readers and reading is the most thought out and consistent section of the work, where one sees strong, empirically informed analyses of Australian reading habits and trends mixed in with intensive case studies on contemporary readership and reading material.

One final point to note is the frustration engendered throughout the Australian volume by the lack of footnotes or endnotes to identify sources quoted, and the minimal account of sources cited at the conclusion of most contributions. This does the series a disservice by hindering readers from pursuing material offered for consideration. It suffers in contrast to the more balanced and satisfyingly complete model of inquiry presented by its Canadian counterpart.

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This year, new bibliographic reference guides on two of Canada’s most popular and critically acclaimed writers, Alice Munro and Margaret Atwood, have appeared from Scarecrow Press. They will be a boon to young scholars, who might not be aware of how far back the scholarly record goes, but also to veteran researchers because the proliferation is bound to outrun the purview of even the most vigilant scholars.

Because Alice Munro’s preferred genre is the short story, tracking her output is a formidable task. She has not only published in many different periodicals but has revised and republished some pieces (sometimes in translation), and her collections often appear under different titles in the United Kingdom and North America. Moulder and Mazur’s work is painstakingly done, and their bibliography is comprehensive. It covers the years from April 1950, when Munro’s first published story, “The Dimensions of a Shadow,” appeared in *Folio*, to December 2005, when the *New Yorker* published “Wenlock Edge.” (Recent Munro works like *The View from Castle Rock* (2006)
and Sarah Polley’s film adaptation *Away From Her* (2007) are not included.)

The first section, “Primary Works,” lists Munro’s stories alphabetically and then specifies editions, reprints, and translations chronologically by publication date. This section moves into an annotated list of Munro’s non-fiction, which includes afterwords Munro has written on other books and such interesting tidbits as this annotation to “No Snub Was Intended,” a 1981 article from the *Vancouver Sun*: “[Munro] denies that she ever snubbed [Mavis] Gallant and says that the idea of doing so appalls her. In fact she had spoken to Gallant and told her how much she admired her work” (8). Because of the annotations, this section will be useful to scholars seeking particular information. There follows a list of television and radio adaptations, films, videos, and sound recordings. The final section lists interviews, which the editors have organized in chronological order to better follow the trajectory of Munro’s career; it too will prove a valuable research tool.

The “Secondary Works” section contains annotations on each of the books, theses, articles, and chapters written on Munro. There is also an inventory of book reviews listed by book title. Interviews are also described, including Peter Gzowski’s many conversations with Munro on CBC’s *Morningside*. The annotations highlight main points from the interviews. For example: “Munro comments on the situations of marriage in ‘Oranges and Apples’ and ‘Wigtime.’ This leads Gzowski to ask about happiness in middle age, and where happiness comes from. Munro answers that it is not altogether from circumstance, but from ‘a harmonious relationship between yourself and something beyond yourself.’ She derives a central happiness from writing, and now in middle age she has more time to enjoy life. Sex contributes to happiness, she says in response to another question, but it can also disrupt it. Munro says she would like to write a book of non-fiction and a novel, but admits that she can’t write novels. She does not see herself as ‘a star,’ but only as an ordinary person (123). These annotations allow us information about the course the conversation took, while lending insight into Munro’s imagination, her ideas about the world, and sometimes even her source of inspiration.

Further sections list bibliographies, reference works (including websites), and awards. An appendix lists the stories that were included in each of Munro’s collections. There follows an author and title index for researchers seeking specific connections between editors,
directors, producers, and narrators, and then a subject index for those wishing to isolate Munro’s themes by story, article, or interview. Overall, Moulder and Mazur’s bibliography impressively organizes a vast oeuvre into an accessible research tool. Ultimately this is a travel book, taking us through the years, the stories, the criticism, and the interviews to give us a fuller view of Alice Munro and her stories.

The Margaret Atwood Reference Guide covers the years from 1988 to 2005. It is the continuation of Judith McCombs and Carole L. Palmer’s Margaret Atwood: A Reference Guide (1991) and is organized in a user-friendly way, beginning with “An Atwood Chronology 1988–2005.” What follows is a year-by-year chronology of Atwood’s works, adaptations, quotations, interviews, scholarly resources with short annotations, reviews, and in some years, reviews of adaptations. The quotations sections provide much enjoyment and insight into Atwood’s ideas and preoccupations. Take, for example, her quip in The Gazette (Montreal) that “Canada must be the only country in the world where a policeman is used as a national symbol” (363). Or her comment on the word “feminist”: “Does feminist mean large unpleasant person who’ll shout at you, or does feminist mean someone who believes women are human beings? If it’s the latter, I’ll sign up” (162).

Recent works by Atwood, like The Door (2007), The Tent (2006), and Moral Disorder (2006) are not included in this reference guide. That there are already three prominent titles to name speaks to the rate and volume of Atwood’s oeuvre. A glance at any one year shows how much and how variously she writes, is interviewed, and participates in the process of marketing and publicly reading her works. The many awards and honorary degrees she has won internationally within this span of years attest to her stunning accomplishment as Canada’s greatest literary commodity. Atwood herself remarked, “who would have ever guessed I’d win the Swedish humour award?” (xiv). Thomson explains that since 2006 the Margaret Atwood Society newsletter has published articles and on-going checklists as the annual updates to this reference guide and will continue to do so, so that researchers can access the most current information and criticism on Atwood and her works.

Because of the volume of information yielded from a quick Google search on “Margaret Atwood,” Hengen and Thomson solicited the help of electronics librarian Alain Lamothe to write a section entitled “Margaret Atwood on the Web.” This includes annotations on three comprehensive Atwood websites as well as brief sections on interviews,
sound clips, speeches, study guides, discussion groups, and references. There is also a short section devoted to Atwood’s invention of the LongPen. Given that the editors acknowledge how many results one can find over the internet, Lamothe’s section suggests either a dearth of adequate information, limited space to address this growing critical jungle, or perhaps the general fleetingness of web-based resources. This reference guide would have benefited from a more extensive section on web-based resources and the inclusion of more annotations throughout.

Overall, it is good to have these two reference works. They will be useful to scholars of Canadian literature, of Alice Munro, or of Margaret Atwood, and to anyone who needs to find information about these two writers. The editors have created bibliographies that make a significant contribution to the field of contemporary Canadian literature not only in the lists of publications they compile, but especially in the annotations they give on the wealth of interviews, articles, and books published about these writers and their works. Through the annotations and the quotations from the authors in interviews, these reference guides give us more than an essential view of two great authors’ works; they also give us insight into the personalities and quirks of two highly inventive writers.

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Depuis quelque temps, il se publie beaucoup d’ouvrages collectifs au Québec. Pour la plupart, ces volumes sont des actes de colloques et contiennent une série d’articles liés de près ou de loin à un thème central. Malheureusement, le collectif moyen est publié dans l’indifférence plus ou moins totale et finit par être pilonné après des ventes décevantes.

Il est à souhaiter que le présent volume ne subisse pas ce sort indigne, car il s’agit d’un ouvrage intéressant et unique en son genre. Monuments intellectuels québécois recense les vingt-six « grands livres d’érudition, de science et de sagesse » qui, selon l’éditeur Claude Corbo, ont marqué le vingtième siècle québécois. Chaque livre a