ajoutent à l’érudition de l’entreprise. Bref, un beau livre à consulter et à conserver, qui s’ajoute à la liste impressionnante de travaux sur le XIXᵉ siècle canadien-français réalisés par M. Cambron.

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In 1998, when Toronto’s ECW Press published Carl Spadoni’s bibliography of Stephen Leacock in an edition of 500 copies, reviewers hailed it as a landmark work in the field of Canadian descriptive bibliography. Numbering 714 pages and describing “134 separately-published volumes ... in various editions, numerous issues, and multiple printings,” Spadoni’s bibliography was recognized by Michael Darling, in his review in the Spring 2000 issue of the *Papers/Cahiers,* as a “monumental achievement” for which there was no precedent in Canada. Joseph Jones, in his review in the Summer 2001 issue of *Canadian Literature,* corroborated Darling’s view: “As a descriptive bibliography devoted to a Canadian author, this work has few companions.” It was fortuitous then, for both the bibliographer and his readers, that George A. Vanderburgh, a practising physician and proprietor of The Battered Silicon Dispatch Box, approached Spadoni in June 2004 with an offer to publish his Leacock bibliography electronically on CD-ROM in Adobe Acrobat format.

The text of the e-bibliography is the same as the 1998 edition, with the single addition of a new, brief introduction. Here, Spadoni describes the research that shaped his “labour of love” and, with characteristic wit and humility, the genesis of the electronic version of his work. Appended to the introduction are three sections that include corrections or new information brought to light in the six years since book publication. First, Spadoni cites two variants and two issues that were brought to his attention by Canadian bookseller Steven Temple. Second, he cites recent Leacock work published between 1998 and 2004. These include separately published works, translations, recordings, works in Braille, and works reproduced by Can Text eLibrary. Finally, he includes a list of errata and changes to the 1998 edition, such as newly located serial publications by Leacock.
and minor changes in pagination or titles of articles. Most notable among the errata – and most Leacockian in its humorous effect – is the reference to “prostrate” rather than the emended “prostate” surgery that Leacock underwent in March 1938 at Montreal’s Royal Victoria Hospital. With the exception of this introductory material, the electronic and print versions are identical; as Spadoni warns, “Let no hand of the printer’s devil touch this e-bibliography!”

As noted by earlier reviewers, the bibliography includes twelve sections devoted to separately published books and pamphlets by Leacock; his contributions to books; his contributions to serials; his lectures and press reports of those lectures; interviews with Leacock; separately-published stage adaptations; translations; recordings, talking books, and films; dictionary and encyclopedia entries; contributions to articles and books by others; and lost leads. The range of the volume suggests the breadth of Spadoni’s research, while the depth of his analysis is evident in the bibliographical descriptions and publishing history of Leacock’s works.

Reviewers of the 1998 edition noted in full the strengths and weaknesses of Spadoni’s bibliography. In reviewing the 2004 edition of the e-bibliography, I prefer to reiterate its strengths, principally its scope, thoroughness, and erudition, which provide a deep understanding of Leacock’s oeuvre and the course of his publishing career. The bibliography returns readers to Leacock’s works themselves and, in so doing, offers an overview of his unprecedented success as a Canadian writer.

Readers will appreciate, moreover, the ease of accessibility offered by the new electronic format. In his introduction to the e-bibliography Spadoni confesses, “by nature I crave the immediacy and texture of ink, paper, and binding covers.” He nonetheless concedes that George Vanderburgh’s “electronic offer for bibliographical immortality” was too tempting to resist. The ready access and full search capabilities of the electronic version, for example, far exceed those offered by the book’s extensive index of names, titles, and some subjects, which itself numbers an impressive 60 pages.

As Spadoni implies, much is forfeited through electronic publication, not least the “good paper, sewn signatures, and a cloth-binding of silver-embossed serious blue” that confer upon the 1998 print edition “the aura of a monument,” as reviewer Joseph Jones suggested in 2001. But much is gained, as well. Electronic publication enhances accessibility to the contents of an otherwise vast, dense bibliography. It facilitates dissemination of Spadoni’s
research on Leacock – a fact the funding bodies that continue to support such scholarly reference work will appreciate. It furthers the scholarly study of Leacock by serving as a foundational analysis of the body of his work. And at $20.00 it is even less costly than the $45.00 “bargain”-priced book (Darling 108) and should attract a wide readership of students and scholars. Libraries that currently do not own the 1998 bibliography – it went out of print in 2002 – should welcome the opportunity to purchase the electronic version, “a pretty good alternative” to the book, despite its lack of tactile pleasures, as bibliographer Spadoni must admit.

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Le Dictionnaire de la censure s’adresse à la communauté scientifique et intellectuelle qui y trouvera des informations autrement dispersées, mais également à un plus vaste public intéressé par l’histoire de la littérature et du cinéma, et plus largement à l’histoire culturelle du Québec. Le dictionnaire contient plus de 300 notices consacrées essentiellement à des œuvres imprimées ou audiovisuelles. Dans les deux domaines, on y trouve les cas les plus emblématiques d’œuvres interdites ou acceptées après qu’elles aient subi certaines modifications. On y présente non seulement des cas de censure qui ont défrayé la chronique, comme les événements entourant la publication de Marie Calumet de Rodolphe Girard, de la représentation de Les fées ont soif de Denise Boucher ou encore de la projection des films Les enfants du paradis ou Hiroshima mon amour, mais également des cas beaucoup moins connus. Le Dictionnaire permet ainsi de découvrir une véritable histoire des mentalités, du 17e siècle à aujourd’hui, bien qu’il recense surtout des œuvres de la première moitié du XXe siècle, période faste de cette pratique. On y trouve non seulement des cas de censure d’œuvres québécoises mais aussi d’œuvres étrangères qui ont été diffusées au Québec.

Outre les notices consacrées aux œuvres qui ont fait l’objet de censure, le Dictionnaire comporte également des entrées thématiques touchant notamment les institutions de la censure, les lois censoriales