

lished a network of observers including some in Canada. Shortly after telegraphic warnings were begun in the U.S.A. (Nov. 1870), Kingston began to issue similar bulletins and warnings in Canada (July 1871) and soon tied into the American network as well.

A couple of geographical errors and a few other minor factual errors were noted in reading, but for me the more disconcerting problem was the organization of the book. As noted, *Beginnings* opens by documenting the founding of the Toronto Observatory and not until Chapter 7 are we given a sense of the historical development of meteorological science or the progress of organized meteorological observations in Europe or the U.S.A. Being instrumentally minded, I was also disappointed with the relative lack of documentation relating to the instruments used at various times or at the different levels of observing stations. An editorial peculiarity is that appendices are located at the end of chapters. Although there are 15 tables, they are not listed, nor are the illus-

trations which are not even numbered. These deficiencies will make *Beginnings* a bit more difficult to use as a reference, but fortunately the index is quite detailed.

Clearly, *The Beginnings of Canadian Meteorology* will interest meteorologists and the many volunteer observers employed in this country. Historians of science will read it with interest for what it tells us about the early organization of an important scientific institution in this country; future researchers may want to investigate parallels between other government-funded disciplines and departments and the Meteorological Service of Canada (now the Atmospheric Environment Service). Historians with regional interests will find Morley Thomas' book a source of information on the meteorological activities of individuals in their communities. And foremost, *Beginnings* should be read as a tribute to a remarkable man who exerted an almost immeasurable influence on the development of a discipline of such wide-ranging importance to society as meteorology.

Peter Neill and Barbara Ehrenwald Krohn, eds., *Great Maritime Museums of the World*

NIELS W. JANNASCH

Neill, Peter and Barbara Ehrenwald Krohn, eds., *Great Maritime Museums of the World*. New York: Balsam Press, Inc., 1991. 304 pp., 309 illus. Cloth \$50.00, ISBN 0-917 439-12-0 (Balsam), 0-8109-3362-4 (Abrams).

In his introduction, editor Peter Neill holds forth with historical jingoism of sorts before separating the various aspects of maritime history into eight themes: fishing and farming; voyages of exploration; maritime technology; navigation and science; naval warfare; ports and trade; migration; and the community of the sea. At the same time, he briefly reviews how these themes are dealt with by the chosen museums:

Australian Maritime National Museum, Sydney, Australia
Maritime Museum of the Atlantic, Halifax, Nova Scotia, Canada

Fisheries Museum of the Atlantic, Lunenburg, Nova Scotia, Canada
Vancouver Maritime Museum, British Columbia, Canada
Viking Ship Museum, Roskilde, Denmark
Musée du Bateau, Douarnenez, France
Musée de la Marine, Paris, France
Musée de la Pêche, Concarneau, France
Deutsches Schiffahrtsmuseum, Bremerhaven, Germany
Yokohama Maritime Museum, Yokohama, Japan
Nederlands Schepvaart Museum, Amsterdam, Netherlands
Maritime Museum Prins Hendrik, Rotterdam, Netherlands
Norsk Sjøfartsmuseum, Oslo, Norway
Museu de Marinha, Lisbon, Portugal
Barcelona Maritime Museum, Barcelona, Spain

National Maritime Museum, Stockholm, Sweden
Vasa Museum, Stockholm, Sweden
The Iron Screw Steamship *The Great Britain*, Bristol, U.K.
National Maritime Museum, Greenwich, U.K.
Merseyside Maritime Museum, Liverpool, U.K.
Hawaii Maritime Centre, Honolulu, Hawaii, U.S.A.
San Francisco Maritime National Historic Park, San Francisco, California, U.S.A.
Smithsonian Institution, Washington, D.C., U.S.A.
South Street Seaport Museum, New York, N.Y., U.S.A.

The bulk of the book is taken up by case histories and brief descriptions of these institutions by their Directors or Curators. I can visualize the authors sweating over the short articles whose length does not give them a chance to tell the full story of their museums, their ambitions, frustrations and the "behind the scenes" labours carried out by a faithful staff. As a result, these well-written articles are actually no more than expanded propaganda pieces as found in museum brochures and leaflets.

And then what makes a maritime museum great? Is a museum judged by the space it occupies – for example, the Australian Maritime

Museum with its gorgeous quarters but limited collections – or does a museum make the grade if it is well enough endowed to take part in this publishing venture? I know of many more museums that equal or exceed the criteria of the editors, such as the Sjöfartsmuseet in Göteborg, Sweden, the Fiskeri-og Sjöfartsmuseet in Esbjerg, Denmark, the Maritime Museum in Singapore, the Museo Naval de la Nacion in Buenos Aires, Argentina, the Polish Maritime Museum in Gdansk, Poland, and many others – every one of them a great museum in its own setting, with splendid collections and doing good work.

It would have been helpful, especially to *MHR* readers, if the editors had, at least, included a list of all existing maritime museums, their addresses, and brief descriptions of their holdings and main interests: the result would have been a quite useful reference book rather than the present unsatisfactory overview.

Great Maritime Museums of the World makes a fine coffee-table book; with its excellent colour reproductions of museum exteriors and interiors, artifacts and museum ships this is a beautiful book. Solid binding and high-quality, glossy stock add to its attractiveness. I find it difficult to recommend the volume to any serious student of material history, however.

Jane A. Evans,
A Joy Forever: Latvian Weaving, Traditional and Modified Uses

DOROTHY K. BURNHAM

Evans, Jane A., *A Joy Forever: Latvian Weaving, Traditional and Modified Uses*. Saint Paul: Dos Tejoras Fiber Arts, 1991. 178 pp., 418 illus. Paper US \$28.95, ISBN 0-932394-16-7.

This book, written by a skilled and knowledgeable handweaver, explores the visual and technical aspects of a little-known area of decorative arts.

When searching for a thesis subject for a Master Weaver's programme, the author came upon the extensive collection of late nineteenth-

and early twentieth-century Latvian textiles at the Royal Ontario Museum. Given permission to analyze some of the pieces – including the one used for the attractive book cover – she became intrigued by the variety of techniques used in the weaving of the material and couldn't bring herself to stop when she finished the research needed for her thesis. Because the author lives near Saskatoon, it was not easy to continue the research, but the fascination with the material took hold, the author was determined, and convenience had little to do with