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 pursued 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.

HELEN HOY

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Early in the 1980s Gordon Ripley, director of Reference Press, undertook the ambitious but worthwhile task of producing a bio-bibliographical reference guide to Canadian writers – those ‘living Canadian poets, playwrights, story writers, novelists, children’s writers, critics, or translators who have been active in the field of literature.’ 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 biographical trivial), 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 writers have been omitted or given brief mention. For some the reason is clear: they have
died. For others, like Margaret Armstrong, Robert Fones, Malcolm Foster and Robert Fulford no reason for the omissions is given.

As far as the individual entries are concerned, the revisions are again of an insubstantial sort. In the case of Margaret Atwood, for example, we find only the addition of her latest works. And for Elizabeth Brewster we find that the second edition adds the names of her parents and two new works; the third merely adds one new work. For many of the entries, in fact, there are no changes from the first to the third edition. Much of the material in the second and third editions, therefore, is merely a duplication of that in the first.

What all this leads to is this question: is it really necessary to revise *Who's Who* every year or so? Is it not sufficient, given the vast amount of duplication and so little substantial change, to revise every five years? Or, better still, would it not be more profitable to merely issue supplements every two years and then a major revision every five? Supplements could, for example, allow the inclusion of a greater number of new writers and especially critics and non-fiction writers – two categories of writers severely neglected in all three editions. The editors may, of course, have good reasons to revise so frequently [a fourth edition is due out any day], but none is given in the preface and certainly none is evident in the material itself.

But, quibble as we may with that decision, we are offered a useful and well-organized document. And if indeed the editors do prepare yet another edition (as they have advertised) there are only a couple of issues I think they should consider. The first concerns the matter of selection. On the whole, as I have already suggested, the editors have been judicious in their selection [though I suppose that it was somewhat influenced by the willingness of writers to reply to questionnaires]. There are, however, a few writers who have been neglected. I see no reason, if the Newfoundland writer, Bill Rowe, is included, why his fellow-Newfoundlander, Helen Porter is excluded. If Janet Hamilton can be included with a single publication, so should Rick Bowers whose *The Governor of Prince Edward Island* is surely as important a 'contribution' as her novel *Sagacity*. And it certainly seems time, given the inclusion of so many 'minor' writers, to also include such up-and-coming writers as Lois Braun, Mel Dagg, Cecelia Frey and Helen Rosta. Apart from making this suggestion, with a few examples, it is unreasonable to go any further; for, no doubt, Ripley and Mercer are already well aware of their editorial responsibilities.

More significant, it seems to me, is the inconsistent inclusion and glaring omission of many excellent non-fiction writers and literary critics whose contributions are worth noting and are, if one will entertain a prejudice, more important than those of some of the creative writers included. It seems certain that, by including a writer like Pierre Berton, the editors intend at least to recognize the more important writers of his kind. If so, it is nothing more than a token recognition. For, if it is not meant to be mere tokenism, we must expect to see included such writers as Hugh Dempsey, James Gray and Peter Newman. Similarly, the inclusion of Northrop Frye [whose presence here no one can gainsay] implies a readiness to recognize literary critics as being part of the literary establishment; why then are there not more, especially those who, like David Pitt and Sandra Djwa, have written excellent
biographies of literary men and who, it would seem, are as deserving of a place in *Who's Who* as surely as is Elspeth Cameron.

These are not, I hasten to add, criticisms of the fine work done by Ripley and Mercer; they are merely questions which might be asked by any discerning user of the books and which ought to be considered by the editors. For no one would deny that even good books can, if the happy chance arises, be made better. And that, after all, is the real aim of any reviewer.

R.G. MOYLES

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The two volumes of the *Complete Poems* of E.J. Pratt are part of his *Collected Works* currently being published by the University of Toronto Press under the general editorship of Sandra Djwa and R.G. Moyles. Pratt is a major Canadian poet and his works certainly deserve a collected edition on this scale. The editors are established scholars in the field: Sandra Djwa is the author of a highly regarded monograph on Pratt, while R.G. Moyles is an authority on bibliographical and editorial matters. In addition, the University of Toronto Press is Canada's largest and most prestigious university press, with considerable experience in the production of scholarly editions. Given all of this expertise, it is distressing to report that this edition is not as good as it should be.

The *Complete Poems* [hereafter referred to as the Toronto text] aims to include every known poem by Pratt arranged chronologically by date of first publication. The two parts contain 180 poems in the main body of the text, plus a further 27 poems and a verse drama in three appendices. The text and appendices occupy 662 pages, while the lists of textual variants and emendations take up 35 pages and the annotations approximately 70 pages. A descriptive bibliography occupies 125 pages of Part 2. There are also indexes of titles and first lines and a 38-page introduction to Pratt's life and works which bears the stamp of Professor Djwa's extensive research into the intellectual background of his poetry.

The descriptive bibliography, prepared by Lila Laakso, seems to me to be the soundest part of the edition. Lila Laakso has prepared several previous bibliographies of Pratt, but this is the most detailed and the only one that meets the highest standards of contemporary bibliographical practice. It includes quasi-facsimile title-page transcriptions, collations, notes on bindings, publication data, lists of copies examined, and other pertinent information on 23 separately published books and 10 broadsides. Subsequent sections give details of poems and prose published in books and periodicals, audio and video recordings, sheet music, contributions to antholo-