

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.

We are still picking up those pieces, so the centenary of the rebellion would seem well worth commemorating. But the Glenbow, in Calgary, chose to dodge a sensitive issue by mounting an exhibition dedicated to the Métis and the War Museum, in the national capital, has put on a bland, unfocussed retrospective that is simply too small (120 square metres) to make much of an impact even if everything else had been got right.

To be fair, the Museum worked under considerable difficulties. The building was under reconstruction throughout the planning process, a project that was six months behind schedule and intruding into the final exhibition preparations when it was eventually finished. Moreover, the original coordinator and the original designer had both dropped out during the preparatory stages, leaving Vic Suthren to carry the load.

At the entrance, a one-page typescript overview of the rebellion by Hugh Halliday is available. The centre of the hall is occupied by the major exhibit, featuring a Canadian gunner, one of his horses, and a brass, seven-pounder mountain gun which may, or may not, be one of the pieces taken on campaign. There is a Toronto infantryman smoking his clay pipe and an 1883-pattern Gatling gun complete with limber.

Around the walls of the hall, "blown-up" photographs of soldiers, policemen, teamsters, Indian and Métis alternate with narrative panels recounting the course of the rebellion from a text by Toronto historian (and author of two excellent books on the rebellion) Desmond Morton. Sprinkled about are artifacts ranging from the macabre to the entertaining – the hood that Riel wore at his hanging to a coloured pencil-sketch of his peers done by an Indian who had never seen coloured pencils before! There are also the usual rifles and muskets, as well as a Cree war club.

But not A.H. Hilder's dramatic painting of Lieutenant-Colonel G.T. Denison leading his troop of Governor-General's Horse Guards over the ice of Lake Superior, which creates far more of an ambiance than the stylized battle sketches from the *Canadian Illustrated War News* presented in such abundance.

The North West Mounted Police's contribution is probably over-emphasized – they played a small part in events after the initial clash at Duck Lake – and there is very little on the logistics of the campaign, but these are value judgements. More specifically, one sees Riel's embroidered coat and the tobacco pouch he carried to his execution, one sees his bearded, expressionless face through a camera lens, but one learns nothing about the man himself. The same criticism may be made in regard to Middleton and Dumont. They are all flat, two-dimensional, figures, yet Riel and Middleton wrote much and even the illiterate Dumont dictated his memoirs a few years afterwards. In each case, their words give them a third dimension. Moreover, on the government side many lesser characters subsequently put their thoughts and reminiscences on paper. It would surely have been possible to fill the narrative panels with extracts from their experiences written in their own words instead of Morton's nicely turned phrases, and still have told the tale of the rebellion.

A musical background consists of regimental marches and Métis tunes. A nice touch, marred by the anachronistic inclusion of *O Canada*, written in 1880 but hardly a common tune outside Quebec, or in any way representative of central Canada in 1885.

Not a very satisfactory way of passing an hour or two.

Brereton Greenhous

L'Amour de Maman: Acadian Textile Heritage

"L'Amour de Maman: Acadian Textile Heritage," Louisiana State Museum. Curator of temporary exhibit: Vaughn Glasgow. Coordinator of travelling exhibit: Maud Margaret Lyon. Technical expert: Tabitha Wilson Rossetter.

Tour (1983-85): Le Musée du Nouveau Monde, La Rochelle, France; Musée acadien, Moncton; New Brunswick Museum, Saint John; National Museum of Man, Ottawa. Reviewed at the New Brunswick Museum.

Catalogue: Vaughn Glasgow with Maud Margaret Lyon (ed.), *L'Amour de Maman: La tradition acadienne du tissage en Louisiane/The Acadian Textile Tradition in Louisiana* (La Rochelle, France: Le Musée du Nouveau Monde, 1983). Not reviewed.

The exhibition, "L'Amour de Maman: The Acadian Textile Heritage," was one of the better travelling dis-

plays shown in recent years at the New Brunswick Museum. Although this exhibition's showing at the New Brunswick Museum (late October 1984 until January 3, 1985) was considered a success in most respects, "L'Amour de Maman" was not entirely blemish-free.

Produced by the Louisiana State Museum, "L'Amour de Maman" examines the production of textiles by the Acadians who arrived in Louisiana during the second half of the eighteenth century. While the focus is on Louisiana Acadian textiles, and the tools and techniques employed to make them, the exhibition also reveals elements of a way of life. As the catalogue states, "both textile production and textile use became associated with social customs integral to the Acadian identity." Forced to adapt to a new climate and new materials in Louisiana, the Acadians developed a textile tradition that continued until the middle of this century. "L'Amour de Maman" documents