proportion of time, effort and money was devoted to supplying the amateur Cana-
dian musician with his needs or desires. Another argument for such an arrangement
is that in approximately 60% of the contents of the checklist, the only Canadian ele-
ment is that it was registered and deposited in Ottawa. True, to qualify for copy-
right, the item had to be printed or published in Canada. But when a U.S. publisher of
a U.S. work deems it useful to publish in Canada simultaneously or within a design-
nated number of days after the original date of deposit, there must have been a good
reason for doing so. Did registration or simultaneous publication in Canada en-
title the American publisher to protection in countries that had signed the Berne Con-
vention? This is neither the time nor the place to discuss the complexities of copy-
right legislation, but I wanted to point out that the composer arrangement has less
validity for the U.S. deposits than a chronological one. And I had dreamed of a pub-
lisher index, too.

I was perhaps expecting too much from a checklist. When I first heard of the proj-
ect in 1982, I did not expect that it would reveal much more music than we at the
National Library already knew about and had catalogued – seen or unseen. But then,
when we were given the opportunity of spot-checking a couple of letters from the
alphabet, the results were astounding. When the final count is in – as near as we
were able to come with the descriptions in hand – 64% of the 11,338 items in the
checklist is not held at the National Library. If we can accept the Canadian imprints
as they are cited in the list, almost 80% of that portion is not in our collection. That
fact alone justifies the existence of the O’Neill checklist, and all its shortcomings
fade in comparison. The more we know about Canadian music publishing and the
music business in general, the more we realize how significant it was to our social
history and what we need to do to make the data more accessible. Our thanks there-
fore to Patrick O’Neill for his persistence and dedication, and to his team for the
mind-numbing checking and cross-checking of the lists against British Library cata-
logues and against the deposits themselves, and of the tedious entering and editing
of the entries for publication. Others will take up where they left off, but in the
meantime the checklist as it stands is an important addition to the sparse corpus of
Canadian music publishing history.

MARIA CALDERISI BRYCE
National Library of Canada

Oksana Piaseckyj. Bibliography of Ukrainian Literature in English and
xii, 386 pp.; $19.95 (paper). ISBN 0-7766-0264-0.

The extraordinary events unfolding in Eastern Europe and the Soviet Union have
increased Western focus on that part of the world. Closer relations with the West are
already at hand, and greater understanding of these cultures will be required. West-
ern research and consequent understanding had often been hampered by the barriers
of different languages and the Cyrillic script. This volume is therefore most timely,
as it provides access to translations of one of the more neglected East-European literatures.

This bibliography surveys Ukrainian literature in English and French translation published between 1950 and 1986, as well as critical works on Ukrainian literature in these languages in the same time period. Since most researchers in Ukrainian studies in North America concentrate on historical and political questions, the area of Ukrainian literature, and especially modern Ukrainian literature, has not received the attention due to it. This is therefore a welcome and timely work that fills a gap in Ukrainian scholarship. Oksana Piaseckyj, bibliographer and selector in the area of Slavic literature, linguistics, and culture at the Morisset Library of the University of Ottawa, has produced a significant work that will be of value to researchers for many years to come.

In an informative preface, Ms. Piaseckyj states the scope of the book, gives useful background information, and makes observations that crystallized during the research that went into this bibliography. Her study encompasses literature created in the Ukrainian language, whether published in Ukraine or elsewhere. She explains that she concentrated upon the period 1950-1986 because many translations appeared at this time: 'As many Ukrainian immigrants settled in the Western world after World War II, they had a growing aspiration to share their literary culture with fellow citizens of different backgrounds, and to preserve it for younger generations.'

Separate chapters of the bibliography cover each of the five main periods of Ukrainian literature: the Kievan period, the thirteenth to eighteenth centuries, the nineteenth to early twentieth centuries, and the later period which is divided into Soviet Ukrainian literature and literature of the 'diaspora.' Within each chapter there is a listing of general critical works, then a listing of translations and criticisms for individual authors' works. Various translations of a work are grouped under the original Ukrainian (transliterated) title, an eminently practical approach that researchers should find most useful. Identifying the original titles was not a straightforward task, as translators were sometimes inventive in their titles, and usually neglected to provide the original title of the work they were translating. Matching translations with the original is one of the accomplishments of this work.

Monographs referred to in this volume have the necessary amount of bibliographic description. However, the list of journals surveyed gives insufficient information to adequately identify the journals – only the basic titles of the journals are given. This may create some frustration for the researcher trying to ascertain, for example, which of several journals entitled Forum is being referred to. If place of publication or ISSN is not given, at least the subtitle, e.g. Forum: A Ukrainian Review, would narrow the field down somewhat.

There is an index to authors and an index to critics, but no index to, or even listing of, translators. This is surprising in a work that takes the business of translation seriously indeed. Aside from providing their usual function, the indexes to authors and critics are useful because they allow a quick perusal for the form of the transliterated name being used. This is especially important in this volume because no cross-references are provided from other forms of the transliterated name.

The above points do not detract, however, from the overall usefulness of this
work. Although not stated, there seems to be an attempt to provide comprehensive coverage within the scope, and certainly the work provides the fullest bibliographic coverage available of English and French translations of Ukrainian literature. The volume itself is well-produced, with a clear typeface and most attractive cover. Its publication was made possible by the Ukrainian Studies and Research Endowments, Iwachniuk Fund, at the University of Ottawa.

A review of this volume brings to light not only what has already been done in Ukrainian literary criticism and translation, but also what remains to be done. In compiling this excellent and much needed bibliography, Oksana Piaseckyj has undoubtedly achieved her stated aim of easing access to information about Ukrainian literature. More work certainly needs to be done to fill other gaps, and it is hoped that other researchers will be inspired to do so.

IRENA BELL
National Library of Canada


Apollonia Steele has been Special Collections Librarian at the University of Calgary Libraries since 1979. She has been co-editor of several publications in the Canadian Archival Inventory Series: Literary Papers. Joanne Henning has been at the University of Calgary Libraries since 1983 and is now Assistant Head, Library Information Services.

This bibliography was originally begun as a desiderata list to strengthen the University of Calgary's holdings of theses on English-Canadian literature. It included not only theses and dissertations, but also some honours B.A. theses and graduating essays from Canada, the United States, Europe and Australia. Also included are theses in progress and others which were not completed.

The compilers excluded ‘... theses which were directly involved with the teaching of English-Canadian literature rather than the literature itself, and ... topics dealing with periodicals which were not mainly literary periodicals.’ By way of exclusions they further acknowledged: ‘We have not included the topic of Folklore, and only some items under Journalism when literary periodicals formed the major part of the discussion. We also did not include theses which discussed Canadian theatre rather than Canadian drama’ (p. xxi).

Theses are listed by author (97 pages) and by subject (340 pages). The author listing includes helpful cross-references. The subject listings, while extensive, include only two Canadian regions, the Maritimes and the Prairie Provinces. These listings are followed by three indexes: by university, by degree, and by date. The bibliography was compiled using InMagic software and is maintained as an electronic database at the University of Calgary Libraries. The compilers plan supplements and