
Last year I discovered in volume 11 of *Room of One’s Own* a short story writer Gail Myhr whose story ‘Disease of the Soul’ impressed me and aroused my curiosity about other fiction by the same author. I was not prepared, though, to undertake a search through the monthly and annual compilations of *Canadian Periodical Index* and other indexes. Allan Weiss’ *A Comprehensive Bibliography of English-Canadian Short Stories, 1950-1983* is designed to meet such a need. (No, Myhr does not appear; if she has published other stories, they have apparently appeared since 1983.) Weiss has attempted to index all Canadian periodicals (over 500), anthologies (over 400), and individual author collections (almost 400) containing short stories by English Canadians. As he points out, *Canadian Periodical Index* omits many important little magazines (*Malahat Review*, for example) and mass-circulation magazines (*the Star Weekly*, for example) and begins indexing others only belatedly. He has also used foreign periodical and short story indexes for authors believed to have published outside Canada; and he has drawn on *CBC* files for radio broadcasts, particularly *CBC* ‘Anthology’ (until 1980, at least, when he lost access to the files). To round out his own researches he has contacted authors individually. The result is a massive bibliography of almost 5,000 authors and almost 20,000 story citations, organized alphabetically first by author and then by story title, and supplemented by lists of the indexes consulted and the periodicals and anthologies cited. Inevitably incomplete, the bibliography is an essential beginning, particularly for the hundreds of less known writers for whom no bibliographies exist.

From his definition of ‘story,’ Weiss has excluded juvenile fiction, anecdotal sketches, and transcribed myths. He has omitted paperback reprints, although he includes translations when readily ascertainable. He points out that his coverage of crime and science fiction is sometimes wanting, that he has made no great effort to index textbooks, and that his inability to travel to western libraries has produced an Ontario bias, a neglect of regional and student magazines from outside Ontario. What is valuable in the bibliography is its explicitness about its assumptions and limitations, an explicitness allowing subsequent researchers and users to proceed with greater confidence. Symbols indicate which periodicals have been indexed in their entirety and which partially (though specifics are missing here), which authors are known to be Canadians, which are known to be residents, and which are of undetermined nationality. Annotations reveal which citations have not been verified but derived from author surveys or other bibliographies and which may prove to be non-fiction, prose poetry, humour, or excerpts. Publications with no date are differentiated from those for which the date is unknown. Rather than creating consistency by omitting authors’ dates entirely (they appear for only about ten percent of the entries) and pseudo-comprehensiveness by omitting incomplete entries, Weiss has chosen to supply whatever information he has available.

The bibliography is, to use that favourite word of reviewers, uneven. For Norman Levine, about whom Weiss has done original archival research, we have extensive, new and otherwise unavailable information. For Alice Munro, on the other hand,
'The Ferguson Girls Must Never Marry' ([Grand Street]) is omitted; two anthology appearances of 'Wood' and two of 'How I Met My Husband' are cited but not their original New Yorker or McCall's appearances; German translations of 'How Could I Do That?,' Lives of Girls and Women, and Who Do You Think You Are! and a Norwegian translation of the latter collection are overlooked; reprints of 'The Peace of Utrecht' in Weaver's The First Five Years and 'The Found Boat' in David and Lecker's Introduction to Fiction are missed; and the original sources for seven stories in Who Do You Think You Are! and four stories in The Moons of Jupiter -- in Redbook, Viva, Ms, and the New Yorker -- are omitted. In the case of the stories in the two collections, this is a result of the bibliography's general inability to index American or other foreign periodicals with anything like the comprehensiveness afforded Canadian publications -- although one Munro New Yorker story appears here and New Yorker citations are more frequent elsewhere in the volume. What is curious, though, is that the acknowledgements of the Munro collections identify the stories' first appearances (with the exception of 'Emily' [Viva], an early version of 'Simon's Luck'); Weiss elsewhere (in the Barry Callaghan entries, for example) draws on such information. Translations, incidentally, can only be located under the title of the original story, and, while Weiss tries to cross-reference stories with more than one title, the limitations of one person's knowledge mean that Munro's 'Good-bye Myra' and 'Day of the Butterfly,' for example, are not connected. Stories under Munro's maiden name are included in the Munro listing and cross-referenced under Laidlaw (although, by contrast, Margaret Gibson has no cross-reference under Margaret Gibson Gilboord, and the name Gilboord is specified for two of her stories but not for The Butterfly Ward).

In my spot checks, Weiss impressed me by including stories easily overlooked, in Ingluvin, Harrowsmith, North, Bim, Periodics, Cavalier, American Magazine, Liberté, Pierian Spring, and the like. He has perused the full run of a striking number of often obscure Canadian periodicals. There are also omissions: Timothy Findley's 'Hello Cheeverland, Goodbye' in Tamarack Review, Audrey Thomas' 'One Green Bottle' in Atlantic Monthly, Gwendolyn MacEwen's 'Animal Syllables' and 'Fragments from a Childhood' in Alphabet, W.P. Kinsella's 'Alligator Report' in Whetstone [Weiss acknowledges the incompleteness of the Kinsella listings], three Ernest Buckler stories in The Advertiser (Kentville, N.S.), another in Reader's Digest, and another in Imperial Oil's Review, the original publication of Brian Moore's 'Sassenach' in Northern Review, and Doug Glover's 'Between the Kisses and the Wine' in Apalachee Quarterly. Some books and authors are missing as well. Fred Bonnie, whose Displaced Persons appeared in 1982, is missing, as is Basil Johnston's Moose Meat & Wild Rice (1978), although three stories subsequently printed in Moose Meat & Wild Rice appear. [Weiss may have been misled by Johnston's claim that all the stories in the book are true.] Manitoba Stories (1981) is not indexed, so that seven of its fourteen contributors, several of whom have published elsewhere as well, do not appear in the bibliography at all. Similarly, Weiss overlooks the anthologies Strathcona Harvest (1973) -- admittedly little known and focused largely on autobiographical sketches -- and Chinook Arch (1967) -- the latter containing stories by W.G. Hardy and Henry Kreisel which he cites from other publications.

The cut-off dates of the bibliography -- 1950-1983 -- create some difficulties. As
any arbitrary opening date must do, 1950 picks up some authors in mid-career, so
that six Constance Beresford-Howe stories are listed but three earlier ones are not,
subsequent publications of pre-1950 stories are excluded as well [Buckler's much
anthologized 'Penny in the Dust' is a case in point], and the W.O. Mitchell listing
seems particularly impoverished. As is chronic with ECW Press these days, too
much time has elapsed between completion and publication of the research; we
expect entries at least through 1986.

A Comprehensive Bibliography of English-Canadian Short Stories is too large a
project for an individual and is, therefore, spottier and quirkier than it need be. An
editorial team could have ensured greater comprehensiveness of coverage and pur-
sued much of the missing information for incomplete entries. Allan Weiss, though,
is to be commended for his immense and exhausting undertaking and for the mass
of new and essential information he has made so accessible.

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piled Modern English-Canadian Prose: A Guide to Information Sources, co-edited
The Native in Literature, and has published articles on Hugh MacLennan,
Gabrielle Roy, Robertson Davies, and Alice Munro.)

Gordon Ripley and Anne Mercer. Who's Who in Canadian Literature,

Early in the 1980s Gordon Ripley, director of Reference Press, undertook the ambi-
tous but worthwhile task of producing a bio-bibliographical reference guide to Can-
adian writers – those 'living Canadian poets, playwrights, story writers, novelists,
children's writers, critics, or translators who have been active in the field of litera-
ture.' Published in 1984, the first Who's Who was an excellent general reference
tool, an alphabetical compendium of succinct biographical sketches followed by
comprehensive lists of published works. Almost 900 Canadian writers were
included, and though there were some seemingly arbitrary omissions and needless
inclusions, the editors succeeded admirably in providing 'students and public with
current and easily accessible detail about [living] Canadian writers.' The choice was
on the whole judicious, the information packages lucid and pertinent (free from bio-
ographical trivia), and the bibliographical citations accurate and complete.

In 1985 a second edition was published and a third, the one being reviewed here,
in 1987. Apart from the correction of minor factual errors, the chief revisions made
are these: the inclusion of new writers, the omission of others, and the updating of
biographies and bibliographies. Taken as a whole, these revisions seem to be rather
inconsequential. One finds, for example, that the second edition adds such writers
as Donald Alarie, Genevieve Amyot, Joan Barfoot and George Faludy, while the
third adds a few more – Sue Ann Alderson, William Freeman and Maurice Gagnon,
to name three. Similarly, by the third edition as well one finds that a number of writ-
ers have been omitted or given brief mention. For some the reason is clear: they have