

DAVID COLLIER. — *Squatters and Oligarchs; Authoritarian Rule and Policy Change in Peru*. Baltimore and London: The Johns Hopkins University Press [Burns & MacEachern Limited], 1976.

This slim volume is what social scientists like to call a "case study," but it is too slim to be a good example of the genre. Collier says at the outset that he believes that Lima has for thirty years been the scene of a game between internal migrants seizing unoccupied land in the city (squatters) and a group he loosely calls the oligarchy. He reveals that he was intrigued by a Peruvian asking him why the oligarchy would allow any squatter settlements to exist, let alone so many that they hold one-quarter of Lima's population of four million: the settlements are ugly, and old Lima is charming; the seizures are illegal, and the private-property system is basic to the oligarchy's power. Moreover, the established classes fear the potential political radicalism they see in the ring of settlements surrounding the capital. Collier declares that "members of the oligarchy, and political leaders who have represented their interests, have been directly involved in encouraging the formation of settlements." (p. 4) In examining how this has occurred since 1945, he paints a revealing portrait of the way authoritarian government has worked in Peru.

Collier devotes his first three chapters to background material. The first discusses modernization and political change, with specific reference to Peru; he draws attention to the speed of change in this century, which made Peru a "living museum" of old and new political groups and policies. The second chapter examines the Lima settlements, placing them in the Peruvian context and suggesting why they have been allowed to grow. The third chapter, "Government Support for Settlement Formation," shows how governments have given just that. The next four chapters examine the policies of Odria, the Liberals, Belaunde and Velasco toward squatter settlements; each policy was markedly different from the others, and Collier tells us why. The book ends with a conclusion that reiterates its points; Collier emphasizes, *inter alia*, that his findings are valid only for Peru.

But the study is too slight. Although we learn a great deal about how politicians and squatters have played their "game," we are never shown how "the oligarchy" participates. In one of his first footnotes, Collier refuses to define or describe the oligarchs to whom he repeatedly refers as a group. We are also asked to believe that all politicians in Peru — with the exception of those in APRA — represent the oligarchy; Collier offers no justification for this assertion. Moreover, despite a quick look at "elite-mass relationships" before 1945, Collier appears to believe that the postwar situation he dwelt on was new. The book might have been more successful if the "squatter-oligarch" relationship had been set in the context of the patrimonial state, the holdover from Hapsburg absolutism of which Peru is and has been an excellent example. Finally, the organization is irritatingly didactic: in each chapter, Collier artlessly tells us what he will do, does it, and then tells us what he has done.

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KENNETH HUDSON. — *A Social History of Museums*. Toronto and London: Macmillan Co. of Canada, 1975.

The author, a British industrial archaeologist, has written a useful little book subtitled, *what the visitors thought*. He (with the help of Ann Nicholls, a collabo-

rator with Hudson also for the preparation of the *Directory of Museums* published in 1975 as well) has taken great pains to discover anecdotes and descriptions of what eighteenth, nineteenth and twentieth century visitors have thought about their museums. He has depended mainly on diaries, journals, articles and surveys, for his bright and often amusing impressions of the attitudes and values not only of visitors but also of the museums themselves.

Chapter 2 "Entry as a Right" describes the shift in the mid-nineteenth century from museums as a exclusive centre for the élite to institutions open to the public at large. The Great Exhibition of 1851 seems to have acted as an important catalyst.

From there attention turns to "Museums as Educational Instruments." Discussion centres on the expansion by the Victorians of the museum phenomenon to Europe and America with the emphasis on their utility. Here we find the views of such men as Thomas Greenwood (*Museums and Art Galleries*, 1888), whose philosophy "was based on the belief that people could and should be trusted to educate themselves (in museums) and that the business of public bodies was to provide opportunities for this process to take place."

The twentieth century panorama is in part characterised by the temptation of museums to become tools of the state. There are interesting remarks, for instance, on the role of museums as part of the overall propaganda instrument of the Nazis.

The second part of the book discusses matters primarily of interest to museologists: "Arrangement and Communication" (Chapter 4) and "Museums in the Market Research Age" (Chapter 5). Here rather than a analytic approach to the question the authors maintain their format of quotation and comment, with elaborate footnotes. Rather more useful are some of their appendices, especially the bibliography of published reports of surveys of museum visitors from 1897-1974. At the least the book is required reading for museologists everywhere.

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L.S. STAVRIANOS. — *The Promise of the Coming Dark Age*. San Francisco: W.H. Freeman, 1976.

Ceux qui connaissent Stavrianos attendaient ce livre depuis longtemps, somme d'une expérience extraordinaire: un Grec, dont le père était né sur une île de la mer Egée; né lui-même sur les bords du Pacifique, à Vancouver, en contact étroit avec la communauté pauvre des Chinois de la ville. Un Gréco-Canadien qui, après avoir enseigné l'histoire à Queen's University, en Ontario, émigra aux États-Unis. Longtemps, professeur d'histoire à Northwestern University, au nord de Chicago, il est maintenant à la retraite à La Jolla, en Californie.

Son œuvre historique est à l'image de sa vie: d'abord la Grèce, puis les Balkans, enfin le monde, dans le sillage d'Arnold Toynbee (qui avait lui aussi commencé sa carrière comme professeur d'histoire de la Grèce moderne). Les deux œuvres les plus importantes de Stavrianos sont peut-être les meilleures du genre: *The Balkans since 1453* (chez Rinehart) et *The World to 1500*, suivi de *The World since 1500* (chez Prentice-Hall).