d'un grand humaniste "Il est dans la nature de l'homme de tendre à la perfection, mais il est aussi dans la nature de l'homme de ne pas l'atteindre."

Irma Larouche

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THE THEATRE IN CANADA


These two bibliographies, both remarkably good value at today's prices, are essential for any one with an interest in Canadian theatre and drama. Mrs. Sedgwick's bibliography is primarily important for the drama content, as nineteenth-century theatre is more extensively covered in the Ball-Plant bibliography. The 428 drama entries are listed under the headings: Canadian Drama (320 entries), Canadian Dramatists (83 entries), Canadian Dramatic Criticism (25 entries). A degree of overlap exists with that other valuable work, the Brock Bibliography of Published Canadian Stage Plays in English, 1900-1972. The Sedgwick bibliography, however, has a number of additional titles for the period 1900 to 1914 and library locations are given for monographs. There is a Drama Short Title Index, as well as a General Index. It is a handsome forty-eight page pamphlet, with a cover illustration of the Toronto Grand Opera House in 1874.

I remember well my surprise and delight when I discovered John Ball's bibliography of 451 titles in the Autumn, 1962, issue of Canadian Literature: and now, fourteen years later, with the assistance of Richard Plant, Mr. Ball has expanded his work to 2015 entries, a wealth of material on Canadian theatre from sea to sea. The bibliography is divided into thirteen sections determined by period, region and topic - General Surveys, History to 1900, Twentieth Century - English Canada, Twentieth Century - French Canada, Little Theatre Movement, Dominion Drama Festival, Stratford Festival, Theatre Education, Theatre Architecture, Biography and Criticism, Theses, Periodicals, and Bibliography of Theatre Bibliographies. The arrangement of all sections, except Theses and Periodicals, is chronological by year of publication.

The chronological arrangement unfortunately separates the Brock Bibliography from its Supplement, and the first edition of F.T. Graham's Histrionic Montreal is separated from the 1902 second edition (although the 1969 reprint is noted in the 1902 entry). Cross-references for such entries would have been useful.
Both bibliographies list *The Memoir of John Durang, American Actor, 1785-1816*. This is perhaps a case of judging a book by its title. John Durang was the first native-born American to become a celebrity on the stage: he was a dancer, specializing in the hornpipe. When he toured Montreal and Quebec in 1797 he was with Rickett's Circus performing as an equestrian, tumbler and dancer. He described his duties as, "performer, machinist, painter, designer, music compiler, the bill maker and treasurer". If John Durang, American dancer, merits an entry, then a serious omission from the M. Section, *Bibliography of Theatre Bibliographies*, is Pierre Guilmette's *Bibliographie de la Danse Théâtrale au Canada* (Ottawa, National Library, 1970). The majority of the entries in the Guilmette bibliography deal with ballet, which is excluded from the Ball-Plant bibliography. nevertheless, the work could be listed because of the theatre content in the *Introduction Historique*.

The title of the M. Section, *Bibliography of Theatre Bibliographies*, tends to be a misnomer since out of the 47 entries only 22 could be termed theatre or drama bibliographies. *Recent Canadian Reference Works: A Selected List*, by Eleanor Magee and Ruth MacDonald, which appeared in the Atlantic Provinces Library Association *Bulletin*, Spring, 1975, is listed in the M. Section. This was the first of a projected annual listing of reference works "of particular interest to libraries in the Atlantic Provinces". It follows that Réal Bosa's *Les Ouvrages de Référence du Québec* (Montréal, Bibliothèque nationale du Québec, 1969 *Suplement*, 1975) should have been included. Another basic reference work which is not listed is the monthly *Canadian Periodical Index* (Ottawa, Canadian Library Association) which has numerous subject entries dealing with drama and theatre.

As T.H.B. Symons in *To Know Ourselves; the Report of the Commission on Canadian Studies* (Ottawa, Association of Universities and Colleges of Canada, 1975) states, "Archivists and librarians have long recognized that no primary sources are more complete than newspapers . . . Newspapers and periodicals remain invaluable sources for understanding communities and special interest groups". Excluded from the Ball-Plant bibliography are newspaper articles (an exception is made for the *Financial Post*), but it would have been a kindness to point the way to newspaper reference sources. It is possible to assume, after reading some of the theses on Canadian theatre, that university students do not realize that newspapers exist. Newspapers are essential for any general history of Canadian theatre, for any history of the theatre in a particular province or city, and especially for any history of a particular theatre building. They certainly are essential for the study of theatre criticism, such as the writings of Jamie Portman on theatre in Calgary, or Hector W. Charlesworth and Herbert A. Whittaker in Toronto.

On checking the *Index* for entries for Hector W. Charlesworth, one is referred to B73 which is Henry Seadding's *Toronto of Old*, and on looking farther down that particular page one finds two entries for Charlesworth which are not listed in the *Index*. There is also a similar error for the Marigold Charlesworth entries. The seventeen-page *Index*, however, is a thorough coverage of the bibliography by author, place and subject.

One last remark. As information on the theatre in Newfoundland is so limited,
it is regrettable that the articles in The Book of Newfoundland (St. John's Newfoundland Book Publishers, 1937-1975, 6v.) were not listed.

With the upsurge of interest in the history of the theatre, is it too much to hope that someone will do a study of the lost theatres of Canada from sea to sea - from the Pontiac that flourished in Halifax in the 1780's to the Victoria Theatre in the Crown Colony of Vancouver Island where, in 1864, Mr. and Mrs. Charles Kean played to capacity audiences?

Dorothy E. Ryder

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In order to encourage high standards in the design and production of books in Canada, a Toronto-based organization, the Book Promotion and Editorial Club (now the Book Publishers Professional Association), in 1970 organized and sponsored the first Look of Books competition. These competitions, held annually since 1970, have, from 1973, been supported by government funding. The precariousness of long term government monetary support often gives rise to a certain unease concerning the future of such worthy endeavours; however, the diversity and large number of the entries, the impeccable qualifications and high standards of the judges, plus the strong active support of the industry, would seem to ensure the continuance of the project.

This forty-page report of the 1975 competition is a critical appraisal of the twenty-four books deemed, in the opinion of the judges, “to incorporate the highest standards of bookmaking from the point of view of design and production.” There follows, at the end of the text, a list of eight Special Mentions, or “books chosen by the jury for design excellence, but which do not conform with the Canadian material and manufacture requirements”. These requirements are, by the way, not given in either the Introduction or the Charge to the Jury. There is a useful index to the designers, illustrators, photographers and publishers of each of the entries cited. There is also an index to the manufacturers and the suppliers of material used in each of the titles considered by the jury.

A great deal of care has gone into the presentation of each of the entries. The cover and a representative page of text from each work is reproduced, followed by full bibliographic and manufacturing information; the judges’ reasons for including the work in the competition; and, if appropriate, the award given. This bilingual, attractively-produced soft-cover report differs from the usual English/French format in that the texts are set in parallel columns, on the same page; not in the usual upside-down-turn-around style.