

merable slides of artifacts and there is much stimulating discussion of the artifact and its record. Yet through it all, the historical objects, the vital centre of the meeting, are missing. Whatever the logistical, financial, conservation or curatorial constraints, it is high time the organizers of conferences devoted to material culture themes paid more attention to the artifacts. One would have thought, for example, that Yarmouth was chosen as the site for "Rum by Gum" because of the local availability of artifacts related to the rum trade. Those coming to this conference holding such an expectation would have been disappointed.

But after all, rum is earthy stuff. This critique must not take us too far from the spicy, suggestive core of the conference. There was a certain mood achieved by "Rum by Gum" – a sense of the good and the not-so-good effects of rum, of the warm nostalgia associated with a social drink or two on a special occasion, balanced by the hard cold facts of drunkenness, disorder and despair. This review will conclude with a short poem by Alden Nowlan.

This work was part of Ken MacKinnon's presentation on the literary responses to rum. It is a piece that captures and probes a part of the rum-drinking subculture, a tradition that was clearly identified, explored and reevaluated by those attending "Rum by Gum":

#### Homebrew

Molasses, orange and yeast  
purchased with promises and mixed at night,  
the keg buried in steaming dung  
to hasten fermentation, then the wait  
for some excuse to fork it out  
(a rainy day, the mill not running);  
the men in their sawdust-covered denims  
sitting on blocks of pressed hay in the barn  
and drinking from a single mug, their thumbs  
spooning out shreds of hay and frequently  
flies and then bolting it, holding their breath,  
and spitting afterwards, grunting their pleasure.

Gregg Finley

## Wallpaper in Canada

"Wallpaper in Canada, 1600s-1930s." Microfiche Report no. 208. Ottawa: Parks Canada, 1968.

Written by Felicity Leung as a stylistic tool for restorationists and for those attempting to date wallpaper found *in situ*, this unedited manuscript of 900 pages (10 microfiche pages) is in two parts. Part 1 describes chronologically the manufacture, styles, and use of wallpaper in Canada, most of it imported until the 1880s; information is organized by decade beginning with the 1760s. Part 2 includes histories of 12 Canadian wallpaper manufacturing firms and records the composition of paper and paint used by manufacturers. Glossaries are compiled for each

part. Appendices A to C list wallpaper collections in Canada, selvage marks on wallpaper in Canada, and wallpaper makers in Great Britain, France, the United States, and Canada. The bibliography includes over 200 articles on wallpaper from Canadian periodicals published between 1880 and the 1930s in addition to the usual sources. The report ends with 183 illustrations.

Copies of the report have been deposited with federal and provincial archives. Individual copies are available, while supplies last, by request from Bruce Fry, National Historic Parks and Sites, 1600 Liverpool Court, Ottawa, Ontario K1A 1G2, (613) 993-2470.