

of the old, yet its character and objectives as a caring institution remain the same, "a separate and special place."

Within the space allotted — one hundred and eight pages in large type — the authors have compressed a factual and sympathetic history of the hospital. Unfortunately, the strictly chronological treatment of the material, combined with an emphasis on institutional expansion, detract from the functional content of the book. In fact, from the reader's viewpoint, the functional evolution of the hospital would seem to be secondary to its financial and physical evolution. Again, because of restricted space, there is little discussion of the political or social implications of the changes described. As well, one could have wished for the incorporation of biographical or anecdotal material. For instance, mention is made of a patient who had been in the hospital since 1931 and who evidently provided useful data to the authors, yet we are given little insight into her as a person, nor do we learn what particular recollections she may have offered. However, as a study based almost exclusively on hospital archives, it is an accurate documentation of an institution's history, a useful and attractively produced commemorative volume.

In addition to the text, thirty pages of carefully selected photographs illustrate the physical expansion of the hospital, the growing number of patients, and changing techniques in care as modern equipment and rehabilitation methods were introduced. An appendix of five pages describes the chronological evolution of the hospital, identifies its executive officers from its inception, and lists projects of the Research Institute carried out between 1960 and 1977.

Barbara Tunis
Ottawa

Look at the Record: An Album of Toronto's Lyric Theatres 1825-1984. Compiled and annotated by JOAN PARKHILL BAILLIE with an introduction by WILLIAM KILBOURN. Oakville: Mosaic Press, 1985. 293 p. illus. ISBN 0-88962-236-1 \$39.95.

This book is the outcome of an eleven-year labour of love by Joan Parkhill Baillie, Archivist of the Canadian Opera Company. To quote its press release, "Only someone with the instinct and devotion of an archivist could do this work." Baillie is further described as "part of the important network of archivists who give of their time, with patience, devotion, and loving care to sustain our history and a record of our cultural life in Canada." No doubt Baillie's persevering dedication is admirable, and scholars have and will continue to benefit from her collecting enthusiasm and abiding interest in opera. However, the results of her archival enthusiasm in this publication are, to say the least, mixed.

Baillie's foreword acknowledges that the intent of the book is to present "graphically, rather than textually, a sampling of the operatic fare over the past 160 years in Toronto, together with some of the personalities who took part, and some of the signs of the times and the varied locations in which it was presented." This is not, then, supposed to be a scholarly work and the last word on lyric theatre in Toronto. Belying this intent are four full-page charts ("operatic activity," "lyric theatres," "operas presented," and "composers of works presented") devised by Baillie's statistician son. These suggest the most rigorous and systematic data.

Look at the Record does not live up to the promise of its attractive dust cover as a coffee-table book on Toronto's lyric theatres. There are no colour illustrations and fewer pictures of theatres between its covers than one might expect. Instead, there is a jumble of reproductions, many unreadably blurred or smudged, of newspaper clippings, playbills, advertisements, ticket stubs, floor plans, lithographs, drawings, and photographs. One might find the range of material pasted into an album scrapbook, but one offered for \$39.95 should have been more attractively laid out with better quality reproductions.

The material is organized more or less chronologically into fifty-one sections, one for each of Toronto's fifty "lyric theatres," beginning with Frank's Hotel in 1825 and ending with Roy Thomson Hall in 1982. The extra section is for Toronto's semi-centennial. Baillie's definitions are extremely broad. Lyric theatres encompass any site on which some sort of operatic performance took place, including "Zoological Gardens," the Royal York Hotel, Hanlan's Point, St. Anne's Church, "Open Air," and City Halls.

Her accumulation of data shows, according to William Kilbourn's introduction, that "lyric theatre has always been a central part of our culture." This would seem to be an overstatement. Listings have been inflated with numerous band and solo concerts as well as minstrel shows. The worst example of this inflation is the list of appearances by such "operatic" performers as Peggy Lee, Frank Sinatra, Don Messer, and Wilf Carter (p. 178). Kilbourn's "always" seems unjustified as well. The first opera performances in Toronto didn't occur until 1825 (cf. Halifax 1790), and the record before 1845 amounts to a few concerts and three musical dramas.

Baillie and her research assistant consulted a fairly impressive range of archives and other collections, whose graphic contributions to this history are helpfully and properly cited. Except for magazine and newspaper clippings used as illustrations throughout, the same cannot be said of the treatment of written sources. "Texts" acknowledged are one Ph.D and one M.A. thesis (never heard from again), the *Encyclopaedia of Music in Canada*, a duplicate entry for the *Dictionary of Canadian Biography*, and "any available histories of Toronto."

Little or no idea is given of the collections or manuscripts consulted in large archives and libraries, or how exhaustive a search of Toronto newspapers was undertaken. With few exceptions, no references are provided for Baillie's annotations. These are usually a welter of details (many beside the point) on lyric theatre sites or buildings, and they reveal little of what Baillie must know of the presentation and business of opera in Toronto, and how it has changed over the years.

There is an extensive index in which, on cursory glance, one can spot errors and omissions. A listing for theatre magnate Ambrose Small appears under "Ambrose." The major entries for each lyric theatre do not appear in the index, neither does a portrait of Michael Balfe, reprinted three times, nor does *Norma*, the first fully staged opera in Toronto, nor Colman (*sic*), the composer of the first opera performed in Toronto, according to this history. Such omissions contrast strangely with many duplicate entries, such as Sir Oliver Mowat under both "S" and "M," "Earl Haig Collegiate Institute" and "Earl Haig Collegiate," and nine separate entries for the Holman Opera Company.

Attention to detail may be lacking elsewhere in the text. In the first list of appearances (1825, 1826, p. 18) Baillie ascribes *No Song, No Supper* to Colman and *The Devil's Bridge* to Henry Bishop. The *Encyclopaedia of Music in Canada* attributes these, respectively, to Stephen Storace and to John Braham and C.E. Horn. One wishes that more

effort had been concentrated on such information and to more analysis of the evolution of theatre space and lyric theatre, and that less time and space had been taken up with a quantity of documents and data unrelated to theatrical activity in Toronto. These include portraits of lieutenant governors, information on Baillie's ancestors, and many scenes of Toronto with no theatres in sight.

One might question, as well, the reprinting of so many full-page period maps of Toronto, each one with a lyric theatre site circled. Some of these are poor quality reproductions, and several maps appear over and over again. Rawlinson's 1878 map, for example, takes up nine pages of this expensive book. The same annoying repetition occurs in the constant reprinting of portraits of various opera personalities. How is the reader edified by coming across the seventh identical photograph of soprano Anna Bishop? The fifth of tenor Pasquale Brignoli? Or the fifth of impresario Maurice Grau? Unfortunately, the details and documents Baillie has uncovered concerning Toronto's lyric theatres have been effectively obscured in a mass of padding and irrelevant material, blurred print, and unappealing layout.

Hilary Russell
Parks Canada
Ottawa

Canada: The Missing Years: The Lost Images of Our Heritage 1895-1924. PATRICIA PIERCE. Toronto: Stoddart Publishing Co. Ltd., 1985. 160 p., illus. ISBN 0-7737-2052-9 \$24.95.

Photograph collections are sometimes deliberate creations intended to document a particular subject, the best-known example being the Farm Security Administration's collection of photographs of Depression conditions throughout the United States in the 1930s. Closer to home, the still photo collections of the Canadian Government Motion Picture Bureau and its successor, the National Film Board, provide a composite image of Canada from the 1920s into the 1960s. *Canada: The Missing Years* is a glimpse of another collection which also supplies, as an unintentional by-product of its creation, a composite portrait of Canada: the photographs submitted to the Canadian and British governments for purposes of copyright deposit between 1895 and 1924.

The title of this book is largely a misnomer, a matter of semantics capitalizing on the publicity surrounding the well-publicized "discovery" in recent years of four thousand Canadian copyright deposit photographs at the British Library in London. This reviewer has yet to meet anyone at the British Library who considers those photographs to have been either "missing" or "lost." That perception has arisen rather in the eyes of those responsible for this book.

The individuals who made the initial "discovery" at the British Library in 1979 were aware of the existence of another collection of copyright photographs at the Public Archives of Canada. However, it was not until May 1985 that anyone connected with Dr. Patrick O'Neill's SSHRCC-funded research/publication project directly contacted PAC's National Photography Collection (NPC) to obtain details. At that time, NPC advised author Patricia Pierce and Hamlyn Publishing in England that at least 137 of the 200 photographs selected for publication in *Canada: The Missing Years* were duplicates of photographs forming part of NPC's frequently consulted Copyright Collection

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