
The third of five Canadian volumes in the Dictionary of Literary Biography (DLB) contains bio-bibliographical entries on sixty-three writers. Editor William H. New presents seventeen literary women and forty-six literary men, of whom sixteen wrote in French and forty-seven wrote in English. The stated aim of the series is 'to make literature and its creators better understood and more accessible to students and the reading public, while satisfying the standards of teachers and scholars.'

The audience for whom the DLB is intended will find the majority of the bio-bibliographical articles on Canadian writers useful. Among the best for their bibliographical content are entries by: Gwendolyn Davies on Ernest Buckler, Douglas Daymond on Mazo de la Roche, Robert Denham on Northrop Frye, Lee Briscoe Thompson on Dorothy Livesay, William New on Watson Kirkconnell, and Helen Hoy on Gabrielle Roy. These entries will assist the undergraduate student seeking a general introduction, a list of primary works, and selected critical sources on an author. Students will also find the volume particularly useful as a starting point for their research on writers that lack published bibliographies and books of criticism devoted to their work: Ted Allan, Patrick Anderson, Catherine Anthony Clark, Paul Hiebert, Grace Irwin, Fletcher Markle, Anne Marriott, Eric Nicol, and Robert de Roquebrune. But a number of bio-bibliographical entries exhibit weaknesses in the omission of important books and articles from their primary and secondary bibliographies.

While the primary bibliographies for several authors list first editions of all monographs, edited books, selected periodical publications, premiere play productions, screenplays, television productions, and radio drama productions, the primary bibliographies for a few authors list major works only. For example, Dennis Duffy omits Philip Child’s two non-fiction books and his edited poetry anthology. Alan Bevan omits Thomas Raddall’s pamphlets. Unlike W.H. New, who lists Kirkconnell’s translations, M.W. Steinberg omits two books translated by A.M. Klein.

Consistent with other volumes in the DLB series, the bibliographies continue the rather peculiar use of standard footnote format (enclosing imprint information within parentheses) instead of standard bibliographic format. I also regret the exclusion of page numbers in the primary bibliographies, a feature which can help the student researcher to distinguish substantial books from pamphlets.

The secondary bibliographies generally list critical monographs, selected periodical articles, and usually refer the researcher to other, more comprehensive bibliographies, but not always. Surprisingly, Elspeth Cameron, who prepared the Hugh MacLennan article, chose not to list her own extensive bibliography of works by and about MacLennan published in the Annotated Bibliography of Canada’s Major Authors: Volume I. William Dunn omits not only Judith Kendall’s bibliography on Morley Callaghan published in the ABCMA (1984), but also two monographs
Books in Review


Articles on a few writers such as Roy Daniells, Selwyn Dewdney, and Grace Irwin, lack references to secondary sources of any kind. I found three articles on Daniells (by Henry Kreisel, William Fredeman, and Hugo MacPherson) without difficulty, and I think that the addition of a few book reviews for Dewdney and Irwin would have at least offered the reader some indication of the type of critical resources available. The Irene Baird entry lists only one three-page article from the Canadian Forum, neglecting A. Hopkins' 'Thematic Structure and Vision in Waste Heritage,' Studies in Canadian Literature, 11 (1986): 77-85, R. Mathews' 'Waste Heritage: the Effects of Class on Literary Structure,' Studies in Canadian Literature, 6 (1981): 65-81 and R.L. Hyman's 'Wasted Heritage and Waste Heritage: The Critical Disregard of an Important Canadian Novel,' Journal of Canadian Studies, 17 (Winter 1982-83): 74-87. Similarly, the secondary bibliographies for A.C. Bailey and Pierre Berton list only one article about each, when others abound.

The majority of the entries conclude with a 'Papers' section, which identifies libraries or archives where the author's papers and manuscripts are located. The quality of this section varies considerably. No locations are given for the papers of Pierre Berton and Farley Mowat, whose papers are at McMaster. No locations are given for the papers of Charles Bruce, whose papers are at Dalhousie and Mount Allison, nor for François Hertel, whose papers are at the Archives Nationales du Québec and the Bibliothèque Nationale du Québec. Raymond Knister's papers at Victoria College Library and Queen's University Archives are noted, but major holdings at McMaster are not.

Information of value to the bibliographer or researcher may be found in the texts of the articles. For example, references to the newspaper journalism of Pierre Berton, Fred Bodsworth, Robert Choquette, Robert Charbonneau, Alfred DesRochers, and others provide the student with a lead for further research. In addition, each article is illustrated with black-and-white photographs of book jackets and / or manuscripts. I thought that the choice of book jackets from the first American editions of Robertson Davies' books was an unnecessary attempt to cater to the American reader.

The volume ends with an eight-page 'Supplementary Reading List' and a fifty-eight page 'Cumulative Index' to the sixty-eight volumes of the Dictionary of Literary Biography. Compiled by the editor, William H. New, the 'Supplementary Reading List' offers a good selection of critical monographs and series, encyclopedias and handbooks, bibliographies and annual reviews of Canadian literature.

In this review I have concentrated on bibliographical content. While recognizing several very good bibliographies, I have pointed to a few that omit primary books and pamphlets, a few which have inadequate secondary bibliographies, and several which fail to locate manuscript collections. However, we must acknowledge that the bibliographies comprise but a portion of this book. In general, the literary biographies themselves provide lively, informative, well-illustrated, and readable introductions to Canadian writers. Most articles offer a balance of critical analysis and
biographical detail. *Canadian Writers, 1920-1959: First Series* is recommended for libraries serving undergraduate students and general readers.

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Once Reuben Brower in a humorous *captatio benevolentiae* that formed part of the introduction to his edition of essays on translation imagined readers asking why a book on translation was necessary. The following possibilities were suggested: ‘A book on intercultural relations, on linguistics, even on comparative literature, certainly, but on *translation*, the horror of the classroom, the waif of Grub Street, the unacknowledged half-sister of “true” literature?’ The remark was made some thirty years ago, and a measure of how radically attitudes toward the function of translation have changed may be observed in the *avant-propos* of *Texte 4*: ‘... le problématique de la traduction se trouve, ou plutôt devrait se trouver au cœur des études littéraires...’ Such an observation, and it need not be underlined, ought to be true *a fortiori* for Canada, which has, as Jean Delisle has indicated, ‘un “peuple de traducteurs”.’ It is a situation – some might say a dilemma – in which Canadians are institutionally, even existentially, rooted. While there are some who would only with a certain reluctance give assent to these propositions, there is no question that Kathy Mezei’s guide to the heart of literary studies in Canada is very welcome indeed, and it comes at precisely the moment when it can connect with other studies in intertextuality, the polysystem and the literary institution.

As a bibliography of criticism, it complements Philip Stratford’s *Bibliography of Canadian Books in Translation*. Mezei’s bibliography only addresses work on translation, and, as a consequence, it not only fills a lacuna in Canadian scholarship, but also takes its place as a fundamental *aide de travail*. Stated simply, no student of literary translation in Canada between the charter languages can do without it. Its value, like all bibliographies, is two-fold, for, by locating what has been done, it assists in indicating how much remains not simply to be explored but to be theorized.

The scope of the bibliography is clearly stated in the introduction: it ‘covers critical writing on literary translation in Canada in the two official languages from 1950 to 1986.’ All dates are arbitrary, but statistics drawn from Stratford indicate that the number of novels, particularly, translated in Canada has notably increased since the 1950s. The role played by the Canada Council since the early 1960s, of course, has