such as Tomson Highway and Maria Campbell. Since the works of many Inuit authors have appeared only in journal publications, the decision to list only the monographs of creative writers diminishes the usefulness of this section. This failure to provide a comprehensive approach is disappointing since Miska's Bibliography cannot be used as a source for all primary works. The secondary material does include journal entries, but without knowing all of the sources Miska consulted, it is difficult to determine how comprehensive he has been. Coverage of theses and dissertations is clearly quite weak.

Although Miska's methodology is not as thorough as might be hoped, his Bibliography is still quite useful. The work is an enumerative bibliography with over 5,000 entries, covering material from the earliest times to the present and including both primary and secondary works. Part I lists general reference works, such as bibliographies, directories, indexes, and anthologies, which are annotated to indicate arrangement and names of the ethnic and native authors covered. Part II is organized by nationality with annotated reference works first, followed by the primary and secondary works of individual authors. Many authors' entries include a brief biographical note, including author's dates, place of birth, date of immigration to Canada, genre, other occupations, and awards received. Sixty-five nationalities, representing over seventy language groups, are included. Part III lists works which depict the immigrant or the native in mainstream Canadian literature. The Bibliography includes an author-subject index which provides access by name of creative writer, name of critical writer or reviewer, and subjects. Each entry is numbered so that access from the index is direct; a list of abbreviations is also included. The Bibliography is clearly organized with an easily read type-face and good citation layout. Although a few typographical errors were detected in the text and the presence of widow/orphan lines is annoying, the text appears to be carefully prepared.

Miska's Bibliography is a necessary addition to reference works in Canadian literature, and brings to light writers who may not be widely known but whose contribution to the national literature should be recognized and studied. Despite the inconsistencies and omissions with regard to coverage, as well as the limited scope, his Bibliography is an ambitious effort, and can be recommended to scholars with an interest in this area of literature. The price, however, may restrict the volume to library reference collections.

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Bernard A. Drew's bibliography lists over 500 fictional works featuring the Moun-
ties, including novels, poems, comic books, short stories, and Big Little books, as well as some 225 films, TV and radio shows, and stage dramas. The entries cover such diverse genres as juveniles, westerns and northerns, romances, and mysteries. The compiler defines the bibliography's scope in his introduction: 'works are included ... if they feature a Mountie character in at least a minor speaking role' (p. vii). He goes on to state that he has applied the criteria rather leniently, for some works, by writers such as James Oliver Curwood, are included simply 'because of the close association of the writers and the Mountie hero' (p. vii). Similarly, one notes that all titles in anthologies are included, even though some of the stories don't concern Mounties.

We are told that the guide 'was compiled based on examination of representative works and by analysis of other published and unpublished reference guides' (p. vii), but this methodology results in some confusion for the user, because we are given no indication in the entries themselves as to which works were personally examined and which selected from secondary sources. The result is the inconsistent annotations found in both the prose and the film sections, where some works receive extensive treatment, while others get only a basic entry. Rather than leaving such puzzling and disconcerting gaps, it would perhaps be a sounder practice to state 'copy not seen,' preferably with some indication of the source of the information. Aside from the obvious advantages of consistency and credibility inherent in such an approach, the fact that no copy could be readily located is in itself informative.

The book's overall organization is a sensible one. After a brief history of the RCMP, the work is divided into two main parts, each with a short introduction. The first part, covering prose works, has separate listings for books, magazines, pulp magazines, comic books, comic strips, and Big Little books. The second part, covering drama, includes separate sections for motion pictures, television, radio, and musical and dramatic theatre and opera. The sections on book fiction and film combine to make up the vast majority of the entries in the book. Each of the two parts is followed by its own list of selected reference works. There is an author/title index to the whole, followed by a nine-page addenda. The entries are not numbered. Part I is arranged alphabetically by author, and Part II alphabetically by title. In addition to the author/title index, the drama section has a 'major performers' index, listing selected actors.

There are serious problems of access in this work. While titles are, on the whole, adequately covered in the index (although there is no entry in the index for Riel, the historical opera by Harry Somers and Mavor Moore, which is especially unfortunate in that this is the only opera listed in the book), the coverage of authors is both inconsistent and incomplete. For example, the illustrators of comic books and Big Little books are sometimes included in the index, sometimes not. In the drama section, directors, producers, screenwriters, and animators of cartoons are not indexed. In the case of films based on stories by original authors, the authors are indexed only if they are already represented in the prose listing. There is no chronological or subject access, both of which would clearly
be of use to researchers. In addition, while the genre arrangement is useful, it is impossible to find certain categories of works. For example, there is no way of isolating the poems from the other entries in Part 1, except by going through the index and looking for titles in quotation marks, although some of these represent short story titles, rather than poetry titles.

Despite these flaws, there is a wealth of interesting and informative detail to be found in this bibliography. In the prose section, annotations consist of biographical information on the writer, a chronological listing or works, plot summary, and references keyed to a bibliography at the end of the section. One very helpful feature is that individual titles are placed within the context of a series, when applicable. Illustrators’ names are given, and some indication of audience (e.g. young adult). The system of references, although somewhat awkward, keys entries to listings and critical discussion in other reference works. In the drama section, annotations include studio, year, producer, director, screenwriter, literary source, cast, film length, plot summary, and references. Alternate titles are given, and other details include location and some song titles. One of the best features of this book is the inclusion of many black-and-white illustrations of dust-jackets, comic-book covers, and movie stills.

The citations themselves seem to be generally correct, although some errors were noted (for example, Rudy Wiebe’s novel The Temptations of Big Bear is listed as The Temptations of Black Bear). Bibliographical details for prose works are minimal, consisting of place, publisher, and date. Drew states that ‘listings are given to as many editions as possible published in the United States, Canada and Britain and its colonies’ (p. 4), but no attempt is made to describe or compare editions. Since this work makes no pretense to being a descriptive bibliography, one cannot quibble with this; nevertheless, rudimentary information on pagination, binding, etc. would have been welcome.

Aside from the methodological problems and the problems of access discussed above, the book suffers from a lack of copy editing. Spelling, capitalization, and punctuation errors are plentiful (Carl F. Klinck’s Literary History is found under ‘Flinck’ in the prose references listing), and there is also a distressing lack of stylistic consistency in such matters as the order of information given in the annotations. Films are described indiscriminately as ‘five reels, silent’ or as ‘silent, five reels,’ even on the same page. However, perhaps only a bibliographer can object to discrepancies such as these, and the book is clearly aimed at a more general audience. The publisher’s blurb states that it is ‘intended as a reference and collector’s guide,’ and this bibliography will certainly be found useful, interesting, and appealing by both collectors and students of popular culture.

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