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Dendy, William. *Lost Toronto: Images of the City's Past*. Rev. and updated ed. Toronto: McClelland and Stewart, 1993. pp. xvi, 256. 164 B&W photos, map, endnotes, and index. \$29.99 paper

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Dendy, William. *Lost Toronto: Images of the City's Past*. Rev. and updated ed. Toronto: McClelland and Stewart, 1993. pp. xvi, 256. 164 B&W photos, map, endnotes, and index. \$29.99 paper.

When the first edition of *Lost Toronto* appeared in 1978, author William Dendy expressed his hope that the book would "encourage all public-spirited efforts in favour of preservation, and make unnecessary a subsequent volume continuing the litany of demolition and loss." Fifteen years later, this new edition is less a chronicle of recent losses and more an opportunity to revisit the past. The fact that only one building demolished since 1978 has been added to the text is in part a reflection of Dendy's success in promoting historical preservation.

The revised edition of *Lost Toronto* uses over 150 historical photographs and illustrations to document many of Toronto's memorable buildings and civic improvement projects of the nineteenth and early twentieth centuries that were "lost" to demolition or fire, altered beyond recognition, or never completed as envisioned. The text has been expanded to add historical information and reflect subsequent development of the sites. To illustrate his text, Dendy relies again on the extensive photographic collections of the City of Toronto Archives and the Metropolitan Toronto Library Board, a reminder of the rich visual resources available to researchers. Through these views, the reader is reintroduced to every type of building, ranging from the civic boosterism expressed in the monumental Second Union Station to the fretwork-laden frivolity of map-maker Charles Goad's Toronto Island "cottage." Unfolding technologies and "new" materials are traced in examples such as John Ritchie's Adelaide Street terrace, which revived a taste for "pattern brick"; the self-named "Iron Block" whose "fire resis-

tant" cast-iron facade succumbed in a spectacular blaze; and Bay Street's famous Temple Building, which borrowed Chicago's steel skeleton for the city's first, albeit timid, "skyscraper." Architectural styles run the gamut from classical through late-Victorian revivals to 1920s art deco, reflecting the changing tastes of architects and their clients.

The new edition of *Lost Toronto* follows the organization of the first, arranging the plates and text according to the geographic location of the buildings or projects. This format is difficult to follow. Current photographs are not included in contrast to the historical plates, as they had been in the 1978 version. However, with the addition of more historical street-scene views, Dendy graphically demonstrates how entire blocks have been obliterated along with the individual landmarks. The book begins with 12 panoramic scenes of the heart of the city, dating from 1857, that were undiscovered when the 1978 edition was published. Part of a collection now housed in the Library of the Foreign and Commonwealth Office in London, the panoramas were taken in all directions from the roof of the Rossin House Hotel at King and York streets, for Toronto's bid to be chosen the capital of Canada. These views provide a wealth of information about the pre-Confederation city and emphasize how dramatically the context has changed since that time. Of particular interest to urban historians are the plates showing the waterfront, where the presence of a single train—aptly described as "little more than a toy"—forecasts the development of today's Railway Lands. The panoramas are all the more revealing when compared with the interesting, though less accurate, bird's-eye view of the 1880s that concludes both editions of the book and appears on the cover.

Dendy's selections show the layering of history, where notable buildings were displaced by those now deemed irreplaceable. While we may regret the loss of the original Upper Canada College campus, who can imagine Toronto without the Royal Alexandra Theatre that now occupies part of the site (and was once threatened with the same fate)? Dendy weighs how landmarks were razed for developments considered controversial in the 1960s and 1970s, which by the 1990s are part of our collective image of the city. He pinpoints this in his description of the 1911 Bank of Toronto headquarters, the site since 1967 of the Toronto-Dominion Centre. In 1978, Dendy was unsure whether Mies van der Rohe's glass and steel boxes compensated for the disappearance of the older building. By 1993, he explores how the Centre, which recently marked its 25th anniversary, has acquired status as a landmark of the international style in North America. More difficult for both author and reader to resolve are the systematic demolitions of the 1950s and 1960s, when razed buildings were replaced by parking lots or new structures best described as mediocre.

The appearance of the revised edition of *Lost Toronto* is timely, as it provides an opportunity to reflect on the state of the preservation movement in 1993. In his analysis, Dendy raises several points. First, the legislation in place to protect heritage properties is weak and relatively ineffective. He outlined this point in the first edition, noting how a landmark such as the Bank of Upper Canada, while designated under the Ontario Heritage Act (then four years young) and recognized as a national historic site, was in a state of flux following years of neglect capped by a fire. He also notes the disincentives wrought by competing government initiatives, particularly in the areas of planning, public works, and taxation. Third,

Dendy comments that government agencies have allowed "a once-focused mandate in architectural preservation" to be diffused by other, yet valid interests such as museums, tourism, and multiculturalism.

As the boom times of the 1960s led to the redevelopment of the urban core of Toronto and the obliteration of many heritage sites, so, too, the current economic climate affects the value placed on heritage preservation. At this time, preservationists await the passage of revisions to the Ontario Heritage Act, which they hope will strengthen the legislation to prevent rather than only delay the demolition of landmark buildings. Financial incentives, including upgraded grant programs and property tax reforms, are necessary to encourage restoration and adaptive reuse. While it may be true that government-directed interests in architectural preservation have been refocused toward a broader definition of heritage, this change has positive implications. By viewing a landmark building as more than an independent monument, but as one component of a broadly-based community heritage, we encourage a variety of stakeholders—owners, occupants, neighbours, advocates—to support their continued viability and ultimate preservation.

In the meantime, it is important to reflect on the successes of the past 15 years. Of the six extant sites profiled in the first edition of *Lost Toronto*, all but one survive today. Happily, the Bank of Upper Canada has been rejuvenated by a new and sympathetic owner. During the restoration of that building, the shell of the First Post Office was uncovered and incorporated into the adaptive reuse scheme. The groups of warehouses and commercial buildings lining Yonge and Wellington streets, whose fate was left hanging in 1978, are now restored as

integral components of the BCE Place development.

Newly updated, *Lost Toronto* is a companion to *Toronto Observed: Its Architecture, Patrons and History*, dedicated to the city's extant landmark buildings and co-authored by Dendy with the late William Kilbourn. *Toronto Observed* allows us to reflect on what we have lost; *Lost Toronto* allows us to mourn what is no longer with us. *Lost Toronto* is a tribute to Dendy, who died in 1993, and a recognition of his contribution in chronicling the multi-layered history of Toronto and its expression through architecture.

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**Duffin, Jacalyn. Langstaff: A Nineteenth Century Medical Life. Toronto: University of Toronto Press, 1993. Pp. 383. Illustrations, figures, tables. \$60 hard, \$17.95 paper.**

The roots of modern medical practice can be traced to the efforts of nineteenth-century physicians to incorporate into their daily regimen the innovations of medical science. The advent of anaesthesia, and advances in diagnostic technology and surgical technique facilitated the undertaking of more complex procedures that enlarged the scope of medical therapeutics. Yet the manner in which individual physicians reacted to these technological developments has generally remained a mystery, particularly in Canada, where few analytical studies on medical practice exist.

This case-study makes a significant contribution towards the understanding of nineteenth-century medical practice through an examination of the medical career of Dr. James Miles Langstaff. This physician, who practised for 40 years in

Richmond Hill, Ontario, 1849–1889, lived through some of the larger developments in nineteenth-century medicine. By an examination of his medical career, the author explores the reaction of one physician to the scientific transformation of medicine.

This well-written book reveals both the triumphs and frustrations of a medical pioneer. Certainly some aspects of the tale have been told before. Langstaff's experiences with extended travel between scattered settlements and difficulty in securing remuneration from cash-poor settlers appears to have plagued most practitioners of the period. However, Duffin goes beyond the banal to challenge and explore themes that many medical historians have accepted uncritically. First, the belief that physicians generally did more harm than good is questioned in the context of Langstaff's practice. His medical case-books reveal that he continuously altered his pharmacopoeia in response to the medical literature, removing such poisons as calomel in order to alleviate distress in his patients. The work is also useful in exploring less-covered themes like infanticide and the underground world of medical abortionists, that expose the less savory aspects of nineteenth-century medicine. Particularly effective is Duffin's use of detailed patient histories to graphically uncover the nature of disease and the patterns of treatment—successful and not.

Most findings on Langstaff's medical career are supported through a rigorous statistical analysis of Langstaff's nearly complete daybooks that record the doctor's encounters with patients throughout his career. Duffin uses the daybooks to construct four sample groups of statistics chosen to correspond to the decennial Canadian Census. The combined statistics create a