

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.

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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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(Accession 1966-94), a fact which cast doubt on the book's claim to contain unique images. As a result, Vice-President Bill Hanna of General Publishing, the book's Canadian distributor, came to Ottawa and completed a detailed examination of the Copyright Collection. Unfortunately, the book itself was already at the galley proof stage. His visit resulted only in the addition to the text of the cryptic phrase "some 2,500 photographs were eventually found in the Public Archives." It is also interesting to note that last-minute changes were made to increase the number of images in the book from 200 to 215, and to boost the number of unduplicated images from 63 to 109 when the book was published in the fall of 1985.

Greater familiarity with sources for the history of photography in Canada would have avoided a number of gaffes. For example, the four photographs on pages 134-35, one of which is part of the often-published "Over the Top" sequence, were taken by photographers of the Canadian War Records Office. The original negatives are part of NPC's Department of National Defence Collection (Accession 1964-114). The three men to whom this book incorrectly attributes the photographs were, according to Vancouver city directories, actually soldiers on active service, who evidently bought prints in England which they subsequently copyrighted in Canada!

Failure to cross-check information is also a disappointing feature of the text. We are told, for example, that the photograph entitled "The Prince of Wales at Dixie" (p. 139) was taken "near Toronto." *Ipse dixit*. Dixie is in fact part of Lachine, a suburb of Montreal which the book's index does record as being the home of the amateur who took the photograph, William James Wilcox. The statement (p. 7), "The first fire in 1916 actually started in the Library itself, and went on to destroy the rest of the Parliament buildings" is incorrect, as that fire actually started in the Reading Room of the House of Commons. Both index and text contain a host of minor errors of fact and misspellings, such as "Sucre" for "Sugrue" (p. 36), "Chanler, Ont." for "Chandler, Que." (p. 157), "John A. MacDonald" for "John A. Macdonald" (p. 12), and "Robert Chamberlain" for "Robert Chamberlain Westover Lett" (p. 86). The inclusion of the original copyright registration numbers as part of the captions would have facilitated further research.

The photographs in the book are attributed to a total of one hundred and forty individuals and organizations. A search of both directories and NPC research files has confirmed that this list of names includes eighty known professional photographers. The other sixty names are a heterogeneous lot; some of them are known amateur photographers, such as Geraldine Moodie (pp. 36, 37, 47, 49), and further research may disclose that others are in fact professionals or amateurs. (Incidentally, Olive Edis (p. 137) was not a Canadian, but an Englishwoman who was a Fellow of the Royal Photographic Society in the 1920s.) Yet others are individuals and organizations, such as the Montreal department store Goodwins Limited (p. 133), who had nothing whatever to do with photography. These are curious facts, which lead one to ask a number of questions.

The whole matter of copyright is not broached. Why would non-professionals want to copyright photographs? How was it possible for someone who had not even taken a photograph to obtain copyright? What, if anything, did it cost to copyright a photograph? What were the benefits of copyrighting a photograph? Why did professionals copyright some photographs and not others? If competition among professionals was one of the reasons for copyrighting a photograph, why is there so little evidence in the copyright registers which shows numbers of professionals all jockeying to be the first to copyright

their photos of a particular event? Unfortunately, this book doesn't pose or answer these questions, and does little to advance our understanding of the history of copyrighting photographs.

What is missing from *Canada: The Missing Years* is the research which would have produced, not simply another selection of duotone reproductions of old photographs, but a book which really does justice to its subject.

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L'Oeuvre de chère en Nouvelle-France. Le Régime des malades à l'Hôtel-Dieu de Québec. JACQUES ROUSSEAU. Québec: Presses de l'Université Laval, 1983. 447 p.

L'histoire de l'alimentation n'occupe qu'un espace fort limité dans l'historiographie canadienne. A cet égard, *L'Oeuvre de chère en Nouvelle-France* fait figure d'oeuvre pionnière. La nature et la richesse des archives de l'Hôtel-Dieu de Québec ont permis à Jacques Rousseau d'étudier le régime alimentaire de cette institution hospitalière de 1664 à 1763. Toutefois la question qui préoccupe l'historien est celle de la représentativité du régime hospitalier. En quoi le régime alimentaire de l'Hôtel-Dieu rejoint-il celui de l'ensemble de la population?

La première démarche de l'historien a été de définir ses mangeurs. Le rythme des travaux saisonniers, l'arrivée des navires à Québec, la guerre ainsi que les épidémies font que le nombre de malades fluctue grandement et que la capacité de l'Hôtel-Dieu qui oscille entre quarante et cinquante lits est souvent dépassée. De 1689 à 1759, l'Hôtel-Dieu admet 41,344 malades dans une proportion de 77,9 pour cent d'hommes et 22 pour cent de femmes. La majorité des malades sont issus des milieux populaires: ce sont des gens de métiers, domestiques, habitants, soldats et matelots. Cependant l'Hôtel-Dieu accueille également des prêtres, des officiers et un certain nombre de malades de condition. Jacques Rousseau en conclut que, même si les malades forment un groupe accidentel et artificiel de mangeurs, le nombre et la composition de ceux-ci permettent de fonder une recherche établie sur une assise sociale suffisamment large pour éviter la description de comportements alimentaires trop particuliers.

Suite à cette première démarche, l'historien passe en revue les dépenses et les revenus de l'Hôtel-Dieu. Plus de la moitié du budget de l'Hôtel-Dieu est consacré aux dépenses alimentaires. Conséquemment tout afflux imprévu de malades crée d'énormes pressions sur celui-ci. Le panier de provisions comprend principalement du pain, de la viande et des boissons (vin, eau-de-vie); les denrées complémentaires sont le poisson, le lait, les oeufs, le fromage, les légumes, les fruits, le beurre, le sucre, le sel, les épices et le vinaigre. De façon générale, le niveau des prix n'influe sur celui des achats que dans des circonstances très exceptionnelles. Les dépenses liées à l'alimentation sont à cet égard pratiquement incompressibles. A l'abri de la conjoncture, le régime hospitalier diffère de celui des pauvres.

D'autre part, les revenus de l'Hôtel-Dieu dont plus de la moitié provient des gratifications royales, sont souvent insuffisants. L'équilibre entre les revenus et les dépenses est très précaire et se solde par des déficits dans 56,2 pour cent des cas (soit cinquante-quatre déficits en quatre-vingt-seize ans). Toutefois l'Hôtel-Dieu bénéficie d'une marge de crédit