

The exhibition's central theme was based on geographical determinism and the role this factor had in the development of New Brunswick. "Foundations" examines the impact of Eastern Canada's geographic location and environment on New Brunswick's historical settlement and growth from exploration to colony to integration within the national grid (c. 1600-1900). The natural resources available and the area's geographic position had a marked effect upon the human inhabitants and the development of the province. Since the area was only part of a larger stage, struggles between individuals and nations, and events that happened in adjacent and more distant locations, were presented to reveal their impact on New Brunswick.

Although the exhibition has a main underlying theme, the display was subdivided into six major sections designed to complement one another and arranged in a roughly chronological sequence. The individual sections are, in reality, self-contained mini-exhibits. Since "Foundations" presents a three-hundred-year slice of provincial history, we felt that the museum visitor should have the freedom to select sections that appeal to him or her and yet be provided with a reasonable amount of information about the chosen topic. For example, a school class studying the Loyalists could concentrate on Section III: "Birth of a Province."

Even though the history curators wanted to produce a thematic exhibition, we did not wish to fit artifacts into an established storyline. The production method that was adopted saw the development of a very general theme. The search for artifacts that would properly illustrate the selected theme was begun and lists of suitable items were compiled. Following this search the original exhibit themes were modified to make best use of the available artifacts. In one case, it was discovered that there were insufficient objects to represent a particular theme effec-

tively. That theme was replaced. Since it was felt that artifacts should perform the role of thematic building blocks, they were allowed to denote the various subthemes and, from these, the exhibition's overall theme.

The curators were aware that they did not have the expertise to cover every period to be represented in the exhibition. To overcome this problem, experts from specific fields of study were consulted. Individuals from university history departments, Parks Canada, Department of Historical and Cultural Resources, Province of New Brunswick, and other institutions provided assistance and information. Once the curators had selected artifacts to represent the various subthemes, a meeting was held with a panel of university historians. They reviewed the exhibition proposal and suggested several alterations.

To maximize interest for both school and public visitors, a variety of exhibition techniques were employed to enhance the gallery's visual appeal and several innovations were incorporated which have been considered successful. Not only were panels, cases and room settings installed, but stacked displays constructed, wherein the bottom level represents a traditional museum room setting, while the top level exhibit is conveyed to the visitor through the use of large mirrors (see diagram of a periscope assembly, fig. 10). Panels and cases were designed to be removed with relative ease. In this way, the curators will be able to change the artifacts in individual displays on an irregular basis and thus modify sections of the gallery over time. A natural setting was also incorporated into one of the exhibits: through the gunports of the Fort Sainte-Marie palisade, museum visitors may look upon the Saint John River, one of the major highways to the provincial hinterland for the entire three hundred years examined by "Foundations: The River Province."

Robert S. Elliot

Nineteenth-Century Pottery and Porcelain in Canada

Elizabeth Collard, *Nineteenth-Century Pottery and Porcelain in Canada*, 2nd ed. (Kingston and Montréal: McGill-Queen's University Press, 1984), 477pp., 156 plates, numerous text ill. Cloth \$39.95, ISBN 0-7735-0393-5. Paper \$22.50, ISBN 0-7735-0392-7.

By any standards this is a remarkable book. Seen by the present reviewer, of English heritage, it is even more remarkable in that it is the only extensive work on ceramic history, known to him, dealing with what happened to those vast quantities of earthenware, and to a lesser extent porcelain, made in Great Britain and exported overseas in the nineteenth century. It presents the British ceramic industry from the other side of the coin, that of distribution and consumption, and justifiably so, since pots were made to be *used*, and not for the academic pursuits of decorative

art historians! Although Canada was not, of course, the only market for British pottery and porcelain abroad, it does provide an excellent case study of what happened to the trade in one of England's former colonies; the author has given us a magnificent record of this trade, based on the most exacting standards of scholarship.

Collard has spent many years of painstaking and devoted research in collating her material, and has clearly continued this work since the first edition was issued in 1967. There are many additions, especially in the lists of Canadian potters, discoveries of artifacts and newspaper advertisements and much other new material. The primary aim of the work is to show how Canadians in the nineteenth century depended heavily on imports of crockery from Europe, mainly from England, and the

enormous difficulties faced by traders and dealers in distributing the goods to the remote areas of a new country, particularly in Upper Canada. These problems followed the additional hazards of the Atlantic crossing in sailing ships, and later steamers. The first three chapters explain these matters in great detail, showing how the costs of the ocean crossing, wagon and river transport, wharfage dues and warehousing had to be added to the original cost of the pots from Staffordshire and other manufacturers. Descriptions of the trade via Hudson Bay, through York Factory and the Red River passage, in predominantly Indian territory, are stirring indeed and make one think again about the relatively humble products of the Staffordshire Potteries which had this future to face. By the 1880s such cities as Calgary and Winnipeg were receiving Staffordshire pots. The eastern areas were supplied by the St. Lawrence River route, while Upper Canada was often reached via Minnesota. Pottery destined for the far west, beyond the Rocky Mountains, faced the vast and dangerous journey round Cape Horn and up through the Pacific Ocean before the opening of the Panama Canal in 1914.

As the trade developed Collard shows, in chapters 5 to 10, the establishment in Canada of various types of earthenware manufactured by famous English firms such as Wedgwood, Spode, Mason, Derby and Worcester, the latter supplying porcelain as early as 1832. Technical aspects of the pottery, particularly its methods of decoration, are described, and much basic information about the histories of the firms concerned is supplied. Stoneware, known variously as ironstone, ironstone china or stone china, being a hard and extremely durable material, was much in demand to overcome breakages during transport and to meet the hard conditions under which pioneers lived, when replacements were difficult and sometimes impossible. Hotels and steamboat companies also found ironstone an ideal material and much was manufactured especially for the Canadian market, with Canadian views and commemorative designs. Rougher British earthenwares, much from the northeast of England, often collectively known as Sunderland Ware, and Scotland are considered in chapter 11, and the supply of decorative and ornamental ceramic goods in chapter 12. Chapters 13 to 15 describe the importation of porcelain, on a much lesser scale than earthenware, from England, France, Germany, and in the early part of the century, from the Far East. Porcelain was generally distinguished from earthenware by the term "china." The section on Parian porcelain, an unglazed marble-like material used for figures and commemorative busts, is quite splendid, explaining the Canadian involvement in lotteries for this type of "art" manufacture through the activities of The Art Union of London. Chapters 16 to 20 show how such well-known firms as Ridgways, Podmore Walker & Co., Thomas Godwin, C.J. Mason, Davenport and many others from Staffordshire, provided pottery for the Canadian market, and the author has traced the sources of many prints used as pottery decoration, such as those by that intrepid voyageur and topographical artist W.H. Bartlett. Fascinating indeed is the story of the ways in which English potters provided special designs for Canadian

customers, such as beaver and maple emblems, and the exploitation of popular maritime subjects, such as the steamships *Britannia* and *Great Eastern*. The former was one of the first vessels commissioned by Samuel Cunard's British and North American Royal Mail Steam Packet Company, and the latter attracted considerable renown as the world's largest steamship built in 1857, which visited Québec in 1861. The remaining chapters of the book (21 to 26) are concerned with Canadian potters who gradually built up their concerns to compete with the import trade. Most important among these were the White family, potters of Saint John, New Brunswick, who so appropriately called their settlement Crouchville, commemorating that well-known English term of stoneware pottery "crouch"; the Farrars of St. Johns (now Saint-Jean) and Iberville of Quebec Province, known as the Staffordshire of Canada; and the Humberstones, who potted at York County, near Toronto. A list of over four hundred Canadian potters of the nineteenth century is given in Appendix B, while Appendix A examines the various potters' and dealers' marks used on the pottery itself.

In this extraordinary book Elizabeth Collard has added a vitally new dimension to our understanding of the English pottery trade and has opened up possible avenues of research in other countries to which British potters sent their goods. Research into eighteenth-century markets for Staffordshire, Liverpool and other English pottery and porcelain has already to some extent been done, especially in terms of the United States and European countries, but the exploration of nineteenth-century markets is a far more complex affair, as the trade expanded to meet the growing needs of pioneers and European emigrants, especially to North America. In the present book it would, perhaps, have been useful to have been given some idea of the eighteenth-century antecedents to the nineteenth-century pottery trade in Canada, even though this would have resulted in an even longer work; also, it would certainly have been useful, especially for the non-Canadian reader, to have had a map showing the sites of the locations mentioned, for many are too small to be included in a standard world atlas. The footnotes to the chapters are extensive and invaluable, but a select bibliography might also have been added. The book has a useful index.

One final comment about the contents of this book cannot be resisted, and this concerns the illustrations of native Canadian stoneware jugs and pots for the kitchen and farmhouse, superbly proportioned, honest and strong, with restrained decoration and simple but effective printers' type-impressed names (plates 117, 118, 122, 123, 136). Such pots, like English mediaeval and later country-made pots, or Chinese Sung dynasty pieces or Japanese tea-wares, are timeless, and to a potter's eye have more artistry, grace and tactile quality than any of the wide range of tablewares of eclectic and fashionable taste with which the book is mostly concerned. This is not in any way meant as a criticism, but more as a comment on the way in which popular tastes were nurtured and fostered in a new and pioneering country by the time-worn standards of nineteenth-century England.

Production of *Nineteenth-Century Pottery and Porcelain in Canada* is of high quality, especially in the printing of the plates. The publishers and author are to be congratulated on this second edition of an undoubtedly classic study, which is based, as all good business research should be, on

the humble and ephemeral notices and advertisements of traders, dealers, distributors and manufacturers, culled from newspapers, journals and other public records.

Alan Smith

Rhetoric and Roses: A History of Canadian Gardening

Edwinna von Baeyer, *Rhetoric and Roses: A History of Canadian Gardening 1900-1930* (Markham, Ontario: Fitzhenry and Whiteside Ltd., 1984) 197 pp., ill. Cloth \$29.95, ISBN 0-88902-983-0.

The success of this book depends largely upon the reader's expectation of it. Most garden histories deal with landscape design, plant material and the individuals involved in the creation of outstanding gardens. This work is more of a sociological document. That is not to say that these traditional subject areas have been overlooked in *Rhetoric and Roses*, but far more space is devoted to the various social movements dictating the nature of garden endeavours in Canada during the first three decades of this century.

In the introductory "Background" section, the motivation for gardening in the context of the various reform movements of the early twentieth century is explained. This unit also includes a good brief history of ornamental gardening in Canada from 1604 to the early 1900s (prior to the period dealt with in this work).

The book then continues with chapters on railway gardens, which were primarily a propaganda tool to promote the productivity of the west; school gardens, which the supporters believed would develop discipline and character in the country's youth; civic gardens, which were expected to raise the moral tone of urban dwellers; and home gardens, which were necessary to achieve social status for the owner. Much of the text in these chapters is devoted to the attitudes of the principal proponents of these garden movements and the reaction of the public to them.

The first three chapters grouped under the heading "The Supporters" provide overviews on the development

of the Canadian nursery trade, horticultural publication in Canada and the major contributions of Canadian plant breeders. The development of each of these topics is somewhat superficial as any national treatment must be. However, it does provide a background for much needed, detailed regional works. The author herself laments the lack of information about Quebec.

The book concludes with an essay on the preservation of historic gardens in Canada, contributed by Susan Buggey of Parks Canada. This is an area of considerable contemporary concern and makes a most appropriate "Afterword."

The reproduction of the numerous black-and-white illustrations in the text is something of a disappointment. The originals appear to have been taken from a variety of printed sources and were probably lacking in quality themselves, but the poor contrast and the rather transparent paper has detracted from the impact of the work. The book design, on the other hand, is quite attractive with its wide margin for illustrations and captions. I must admit I took an immediate dislike to the main title thinking it to be rather "fluffy" for such a well-researched document. It is only now that I have read and digested the material that I can fully appreciate its meaning.

Edwinna von Baeyer's *Rhetoric and Roses* is obviously not the last word to be written on the history of Canadian gardening. It does deal with a rather brief but dynamic period of horticultural endeavours in our nation's history and looks at the subject from a specific (i.e., social context) point of view. It is a worthy contribution to the literature and will undoubtedly provide useful background for future studies.

Alex Wilson

The Rebellion of 1885

"The Rebellion of 1885," Canadian War Museum. Coordinator and designer: Victor Suthren. Temporary exhibition: July-December 1985.

Perhaps no other event except the conscription crisis of the First World War has affected the course of Canadian internal history since Confederation as much as the 1885 Rebellion and its immediate aftermath. An uneasy truce

between the two solitudes was briefly shaped into a fragile alliance by the rebellion (to its credit, the Canadian War Museum has abjured the current "newspeak" of calling it a *résistance*), when the execution of Riel, accompanied by the virulent braying of Orange asses bent on demeaning the francophone contribution to his defeat, shattered it to pieces.