present throughout the work; in entry 3354, for example, we are confronted by 'The Luck of Giner Coffey.' Inaccuracies in numeration include item 3086 being misnumbered 3087 and no entry numbered 4254. In at least four instances completely separate works have been given duplicate numbers with an additional small case 'a': 190 and 190a, 3344 and 3344a, 4516 and 4516a, 4528 and 4528a. Were these entries squeezed in at the last moment? Each should have been given a distinct number. Finally, the presence of at least ten entries which read 'entry deleted' is unfortunate: entry 476, 615, 1785, 1802, 1807, 1820, 3417, 4136, 4446, and 4466. Why were these left in at all? Surely bibliographic entries which are arranged with the aid of a computer can be renumbered easily enough? These oddities and inaccuracies are irritating and only act to undermine the value of this work as a reliable reference tool. It is unfortunate that more time and care were not taken to conduct a thorough proofreading of the work before it was released.

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This bibliography is the second volume of a projected five volume microfiche catalogue aimed ultimately at forming a comprehensive database for a computerized bibliography of Canadian literature. This is a very ambitious and important project, the significance of which has not yet been widely realized. It is, of course, inevitable that such a database will eventually be created; the presence of Mr. Miska's work as first in the field may well mean that his five bibliographies will in fact form its foundation. Therefore an evaluation of the comprehensiveness of this volume (an evaluation which may be read together with Beth Miller's review of Vol. I in the Papers 19 [1980]: 118-119) must consider the far-reaching consequences which the project has as its goal.

I will not address the five-part overall categorization of the project, which presumably would disappear in a cumulative database, or at least become less cumbersome with quick computerized cross-referencing. Volume 2 is restricted to fiction (the novel and the short story) and critical works on these genres in general, or on works and authors specifically. It therefore concentrates on critical books and articles and, as such, is a fine collection – the result, I'm sure, of much raking over of obscure serials as well as existing bibliographies. In particular, Section IV, 'Individual Authors,' is a conventional compilation of articles that seems impressively comprehensive and which I certainly am glad to have. Altogether in 292 pages Miska has arranged 3,360 entries culled from serials as varied as the Canadian Indian Times and the old Weekend Magazine. Only a few of these entries seem out of place [no. 193, Taine's History of English Literature, which does not even mention Canada, is surely a joke], and I am surprised to see some that I had thought were almost unknown. It is not complete, but considering its scope I am not going to fault it too severely for its omissions, especially as it does contain the more important articles that I pursued in an investigation.
Where I will find fault is in its less important omissions, those within the entries themselves. Annotation is provided 'if the title is not self-explanatory,' but there are cases where the title ambitiously exaggerates the contents of a book or article, and explanation is needed. In such cases one would have to have read the work to know this, and such explanations are often needed.

My major criticism is the weakness of annotation and the presence of errors and omissions that could and should have been avoided by submitting the manuscript to expert reading. For example, Paul Denham's name is consistently misspelled as Deuham. Desmond Pacey is not identified as the editor of Grove's letters. Some introductions to books are listed, but many are not: the inclusion of Ira Dilworth's useless foreword to Carr's *Klee Wyck* may contribute to bibliographical completeness, but there are many more valuable forewords, prefaces, and introductions that should have been identified too. A single issue of *Canadian Literature* is noted, in particular, as having been edited by William New, giving the impression either that others were not edited by New, or that the title is a book instead of a serial.

Having pointed out that more expert supervision or reading is required, I must still compliment Miska and his bibliographers for the near-completeness of this work. I am impressed by many of its details and, especially, by the cross-referencing which, although it is awkward to switch back and forth from microfiche to microfiche, should be easy to use on a computer. Finding Gwethalyn Graham cross-indexed under Brown convinced me that, Denham notwithstanding, some good work has been put into this project. Filling in the chinks (some of the titles I could not find I am sure would be in Vol. 1 or in later volumes) may be an exercise that will have to wait until after Vol. 5, as some articles and theses will resist Miska's categorization. Keeping it up to date should be an ongoing concern. There are loopholes, and more annotation would be valuable, but having the entire five part bibliography available on a computer is certainly something for professors and students of Canadian Studies to look forward to. Further, Miska's initiative in beginning the project at all should be recognized and applauded.

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*Joseph Howe: An Annotated Chronology of the Poems 1816-1872.*
viii, 55 p., paper, $6.50 ISBN 0-920832-040-0

Today Joseph Howe is remembered for his skills as a politician, especially his fight for responsible government in Nova Scotia. But Howe, considered the greatest Nova Scotian by Angus L. Macdonald, was a man of boundless energy and many talents. One of these talents was poetry, which he wrote all his life. Although well read in early and contemporary poetry, Howe chose eighteenth-century verse as his model. Few of the poems are considered good. M.G. Parks calls the poems 'verse rhetoric' (*Poems and Essays*, 1973). Desmond Pacey writes that the poems are 'conventional and stiff,' 'marred by flat lines and pompous phrases,' with 'personifications and periphrases characteristic of eighteenth-century verse at its worst' (*Creative Writing in