publishing career would have enhanced Davies’s portrayal of an ambitious and industrious careerist. Davies attributes the first 1838 edition of *The Clockmaker* (second series) to Joseph Howe; in fact, that edition carried the double imprint of Joseph Howe and Richard Bentley. Further, although he takes careful notice of Haliburton’s racist view of blacks and his defence of slavery, Davies ignores the author’s similarly abominable treatment of women in his work.

Finally, I must note the unfortunate number of typographical errors that mar this otherwise attractive book. Errors appear throughout the text, as well as the index. A final proofreading would have ensured both the accuracy and intelligibility of Davies’s important study of the life and work of Thomas Chandler Haliburton.

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From the perspective of anonymous authorship, the Canadian writer Leslie McFarlane (1902–77) presents a bibliographical challenge. Watters’s *A Checklist of Canadian Literature and Background Materials 1628–1960* (2nd ed., 1972) is not especially helpful. Watters records that McFarlane is the author of two works of mystery fiction, *Streets of Shadow* and *The Murder Tree*, both published by Dutton in 1930 and 1931, respectively. Databases such as AMICUS and WorldCat indicate that he was quite prolific in the 1960s and 1970s. According to AMICUS, he was involved in the production of nine films issued by the National Film Board of Canada between 1946 and 1955. AMICUS also has two intriguing bibliographic entries where McFarlane’s authorship appears to be assumed or implied: Franklin W. Dixon’s *The Mystery of Cabin Island* [1929] and Carolyn Keene’s *The Bungalow Mystery* (1960; no mention of his authorship of the book’s first publication in 1930). These two books belong, of course, to famous series of children’s books: the mysteries of the Hardy Boys and Nancy Drew. In his autobiography *Ghost of the Hardy Boys* (1976), McFarlane claimed that during the 1920s, 1930s, and 1940s, he ghost wrote many books for the Stratemeyer Syndicate in the
United States, including six books in 1926-27 in the Dave Fearless series under the pseudonym of Roy Rockwood and more than 20 books of the Hardy Boys. McFarlane's archives at McMaster University Library focus primarily on his work as drama editor for the CBC, with meagre hints as to his ghost writing. Questions remain, nonetheless, about the extent of McFarlane's authorship. What arrangements did he make with the Stratemeyer Syndicate and what did he actually write in that capacity?

Raised in Haileybury, Ontario, McFarlane began his career as a freelance writer and as a journalist at various newspapers in Cobalt, Sudbury, and Springfield, Massachusetts. In 1926 he answered an ad in The Editor which sought fiction writers for the Stratemeyer Syndicate. In due course Stratemeyer sent him a plot outline for a first novel in the Dave Fearless series, featuring the underwater explorer and deep-sea diver Dave Fearless. McFarlane sent Stratemeyer two sample chapters. Stratemeyer deemed them acceptable and promised to send McFarlane $100 for the remaining chapters of the book. Thus began a 20-year association with the Stratemeyer Syndicate in which McFarlane churned out 2 million words for children and adolescent readers. It was by no means an easy task for McFarlane to sit at a typewriter and to write books according to a formula. He was paid a flat fee for each book, regardless of the size of the edition or the royalties and profits earned by the Stratemeyer Syndicate and the publisher in question (Grosset & Dunlap for the Hardy Boys and the Dana Girls series; Garden City Publishers for the Dave Fearless series; Henry Altemus Company for the Perry Pierce series). Yet, when combined with his freelance work for magazines, it was far more lucrative than writing for a newspaper on a daily basis. McFarlane's ghost writing waned in the late 1930s when he turned to writing radio scripts. In the mid-1940s he finally found an interesting job as a director with the National Film Board of Canada, and later he served as drama editor for CBC-TV.

Marilyn S. Greenwald's *The Secret of the Hardy Boys* is a groundbreaking study of popular culture in the history of the book. It is chiefly a biography of McFarlane, the private family man and professional author, but it is also an examination of the rise in America of dime novels and action and detective series for younger readers developed by Edward Stratemeyer and his daughters, beginning in the first decade of the twentieth century. Greenwald's biography of McFarlane is founded on a number of sources. She has skilfully plumbed secondary literature, such as Carol Billman's *The Secret of the Stratemeyer Syndicate* (1986), Deidre Johnson's *Edward Stratemeyer and
the Stratemeyer Syndicate (1993), and Bruce Taylor's Leslie McFarlane: The Hardy Boy's Haileybury Connection (1996). Websites on the Stratemeyer Syndicate and Hardy Boys have also been consulted. The work of James D. Keeline at <http://www.stratemeyer.org> is especially evident in Greenwald’s reconstruction of McFarlane’s ghost writing. In addition to online discussions of the authors of the principal series of the Stratemeyer Syndicate, Keeline has compiled a fascinating checklist of McFarlane’s writings in many genres. A further strength of Greenwald’s biography is her research-based usage of archival material, in particular the Stratemeyer Syndicate records at the New York Public Library and McFarlane’s remaining archives still in the possession of his two surviving children, Norah and Brian. Greenwald’s account of McFarlane’s struggling career is enriched with black-and-white illustrations and frequent quotations from McFarlane’s diaries and letters written to family members.

Greenwald’s compelling narrative divulges that although McFarlane was given plot outlines by the Stratemeyer Syndicate, he attempted, especially in the Hardy Boys series, to enliven his stories by developing characters who had spunk and humour. Some characters, such as Phil Cohen (Jewish) and Tony Prito (Italian) were admittedly stereotypes. In the character of Aunt Gertrude, however, he created a formidable feminist who was contemptuous of men and boys and regarded the adventures of Frank and Joe Hardy and their father Fenton as often foolish and dangerous. Greenwald does not shrink from assessing the cultural status, entertainment value, and ethnic and racial prejudices of the Hardy Boys series. She also deftly draws out the tensions in McFarlane’s ambitions as a writer. He had no pretensions of writing the great Canadian novel, but he was not a hack. During the Depression he desperately hoped to make an honest living as a writer and to break away from the grind and mould of ghost writing. Greenwald nicely captures the difficulties that McFarlane encountered: his financial woes in maintaining the well-being of his family, setbacks in getting published, occasional binges with alcohol, bouts of writer’s block, a sickly wife, as well as the joys and challenges of fatherhood.

In the 1960s McFarlane finally achieved a measure of success and financial independence. He re-married and saw his children blossoming as adults with their own careers and families. Norah became a librarian and children’s author. Brian, a well-known commentator on Hockey Night in Canada and an author of more than 50 books about sport, eventually followed in his father’s footsteps by
writing a series of mystery adventure novels for young readers called the Mitchell Brothers. In the last two decades of his life McFarlane continued prolifically to write juvenile books and memoirs even when his years as a script writer for the CBC ended. He received well-deserved recognition as the literary ghost behind Franklin W. Dixon and other authors of the Stratemeyer Syndicate.

On a personal note I would like to conclude this review by noting that in the late 1950s I was introduced to the Hardy Boys series at Schrieber Public Library in northern Ontario. I read those books rapidly in a state of awe and wonderment. Although I have encountered many other books and authors that have filled me with a similar sense of appreciation, that first experience of reading enjoyment opened up an imaginative universe of infinite possibilities. Bless the memory of Leslie McFarlane and homage to Marilyn S. Greenwald for her fine biography and critical study.

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The Osler Library, Canada’s foremost scholarly resource in the history of medicine, celebrated its 75th birthday in 2004. This book is a celebration of that event, and a celebration of the life and legacy of Sir William Osler, whose gift of his personal library of approximately 8000 items forms the nucleus of the library’s collection.

An icon in the history of medicine, Sir William Osler (1849-1919) was born in Ontario and obtained his medical degree from McGill University. He spent essentially all of his career in the United States and England, primarily as a teacher and a clinician. A prolific writer, a bibliophile, and a humanist, his life and philosophy set a standard of excellence which continues to be revered in the medical profession today.

With Osler’s legacy firmly in mind, editors Faith Wallis and Pamela Miller have adhered somewhat to the format of *Bibliotheca Osleriana*, the unique bibliography begun by Osler but completed by W.W. Francis, R.H. Hill, and A. Malloch. They have also been