

abordent successivement la structure (limites et organisation du fort) et les objets de forge. Le chapitre six intitulé «The democratization of a bad habit» examine les origines des différentes pipes trouvées sur le site. Les nombreux fragments de céramique découverts sont l'objet d'étude du chapitre suivant. Le chapitre huit étudie les habitudes alimentaires des occupants du site, tandis que les objets personnels et les habitudes commerciales sont décrits au chapitre suivant. Dans sa conclusion, l'auteur souligne l'importance d'étudier les autres sites acadiens afin d'élaborer une vision «based on real evidence, and not on fantasy» (p. 270).

L'ouvrage, fondé sur les résultats d'analyses scientifiques, témoigne du sérieux et de la qualité de la recherche. La minutie des observations archéologiques est traduite par une série de tableaux, d'observations et de mesures chiffrées qui, s'ils alourdissent parfois le texte, sont nécessaires à l'ensemble. Huit appendices intéressants apportent des informations techniques sur l'identification des sols, des céramiques, etc. Une bibliographie de

plusieurs pages, de nombreuses illustrations, dessins, graphiques et photos (certaines en couleurs) permettent au lecteur de se familiariser et de visualiser les recherches archéologiques entreprises par l'équipe dirigée par les Faulkner. Des comparaisons avec d'autres sites contemporains tels l'île Sainte-Croix, le fort LaTour de Saint John et l'habitation de Québec permettent d'établir des parallèles et de vérifier des hypothèses. Ainsi l'établissement de Port-Royal de l'île Sainte-Croix est approvisionné de Honfleur au nord de la France, tandis que Pentagouët tire ses fournitures de la région, plus au sud, de La Rochelle.

Somme toute, *The French at Pentagoet* représente le fruit de recherches archéologiques très sérieuses sur un site acadien. L'ouvrage s'adresse, à cause de son caractère technique, à un public spécialisé désireux d'approfondir ses connaissances sur la vie matérielle acadienne, une question où il reste beaucoup à apprendre.

Thomas B. King, *Glass in Canada*

PETER KAELLGREN

Thomas B. King. *Glass in Canada*. Erin, Ont.: The Boston Mills Press, 1987. 318 pp., ill., diagrams, charts, maps, appendices, glossary, selected bibliography. Cloth \$45, ISBN 0-919783-01-5.

Since the late Gerald Steven's *Early Canadian Glass* (1961), publications on Canadian glass have traditionally focussed on trying to prove what was made in Canada. It follows that a number of readers will be disappointed to find that Thomas King has devoted little space to this collecting game other than reprinting already attributed pieces from the Canadian Museum of Civilization in Ottawa. Instead, the author, who has unrivalled work and research experience in the Canadian glass industry, has more appropriately chosen to compile useful histories of the early glassworks, based largely on widely scattered secondary sources, and to recount the twentieth-century developments in the Canadian industry. King's work is largely a corporate history of the industry. His focus is on the factories, the economic conditions, the workers and the utilitarian products like containers, window glass and lamp chimneys, with tablewares occupying a

distinctly secondary place. Though at times the text is unfocussed, the author reveals himself as a loyal "company man" and a person with a deep love for his subject. While some of the later sections of the book consequently sound very much like company annual reports, economic and industrial historians will probably find aspects of this study enlightening. They will also be delighted to learn that King has directed the historical records of Domglas as well as his own papers into the National Archives of Canada.

The author's encyclopaedic approach provides new information on aspects of the Canadian industry, such as flat (i.e. plate) glass and specialized lampwork for the scientific and pharmaceutical industry, but it has its drawbacks. For example, an abbreviated and ambiguous introductory chapter on the history of glassmaking is only peripherally connected to the project. The technical aspects of this chapter could have been more appropriately covered in the Glossary. The chapter then could have been replaced, if necessary, with one describing the state of the English and American glass industry at the time they

spawned their Canadian counterpart. Another example refers to the important issue of patterns attributed to Canada on the basis of cullet. On page 170, the author suggests that each individual should set his/her own guidelines for such determinations. Unfortunately limited data and the absence of logical criteria for description would make this a difficult process. Recently the Sandwich Glass expert, Ray Barlow, sensibly suggested that sherds that are simply broken and appear in limited quantities are cullet and that actual factory products turn up in quantity and show evidence of hot working. Finally, the manner of presenting the factories in chronological order as brief capsule histories helps to highlight them, though it also makes for a fragmented presentation. Perhaps an effective editor could have resolved questions of presentation, style, footnoting and clarity.

In contrast to recent Canadian glass books, *Glass in Canada* is sparsely illustrated. Some plates show the various factories or even tantalize readers with unexpected twentieth-century Canadian patterns like "Saguenay"

and "Hiawatha." Unfortunately, the carefully prepared maps indicating locations of glassworks and periods of activity were not reproduced with the text where they could have been uniquely beneficial. Instead, they were demoted to serving as end papers.

Overall *Glass in Canada* will provoke very mixed feelings. The author has done his readers a genuine service by recording the history of our glass industry. Fellow glass enthusiasts, expecting a Canadian study comparable to Ruth Webb Lee's *Early American Pressed Glass* (1931) will be disappointed. A study like Lee's, however, is unlikely ever to happen because Canada's small consumer population during the nineteenth century and the economic realities of industrial production would not have generated such a wide range of indigenous tablewares as was the case in the United States. Perhaps, without realizing it, Thomas King has implied that this is the case.

Kenneth M. Molson, *Canada's National Aviation Museum*

JIM DONNELLY

Kenneth M. Molson. *Canada's National Aviation Museum: Its History and Collections*. Ottawa: National Aviation Museum, National Museum of Science and Technology, 1988. 292 pp., 254 ill. (54 colour). Cloth \$39.95, ISBN 0-660-12001-1. Available in French, *Le Musée national de l'aviation du Canada : son histoire et ses collections*, ISBN 0-660-91651-7.

Kenneth M. Molson, founding curator of the National Aviation Museum, has written an interesting book, published for the opening of the museum's new facilities at Rockcliffe (Ottawa).

This book covers the development of the collection and the museum, the use of Rockcliffe as an airfield and the building of the museum's new facility. The aircraft and powerplants in the museum's collection are described and the appendices include lists of First World War German war trophies in Canada and of the aircraft specimens and powerplants in the collection.

The author begins his story by giving the historical context of the museum's development. It makes interesting reading for anyone working in museums. The museum developed out of the interests, or otherwise, of the air force, the National Research Council, the Canadian government and the Air Industries and Transport Association (AITA). The Canadian government's first involvement in collecting aircraft came with the end of the First World War. Aircraft, both Allied and enemy war trophies, were brought over from Europe in 1919. Some were put on display at the Canadian National Exhibition in Toronto or used for flying demonstrations. The next year, many machines were dispersed across the country as war trophies, and a number of German machines were destroyed by the air force as being too dangerous to fly—a very fragile beginning for a collection.

As Molson unfolds the story of the museum and its collection, he gives the narrative life by presenting the many individuals whose efforts