

## Notes and Comments

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NOTES AND COMMENTS

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CONTRIBUTORS

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In addition to these contributors, the editors wish to gratefully acknowledge the assistance of Professor JOHN C.E. GREENE of the University of Victoria. He is responsible for the translation of the abstracts.

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COVER PHOTOGRAPH

View of Okotoks, Alberta, c. 1912, looking south-east. Photo reproduced courtesy of the Glenbow-Alberta Institute, Calgary.

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COPIES OF THE URBAN HISTORY REVIEW

Back issues of most numbers published to date are still available. Out of print copies are indicated with an asterisk. Copies of available issues may be obtained by sending a cheque or money order, payable to the Receiver-General for Canada (Special Account), to: Mail Order, National Museums of Canada, Ottawa, Ontario, K1A 0M8.

The issues published in 1973 and 1974 are available at \$2.00 for three numbers or \$1.00 each. The 1975, 1976, and 1977 issues are available at \$3.00 for three numbers or \$1.00 each. The 1978 and 1979 issues are available at \$5.00 for three numbers, or \$2.00 each. Forthcoming issues can be purchased on a subscription basis at the rate of \$5.00 per year.

The issues published to date are listed below. Please note that in 1979 the Urban History Review adopted a new numbering system.

*Original Numbering System*

<u>1972</u>	<u>1973</u>
No. 1-72 (February 1972)	No. 1-73 (May 1973)
No. 2-72 (June 1972)*	No. 2-73 (October 1973)
No. 3-72 (November 1972)*	No. 3-73 (February 1974)
<u>1974</u>	<u>1975</u>
No. 1-74 (June 1974)	No. 1-75 (June 1975)*
No. 2-74 (October 1974)	No. 2-75 (October 1975)
No. 3-74 (February 1975)	No. 3-75 (February 1976)
<u>1976</u>	<u>1977</u>
No. 1-76 (June 1976)	No. 1-77 (June 1977)
No. 2-76 (October 1976)	No. 2-77 (October 1977)
No. 3-76 (February 1977)	No. 3-77 (February 1978)
<u>1978</u>	
No. 1-78 (June 1978)	
No. 2-78 (October 1978)	
No. 3-78 (February 1979)	

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*New Numbering System*

Vol. VIII, No. 1 (June 1979)  
Vol. VIII, No. 2 (October 1979)

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An index covering the years 1972-1977 is also available free of charge. When ordering, please indicate Index for the Urban History Review, 1972-1977 (Ottawa: National Museum of Man Mercury Series, History Division Paper No. 24, 1978).

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EXEMPLAIRES DE LA REVUE D'HISTOIRE URBAINE

Il reste encore des anciens numéros de la plupart des livraisons. L'astérisque indique un numéro épuisé. Pour obtenir un ancien numéro, il faut envoyer un chèque ou mandat, fait à l'ordre du Receveur général du Canada (Compte spécial), à cette adresse: Commandes postales, Musées nationaux du Canada, Ottawa (Ontario) K1A 0M8.

Les numéros de 1973 et 1974 coûtent \$2 pour trois, ou \$1 chacun. Ceux de 1975, 1976 et 1977 se vendent \$1 chacun. Ceux de 1978 et 1979 coûtent \$5 pour trois, ou \$2 chacun. Les numéros à venir seront offerts au prix de l'abonnement: \$5 par année.

Voici plus bas la liste des numéros parus jusqu'ici, jusqu'à la fin de 1978 (février 1979). Notez l'adoption, en 1979, d'une nouvelle numérotation selon laquelle Vol. VIII, n°1 désigne la première livraison de la huitième année de parution.

*Ancienne numérotation*

<u>1972</u>	<u>1973</u>
N° 1-72 (février 1972)	N° 1-73 (mai 1973)
N° 2-72 (juin 1972)*	N° 2-73 (octobre 1973)
N° 3-72 (novembre 1972)*	N° 3-73 (février 1974)
<u>1974</u>	<u>1975</u>
<u>1974</u>	
N° 1-74 (juin 1974)	N° 1-75 (juin 1975)*
N° 2-74 (octobre 1974)	N° 2-75 (octobre 1975)
N° 3-74 (février 1975)	N° 3-75 (février 1976)
<u>1976</u>	<u>1977</u>
N° 1-76 (juin 1976)	N° 1-77 (juin 1977)
N° 2-76 (octobre 1976)	N° 2-77 (octobre 1977)
N° 3-76 (février 1977)	N° 3-77 (février 1978)

1978

- N° 1-78 (juin 1978)
- N° 2-78 (octobre 1978)
- N° 3-78 (février 1979)

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*Nouvelle numérotation*

- Vol. VIII, n° 1 (juin 1979)
- Vol. VIII, n° 2 (octobre 1979)

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Il y a aussi un index gratuit des années 1972 à 1977. Pour commander, veuillez indiquer: Index de la Revue d'histoire urbaine (1972-1977) (Ottawa - Musée national de l'Homme - collection Mercure, Division de l'histoire, dossier n° 24, 1978).

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The editors of the Urban History Review recently printed an attractive brochure which outlines the journal's editorial policy and the contents of recent issues, and lists the members of the editorial board. The brochure is printed in both French and English. A subscription coupon is also available. The brochure fits into a standard envelope.

If you can make use of the brochure, or if you know someone who can, please write Dr. Peter Rider, History Division, National Museum of Man, Ottawa, K1A 0M8. He will be happy to supply copies of the brochure for conferences, mailings, and handouts.

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THE CITY AND THE CAMERA:  
A COMMENTARY

The packed seats in the Senate chamber at York University's 8th Annual Urban Studies Symposium on The City and the Camera on March 9, 1979, augured well for the growing general interest in the long-standing confrontation between the camera and the urban environment. But when the time came for audience discussion, the room full of social studies, photography, and fine arts students, as well as a sprinkling of people from publishing houses, might well have been empty. "Any questions?" was so often greeted with supine silence that, having started late, the symposium was running ahead of schedule by lunch.

The lack of audience response was remarkable since the keynote speaker's propositions were so questionable. In the opening session on *The Artist and the City*, Toronto Star critic Gary Michael Dault, who considered a loquacious and extempore delivery to be a virtue, began his address on "The City and the Pictorial Mind" with the restrictive idea that only old and hence "burnished" cities, chock full of human history, were capable of deep photographic inspiration--a generalisation extrapolated from the fact that these were the only city scenes to which he himself responded. Having repeatedly made the well-worn metaphor between the city and the human body, as original as the metaphor between the city and the maze or the city and the canyon, he progressed to the proposition that city photographs were effective as works of art in proportion to their surreal quality, i.e., the rude or unusual juxtaposition of unexpected elements. This was a revealing comment, as Surrealism in art has often sunk into mere self-indulgence and the admirers of the style must constantly guard against that pit-fall. Dault appears to have let down his guard. His proposal that the critic "hover" above the work mentally, allowing the free associations of his own mind to lend the photograph new levels of symbolism, possibly unintended by the photographer, is just such self-indulgence. Indeed, it is self-aggrandizement in the face of another person's creation, for he is proposing that the critic become at least partially the creator of the work and its meaning. This can be privately satisfying, but it is publicly unacceptable, as it may misrepresent the work to others and mislead those new to the image or to the photographer. However, as Dault admitted, the photograph will reject any interpretation which is too tenuous. With luck, it will put him firmly back in his place as a critic who should try to understand the work, not modify it.

From such a position of radical self-importance in the critical process, Dault then gave some examples of the free associations which can arise. Ironically, one in particular was among the commonest symbols in art history, although he apparently believed that he was proposing a novelty. The stairs in a photograph by Robert Frank showing a woman beside a staircase could represent a form of escape. This is laudable. Stairs have been used as a symbol of ascension or escape, both physical and spiritual, since Jacob dreamed of the Ladder to Heaven.

As a contrast to the permissiveness of Dault, David Heath, Professor in the Photographic Arts Department of Ryerson Polytechnical Institute, firmly and with refreshing common sense refused to allow the audience to wander into unfounded speculation regarding the people in his slide show "Beyond the Gates of Eden." No, their serious faces on the street were not portents of a decaying society, but simply the natural result of being in transit and preoccupied. The content of the slide show itself, a collage of humanity in the streets ending in a crucifixion theme, was, however, peripheral to the symposium topic. The city appeared only as a vague backdrop with no causal or symbiotic relationship established between it and the candid portraits. The show further suffered from a poor presentation on two uneven standing screens, with uncontrolled light entering from the rear windows in the chamber. Considering the importance of the photographic image in the talks of the majority of the speakers, the technical facilities for slide and film shows were downright woeful. A display of engravings and photographs by Gerald Needham, Professor of Visual Arts at York University--"Paris and London As Seen by Artists and Photographers in the Mid-Nineteenth Century"--was also marred by technical problems.

By the afternoon, the gullible nature of the audience reached chilling proportions. Two slide shows, one by Laura Jones of the Baldwin Street Gallery and one by Chris Furedy, Professor of Social Science at York University, were presented under the umbrella term *Photo Documentation*. The word documentation is a loaded one, implying at least the attempt to achieve some form of objectivity toward a specific subject matter. In fact both presentations, Jones' about the American hippie community on Baldwin Street in Toronto between 1968 and 1971, and Furedy's about two groups of poor Calcutta inhabitants, had a powerful message to relay. Both supported groups of people seen as underdogs or outcasts from the society in which they lived. The attitude of admiration, both for the courage and ingenuity of the Calcutta poor, and for the love which had knit together the Baldwin Street community, was unhesitating and was willingly admitted. In the latter case especially, the pride was pitched to the point where Laura Jones's friend on stage, Mary Mullins, referred to the place as "holy ground." Nothing could more clearly demonstrate the commitment of the slide show producers to a specific biased interpretation of the Baldwin Street community. The camera was being used to make an argument, and only if you believe that even the most perfunctory objectivity is impossible could you term this show a "documentary" essay. This is not to deny its effectiveness as a slide show; indeed, it was effective, as the convinced audience reaction proved. The fact, however, that the spectators were clearly unable or unwilling to challenge the validity of this presentation under the term "documentation" was a poor comment on their historical or critical training.

Another irony which surfaced during the discussion period (and here one can imagine Marshall McLuhan grinning fit to split) was the unwitting identification of medium and message. This symposium, called to deal with urban issues and images as presented through the lens of a camera, and attended by many photography students, was side-railed into

a discussion of the message presented, rather than the method of presenting the message. One spectator was moved to mention her experience with the underprivileged in Mexico; another wanted to know more about Baldwin Street. Virtually no one wanted to discuss how the camera had been used; the editing, selection, sequence, and cropping, of the images. No one even noticed that a camera was the instrument being used to present the message and full advantage was being taken of its implied truthfulness as a medium to convince the audience of an argument, a stand. No one noticed that both shows were virtually identical in technique--simple sequences of one shot following another, with a running commentary, which is the most prevalent style of slide show production, certainly nothing to hold a symposium about.

But the audience had not yet fully descended to the blackest depths of irony. Having established to their own satisfaction their sensitivity in matters of the heart, free association and other painlessly assumed knowledge, they penetrated instantly the propagandizing elements in the film "The City," shown at the end of the afternoon in a session on *The Cinema*. Produced in 1939, "The City" contrasted the worst elements of industrialization with the best of the suburban garden city, intending clearly to convince the spectators that the latter was an attainable utopia. The audience's rustlings of embarrassment, their sniggering laughs, merely reinforced their own good opinion of themselves. They were not to be taken in like those naive natives of forty years ago! But one had listened in vain for the rustlings of critical assessment an hour earlier during the equally manipulative slide shows.

The brief commentary upon "The City," delivered by Ian C. Jarvie, Chairman of the Department of Philosophy at York University, was amusing and articulate. Joe Medjuck, of Innis College, University of Toronto, examined the peculiar bias of filmmakers against the city in one of the more worthwhile moments of the symposium. His address was entitled "The Image of the City in the Camera." Finally, a word should be said in praise of Irene Wittman's speech outlining the role played by municipal censorship in the production of movies. Although obviously far more oriented toward sociological studies than toward film per se, and despite the slight handicap of a nervous, hence overly emphatic delivery, her talk on "Movies and the Urban Political Process" was thought provoking.

When all is said and done, when allowance is made for the perhaps predictable malleability of students and for the fireworks of a critic oriented to the me-myself-and-I generation, Professor Nelson Wiseman of York University's Social Science division must be congratulated for organizing the symposium. Photography is beginning to permeate historical studies and will become the documentation of the future. It is well to spotlight its nature now, before it becomes so prevalent as to be invisible.

Lilly Koltun  
 Photo Archivist  
 National Photography Collection  
 Public Archives of Canada



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### CITY OF VANCOUVER ARCHIVES

The City Archives continues to attract a growing number of visitors and researchers intent upon using its diverse collections to examine the history of the city of Vancouver. Those who have recently made use of the Archives include high school and university students and teachers, pensioners, representatives of every level of government and all branches of the media.

On April 6th, the Vancouver Pioneers Association and civic officials celebrated the 93rd anniversary of the city's incorporation at the Archives. In an effort to reach more members of the community and contribute to the Vancouver International Festival for Young People, which was staged in Vanier Park--the home of the Archives--to mark the International Year of the Child, the City Archives held an open house on May 12th; the large number of people who visited the Archives, often for the first time, saw a selection of photographs, manuscripts and civic records relating to children in Vancouver. Staff members also provided a demonstration of conservation techniques and advised several visitors on the preservation of older personal papers.

The long term projects (which have been financed by the Vancouver Foundation and the British Columbia Provincial Museum and Archives Development Fund) to accession the extensive backlog of photographs previously unavailable to the public, provide copies in the research room, and copy the large number of nitrate-based negatives in the Archives, has continued in 1979. A number of collections of prints, which are now available to researchers, provide further documentation of the development of this city.

At the same time, the archival staff has continued to accession additional series of public records. Most recently, detailed administrative histories and inventories have been prepared for the City Comptroller's and Treasurer's collections previously received from the Finance Department. Civic publications are now all received and accessioned as part of the Archives Library, which had been the practice in the past. The new system will provide researchers with a clearer picture of the full operations of each civic department.

A student, employed by Simon Fraser University, is preparing administrative histories of the civic Health and Permits and Licences Departments as well as the Tax Office; once this task is accomplished, archival staff will complete describing and listing the records of these offices.

Recent manuscript accessions include records from W.H. Malkin Co. Ltd., Kuo Kong Silk Co., Gault Brothers Ltd., Caribou Shipping Co., and the Vancouver Typographical Union--a collection which includes records

from the Vancouver, Victoria, New Westminster, Kamloops, and Vernon locals of the printers' union as well as three volumes relating to the New Westminster Trades and Labour Council. Other accessions include collections from the Vancouver Women's Musical Club, the Vancouver Natural History Society and the Central City Mission Ltd. A finding aid to the voluminous outward correspondence of Vancouver's first City Archivist, James S. Matthews, has also been completed and is available to researchers; it provides improved access to a wide range of topics of local history. It also provides an improved picture of the early years of one of Canada's first municipal archives.

The publications programme of the Archives continues to expand. Sales of the reprint of the bird's eye view map of Vancouver, postcard views of Vancouver, and occasional paper no. 1 continue. Volume 6 of the Preliminary Inventory to the manuscript collections in the Archives, which lists Add MSS 251 to 300, has just been published. Volumes 1 to 6 may be acquired for \$3.50 each, \$18.00 for the set. In preparation are the first annual report of the City Archives and, in conjunction with the Association of Canadian Map Libraries, a reprint of the "Plan of the City of Vancouver, western terminus of the Canadian Pacific Railway; compiled and prepared by R.E. Palmer, C.E., Vancouver, B.C., 1891. Vancouver, Rand Brothers, 1891. 1 inch = 900 feet approximately."

The City Archives has also endeavoured to provide an enhanced exhibition programme during early 1979. An exhibition entitled "Anything, Anywhere, Anytime," consisting of a selection of prints drawn from the large Stuart Thomson photograph collection, opened in the foyer of the Archives on March 1st. The exhibition, which provides a glimpse of Thomson's camera work in the city between 1910 and the 1930s, is a preview of what will no doubt emerge as a major resource for historians of the city of Vancouver during this century. Researchers are advised, however, that the Thomson Collection will not be available for at least one more year, as creation of prints and cataloguing continues under grants provided by the Vancouver Foundation and B.C. Provincial Museum and Archives Development Fund. "Anything, Anywhere, Anytime" was recently moved to the City Hall, where it will remain in the near future. In the meantime, an exhibition of facsimiles of watercolours of early Vancouver scenes, by William Ferris, is in preparation. Finally, the exhibit "Portholes and Pilings, a retrospective look at the history of the Port of Vancouver up to 1933," which originally opened at the Archives in the spring of 1978, has recently been shown at the City Hall and two community centres.

William C. McKee  
Archivist  
City of Vancouver Archives

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## VANCOUVER HISTORY

Vancouver History is the journal of the Vancouver Historical Society. Published quarterly, the journal provides news of the activities of the society, book reviews, and articles. While Vancouver History focuses on the development of Greater Vancouver, it also periodically examines some of the history of the balance of the province, reflecting the metropolitan role Vancouver has assumed over the years in British Columbia.

For further information on subscriptions and/or submissions to the journal, contact William McKee, Editor, Vancouver History, c/o City of Vancouver Archives, 1150 Chesnut Street, Vancouver, B.C.

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- J.W. Simmons, The Canadian Urban System: An Overview, January 1979, Centre for Urban and Community Settlement, University of Toronto, 48 pp., \$3.50. #104

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#### JOURNAL OF URBAN HISTORY

The Journal of Urban History, begun in 1974, continues to provide an international forum for new research and interpretation focused upon what Roy Lubove once defined as "the process of city city building over time."

The Journal views the field inclusively. It is concerned with the history of cities and urban societies in all periods of history and in all geographical areas of the world. The Journal is receptive to diverse methodologies, approaches, and points of view. Editorial criteria are based primarily upon considerations of scope, focus and coverage.

The Journal encourages submission of manuscripts that are innovative, wide-ranging, cross-cultural, and interdisciplinary. The editors seek material that is analytical or interpretive, rather than purely descriptive, and tend strongly toward studies that focus on process and structure. Studies of small or narrow urban experience--or "case studies" of individual cities--are considered, but only if they clearly and strongly relate to a broader context, introduce new methodologies, or offer new and significant interpretations.

The Journal is particularly interested in:

studies which deal with the political, economic, social and spatial systems of individual cities;

studies which encompass larger systems, such as the ecology and spatial organization of large regions, of the relations of cities to larger societies of nations;

studies dealing with the "idea of the city," or with the place of the city in intellectual or cultural history;

studies comparing urban societies and systems over space and time;

studies evaluating the urban historiography of the various nations and regions of the world;

studies singling out the unexplored dimensions of the urban past for future researchers, or demonstrating significant new research techniques or methodologies;

studies which make fruitful use of interdisciplinary approaches to the study of urban history.

For information on subscriptions, write: Journal of Urban History, Sage Publications, 275 S. Beverly Drive, Beverly Hills, California, 90212.

For information on manuscripts, Canadian scholars may contact the Canadian member of the editorial board: Professor Alan F.J. Artibise, Department of History, University of Victoria, Victoria, B.C., V8W 2Y2; or, the general editor, Professor Blaine A. Brownell, Center for Urban Affairs, University of Alabama in Birmingham, University Station, Birmingham, Alabama, 35294.

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MANITOBA RECORD SOCIETY

Dr. A.B. McKillop, Department of History, University of Manitoba, Winnipeg, has recently been appointed General Editor of the Manitoba Record Society. Professor McKillop has written a number of articles relating to Canadian history, and has written or edited four books, including Contexts of Canada's Past, A Collection of Essays of W.L. Morton, which will be published in 1980. He succeeds Professor W.D. Smith, who resigned in May 1979. Professor Smith served as General Editor of the Society since its inception in 1961. The Society gratefully acknowledges his dedication and contribution during the last 18 years.

Under the editorial direction of Professor McKillop the Society will publish one volume per year, beginning with Alan Artibise's Gateway City: Winnipeg in Documents 1873-1913. To finance this new

publishing programme the Society must institute a yearly membership fee of \$16.00. This fee will include the annual volume. All former members of the Society are urged to continue their support, and all those people interested in helping to document Manitoba's past are invited to join.

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Volume V. Gateway City: Winnipeg in Documents, 1873-1913, edited with an introduction by Alan F.J. Artibise. Publication date Autumn 1979. Membership \$16.00 per year.

From the Riel Resistance of 1869-70 to the outbreak of World War I, Winnipeg was Western Canada's most exciting city. These documents, collected from various public sources, are central to an understanding of its growth and development for this period.

Dominated from the outset by businessmen and boosters, the city grew rapidly in its first forty years. The result was a metropolitan area of major importance and also a city of deep class and ethnic divisions. The quest for business success gave the city much of its force and energy but the fact of extreme social problems left it an ambiguous legacy.

This volume provides much interesting information on the city and the key groups within it. The subjects include the views of business and the state of organized labour, the need for immigrants and industry, the facts of typhoid, poverty, and prostitution, the presence of unchecked urban growth and the absence of urban and social planning. The documents allow the reader, as Artibise notes, "to perceive the events almost as closely as did many of the people of the era under study," and will give "an insight into and a feeling for life in Winnipeg."

The volume has a general introduction on the development of Winnipeg to 1914. Each document is preceded by a brief but lucid introduction on its significance and its historical context. Several illustrations of the city and its major leaders also enhance the volume.

Alan F.J. Artibise is one of Canada's best-known urban historians. A noted authority on the history of Winnipeg, he has written four books and numerous articles and book reviews. Dr. Artibise is Associate Professor, Department of History, University of Victoria.

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Forthcoming Volumes:

Vol. VI: D.N. Sprague, Red River Society, 1824-1870: A Demographic Study.

In this study of the twelve parishes of Red River, D.N. Sprague examines patterns of settlement, the structure of the economy, population growth, migration, and marriage trends. Autumn 1980.

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Vol. VII: Gordon Harland, John Mark King of Manitoba College, 1863-1899.

John Mark King, first Principal of Manitoba College, was one of the leading public figures in Manitoba for the last two decades of the nineteenth century. This volume reveals the extent to which King was central to the religious, educational and public life of Winnipeg and Manitoba. Autumn 1981.

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Volumes II, III, IV of the Manitoba Record Society are available; \$15.00 to members, \$22.50 to non-members.

- I. W.L. Morton, Manitoba: The Birth of a Province. 1965. Out of print.
- II. Ramsay Cook, The Dafoe-Sifton Correspondence 1919-1927. 1966. \$15.00.
- III. Hartwell Bowsfield, The James Wickes Taylor Correspondence 1859-1870. 1968. \$15.00.
- IV. Katherine Pattipas, The Diary of the Reverend Henry Budd 1870-1875. 1974. \$15.00.

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If you are not a member of the Society you are invited to join. Membership fee for 1979 is \$16.00. Please send your cheque to Manitoba Record Society, 500 Dysart Road, Winnipeg, Manitoba, Canada, R3T 2M8.

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H.J. DYOS:  
AN APPRECIATION

Urban history lost its acknowledged leader with the sudden death of H.J. Dyos, at the age of 57, in August, 1978. Jim Dyos spent

all of his professional career at the University of Leicester, where he joined the Department of Economic History in 1952, and where he was appointed to the Chair of Urban History in 1973. His significance went far beyond Leicester, however, or Britain, for that matter. More than any other individual, he shaped the way in which the urban past is being studied at the international level. He strongly believed that urban history was not a simple discipline in the narrow sense, but a field of knowledge in which many disciplines converge. He took it upon himself to find a meaningful direction in what often appeared to be a confused and even chaotic field of study.

His enormous energy was applied on several fronts, including several influential books. His Victorian Suburbs, published in 1961, was a sophisticated analysis of the city-building process which has been widely emulated. In 1968 he edited The Study of Urban History which has been credited with putting urban history "on the map"; his lengthy contribution, "Agenda for Urban Historians," was a pioneer effort to explain what urban history was and what directions might prove most fruitful. A particular labor of love was the two volume The Victorian City (1973), which he edited with Michael Wolff. This massive, multi-disciplined collection of papers examined the relationship between image and reality in the urban experience, for Dyos was fascinated with the connection between what people thought about their cities and what their cities were in reality. Urban historians have only begun to digest the ideas in this collection, for it deals with aspects of urban life at so many levels, such as religion, architecture, diversions, health, that we have not yet looked at seriously in this country.

Jim Dyos' writing and editing gave him a prominent place among the top urban historians in the world, but what made him stand out from the rest was his role in developing ties among those interested in the urban past. At one level this was done formally, first through his highly individualistic Urban History Newsletter, and on a broader scale, from 1974, with the Urban History Yearbook. For many of us now in urban history, our first conception of ourselves as members of a larger group with similar interests came through reading the Newsletter, every page of which bore the stamp of his personal interest in what was being done and said and written in a great many places. The editorials in the Yearbook allowed him to assess the field annually, both in terms of current work and also on the basis of what urban history should and could be. He was concerned about some of the recent trends in American urban history, feeling there was not enough emphasis on the "setting" of social processes like mobility. He argued that urban history had to combine an interest in people and places. This view was perhaps best summarized in his editorial in the 1978 Yearbook:

Social space cannot be comprehended in terms of imaginary coordinates but in terms of recognizable places on the ground and their possession by identifiable people. For the urban historian there is a necessary- indeed, a vital- interconnection between process and place, between social changes wrought and the environment to which they belong.



Jim Dyos also developed connections between urban historians through personal relationships, for he travelled and lectured abroad extensively. Many Canadians knew him personally; some made the trip to Leicester to discuss their work with him and other met him during his trips to Canada in 1974 and 1977. In the fall of 1974, he spent three days in Guelph and vicinity which introduced us to his energetic approach to travel and conversation. A one day visit to Toronto included an extended tour of new housing projects with a development lawyer, a seminar at the University of Toronto organized by Jim Lemon and Maurice Careless, a walking tour of the Annex, coffee and a discussion with Jane Jacobs, a party at the home of Michael Katz. An obsessive photographer, he tried to capture everything he saw on film, often ignoring heavy traffic to get his picture.

In the spring of 1977 we invited him to give the keynote address at the Guelph urban history conference. Papers were devoted exclusively to Canadian topics, but his role was to provide a larger context. Those who were there will remember that he attended almost every session and usually participated by asking what it all meant and by suggesting how Canadian processes seemed to fit into the larger picture. Throughout, he managed to combine his marvellous command of language, his subtle sense of humour and his continual probing for the point of the whole inquiry into the urban experience. His death at the peak of his career leaves an immeasurable void in leadership in the field he helped to create. To a large extent, the future of urban history as a legitimate field of study depends on the foundations he laid and the sign posts he built.

Gilbert A. Stelter  
Department of History  
University of Guelph



H.J. Dyos addressing the Canadian Urban History Conference at Guelph, May, 1977.

## FACSIMILES OF FOUR EARLY CANADIAN CITY PLANS AVAILABLE

Urban historians should welcome the recent appearance of high-quality, inexpensive facsimiles of early Canadian city plans included in the series produced by the Historical Maps Committee of the Association of Canadian Map Libraries (ACML). Four have been printed to date: Halifax (1750), Quebec City (1777), Ottawa (1874) and Toronto (1857). Among the thirty non-urban maps are a number which will undoubtedly be of use to urban historians wishing to study cities in their larger context: for example, Smyth's Map of ... Upper Canada Describing All the New Settlements ... (1813); a detailed topographical map, Niagara Frontier, by R.H. Stotherd and others in 1865; and Westmacott's map of Manitoba in 1876 "Shewing the Townships & Settlements" all portray a wealth of relevant information.

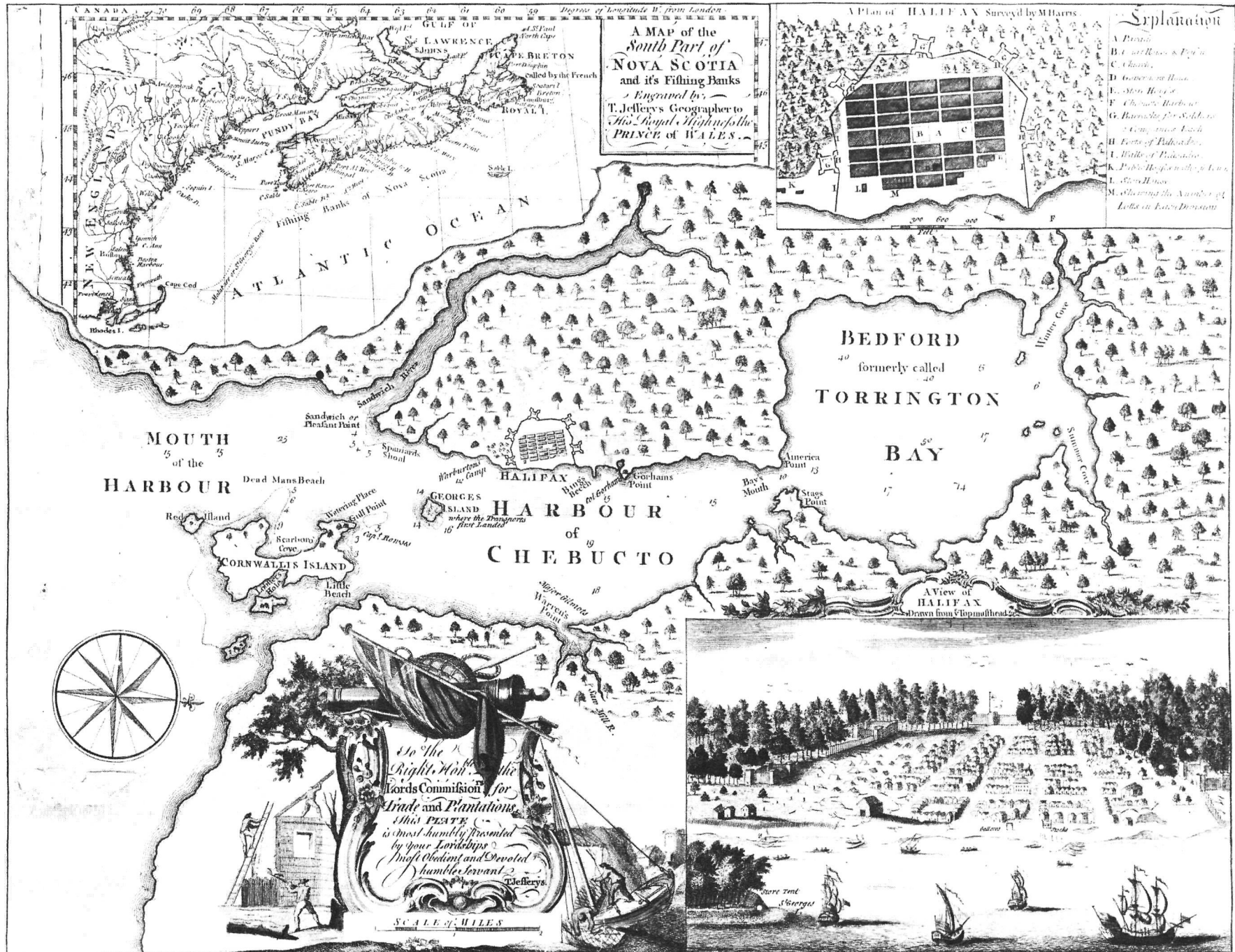
The four city plans are reprinted on the following pages. All are printed in dark brown ink on durable off-white paper measuring 17 by 22 inches and are thus suitable for framing as well as research and classroom use. At \$2.00 each, the price is less than most institutions charge for photocopies of such maps. (Readers of this note may wish to alert their map libraries to the existence of these facsimiles.)

The next printing run is scheduled for the fall of 1979 and individuals, university departments and institutions wishing to sponsor the reproduction of an early map of their city or area should contact the Historical Maps Committee. The sponsorship fee is \$150.00, for which the sponsor receives 100 copies of the print run of 500 for sale or for free distribution. (The remaining 400 are retained by the ACML for sale at \$2.00 each to raise funds for the Association's activities.) The sponsor may select an appropriate map or request that one be selected by the Committee.

For further information about this programme, possible sponsorship or bulk orders at reduced rates, please contact Mr. Serge Sauer, Chairman, Historical Maps Committee, Department of Geography, University of Western Ontario, London, Ontario, N6A 5C2, or Ed Dahl at the National Map Collection, Public Archives of Canada, (613)-995-1077.

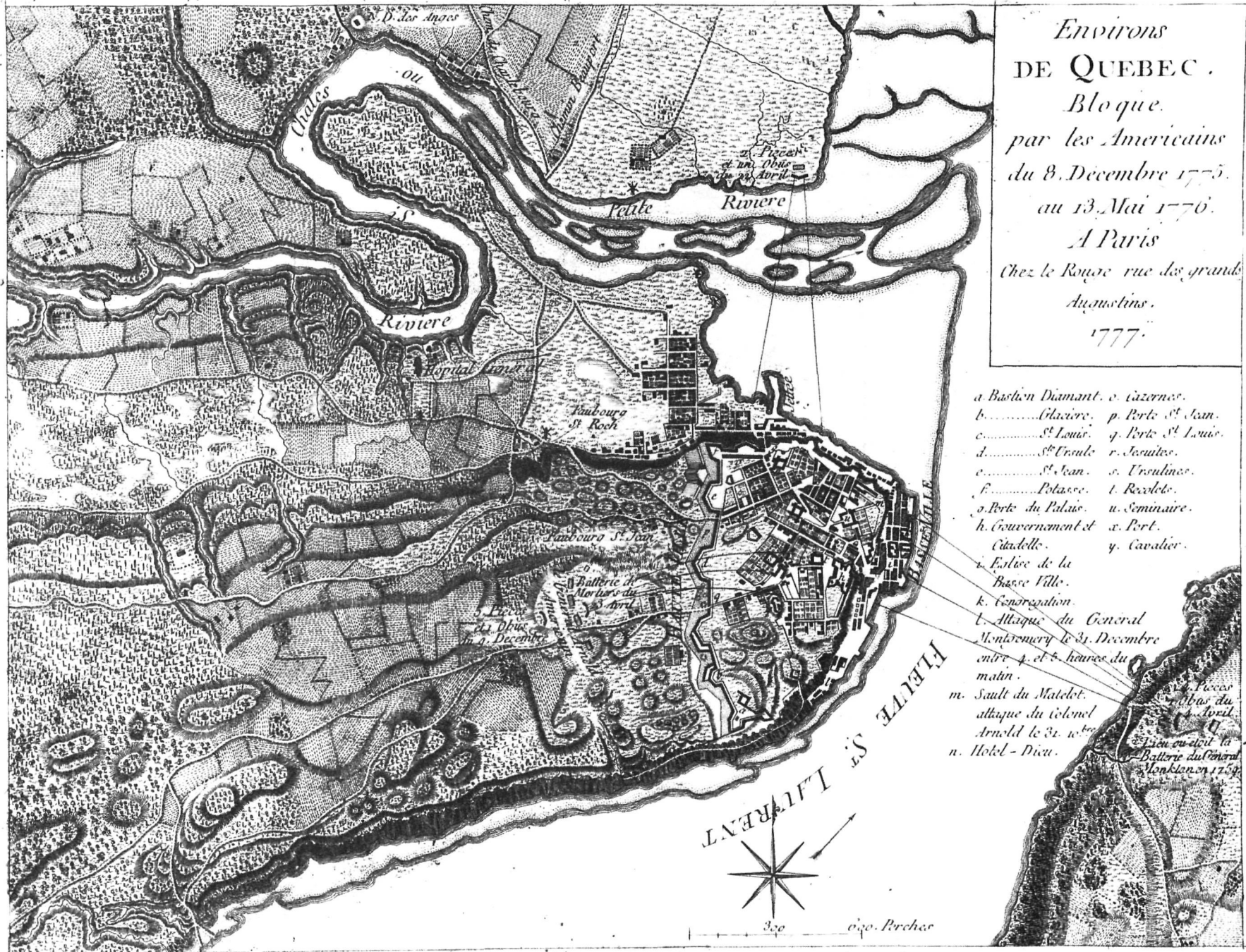
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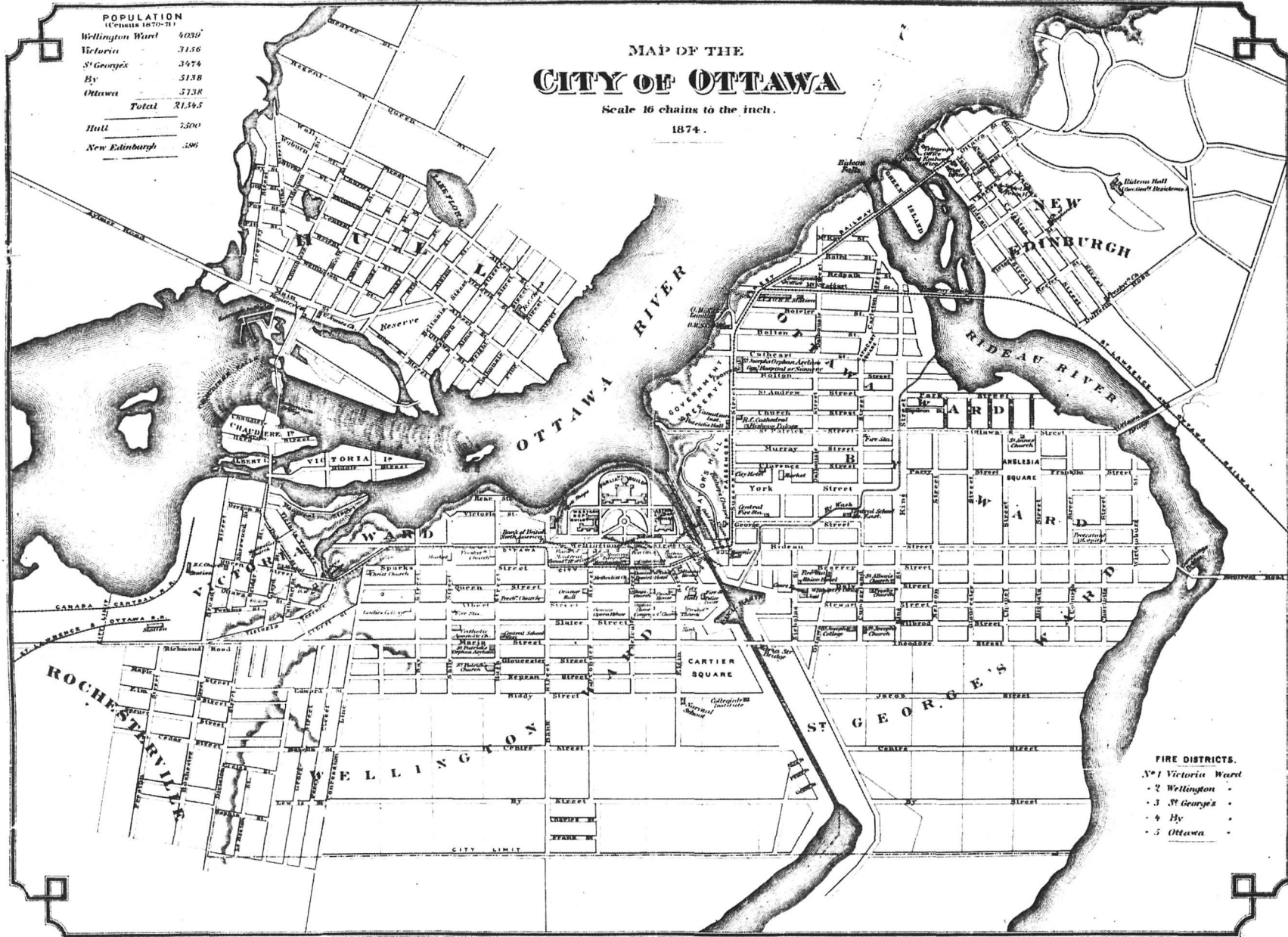
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[Halifax and Environs], by Jefferys, 1750. ACML Facsimile No. 17, from an original hand-coloured copper engraving in the National Map Collection, Public Archives of Canada.



Environs de Quebec..., by Le Rouge, 1777. ACML Facsimile No. 31, from an original copper engraving in the Archives nationales du Québec.



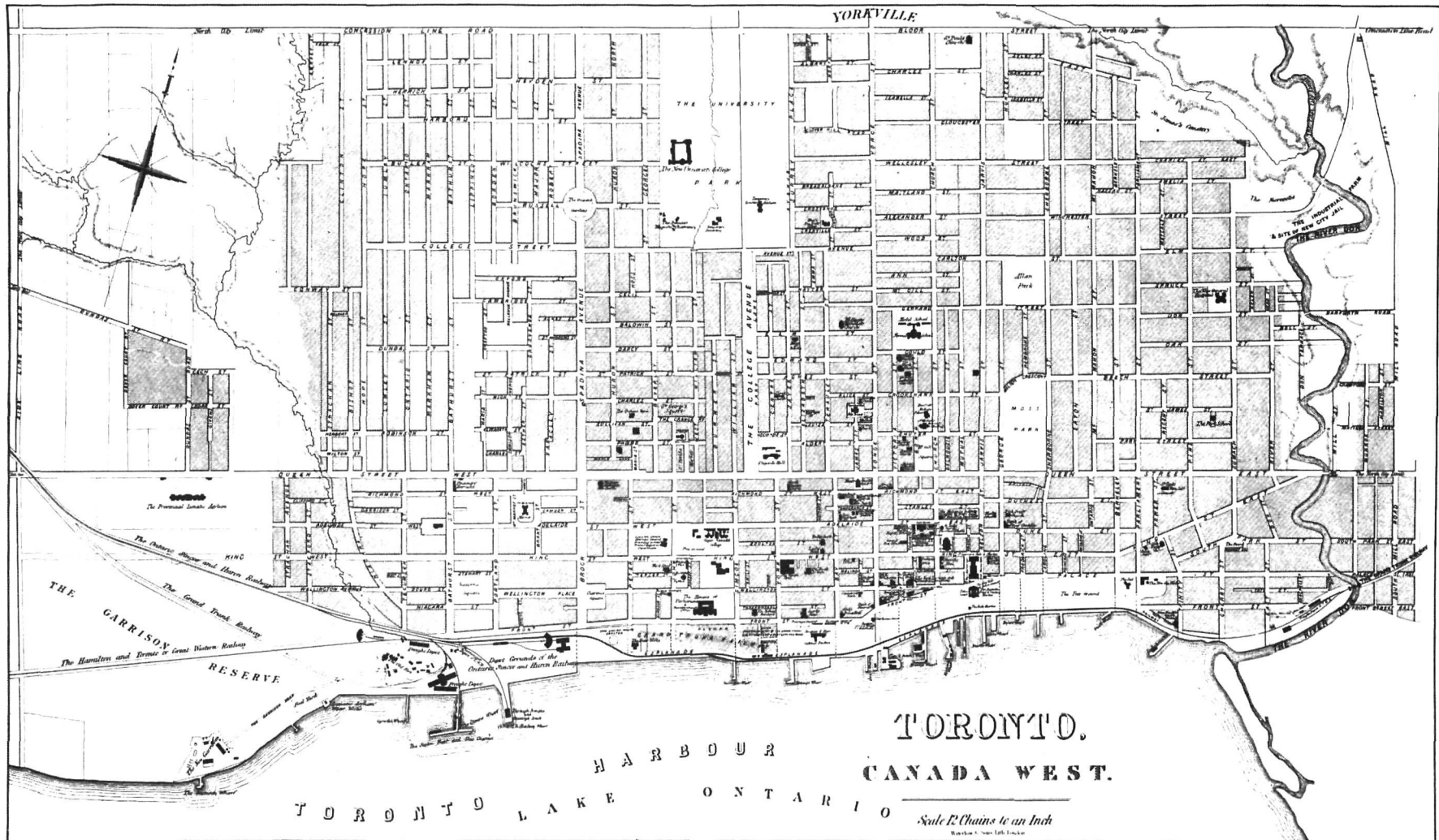


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