

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 Biosociation 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 *Hacisz hacililar* in 1973 (Istanbul: Varlik Yayınevi).

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

Moon"). Franklin has also omitted a prefatory argument for the legitimacy of science fiction as literature, since, he says, "that is no longer necessary."

In his "Introduction," Franklin states that: "There was no major nineteenth century American writer of fiction, and indeed few in the second rank, who did not write some science fiction, or at least one utopian romance" (p. ix). His selection illustrates this with a set of important stories from the work of Poe, Hawthorne, Ambrose Bierce, Edward Bellamy, and a number of lesser known writers.

After dealing with Hawthorne and Poe separately in valuable introductory essays to the three stories of each of these writers, Franklin classifies the remainder of the selections into groups. His sections are: Automata (Melville, "Bell Tower"); Marvelous Inventions; Medicine Men; Into the Psyche (Bierce, "A Psychological Shipwreck"); Space Travel (Irving, "The Men in the Moon"); and Time Travel (Harben, "In the Year Ten Thousand"). Each of these sections is prefaced by a short (in some cases all too brief) essay on the background of the theme and the authors of the selections.

Without exploring the full import of their work on later developments in science fiction, Franklin's essays on Poe and Hawthorne establish them as important early contributors to the genre. The question of Poe's paternal relationship is queried; and Hawthorne's futile attempts to be realistic are seen in the perspective of his other creative impulses.

One of Franklin's passing remarks indicates a fertile area for critical speculation. He says that the birth of American fiction at the height of gothicism and romanticism did not permit American writers to develop realistic tendencies until the end of the century. It may be that herein lies the literary foundation of the pre-eminence of Americans in the field of twentieth-century science fiction.

Although one would have welcomed an extensive bibliography of other nineteenth-century American science fiction, this is still a more than usually valuable anthology for both teachers and students of the genre.

William Prouty

PETER K. GARRETT

The Victorian Multiplot Novel: Studies in Dialogical Form
New Haven: Yale University Press,
1980. Pp. 227. \$17.50.

This book grapples with the structural problems of Victorian novels, particularly the "loose baggy monsters" of Dickens, Thackeray, George Eliot, and Trollope. In it Garrett reacts against two opposing views of a novel's structure: the traditional notion, derived from drama, of a central plot complemented by one or more subplots on the one hand, and Jacques Derrida's notion of "free play" on the other. Garrett proposes to make the case for "dialogical form" as a way of avoiding the rigidity of the former approach and the incoherent randomness of the latter. By "dialogical form," a term adapted from Bakhtin, the author refers to the "voices"—points of view, structural principles, perspectives—which compete for the reader's attention and remain unsilenced at the novel's end. Gone are the usual distinctions between main plot and subplot and the links (Garrett calls them "interrelationships") between them, and instead is a discussion of the forces which make these novels ambiguous. Most prominent among these are the interplay between development of character and static, descriptive detail (between what Garrett calls the "temporal" and the "spatial"), and closely allied to this, the complex relationship between the narrator's detached perspective and his attention to minute detail.

After the theoretical abstractions of the introductory chapter (a kind of *pons asinorum* for non-structuralists) Garrett turns to Dickens's use of these basic patterns before offering a treatment of his mystery plots in the late novels. One of the most stimulating sections of the book, this chapter follows the shifting significance of mystery in these novels as concealed information becomes less important to the working out of the plot and as Dickens's attention turns to mystery as an aspect of human relationships in *Our Mutual Friend*. In discussing Thackeray, Garrett's thesis is that while Dickens adapted already-existing forms, Thackeray rejects their arbitrariness in his attempt to reach the truth they obscure. Next, Garrett explores the principle in George Eliot by which each character becomes an "equivalent centre" with a