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*Irène Aubrey est le Chef du Service de littérature de jeunesse Bibliothèque nationale du Canada.*

## CANADIAN VIEWS OF OZ

*Oz in Canada: a bibliography*, C.J. Hinke. Vancouver: William Hoffer, 1982. 85 pp. \$15.00 paper. ISBN 0-919758-00-2.

One way of classifying bibliographies is according to the audience for which they are intended. There are bibliographies aimed at the general reader, or at the literary or scholarly reader, or at librarians, or at collectors and the book-sellers who sell to collectors. C.J. Hinke's very specialized bibliography is aimed at the narrow end of the audience group, collectors and book-sellers.

This group is not a small one in terms of numbers of adherents, however, at least in the U.S. There, the collecting of Oziana is a sufficiently popular pastime to support a quarterly journal, *The Baum Bugle: a journal of Oz*, published by the International Wizard of Oz Club, and two editions of the *American Bibliographia Oziana* in five years. Hinke's bibliography is intended to be, in fact, a Canadian adjunct to the *Bibliographia Oziana*. As Hinke says, in his bibliography "for purposes of brevity the first Canadian editions are described only as being 'identical to first U.S. state,'" and "the listing is presented in canonical order so that it will most readily conform to the sequence of books given in *Bibliographia Oziana*."

These limitations of form and content in *Oz in Canada* make it not ideally clear in some respects. For those readers who are not holding a copy of *Bibliographia Oziana* in the left hand while perusing this with the right, it would be instructive to have a list of L. Frank Baum's books, in canonical order, with dates of first publication in both the U.S. and Canada. (Such a list could tell us whether all of Baum's books are included here.) Because only differences from the original American editions are noted, the number of pages in the volumes described does not appear in the descriptions of the books, though the number of horizontal printer's rules at the foot of the spine does. It would also be helpful to know whether only those titles which have a "later printing" described were, in fact, ever reprinted in Canada.

The major part of *Oz in Canada* (pp. 19-47) consists of "A checklist of the

Canadian editions of the Oz books," 24 in number, with good photographs of cover and title page, followed by a description of "only characteristics unique and peculiar to the Canadian edition." Similar descriptions make up the following sections: "Early Canadian issues of L. Frank Baum's non-Oz works" (three in number) and "Pseudonymous and anonymous works" (also three).

The Toronto publishing firm of Copp Clark was the Canadian publisher for the Oz books, and a considerable portion of the introductory material in this bibliography is devoted to points relevant to this publishing house. Here, as in the strict bibliographical data, the focus is a narrow one. A full seven pages of this slim book (Appendix B) are devoted to photographic reproductions of the Copp Clark imprint as it appears on the title pages of the books, and another four pages (Appendix A) to photographs of the Copp Clark spine imprints on the books. Having worked as an editor — for Copp Clark, in fact — I am slightly bemused by the attention to these particular details of style, arbitrarily chosen by the publishing firm and contributing very little to the overall style of the volume. (And I wonder why Mr. Hinke referred to the publishing company in question as "Copp, Clark" — the earlier name of the firm — in the heading of one section, and "Copp Clark" — without a comma — in the heading of another.) Of course, it must be recognized that because the specific form in which the name of the Canadian publisher appears is the major way in which the Canadian editions differ from the American, these forms are significant in this context.

Other introductory material mentions how welcome Mr. Hinke's bibliography is to collectors of Oziana in the U.S. One point which is not made anywhere, though — and which represents an area where one would welcome an excursion from the particular to the general — is the broader reason why this bibliography was compiled. Are there many devoted collectors of Oziana in Canada? Are L. Frank Baum's books still sold to and read by Canadian children in substantial numbers? Or are they of interest merely as artifacts?

Finally, it should be noted that *Oz in Canada* is an attractively designed book. C.J. Hinke has done a thorough job within the confines of the genre "Bibliography: Antiquarian Book-seller and Collector," and his bibliography has the advantages and the restrictions of that genre.

*Ruth Russell is an editor and writer living in Kitchener, Ontario. She is presently collaborating on a preliminary comprehensive bibliography of the works of Lucy Maud Montgomery.*