

brought into the discussion. This is followed by a scholarly catalogue of each of the sixty-one entries in the exhibition, which includes an illustration, the provenance of the work, its exhibition history, a bibliography which includes archival references, and illustrations of other works by the same artist which were also in Montreal collections, followed by an essay which situates the work in the artist's career and recounts the circumstances of its acquisition by the Montreal collector. We discover, for example, that Drummond owned two studies for Daumier's *Third Class Carriage* (one finished version is owned by the National Gallery), one of which is owned by the National Museum of Wales; the other is unlocated. The notes (except in the catalogue essays) are in the generous margins on the same page as the text, making reference very handy. The catalogue is nicely designed and includes sixteen colour plates of the most interesting pieces.

The inventory of all nineteenth-century European paintings in Montreal collections, already mentioned, is probably the most fascinating part of the catalogue. This list of over 1,400 paintings is the indication of just how discerning the tastes really were in Montreal. Of over five hundred artists of French, British and Scottish, German, Spanish, Italian, Scandinavian, and even Russian nationalities, less than one hundred have passed into the annals of art history as outstanding artists. So Montreal collectors on the whole were not all that adventurous. For the historian this list would be even more interesting had it also been organized under the name of the collector, so that each individual taste and the growth of each collection would have been revealed.

The author made use of an extremely wide variety of sources, both archival and published, held in Canada and elsewhere, in order to recreate the contents of these collections and "the private and ephemeral process of collecting [which] goes unrecorded." It becomes clear that Montreal collections were famous at the turn of the century, and were included in publications on important North American collections. Moreover, the collectors were generous lenders to various exhibitions, obviously conscious of the need to share their wealth with the public. William van Horne had even lent two works by Toulouse-Lautrec and one by Cezanne to the most controversial exhibition of contemporary European art, the Armory Show, held in New York in 1913. Through the extremely thorough and extensive research which preceded this welcome publication, an important epoch in Canadian cultural history has been re-created. Its contents will have to be considered in any biographies of the collectors, and in rewriting Montreal history or the CPR boom.

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**The Monthly Epic: A History of Canadian Magazines, 1789-1989.** FRASER SUTHERLAND. Markham, Ont.: Fitzhenry & Whiteside, 1989. vii, 355 p. ISBN 0-88902-897-4.

Fraser Sutherland's *The Monthly Epic* is a lively account of English-language magazines published in British North America and Canada over the past two hundred years. It is divided into four parts, the first carrying the story into the 1920s and subsequent parts each covering roughly two decades of the twentieth century. The sections begin with a chapter that describes the characteristics and trends of the period

and discusses a number of publications in brief. Subsequent chapters are devoted to individual magazines. There is, inevitably, considerable overlap between the parts, and some long-running journals appear in more than one. Of the magazines published or begun before 1900, those treated at length are the *New Dominion Monthly*, the *Canadian Illustrated News*, the *Canadian Monthly and National Review*, *Grip*, *Saturday Night*, and the *Canadian Magazine*. *Saturday Night*, founded in 1887, is treated in all four sections, and *Maclean's*, begun as the *Business Magazine* (later the *Busy Man's Magazine*) in 1905, is treated in three. These two publications, together with the major women's magazines, are the focus for Sutherland's study of magazine publishing in the twentieth century.

The work conveys the flavour of these publications and their times. It abounds in colourful and amusing personalities: John Dougall of the *New Dominion*; George-Edouard Desbarats of the *Canadian Illustrated*; J.W. Bengough, founder and cartoonist of *Grip*; *Saturday Night's* first publisher, E.E. Sheppard; J.B. Maclean of *Maclean Hunter*; B.K. Sandwell and Robert Fulford, editors of *Saturday Night* in this century; and *Chatelaine's* Doris Anderson. A number of themes run through the volume, and they are issues that still face Canadian magazine publishers today: the effect of postal rates on sales and profits, the ever-present competition of American magazines, and the claims of the general versus the special-interest magazine.

*The Monthly Epic* is subtitled "a history of Canadian magazines," a designation that invites comparison with Frank Luther Mott's authoritative *A History of American Magazines*, published in five volumes between 1930 and 1968. Sutherland's study is a much slighter one, directed at the general reader rather than the serious student of Canadian cultural history. As the summary given above indicates, its principal focus is the modern era, with less than one third of the volume devoted to the years from the late eighteenth century to the 1920s. Further, the emphasis is almost entirely on general-interest magazines. Art, literary, and other cultural publications are less well treated, and trade journals, in recent years of much interest for historical studies, hardly at all.

Another limitation is the absence of footnotes, which would not only have documented the information presented but also provided the context of quotations for the serious reader. One would like to know, for instance, when and where George Stewart made the statement about magazines that is quoted at the beginning of the first chapter — or even who Stewart was, if the reader has not heard of him elsewhere. There is a "Select Bibliography" running to some eight and one-half pages, but it does not include all the sources cited in the text. Much of the chapter on J.W. Bengough's *Grip*, for example, appears to have been taken from his "Reminiscences of a Chalk-talker," published in the *Canadian Magazine* in 1923, but that article is not cited in the bibliography. Nor is Susannah Foster's study of "women's image in two Canadian mass magazines," whose conclusions are quoted on page 156. Reviewing *The Monthly Epic* for the readers of this journal, one is struck by the complete absence of any archival sources (unless runs of the publications under study can be considered as such). Admittedly, publishers' archives are notoriously lacking in Canada, but one wonders what an examination of the Maclean Hunter collection at the Archives of Ontario would have added to this study: perhaps a less flattering view of J.B. Maclean than Floyd Chalmers' memoir, *A Gentleman of the Press*, Sutherland's source for much of his discussion of Maclean. Specialized journals, such as the *Papers of the Bibliographical Society of Canada*, which has published, among others, studies of the *University*

*Magazine* and of George Stewart's career in journalism, have not been consulted. Also problematic for the serious user is the index, which lists titles and personal names but does not provide any subject access to the work. Thus it is not possible to follow themes, such as postal regulations, copyright issues, and American competition, that recur throughout the volume.

Given the sheer number of names, titles, and dates mentioned, errors are inevitable in a work of this scope, but one is disturbed by their frequency in the historical sections. George Brown's agricultural paper was the *Canada* (not *Canadian*) *Farmer* (pp. 23, 49); likewise the *Canada Educational Monthly* (pp. 25, 65) and the *Canada Temperance Advocate* (p. 40). George Maclean Rose (p. 64) was certainly a strong temperance advocate, but he was not an Orangeman, and it was his printing firm, Hunter, Rose and Company, that supported his publishing activities, not the other way around. Finally, this reviewer was irritated by a journalistic tendency to introduce irrelevant information for its own sake. It is of no significance to his work as a cover illustrator for *Maclean's* that Franklin Arbuckle later married Franz Johnston's daughter (p. 152).

*The Monthly Epic* has much to commend it. The author has read extensively in the field, particularly the memoirs and biographies of those involved in magazine publishing in this century, and has known many of the personalities involved. He understands the business he describes, and his accounts of *Maclean's*, *Saturday Night*, and *Chatelaine* in our era are particularly entertaining. However, we still await a history of Canadian magazines, particularly those of the nineteenth century, comparable to Frank Luther Mott's great opus.

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**Missed Opportunities: The Story of Canada's Broadcasting Policy.** MARC RABOY. Montréal et Kingston: McGill-Queen's University Press, 1990. xiv, 471 p. ISBN 0-7735-0775-2.

**When Television Was Young: Primetime Canada, 1952-1967.** PAUL RUTHERFORD. Toronto: University of Toronto Press, 1990. xv, 637p. ISBN 0-8020-6647-X \$24.95 (pa.) ISBN 0-8020-5830-2 \$65.00 (cl.).

Longtemps, les historiens canadiens n'ont manifesté qu'un intérêt mitigé pour l'histoire de la radio-télévision. La discipline de la communication, quant à elle, est encore jeune et souvent saisie par des préoccupations plus actuelles. Les livres de Marc Raboy et de Paul Rutherford viennent combler un créneau à cet égard.

Analyse du processus politique qui a marqué la radio-télévision canadienne depuis 1928 jusqu'à nos jours, *Missed Opportunities* s'inscrit dans un courant d'études en communication qui, selon l'auteur, tient compte des forces économiques et sociales agissant sur les médias : appliquée rétrospectivement, son approche critique est tributaire de la théorie de l'espace public qui conçoit les moyens de diffusion collective comme une arène où s'affrontent divers concurrents en quête du pouvoir de forger l'opinion publique.

En mettant en jeu des acteurs comptant parmi les plus influents en matière de radiodiffusion (les groupes de pression, le diffuseur public, les diffuseurs privés, les