This fact indicates the broader importance of Sotiron's study, not just to historians of print culture, but of media and communications in general. It also suggests that the roots of the current revolution in authorship, reading, and publishing are far deeper than the rise of new media. Rather, the seeds were sown in shifting attitudes towards the use of the press at the dawn of the twentieth century and a new conception of how it was to serve the public on a daily basis.

PETER MITHIM

Vancouver

David Reed. *The Popular Magazine in Britain and the United States, 1880–1960*. London: The British Library; Toronto: University of Toronto Press, 1997. viii, 287 pp.; \$75 (cloth). ISBN 0-8020-4214-7. £45 (cloth). ISBN 0-7123-0417-7.

This remarkable book combines a comprehensive study of the modern evolution of popular magazines with the most rigorous analysis of their contents ever undertaken. Amazingly succinct, at under three-hundred pages, this study nonetheless does full justice to the many factors which affected the development of modern popular magazines, including revolutionary innovations in printing technology, commercial advertising, and marketing, as well as the evolution of American and British societies. Through a series of surveys and summaries, each covering a twenty-year period, the author traces the vicissitudes of the popular magazine press in a manner not unlike such pioneers as the late Frank Luther Mott, John Tebbel, and Theodore Peterson.

Not satisfied with a purely anecdotal approach, however, David Reed lends his study a rare degree of authority by a subject content analysis of three dozen leading American and British magazines selected, inasmuch as possible, on the basis of audited circulation figures. The contents of all issues of these titles that were published in the final year of each decade between 1880 and 1960 he has classified into as many as twenty-nine subject categories, each of which was then quantified as a percentage of the total number of pages (partial pages were measured in square millimetres), and the final tallies presented in tables filling a twenty-eight page-appendix. While others have undertaken content analyses of popular magazines — for example, Richard Ohmann's recent *Selling Culture: Magazines, Markets, and Class at the Turn of the Century* (1996), which focused on the advertising

rather than the articles — Reed has aimed for a higher level of precision in such calculations. Thus armed, he is able to trace both the “macrocosmic shifts” in the magazine industry’s most successful titles — which he is reluctant to attribute to the incisive vision of particular editors and publishers — and the more subtle, microcosmic content changes manifested in specific titles. Although this leads him to lard his text with a sometimes dizzying array of percentages and decimal points, it lends statistical credibility to his iconoclasm, for he challenges numerous popular assumptions, such as the impact of new printing technologies and of mass literacy. He is also able to compare and contrast the relative development and progress of the American and British industries with more than impressionistic generalizations, and to relate these changes to the larger social and economic developments in both countries.

The book itself is a handsome production, enhanced with eight pages of colour plates, forty-nine well-chosen, monochrome illustrations, and a comprehensive bibliography. Reed’s study raises the bar for those who follow in this endlessly large and fascinating branch of cultural and bibliographic history.

MERRILL DISTAD

University of Alberta Library

Sandra Alston and Patricia Fleming. *Toronto in Print: A Celebration of 200 Years of the Printing Press in Toronto, 1798–1998. An Exhibition Held at the Thomas Fisher Rare Book Library, University of Toronto, 3 August–2 October, 1998*. Toronto: University of Toronto Library, 1998. 112 pp.; \$20.00 (paper). ISBN 0-7727-6027-6.

This is a wonderful catalogue of an exemplary exhibition. For a city that prides itself on being not just the largest in Canada but the fifth largest in North America, in a country consistently ranked by United Nations as the best in which to live, Toronto has as yet no comprehensive, authoritative history. This catalogue provides a unique, inspired entrée to that history through its print culture.

Organized by two authorities on early Canadian printing history, Sandra Alston and Patricia Fleming of the University of Toronto, the exhibition *Toronto in Print* was mounted in 1998 to mark 200 years of print culture in the city. Filling a dozen cases at the Thomas Fisher Rare Book Library, almost two hundred items from many public and private collections