Chapter 3 on "The Problem of the Fiction," introduces the author's central thesis and could, then, perhaps have served as Chapter 1. Rosenthal rejects interpretations of Woolf's novels as seen through the feminist lens, stating that this politicized focus tends to distort the fiction. He dispenses also with the "androgynous vision" emphasized by other critics. Rather, he sees Virginia Woolf's work as radical in the sense that it is dissociated from the "story-telling tradition." As an artist, writes Rosenthal, "Woolf was obsessed with what we call formal rather than thematic concerns" and "absorbed primarily in creating shapes." Woolf's "reality" has to do with the "texture of human life" and the effort to "orchestrate" the quality of personal relationships. Like Woolf, her characters (for example, Lily Briscoe, Bernard, Miss La Trobe), are trying to form coherency from the chaos around them. This chaos is the "overwhelming sense of personal relationships, the intractableness of language, the fact of death." With Lily Briscoe, Woolf is saying, "I have had my vision."

The succeeding chapters deal with each of the nine novels, the biographies, social criticism, and literary criticism in the light of the points of view summarized in Chapter 3. Rosenthal, of course, sees *The Voyage Out* and *Night and Day* as traditional novels, written in the spirit of her favorite Edwardian villains: Wells, Bennett, and Galsworthy. *Jacob's Room* represents her first attempt to break from this tradition, but in Rosenthal's opinion it does not entirely succeed, being filled with discontinuities that are absorbed in no central patterns. With his judgment that *Jacob's Room* is thus a "sterile form," I take some issue, believing that a coherence stems from the sense in it of the Joycean *recorso,* as I argued in "Joycean Structure in *Jacob's Room* and *Mrs. Dalloway*" which appeared in the July 1977 issue of *IFR.*

Rosenthal sees *Mrs. Dalloway* as Virginia Woolf's first achievement of formal coherence, spatially and temporally, with Big Ben punctuating the thoughts of the characters (Cf. Joyce's *Ulysses* and again my article). All Woolf's best fiction takes place, according to Rosenthal, at least metaphorically, within a day. (*Mrs. Dalloway, To the Lighthouse, The Waves,* and *Between the Acts*). Clarissa in *Mrs. Dalloway* creates form by means of the party, "a kind of ritual celebration of life," thereby manufacturing "moments of order in the face of chaos." In *To the Lighthouse,* the coherence achieved by Mr. Ramsay and echoed by Lily Briscoe represents order and fulfillment, a final symmetry. Mr. Carmichael, like a pagan deity, extends his benediction over these personal triumphs. At the end of *The Waves,* it is the rhythm of the continual rise and fall of life, represented symbolically by waves, that formulates Bernard's acceptance of his own mortality, resulting in "harmony and completion." And in *Between the Acts,* the power of individuals to create art, relationships, and life out of disorder, that is, Miss La Trobe's ability to create, paralleled by Giles and Isa's creative struggle to renew their love, is the key whereby Virginia Woolf affirms her vision.

Michael Rosenthal's book is valuable in many ways, among them as a consistent development of a new point of view toward the novels; as an exemplar of that very point of view, making coherency and harmony from the chaos of the life, fiction, biography, and criticism; and as a useful teaching aid, for which purpose I would concede that Chapters 1 and 2 are probably more necessary (although much of the material in them might have been integrated within Chapters 3-15.) The scholar will find the book good reading; it is a fine addition to the flood of material produced recently on Woolf and the Bloomsbury Group. As Rosenthal remarks, "Virginia Woolf is very hot literary property indeed."

Margaret Church

REED MERRILL and THOMAS FRAZIER, COMP.

Arthur Koestler: An International Bibliography

Ann Arbor: Ardis Publishers, 1979. Pp. 199.

This bibliography, in two parts, takes its basic organization from the categories used in the definitive Danube Edition (London: Hutchinson, 1965-78, 31 volumes): Fiction and Drama, Autobiography, and Essays and Symposia. Compiled by Reed Merrill, "Works by Arthur Koestler" (335 items),

also sets out separate sections for Lectures and Broadcasts, Contributions to Books, and Contributions to Periodicals. *The Encyclopaedia of Sexual Knowledge* and *L'Encyclopédie de la Famille,* both published under the pseudonym Dr. A. Costler, and a diatribe, *Von Weissen Nächten und Roten Tagen* (1933), the original title of which was to have been *The Soviet Land through Bourgeois Eyes,* are mentioned in the preface, but, at Koestler's request, are excluded from the bibliography. In "Works about Arthur Koestler" (403 items), prepared by Thomas Frazier, arrangement is by topic as well as by the individual Koestler works considered. Theses and dissertations are included. Annotated references to C. E. M. Joad's *Decadence: A Philosophical Inquiry* (1948), Langston Hughes's *I Wonder as I Wander* (1956), W. T. Stace's *Mysticism and Philosophy* (1960), and Ludvig von Bertalanffy's "Evolution: Chance or Law" (from his *Perspectives on General Systems Theory* [1975]), for example, are evidence of the thoroughness and, therefore, the usefulness of Frazier's compilation.

The volume provides a number of services. Professor Merrill's introductory essay on Koestler's ideas, with its epigraph from *The God that Failed* (1939)—"It is this unity underlying diversity which makes me hope that my story is worth telling"—lucidly outlines the synthesist's search for that point where the sciences and the humanities coincide. Centering his account on Koestler's Holon and Bisociation theories, Professor Merrill traces a well defined progress, from *Insight and Outlook* (1949) and *The Act of Creation* (1964), through *The Ghost in the Machine* (1967), *The Roots of Coincidence* (1972), and *The Challenge of Chance* (1973), to *Janus: A Summing Up* (1978). The essay persuasively argues that to know Koestler at all one must take all of him into account: the *littérateur* and the man of science are inseparable. The thesis is analogically sustained by the very shape of the bibliography. Beginning with Koestler's fiction and drama, it ends with an appendix listing recent scientific literature citing his works.

The bibliography also shows that Koestler is most widely known for his fiction. In 1971, he referred to himself as "only one-fifth of a novelist"—of his 25 volumes only 5 were novels—while observing in the same sentence that one of his novels, *Darkness at Noon,* had sold more copies than all his other books put together (*Contemporary Novelists,* ed. James Vinson [London: St. James Press, 1972], p. 726). Since then, the fraction has changed only slightly—6 novels out of 31 volumes—and the Bantam editions of *Darkness at Noon* now number 10. The bibliography makes clear just how international the interest in his fiction really is: *The Gladiators* (1939) exists in 9 languages, *Darkness at Noon* (1940) in 32, *Arrival and Departure* (1943) in 12, *Thieves in the Night* (1946) in 10, and *The Age of Longing* (1951) and *The Call Girls* (1972) each in 9. The fact that translation of early Koestler fictions continues into the seventies implies the breadth, currency, and importance of his imaginative thought. *Darkness at Noon,* for example, appears as *Slepiashchaia t'ma* in 1978 (New York: Chekhov); *Arrival and Departure,* as *Hacsiz haclilar* in 1973 (Istanbul: Varlik Yayinevi).

As the above account suggests, Professors Merrill and Frazier have provided a valuable assist to those who would cross boundaries, to come to an integrated, comparative understanding of Koestler's achievement as a thinker and a novelist.

Camille R. La Bossière

H. BRUCE FRANKLIN

Future Perfect: American Science Fiction of the Nineteenth Century
Revised Edition. Oxford: Oxford University Press, 1978. Pp. xi + 404. Paper $4.95.

Anthologies of science fiction frequently have an ephemeral interest since they too often are based on a personal preference of an editor. Frequently, also, they are collections of well-known stories easily found elsewhere, presented with little or no rationale. Neither of these criticisms is applicable to Franklin's collection of nineteenth-century science fiction. The reissue of this 1966 anthology attests the interest it aroused then as well as its continued usefulness—not only for the stories themselves, but also for Franklin's illuminating and provocative comments.

In this new edition, there are two substantive and valuable additions—stories by Jack London ("A Thousand Deaths") and Washington Irving ("The Men of the