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.

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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

thematically illustrated Toronto's foundational years, its politics, commerce, education, religion, and leisure; its private, literary, and popular presses, and printing trade; as well as creative works, popular genres, periodicals, and publications in various languages. The earliest items relate to the move of the government printing press from Niagara to the new colonial capital in York; the latest, a 1998 issue of the magazine, *Toronto Life*, highlights "Toronto-bashing [as] the great Canadian pastime" and *Resurrection: Coach House Books Year One: 1997*, signals a new venture in publishing books in two formats — electronic (World Wide Web and CD-ROM) and limited edition bound volume.

The catalogue follows the exhibition by section and chronological arrangement; it also provides 35 illustrations, including 24 in bold colour. In the most striking of the coloured illustrations, the 1942 cover for the Canadian fantasy magazine, *Uncanny Tales*, a fluorescent green city-destroying monster leers eerily from the page. Only the gold-metallic items, especially the Mechanics' Institute diploma, have not been captured in the full richness of the original document. Designed by Stan Bevington of the Coach House Press, the catalogue introduces a new typeface: called Cartier Book, this is a modified version by Rod McDonald of the first Canadian-designed text typeface issued by Carl Dair in 1967. It thus testifies to Richard Landon's remark in the foreword that the catalogue itself forms part of the history of printing in Toronto.

Alston and Fleming's thoughtful approach to the subject has included the life of print culture. The collection embraces original materials from the Toronto Typographical Society — now the oldest labour union in the country — together with reference works such as Elizabeth Hulse's dictionary of the trades in Toronto to 1900. Two items represent the internationally renowned Torontonian Marshall McLuhan: *The Gutenberg Galaxy*, and the periodical, *Explorations: Studies in Culture and Communication*. So thorough is this collection that it includes the Canadian publishing success story, Coles Notes, and Lister Sinclair's 1946 radio play "We All Hate Toronto" — even the City of Toronto Book Awards appear here, in copies of winning novels.

Perhaps not surprisingly, the controversial printer/publisher/ politician William Lyon Mackenzie is a thread that weaves in and out of this history. He appears in the section "The People Decide" in a campaign notice for the first municipal election in 1834 that "condemns" him along with his reformer colleagues; in "Literary Printing and Publishing" in a New Year's address from the printer's boys following the Mackenzie-led Rebellion in 1837, and in James Reaney's 1985 book, *The Boy with an R in His Hand: A Tale of the Type-Riot at William Lyon Mackenzie's Printing Office in 1826*; in "Working in the Trades" in his warning to Canadians about Yankee books, his firing of six printers seeking a pay hike through the Toronto Typographical Society (despite three years earlier having praised the festive

nature of the society in his newspaper, the *Colonial Advocate*), and in William Kilbourn's 1956 book, *The Firebrand: William Lyon Mackenzie and the Rebellion in Upper Canada*; in "Design and the Private Press" as the subject of poems by members of the Guild of Hand Printers in their Centennial publication, *William Lyon Mackenzie Rides Again*; in "Educating Toronto" in his 1830 publication, *Catechism of Education*, and in works printed at his *Colonial Advocate* office.

Throughout the catalogue, discussions of each item provide historical context that generally transcends the parochial. Items themselves frequently invite further reflection: a satirical cartoon issued by the Labor Party of Ontario in 1926 lists principles that eventually would form the fabric of everyday life in Ontario. The catalogue, on the other hand, has already joined history thanks to the millennial frenzy in corporate Ontario to re-focus, re-structure, amalgamate, and create new identities. Only a couple of months after the exhibition, items borrowed from the 150-year-old company Consumers Gas, for example, would need to cite as a source Enbridge, the company's new name; similarly, the Eaton's catalogue of 1898 more than ever evokes a lost era in Canadian merchandising amidst daily reports on the firm's ailing department store chain.

Toronto in Print could have been improved in few ways. The addition of an index would not only enhance the catalogue's use as a reference guide, but it would also point the reader to the wealth of subjects that cut across thematic sections (for example, transportation). The scope of the survey could also have been extended to the spheres of science, medicine and health. Still, its breadth is commendable, and though the exhibition was regrettably short in duration, this sophisticated survey offers much for print, cultural, labour, intellectual, and social historians of the city Canadians love to hate.

JENNIFER J. CONNOR

Toronto, Ontario