(à laquelle on trouve ici de nombreuses références) n’est qu’un des exemples où les intérêts de la francophonie se trouvaient en désaccord avec ceux de gouvernement fédéral. Les gouvernements du Canada et du Québec jouent aujourd’hui un rôle important dans la francophonie, sans avoir résolu pour autant l’ambiguïté causée par leurs positions respectives.

Le Québec, qui en constitue un des pays les plus prospères, et un endroit où le français constitue la langue maternelle de la majorité des habitants, tout en échappant aux implications impérialistes attachées à l’action de la France, est appelé à participer d’une façon essentielle à cette communauté, ou “commonwealth”. Cependant, il ne faudrait pas sous-estimer le rôle primordial qu’y ont joué des chefs d’autres pays, tels que le président L.-P. Senghor du Sénégal, le président Bourguiba de la Tunisie et le Prince Shihanouk du Cambodge.

L’importance croissante de cette communauté internationale justifie tout à fait cette bibliographie, qui est excellente comme point de départ. Précisions, cependant, que la francophonie a beaucoup évolué depuis deux ou trois ans. Du point de vue de la langue, par exemple — et que serait une francophonie sans francophones! —, le français s’affirme de plus en plus dans les pays de l’Afrique noire francophone et en Tunisie, beaucoup moins en Mauritanie et à Madagascar, tandis que sa situation reste très ambiguë au Magreb. Quant au Québec, chacun sait que son attitude envers “le français international” a beaucoup évolué pendant ces dernières années.

D’autres ouvrages récents montrent les changements profonds que subit le concept de la francophonie, comme par exemple Présence francophone, une revue (énorme!) de l’Université de Sherbrooke, l’Envol de la France (une enquête entreprise par le Hudson Institute), ou Les Écrivains d’expression française francophone de Gérard Tougas.

A la suite de ce premier effort, donc, il faudrait souhaiter devoir dans un proche avenir la parution de la Chronique de la francophonie qu’on nous promettait à la fin de l’Introduction et qui remettrait à jour nos connaissances dans ce domaine.

Annette Hayward
Jacques Hétu

(Professor Annette Hayward teaches French-Canadian literature and civilization at Queen’s University. She is terminating her Ph.D. at McGill and has diplomas from Université de Grenoble. Her collaborator, Jacques Hétu, is at L’Université du Québec à Montréal.)


The changes in wording between the title of the Supplement and that of the basic work — The Brock Bibliography of Published Canadian Stage Plays, 1900-1972 (rev., BSC Papers, v. XI, p. 77) — indicate the expanded scope of the new volume. The Brock Bibliography dealt solely with published stage plays, occasionally noting in an annotation if a different version had received prior
performance in another medium. Aside from increasing the number of published stage plays in the original bibliography by over five hundred newly issued or added titles, the *Supplement* also introduces three separate lists of published plays from other media. These comprise the published scripts for radio (112 titles), television (48 titles) and film (7 titles). In addition, the *Supplement* continues the practice of listing English translations of Canadian plays originally written in another language. There is, as well, a welcome list of thirty-six critical works "wholly or largely about Canadian playwrights, plays or theatres, films and filmmakers".

A notable feature of the *Brock Bibliography* and its *Supplement* is the detailed analytical abstract appended, whenever possible, to each play title. At times, and these are few and far apart, when a copy of a play has not been located, the compilers have gleaned as much of the pertinent information as possible from other sources. Commonly the descriptive contents include: the number of acts and/or the length of time required for the performance; the number, sex and approximate age (man, woman, boy, girl) of the actors required; the distinguishing features of the sets; the main plot line; a brief note on production history; and a final note on the holder's production rights. Conceivably one could ask for more, but rarely has so much useful information been provided for the researchers' consumption at one time. Frequent cross references between individual items in the *Supplement*, or from the *Supplement* to the basic volume, generally assist the user at every hand.

The last eleven pages of the *Supplement* comprise five individually paged appendices. The first of these consists of five separate title indexes, one for each section of the main bibliography. Appendix B provides an alphabetized author listing of forthcoming plays, sub-arranged by publisher. The names and addresses of the publishers of the plays listed in the supplement are provided in the third appendix; where a publisher may have ceased business a note is given to this effect. The last two appendices are devoted to corrections and errata: Appendix D for emendations in the *Brock Bibliography*, and Appendix E for similar modifications in the *Supplement*.

Both the initial volume and the recently published *Supplement* of the *Brock Bibliography* are designed as technical tools for the specialist/producer/actor/audience. In the *Supplement* the sectional arrangement of the main bibliography and the title indexes in Appendix A, based on the form of the media, demonstrate the compilers' intention in this regard. From the point of view of a general researcher this sectional form organization tends to fragment the information available for any one individual title. To have followed the same approach for both the main bibliography and for the title indexes seems somewhat excessive. If a more integrated pattern had been allowed in either one part or the other, the work would be more readily useful to a larger audience. In actual fact, an integrated approach in both parts could still have served the specialist interest by incorporating form divisions under specific titles in the main bibliography and through the insertion of uniform media headings in the title index.

Both works may be obtained from Playwrights Co-op, 344 Dupont St., Toronto M5R 1V9

Peter Greig

108
Few would contradict the opinion that Dr. Watters’ massive work is the most useful single listing of Canadiana in the humanities, be the listing a bibliography, catalogue, or checklist. Its reappearance in a new edition must be regarded, therefore, as an outstanding event for the increasing number of scholars and students concerned with Canadian studies in English. In the thirteen years since the first edition was published, the work has made itself indispensable. It is cited more widely than any other volume of its kind, so that “Watters” has become a household word for everyone dealing with Canadian books. The universal benefit of revising the volume, however, is equalled only by the formidable nature of the task itself. Reprinted twice since 1959, the volume now appears in a fully revised and greatly enlarged second edition.

The stated purpose of the book is “to stimulate interest and suggest research in our literary culture, to reveal individual figures and areas of investigation rich in published material, and to facilitate the finding of the books concerned”. Included are separately-published works in English up to 1960. The “Canadian Literature” of the title is misleading in its modesty, if one assumes this to mean no more than poetry, prose, fiction and drama (the categories of the first of the two Parts). Part II includes works in such diverse subjects and forms as genealogy, diaries, lectures, local history, sermons, social history, emigrant handbooks, and travel journals. All these the compiler describes as “books by Canadians which seem likely to be of value to anyone studying the literature or culture of Canada”. Part II, it had been hoped, would be rendered unnecessary in this second edition by the intervening publication of more-comprehensive bibliographical studies in these areas; but, alas! only a very few such works have been forthcoming, so that Dr. Watters has been able to omit only the “Bibliography” and “Education” sections of the earlier edition. (It is a satisfaction to note that the first of these was rendered unnecessary by the Bibliographical Society of Canada’s Bibliography of Canadian Bibliographies.) Even so, this new edition contains well over a thousand pages, and this without any space being lost to achieve the improved legibility over the first edition, accomplished by typographical changes such as the use of bold-face entries.

In his Preface, Dr. Watters wisely refrains from involving himself in the controversy “What is a Canadian author?” He allows himself a sensible latitude, preferring this to any arbitrary definition — likely to be unsatisfactory anyway; but even this general interpretation excludes “authors who might be termed tourists or visitors”, and this does seem a pity: for while such persons are certainly not Canadians, a great deal of informed commentary on the Canadian scene must be omitted as a result. These works might not be Canadian literature, but they do form an important part of the ‘background’. It is also regrettable