

Iron Cast and Wrought Iron in Canada from the Seventeenth Century to Present. By Eric Arthur and Thomas Ritchie
(Toronto: University of Toronto Press, 1982, pp. 242, ill. \$35.00)

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sont infligées en fonction des circonstances et de la durée de la fuite. Celles-ci sont nombreuses et diversifiées, allant d'une simple restitution des avances à une condamnation aux galères, voire même à la peine capitale. De nouveau, l'auteur se garde bien d'exagérer le phénomène. Il rappelle que la marine française ne connaît pas la «presse» (l'embarquement forcé) et que les déserteurs ne représentent jamais plus de 2 à 3% des inscrits maritimes. La désertion atteint des proportions beaucoup plus élevées en Angleterre où la presse est pratique courante. Pendant les guerres de Sept ans et d'Indépendance américaine, toujours plus de 12% des marins anglais sont portés déserteurs (p. 91).

Ce livre est neuf et stimulant. Il remet en cause bon nombre d'idées reçues sur les mutineries et nuance fortement le stéréotype du mutin et du déserteur. L'auteur situe admirablement ces gens de mer dans leur contexte sociologique et historique et il explique d'une façon convaincante leurs comportements. Nul doute que son ouvrage représente une contribution importante à l'histoire et à l'ethnologie des populations maritimes. De plus, il est écrit dans un style clair et vivant, toujours agréable à lire.

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Iron Cast and Wrought Iron in Canada from the Seventeenth Century to Present

By Eric Arthur and Thomas Ritchie
(Toronto: University of Toronto Press, 1982, pp. 242, ill. \$35.00)

In *Iron*, architectural historians, Eric Arthur and Thomas Ritchie, have teamed together to produce a fascinating study of a truly overlooked element of our environment. Arthur's thorough, yet always entertaining, approach combines well with Ritchie's sound knowledge of early ironmaking techno-

logy and ironmasters in Canada. They have created a volume that is far superior to many of the coffee table display books on the subject that have come out in the United States.

Large, glossy, and full of photographs, *Iron* may have the format of a popular gift book but it also has substance. Beginning with an account of iron's natural history, the authors go on to discuss its industrial, social, and aesthetic development. Turning their attention to the growth of the iron and steel industry, with emphasis on Canada, the technologies of wrought and cast iron are explained in detail. In these sections, as in other parts of the book, the work of individual craftsmen is celebrated where possible. For example, in the chapter on wrought iron, the authors devote several pages to an examination of work by a Quebec ironmaster, Jean-Baptiste Lozeau, who produced crosses in the 1720-30's.

The bulk of the book concentrates on iron products. From the utilitarian door hinge to the highly ornamental railing, the utility and beauty of ironwork are evident in photos of fences, grilles and gratings, hinges and hardware, stairs, doors, gates, pots and pans, trivets and tongs, cauldrons and kettles, spits and spittons, irons and andirons, nineteenth century architecture cast in iron, stoves, firebacks and fire places, and finally, iron ships and iron horses. No matter how mundane the artifact, from the manhole cover on, the history of Canadian ironwork production, as it relates to each genre, is documented and illustrated with ample photographs.

For someone like myself, who on more than one occasion has been accused of making a tax assessment when found examining a person's fence or gate, this book is a delight. However, *Iron*, should be of interest to more than just the iron enthusiast. As a general introduction to the subject, it is varied, yet concise. It successfully looks at the many aspects of iron and ironmaking without becoming bogged down in any

one of them. Its well written text, coupled with a multi-media presentation that incorporates catalogue reprints, illustrations, quotations, and an abundance of photographs, makes it enjoyable reading. The comprehensive index and short bibliography suit the book to classroom use as well. For anyone who has even casually noticed pieces of ironwork, the study sets what he has seen in a national and historical context.

Although designed as an introduction, *Iron* may contain useful information to those with specific interests. In their discussions of particular foundries and craftsmen, or the development of a specific artifact such as the iron stove, Arthur and Ritchie share a wealth of detailed knowledge. The book also discusses the difficult problem of determining if certain artifacts are cast or wrought. For even the experienced eye this can often be a puzzle and the writers give the expansive fence enclosing the Parliament Buildings in Ottawa as an example. At such a length and height, cast would be the immediate opinion of most, but as the authors point out, it was actually wrought by imported English smiths.

This is not to say that *Iron* is without flaws. The book is subtitled *Cast and Wrought Iron in Canada from the Seventeenth Century to Present*, but anything west of Ontario is largely neglected. There are only a few isolated references to Western Canada, such as a brief mention of prefabricated iron buildings in Victoria and Winnipeg. I am not familiar with the West and therefore am uncertain whether its absence here is an oversight, or if it does not figure prominently in iron development. If it is the latter, readers like myself would benefit from a statement to this effect. If, on the other hand, as the list of acknowledgements and the geographical scope of Arthur's earlier works indicate, it is because he, at least, has done very little fieldwork there, then perhaps the book would be better titled, *Iron of Eastern Canada...*

A personal disappointment with the study is that one of the most interesting iron products, the iron bridge, is not included. An entry in the bibliography assures the reader the subject was not overlooked entirely by the authors, and perhaps encourages further investigation on one's own. However, in a comprehensive volume of this type, the absence of any discussion of iron bridges seems an obvious omission.

Whatever its problems, in the end, *Iron* achieves the author's stated purpose of providing "an introduction to iron: its preparation, forming, applications, and decorative properties and uses." (xiii) It successfully makes a case for the role of iron in the gradual sophistication of Canadian culture and brings to the attention of the novice and expert alike, the "beauty and spirit of ironwork."

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Sliammon Life, Sliammon Lands

By Dorothy Kennedy and Randy Bouchard

(Vancouver: Talonbooks, 1983.

Pp. 176, photographs, maps, appendices, bibliog., index, \$14.95 paper)

Ethnography, like all dimensions of anthropology in the 1970s and 1980s, is becoming infused with a new humanistic spirit. In the past, in the name of value-freedom and academic objectivity, much of the descriptive reporting on cultural traditions was distinctly lifeless. For this reason, many ethnographies have been confined to academic journals and museum annual reports. Today, however, with the growing interest of Native Peoples in their own distinct and fragile heritage, anthropologists are being challenged to make their "data" accessible and appealing to a wider readership, one that includes both the