This is, then, a dense and rich edition. I imagine that the fastidious William Kirby would be delighted, were he able to see, finally, a volume that reflects such close attention to his beloved text. *The Golden Dog* is an important piece of indigenous scholarship contributing to the record of nineteenth-century writing in Canada. As well, it is the culmination of CEECT, a scholarly venture of the first order in the country's cultural and literary history.

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Faye Hammill, Michelle Smith, and Cristina Judge. *Magazines, Travel and Middlebrow Culture in Canada, 1925–1960 / Les magazines, l'imaginaire du voyage et la culture moyenne au Canada, 1925-1960*. University of Strathclyde and The Canadian Writing Research Collaboratory / Le Collaboratoire scientifique des écrits du Canada. Last modified 2012. <http://www.middlebrowcanada.org/>

Since its initial use in 1925 by the British satire magazine *Punch* to describe “people who are hoping that some day they will get used to the stuff they ought to like,” scholars have applied the term middlebrow to a broad variety of texts and tastes that are neither highbrow nor lowbrow. To better define the aspirations and achievements of middlebrow culture, and to explore its institutional, gendered, class-based, and racial dimensions, contemporary critical discourse engages with the historic production and reception of films, music, books, and journals that engage middlebrow sensibilities. As part of a larger collaboration between researchers Faye Hammill and Michelle Smith at the University of Strathclyde, Glasgow, and the Canadian Writing Research Collaboratory (CWRC), the *Magazines, Travel and Middlebrow Culture in Canada, 1925–1960* website takes as its focus six middlebrow Canadian periodicals: *Mayfair*, *La Revue Moderne*, *Canadian Home Journal*, *Chatelaine*, *La Revue Populaire*, and *Maclean's*. Selected because they fall comfortably between experimental “little magazines” and mass-circulation pulps and tabloids, Hammill and Smith argue that these titles were at their peak from 1925 to 1960 and during that time helped to develop key facets of Canadian middlebrow culture.

The website is navigated via a sidebar that gathers, in a vertical column, a dozen links to the site's content. The “About the Project”

and "Project Outputs" pages help to situate the website in relation to Hammill and Smith's larger research project, "Magazines, Travel and Middlebrow Culture in Canada, 1925-1960," which will include a book, a special journal issue, book chapters and articles, and presentations. As a CWRC pilot project, the website is touted as one of Hammill and Smith's main project outputs, and it also promotes the CWRC's goal of enabling online research on Canadian topics. Oddly enough, the website's blurb on the CWRC site introduces it more satisfyingly than its own "About the Project" or "Project Outputs" pages, which at best gesture toward the scope of Hammill and Smith's larger project by listing the titles of publications and presentations that have been produced under its banner. None of the entries on the list are accompanied by abstracts or linked documents, so insight into the project is limited to what can be gleaned from the titles. As it stands, the website does not fully clarify or make explicit its own importance in relation to the project of which it is a part. However, there are numerous indications that the website is unfinished. To begin, there is a note that, in due course, the site will be made available in both English and French versions, but, at present, the site is entirely in English. Hammill and Smith also write that the site will eventually offer additional information on the publication history and extant collections of the magazines in question. (Very little of that information is currently provided.) They further promise biographical and bibliographical accounts of writers who produced articles for the six periodicals. The site's "About the Magazine Authors" page currently links to information about only four writers. One hopes that these promised additions and emendations to the site will clarify its larger purpose and add to its value as a resource for middlebrow research.

The website features digitized materials – including sample issues, articles, illustrations, covers, and advertisements – from each of the six periodicals in consideration. These materials are organized according to their middlebrow representations of three themes that find especial expression in magazines: fashion, travel, and consumerism. Hammill and Smith associate fashion-oriented prose and imagery with both an early cosmopolitan impulse that saw magazines become exhibition spaces and marketplaces for imported foreign styles and a later movement toward the promotion of domestic Canadian designers and apparel. Travel-related articles and advertisements are figured as helping to establish a link in the middlebrow psyche between travel and upward mobility. Capitalizing on an emerging middle class

with wealth and free time, advertisers positioned travel not just as an opportunity to indulge in exotic cultural and culinary pleasures but as a means of attaining refinement and social mobility. As another promise of cultural capital, consumerism, the third theme highlighted by the website, is represented in articles and images that feature the attainment of consumer goods as a path to a middlebrow sense of worldliness and personal fulfilment.

The website lacks a search function, so digitized materials are found and accessed solely by following links on the sidebar. The "Project Themes" page links to fashion, travel, and consumer-themed articles and images, while the "Image Galleries" page offers the same images, but it does not provide direct access to the articles. The "Magazines" page leads to a small number of digitized covers and one sample issue for each of the six periodicals. In all, the site organizes its digitized material in a highly idiosyncratic and not entirely helpful manner. If a user were interested only in images from the *Canadian Home Journal*, or in *Chatelaine* articles from the 1940s, or in articles by a certain author, or in almost any specific set of articles or images, the lack of searchability and the awkward, cluttered organization of materials would pose a significant challenge. However, the "About the Project" page maintains that a searchable database of content for selected titles is planned. In any case, the website digitizes only a small number of articles and images – perhaps twenty-five articles and a hundred and fifty images in all – so the obstacles that a user might encounter in accessing specific materials are not insurmountable, only time-consuming.

The site's strongest features are a bibliography of publications on middlebrow research and a page of links to other, related websites. This bibliography and these links warrant the attention of intermediate and expert scholars of the Canadian middlebrow. Unfortunately, in its current state, the rest of the website is not equipped to satisfy advanced scholarly demands. Were it not for its cursory, perfunctory overtures to middlebrow culture and scholarship, the website's sampling of digitized images and articles might still engage the sustained interest of students with an incipient interest in historic Canadian periodicals. Overall, the site is best suited for non-scholarly audiences who will appreciate the digitization of materials that attest to the emergence of a formative part of contemporary Canadian culture.

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