

Art and photographs in the final segment highlighted cultural heroes both known and unknown and some unconventional portrait types—from artist and museum director Charles Comfort to a survivor of wartime internment, Inco miners alongside entertainers Martha Henry and Donald Sutherland (the latter photographed by the now notorious Robert Mapplethorpe). The genre's potential scope was also suggested by the photographic self-portrait of Jean Chrétien as a boy scout, the muscled back of hockey star Bobby Hull pitching hay on his southern Ontario farm, and the totemic seriagraph of native artist David Neal, identifying himself and his family only through symbolic motifs. In the right hands a portrait is a record of the negotiation between artist and sitter—an avenue of flattery or derision across a battleground of power politics—where the approbation of the sitter is more invested than in any other type of commission, but where the portraitist can confound the expectations of sophistry through the joint prerogatives of creativity and interpretation. Whether serving the cynical manipulation of personal ambition or the enigmatic private codes enfolding images of loved ones, social document or heraldic icon, the full range of portraiture's many modes was admirably represented in this exhibition.

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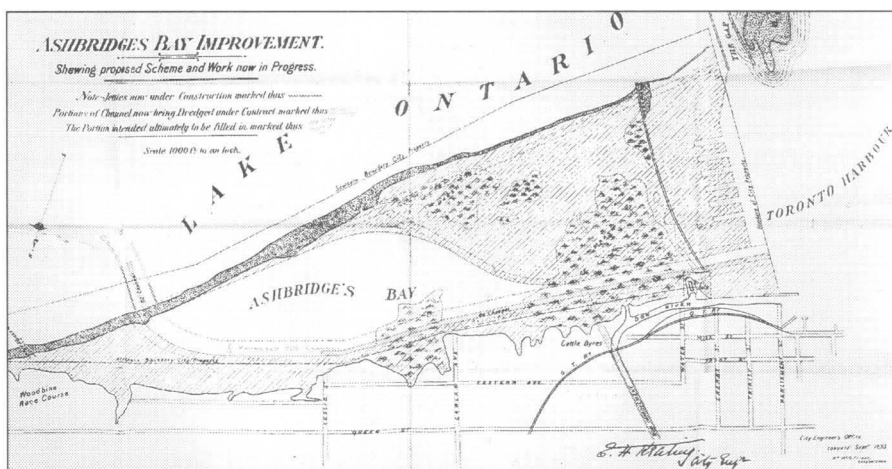
Engineering Toronto: City Maps, 1834-1900. RECORDS AND ARCHIVES DIVISION, CITY CLERK'S DEPARTMENT, CITY OF TORONTO. Mounted at the Market Gallery. 12 June - 26 September 1993. No published catalogue.

The growth and ultimate success of urban places is determined to a large degree by two factors: physical geography and human agency. Physical geography—encompassing topography, proximity to effective transportation and communication systems, and access to a large and resource-rich hinterland—is an important factor in determining the spatial growth and physical layout of cities. But equally significant are the decisions, both good and bad, made by civic leaders, which ultimately shape the development of the city.

In this light, the choice of the word “engineering” in the title of the Market Gallery's exhibition, “Engineering Toronto: City Maps, 1834 to 1900,” was particularly appropriate. One dictionary definition of “engineering” is “to construct or manage,” an approach to urban development well-documented in the manuscript and published maps and plans that formed the exhibition. These cartographic items, largely selected from the holdings of the City of Toronto Archives, traced the evolution of Toronto from its origins as a garrison town and government centre in the 1790s to its emergence as an urban metropolis by the beginning of the twentieth century. While the impact of physical geography was not ignored, the maps chosen for the exhibition emphasized the role of municipal leaders—politicians, land developers and speculators, businessmen, civic officials, and urban promoters—in guiding the course of urban development and managing the city-building process.

Two major themes predominated. Subdivision plans, annexation maps, and fire insurance plans were used to illustrate the first theme: the expansion of the

territorial boundaries of Toronto through annexations and the development of the city's urban core through the re-subdivision of lots, actively promoted by private developers and land speculators with the concurrence of city government. Second, the exhibit illustrated the evolving, ever-expanding, and increasingly complex engineering activities undertaken by municipal government, ranging from routine functions such as the construction and maintenance of roads and sewers to planning and executing major public works projects such as the Esplanade, Ashbridge's Bay, and the Don Improvement Works.



"Ashbridges Bay Improvement." E.H. Keating, City Engineer's Office, Toronto, 1893 (City of Toronto Archives, MT 00077L).

Some of the items displayed were produced privately, by individuals or businesses eager to promote their particular land development scheme; the majority, however, were created or acquired by the municipality, and more particularly the City Engineer's Office, as a function of its responsibilities to promote and oversee urban development and to provide municipal services.

Captions offered more than just a description of the item in question; they also included a discussion of its significance in terms of illustrating the development of Toronto and details concerning its provenance. Textual documents, photographic records, and documentary art were used to enhance cartographic material: a real estate broadside was displayed adjacent to subdivision plans; photographs showing staff in the City Engineer's Office and work in progress were exhibited beside maps relating to municipal projects; P.A. Gross's 1870s birds-eye view of Toronto was accompanied by his letter to the City urging it to purchase copies of the view to promote Toronto overseas. And maps were juxtaposed to show physical changes in the city over time; for example, an 1850s subdivision plan displayed next to the relevant plan from the 1890 Goad Atlas of Toronto provided a striking illustration of the trend towards urban concentration and consolidation in the second half of the nineteenth century.

While the primary goal of the exhibition was to document the physical evolution of Toronto, a secondary and important objective was to introduce visitors to issues surrounding the conservation and preservation of cartographic materials. In preparation for exhibition, several of the maps underwent extensive conservation treatment. Photographs documenting their treatment history were displayed, while accompanying captions carefully analyzed the original condition of the items, assessed treatment options, and discussed the procedures used in the restorations.

The Market Gallery serves a wide audience with many different backgrounds. Patrick Cummins, curator of this exhibition, and Gallery staff are to be congratulated for preparing such a well-focused and coherent exhibition. All who visited, from school children to historians and archives professionals, could find something of interest and leave with an informed appreciation of the development of Toronto throughout the nineteenth century. This exhibition emphasized, yet again, the important role of the Market Gallery in educating the public about both the history of Toronto and archival/conservation issues.

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The Earthly Paradise: Arts and Crafts by William Morris and his Circle from Canadian Collections. ART GALLERY OF ONTARIO. Mounted at the National Gallery of Canada. 22 October 1993 - 16 January 1994. 294 p. catalogue.

Commenting in the catalogue on the paintings in this exhibition, Douglas E. Schoenherr, in the lively voice typical of him, informs us that "Being very likely in love with Janey but about to marry Lizzie, Rossetti resolved his dual loyalties with breath-taking audacity..." and painted both ladies into his *The Salutation of Beatrice on Earth and in Eden*. This explanation points to one of the most entertaining aspects of *The Earthly Paradise*, the very Victorian melodrama at its centre. The plot is easily unravelled. William Morris's wife Jane was Dante Gabriel Rossetti's lover in the 1860s, and was later the mistress of Wilfrid Scawen Blunt, whose *Love-Lyrics & Songs of Proteus* was Morris's third Kelmscott Press publication. Rossetti's wife, Elizabeth Siddal, died of an overdose of laudanum two years after their marriage in 1860, and Rossetti himself succumbed to a fatal combination of chloral and whiskey in 1882. Morris consoled himself through these tragedies by being perpetually in love with Georgina Burne-Jones, the wife of his best friend and business partner, who himself had a prolonged affair with one Maria Zambaco. Only John Ruskin, whose marriage failed in 1854, seems to have slept with no one.

This information, which was lovingly presented in both the exhibition and its catalogue, is far from trivial. For this show, indeed, focused on Morris and his immediate circle, warts and all, and, with the exception of the catalogue essay on Canada, not on the Arts and Crafts movement in general. There are strengths and weaknesses in this approach.

The Earthly Paradise concentrated on a handful of figures, the graphic artists named above, as well as potter William De Morgan—Morris did everything—and omitted a substantial discussion of the men who propagated Arts and Crafts ideals