

**A Separate and Special Place: An Appreciative History of Toronto's Queen Elizabeth Hospital on the Occasion of its 110th Anniversary.** BARBARA LAZENBY CRAIG and RONALD K. MACLEOD. Toronto: Rous, Mann and Brigdens, 1984. 108 p. ISBN 0-9691780-0-X \$29.95.

"We cannot sacrifice the home for the hospital; neither can we sacrifice the hospital for the home." So wrote the Vice-President of the Board of Management of the Queen Elizabeth Hospital, Toronto, in 1939. Established as the Toronto Home for Incurables in 1874, it had by 1939 passed mid-way in its transition from a home to a hospital, yet its character maintained an even balance between these two functions. That it could do so in the face of its long history, fraught with constant shortage of space and recurrent financial difficulties, is due in no small part to the vision and determination of successive boards of management and the devotion and dedication of its staff. Archivists Barbara Craig and Ronald MacLeod relate this transformation in a warm but objective manner, a suitable commemoration of a hospital preeminent today in the care of the chronically ill.

As archivists, the authors stay close to their sources. Using annual reports of the hospital, minutes of the Board of Management, memoranda, patient registers, and newspapers, they trace chronologically the growth of the hospital from a house of refuge sheltering four indigent patients to a modern hospital of six hundred beds. Of underlying significance is the transition from a purely voluntary institution to one dependent on government support. Three main areas of growth are recorded: financial evolution, physical expansion, and evolution of general and rehabilitation medicine. Yet this volume, although written from an institutional perspective, does not merely record these changes. Hidden beneath the bare facts and figures, and in the handy chronological appendices, can be seen a century of social change.

The founding of the hospital by a group of philanthropic citizens changed existing attitudes towards "incurables." Its removal in 1880 from the centre of the city to the outskirts reflected both the need for more space and the growing size of metropolitan Toronto. As the prestige of the home grew, accommodation was provided for those who could afford to pay, and thus a new class of patients was admitted.

Medical and nursing care also underwent change. The employment of the first trained nurse in 1887 presaged the struggle of nursing to gain professional status, a struggle marked by administrative conflict during the 1890s and resolved by the establishment of a School of Nursing at the hospital in 1903. Nineteenth-century temperance attitudes were apparent in the declining use of alcohol therapy, while both alcohol and opiates gave way to physiotherapy, occupational therapy, and other rehabilitative methods of treatment.

Perhaps most striking in the evolution of the hospital was its position as a pioneer in the care of the chronically ill. In 1888, for instance, despite public fear that cancer was a contagious disease, a separate wing to house such patients was opened. For this and other long-term diseases such as tuberculosis and rheumatic disease, the latest in medical appliances, furniture, and treatment were provided. Throughout the present century the hospital has moved steadily into the mainstream of medical practice. Repeated public subscription campaigns and generous grants from all levels of government have enabled continued expansion and ensured the preeminence of the hospital in rehabilitation medicine. Its importance as a research centre was confirmed in 1972 by the establishment of the Queen Elizabeth Research Institute. Today an entirely new hospital stands on the site

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.

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**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.