also offer to do Boolean searching of their database for those who require this service.

In order to test the comprehensiveness of Steele's bibliography, it was checked against the Canadian literature sections of Canada: A Dissertation Bibliography, and its 1983 Supplement, and Jesse J. Dossick's doctoral research bibliography. One entry found in Canada: A Dissertation Bibliography was not in Steele, but Steele may have judged this item not within the scope of her subject matter. It was 'Images of Canadians in Children's Realistic Fiction' by Mary Sheila O'Connell. Several citations from Dossick were also missed.

Steele provides a substantial amount of information in her citations, including author, title, degree, institution, year, and pagination. Microform order numbers for Canadian theses on microfiche and for those reproduced by University Microfilms International are included when they are available. The University of Calgary Library's call numbers are also included. These features should expedite interlibrary loan or purchase of copies.

This is the most extensive bibliography devoted exclusively to theses on English-Canadian literature that has been published to date. Citations have been collected widely, but a few gaps remain to be filled. Until they are filled, Steele's bibliography should be used with Dossick's to ensure the most comprehensive coverage possible. Despite this problem, Theses on English-Canadian Literature is a very useful addition to the field of Canadian subject bibliography.

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In the preface to this annotated and illustrated bibliography, Roy Miki says that it was 'the restlessness of GB's writing' [p. ix] that beckoned him to start and then complete his bibliography of one of Canada's most prodigious, even incessant creative writers, George Bowering. Miki quotes a playful journal note of Bowering's in which future bibliographers are asked to 'Say he was a real sucker for his name in print' [p. vii]. That highly productive bent of Bowering's, along with his postmodernist tendency to 'borderblur' [p. 112] conventional formal divisions of writing, has meant that Miki's struggle to 'unscramble the record' [p. ix] has not been an easy one. But he comes up to and goes above the mark in all of this, and he does so with a good deal of energy and style.

It is honest of Miki to admit that he undertook his task with 'no professional training as a bibliographer' [p. ix], but the Acknowledgements section of his text shows that he has done his homework and has been helped by some of the best bibliographers in the country. As well, his own professional affiliations with Bowering [see C204, D843, D850, E55, E56, G14, and H535] and Bowering's cooperation with his efforts make up for in art and care what lint-flickers might consider missing in
the science of the effort. Miki likes what he is doing throughout *A Record of Writing* and the effect is everywhere, especially in the care with which the work is arranged. This is *not* a critically annotated bibliography, so there is nothing in it which errs in the direction of jealous exclusion of items on the one hand, or heavy-handed taste commentary on the other. *A Record of Writing* is about George Bowering, not Roy Miki, and many scholars and critics will find the book more valuable because of this. *A Record of Writing* is a descriptive bibliography, not an interpretative, enumerative one, and this makes for a cleanliness of presentation which is calm and engaging, free from evaluative noises.

The grace is in the details of this work, and its format is tailored nicely to cope with the uniqueness of Bowering's writing career – up to December 1988. Its scope is close to complete in breadth and it records items chronologically under the following section headings: A – Books and Pamphlets by George Bowering; B – Books and Pamphlets Edited by George Bowering; C – Books with Contributions by George Bowering; D – Periodicals with Contributions by George Bowering; E – Other Works by George Bowering; F – Major Manuscript Collections of George Bowering; G – Translations of Works by George Bowering; and H – Works on George Bowering. The abundant index (of 683 pages) and the over 100 illustrations (photos of Bowering, his friends, book covers, title-pages, notebook pages, etc.) both add to – indeed are central to – Miki's creation of a successfully organic and humanized bibliography which escapes the confines and the coldness of more narrowly mechanical approaches.

Each of the bibliographical sections is detailed, clear and useful and informative in its design. As might be expected, Sections A and D (the two longest) are the most thorough and detailed in both enumeration and description. Typically in those sections, the fullest possible rendition of facts about a given item is scientifically laid down before the 'Notes' emphasis of the bibliographer takes over and conveys relevant quotes about the item from assorted sources – from Bowering's journals, interviews, from letters to and from writers, editors, and publishers. Miki has a knack for finding the apt, useful quote of interest to the reader, and his own commentary is crisp in style, unobtrusive and informed. There is an appreciative regard for the subject and for the reader in all of this, a regard that is also visible in an earlier book in which Miki played a role, his edition of *This Is My Own: Letters to Wes e/ Other Writings on Japanese Canadians, 1941-1948* (Vancouver: Talonbooks, 1985). In that book and in *A Record of Writing* we are clearly in the presence of work done for the record, not the ego, for the subject and the audience, nothing less.

Miki's annotative skill is less visible in the sections other than A and D, however, and in Section H – Works on George Bowering, he introduces the section as 'substantial, but not exhaustive' (p. 282). There is next to no annotation below the 618 items that make up its bulk. While this might be because he wishes to avoid inclining his annotative bent toward the critical – or the critical of the critical – it does indicate that he falls a couple of strokes short of the full promise of his bibliography's title. Anyone who is interested in reading Bowering's career will have to read *A Record of Writing* in any case, but scholars who want to come up with a more complete annotated bibliography of works on Bowering have not been put out of
business by Miki's (still very useful) list. *A Record of Writing* is more successful as a primary bibliography than a secondary one.

The Index to *A Record of Writing* is a very real pleasure to explore for anybody who is interested in consolidating extensive information on any given poem by Bowering. Some bibliographic formats tend to put the onus on the reader to read all sections of a bibliography before they can – or as the only way they can – determine everything that is around or available on a particular item. Fortunately, *A Record of Writing* works better than that at the desk or the elbow level. If, for example, you wish to research the poem ‘Grandfather,’ the index will send you (by item listing rather than page number) to the 34 places throughout the bibliography where it comes up as a title. Similarly, it will send you off to the 21 places where the poetry volume *Curious* is referred to or to the 75 where *Craft Slices* is visible in various contexts. As well, all persons, presses and publications associated with Bowering in any way in the bibliography are given a full listing in the index in case it is a milieu, publication history, another person, etc. that the reader is interested in. This is a fascinating bibliography to ready throughout as a sort of ‘Book of Bowering, but it is also a big relief to know that you do not have to read it cover to cover every time you want to be thorough about something highly specific to your research needs. The index to *A Record of Writing* is the final mark of good competence in this bibliography, and nobody will seriously fault the good sense of its format.

In his preface to *A Record of Writing*, Miki indicates that he will feel satisfied with his bibliographical harvest if it

... initiates curiosity and offers readers the larger perspective which can lead to a fuller understanding of both writer and work. Like any scholarly venture, though, a bibliographic project is fraught with the spectre of error and the ghosts of those entries omitted (absences in the margins) that will someday materialize. What is frozen in place here is already obsolete – yet such a notion in no way subtracts from the brilliance of GB’s record of writing so far (pp. ix-x).

Miki has succeeded exceptionally well with *A Record of Writing*, and he has created a book that lifts the art of bibliography to a cut above the standard form. George Bowering should be jumping with joy.

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Fraser Sutherland is a freelance writer, an author of nine books, whose strongest publications have been in poetry and fiction. For the past twenty years or so he has worked to nurture his craft and survive in the hardscrabble and thin soil of the