professionally organized publication on his or her desk.

As *Ucrainica* demonstrates, the holdings of the University of Toronto's John Robarts Library are very rich indeed, but not as complete as one would expect. There are many Ukrainian publications in the National Library of Canada, the University of Ottawa, and many more in the libraries of Manitoba and Alberta, which will not be found on the shelves of the University of Toronto Library. This raises the question of similar publications being produced, *a Ucrainica in Western Canadian Libraries*, for example. The Ukrainian Centre of Culture and Education in Winnipeg, as well as the libraries in Edmonton and Saskatoon, could serve as excellent sources for such a book.

Among other shortcomings, I would like to emphasize the doubtful classification of certain cards. Some popular sketches of poets, writers, and playwrights, which deal exclusively with their works (vol. 1, pp. 351-57), are included in the chapter ‘Education and Pedagogy,’ although they have no connection with the methodology of teaching or to pedagogy in general. If these sketches are listed here under the pretext that they were written for instructors as a tool in teaching literature, then at least some reference should have been made to these publications in the chapter ‘Literature’ (under the names of the respective authors), to which the aforementioned sketches actually belong in the first place.

YAR SLAVUTYCH
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This, the fifteenth title in the University of Waterloo Library bibliography series, is an impressively professional piece of work, from its natty appearance to the carefully compiled contents. Its lack of even a brief biography affirms that this is a bibliography for the expert, and its detailed bibliographic descriptions, including quasifacsimile transcriptions of title pages, measure up to the best and most practical standards. The introduction explains the sources for many of the references, particularly noting the construction over time of the Mackay Collection in the Dana Porter Library at the University of Waterloo. It further carefully and clearly defends the compiler's premises for each of her five categories of material, premises and categories which have both obviously benefitted by her contact with Mackay family friends and relatives. In short, this book is a bibliographer's delight – a concentrated topic treated in professional detail, the product of considerable research carried out in the United States as well as in Canada, and tastefully published. One is particularly impressed by the inclusion even of ‘sheet music’ and ephemera which are, as the compiler tells us, ‘the only printed examples of certain poems.’

From the point of view of the producer – the bibliographer – the bibliography is a well put together piece of work that could serve as a catalogue to the Mackay Collection in the Dana Porter Library, but which obviously achieves a more ambitious
aim, that of providing an up-to-date statement of Mackay's own work as well as work on Mackay, an aim that has taken the compiler far beyond her home library.

From the point of view of the likely end-user — a researcher in Canadian literature — the bibliography contains two functional aids that make it far more accessible than certain other recent works. A very full 'Index of Titles of Published Works' provides a means of searching the various categories, each of which is organized in chronological order. The second aid is the Table of Contents which, for Section 1 [Books, Pamphlets, etc.], the section most likely to be consulted, is detailed and useful. The one category where annotation is badly needed is Section 4, 'Biographical and Critical Articles about Isabel Ecclestone Mackay.' If these references could have been either annotated or, where relevant, even just cross-referenced to the appropriate material in the index, a researcher coming fresh to them would not have to look through all of them to determine, for example, which ones discussed prose and which poetry. Nonetheless, the list by itself fills a gap in Canadian literature.

I noted one inadequate reference, on p. 47, to Carl Klinck's *Literary History of Canada*. No volume numbers are given, and the page numbers do not agree with my edition. Further, Klinck is not identified as the editor of the work, nor are the actual authors of the relevant chapters listed. This flaw seems to be an anomaly in a bibliography in which most of the other references are straightforward ones.

I am happy to see works like this accumulating, particularly by bibliographers who can compromise between the conventions of a library reference work and the expediencies of an accessible researcher's guide. I would urge bibliographers to consider the end-user more, to the point of collaborating on these works with research scholars in the relevant disciplines, and certainly to incorporate more cross-referencing apparatus into these projects. Ms. Bellingham has produced a very creditable and valuable piece of work, which by its very existence is likely to spark academic interest in Isabel Ecclestone Mackay.

**TERRENCE CRAIG**

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A bibliography of works by and about Josef Škvorecký, the Czech-Canadian whose writings have been banned in his homeland since the late 1960s, is not an easy task. I gained some insight into the problems when I talked with Škvorecký during his visit to Lethbridge in 1986. Škvorecký spoke about the four novels which were written under the name of a friend who is still living in Czechoslovakia. In response to Škvorecký's fears for his friend's safety if government officials were to learn the secret, Jana Kalish excludes these novels from her checklist. Blacklisted by the communist government, Škvorecký described how his books were banned and removed from libraries. Over the years his Czech friends have devised many ingenious schemes for smuggling books by Škvorecký and other banned Czech writers into the