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 Diwa 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 Diwa 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 Diwa'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-
gies up to 1967, works wholly or partly edited by Pratt, and manuscript collections. There is also a very useful index of titles and names in the bibliography.

A good bibliography should be accurate and complete. This one may already be in need of revision, as a recent catalogue issued by Nelson Ball indicates the existence of Pratt material not included by Laakso. However, as I have not seen this material, I would prefer not to list it here. On the other hand, the standard of accuracy seems to be very high. I found only two minor errors: the ornament on the title-page of Still Life and Other Verse is 6 x 6 mm., not 60 x 60 mm., and the author's name on the upper cover of Newfoundland Verse is printed 'E [dot] J / Pratt,' not 'E / J / Pratt.'

Unfortunately, the text of the poems has been less carefully handled than the bibliography. The editors' aims are clear: to represent 'as nearly as possible the author's final intentions, arrived at after a thorough collation of all versions of the authoritative text ... and a reasoned choice of copy-text.' They also claim to list 'all variant readings' and to provide 'information regarding all editorial emendations.' My own collation of some 60 poems selected at random, representing a third of the main text, reveals that the aims of the editors have not been met. Fully a third of the poems I collated contained errors in one or more of the following categories: (1) unlisted variants, (2) errors in the variants listed, (3) errors in the text, and (4) unexplained or silent emendations of both substantives and accidentals, including punctuation, capitalization, indentation, and spacing.

Here are two or more examples in each category:

(1) Unlisted variants: The Toronto text of 'The Depression Ends' records several variants between the poem's first publication in Canadian Forum and Many Moods and its subsequent publication in Collected Poems (1944) and the second edition of Collected Poems (1958). But not all. Line 170 reads: 'To do the honours to a toast,' following CP and CP2. But the earlier versions read: 'To do the honours of a toast.' This variant is not noted. In 'Fragment from a Story,' line 266 reads: 'Where sips the lily of the morning dew.' This follows the first printing of part of the poem in the Canadian Forum. But in Newfoundland Verse, which here served as copy-text for the Toronto text, the line is given 'Where sits the lily of the morning dew.' The variant is again unnoticed by the Toronto editors.

(2) Errors in variants listed: The notes to 'The Cachalot' record a variant reading in line 77: 'A punt would founder, while a "fliver" ...' The actual word in the Forum text is 'flivver.' Line 410 reads: 'Should claim one fugitive in a chase?' The note indicates that for 'one fugitive' the Forum text had 'own one fugitive.' In fact, the original text had 'own' where later texts have 'claim.' The notes suggest that the variant line reads as follows: 'Should claim own one fugitive in a chase?'

(3) Errors in the text: These are numerous, but it is not always possible to determine whether these are misprints or editorial emendations. The following seem to me to be clear errors. In line 1 of 'Great Tides,' all previous editions read: 'Great Tides! You filled the reaches up ...' The Toronto text substitutes 'fill' for 'filled.' In line 113 of 'Sea Variations,' the copy-text has 'dimmed,' where the Toronto text has 'dim.' In line 302 of The Great Feud, all other texts read 'Impenetrable' while the Toronto text has 'Inpenetrable.' In line 385, all other texts read 'Cold-blood barbarians of the sea,' where the Toronto text has 'Cold-blooded barbarians of the sea.' The
latter could be an emendation, but if so, it is not indicated as such in the notes, and in any case the emendation would ruin the metrical regularity of the line. In line 194 of 'The Depression Ends,' all previous texts read: 'In telling what thou mayst not know;' the Toronto text alters this to 'In telling what they mayst not know,' which is grammatically impossible and clearly nonsense in the context of the surrounding lines.

[4] Unexplained or silent emendations: In all other editions, 'The Highway' ends with a question mark. In the Toronto text, it ends with an exclamation point. There may be a reason for this, but the editors do not bother to give it. Line 44 of 'Sea Variations' in the Toronto text reads: 'As the gold and purple,' the copy-text, however, has 'As the gold and the purple.' Here the emendation, if it is one, would seem to suit the metre of this section, but there is no indication given that the editors have authorized this change. In line 504 of The Witches' Brew, all previous editions have the word 'circles' where the Toronto text has 'circle.' The singular might accord with the use of 'ring' two lines later, but again the editors do not indicate that the variant exists. Either they simply have not noticed the substitution, or they have failed to make a case for it. In contrast, the substitution of 'resolve' for 'revolve' in line 58 to can be attributed to nothing other than careless typesetting and lax proofreading.

My examples have been chosen from Part I, but similar problems may be observed in the text of Part 2. A quick collation of Brébeuf and His Brethren turned up thirteen substantive variants between the copy-text (CP2) and the Toronto text. Not one of these could be a justifiable emendation. Some, like the substitution of 'annoint' for 'anoint' in line 2031, are obvious printer's errors, but how to explain 'merit' for 'win' in line 1929 or 'through the lakes' for 'through lakes' in line 192? These changes disturb the regular metre of the poem and should have been noted immediately by the proofreaders. In lines 297-299, the editors have perversely followed the first edition of Brébeuf in altering the archaic (but contextually accurate) 'Thou,' 'thy,' and 'thee' to 'You' and 'your' but have left 'Thyself' in line 301. This change makes absolutely no sense at all, especially as in lines 841-848 they have retained the archaic pronouns used in CP2.

Space does not permit me to record the many other errors which mar this text, rendering it inferior to the 1958 Collected Poems for the purpose of citation in scholarly writings. As it seems very unlikely that we will see another edition of Pratt's works in our lifetime, a corrected re-issue is obviously called for. Pratt is owed nothing less.

MICHAEL DARLING

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When Thomas Chandler Haliburton began contributing his sketches of Sam Slick to