mercury Series, History Division Paper No. 20, 1976. Pp. 73; free.

The intent of this bibliography, as the Mercury Series Publications listing states, is to assist those studying interior decoration, furnishing, and social and cultural life in British Columbia at the turn of the century. It should, the series claims, be of particular use to those interested in historical restorations and museum reconstructions of period rooms. Undoubtedly, Careless' bibliography will become a standard reference work for museums in B.C. It covers material available in the major repositories of Vancouver and Victoria, offering some 800 entries, divided into forty-six subject categories.

The bibliography emerged from a project to make the domestic rooms in the B.C. Provincial Museum's modern history display more historically

accurate. Once Careless began her initial research she soon discovered that both primary and secondary sources on B.C.'s material history are very limited prior to 1890. Information gradually increases until by the 1920s documentation is fairly full. With this in mind, the author has limited her bibliography to the turn of the century.

The listings deal mainly with secondary material, all of which is readily accessible in libraries to the B.C. researcher. While the author recognizes that additional information could come from a more detailed examination of primary sources, in the interest of time she has limited primary sources cited to ones "easily located and of particular relevance" — including house inventories, family manuscripts and visual records.

Although the sources are drawn only from Lower Mainland repositories, the scope of the headings is extensive. The forty-six subject headings include topics with obvious links to interior design and furnishings, but also list subjects which may seem to have less direct connections.

Yet as the author points out, "a book on British manners, life in colonial India, or California architecture can relate to British Columbia in terms of the kinds of influences which shaped the province, and the kinds of knowledge and customs which people brought with them." Faced with a lack of information on B.C.'s material history, the author explored any source which might prove useful, from cookbooks and novels to etiquette books and store catalogues.

The scope is admirable and reflects long hours of tedious searching by the author. With this in mind, it seems curious that the section titled "Clothing" neglected to list several books on costume which are generally conceded by museum costume curators to be the major reference works for this period. These include *Handbook of English Costume in the Nineteenth Century* by C. Willett Cunnington and Phillis Cunnington, *Corsets and Crinolines* by Nora Waugh, and *Victorian Costume and Costume Accessories* by Barrie and Jenkins. These books not only describe the clothing of the period; they also comment on etiquette, deportment and the domestic setting.

One subject heading which does not appear is "Photography." Perhaps the amount of material available is so slight that any references were included under different headings, but certainly the art of photography was a well-established part of the domestic decoration by the turn of the century. Information on types of frames used, photo albums, stereo viewers, etc., would be useful to anyone recreating a Victorian parlour.

Several books, published in the same year as this bibliography, would certainly have been included by the author had they been in print at that

time. They are such excellent sources of primary material that it seems worth mentioning them here. *Exterior Decoration, Victorian Paint for Victorian Houses* is the first publication in a new series entitled The Athenaeum Library of Nineteenth Century America. It is the joint effort of three educational institutions sharing a common devotion to the Victorian Age. The purpose of this series, as the introduction states, is to make available rare primary documents on nineteenth century architecture and decoration for which curators, collectors, architects and preservationists have a practical need. Topics of books in this series include: drapery design, ironwork, lighting fixtures, Gothic Revival furniture, plumbing and kitchens. One which has already been published is *Victorian Architecture, Two Pattern Books*. This book presents hundreds of exterior and interior details. It is all the more valuable because it shows the average standards of architecture of the period.

A small but interesting Canadian publication is the catalogue *A Nineteenth Century Look: the Victorian Parlour*, which accompanied an exhibition organized by the Confederation Centre Art Gallery and Museum in Prince Edward Island in the fall of 1976. The exhibition was composed of photographs and furnishings from public and private collections across Canada, selected to show a wide cross-section of middle and upper class life in this country. The catalogue gives a list of forty-seven photographs and thirty-six artifacts with their sources.

My only real criticism of the Careless bibliography is directed at the format. Each of the forty-six subject headings is listed alphabetically, but there is no cross-reference to a page, so the reader must fumble along, flipping pages until the proper heading is reached. Since one has no idea how long each listing will be, it is difficult to estimate how far along any given heading will appear.

To make matters worse, the headings, as they appear in the body of the bibliography, are in upper and lower case, the same as the rest of the copy. It is difficult to quickly locate the heading on the page because of this. The use of all upper case letters or an extension into the left margin would help to distinguish the headings from the bulk of the copy. It is a small point, but constantly irritating to the person using the bibliography.

And the bibliography will certainly be well used by B.C. museums, not only for reconstruction of period rooms, but to assist in the identification of artifacts. Perhaps the frequent use of this bibliography in museums and archives throughout the province will provoke institutions outside Van-

couver and Victoria to examine their own holdings for primary material relating to the material history of British Columbia which might be included in future publications.

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