names, including authors, editors, translators, journal titles, and subjects, in English, with some Japanese cross-referencing. The preliminary materials include seventeen plates which reproduce works exhibited in Japan, or works which are central to an understanding of Japanese Blake studies, prefatory materials on bibliographic problems arising from the specialized nature of the project, and a brief history of Blake in Japan, with some fascinating cultural materials, such as the pervading influence of Blake's work on the Nobel-Laureate Kenzaburo Oe.

The value of this bibliography is five-fold. As a comprehensive, accessible, and clearly presented record of cultural activity, it is an important document in itself. Given the fact that most of the materials listed are written in Japanese, the bibliography also may stimulate scholarly exchange and facilitate the translation of materials. Bibliographical problems encountered on this project and their solution could well provide scholars with a possible model for future inter-language bibliographies. And a reading through this bibliography opens an intriguing window on a cultural world, and promotes understanding. Many titles of Kenzaburo Oe's short novels, for example, are quotations from Blake's works, and Oe himself has said that he was greatly influenced by Kathleen Raine's view of Blake as a prophet of 'the New Age.' Finally, the bibliography is of value as another stage in Bentley's own grand project to examine and record everything that has to do with the life and work of William Blake. In that sense, Blake Studies in Japan is another chapter of the bio-bibliography which Bentley has made his life's work.

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William Golding wrote the foreword to this descriptive bibliography in 1990, three years before his death on 29 May 1993. Like other authors who have gazed upon bibliographical monuments of their own work, he was both humbled and startled by the results of the compilers. With respect to bibliographers Golding opines: 'They are an awesome crew unless humanised by some other pastime... They will go to any length to make their lists complete in a positive perfection of assiduity... How can they do it?' [p. xii]. In his foreword Golding optimistically compares his own canon to Stonehenge — to the tourist who first approaches Stonehenge from a distance, it appears as a pile of stones on a plain, but once
inside the stone circle, the tourist is enchanted by the sheer wonder of it all. Many critics and readers would find this comparison apt. Golding's canon is considerable but not immense. The range of his fiction is impressive and visionary, characterized by conflicting emotions and complex themes, often presented in an allegorical mode.

R.A. Gekoski, a bookseller who issues excellent catalogues of modern first editions, originally conceived of this bibliography in 1980 when he taught in the English Department at the University of Warwick. A year later his university awarded Golding an honorary doctorate. An occasional correspondence ensued between Gekoski and Golding, although Golding offered neither encouragement nor refusal and remarked that his cooperation in a bibliography would be akin to drinking his own bath water. Gekoski and Grogan intended their work to be a bibliography in progress, since Golding was alive and productive at the penultimate stage of their project. The initial cut-off date for inclusion of material was 1990. When Golding died unexpectedly, Gekoski and Grogan decided to have a cut-off date of 1993 for sections A, B, and C [books and pamphlets, contributions to books, and articles in newspapers and periodicals] and 1990 for other sections. There are two other sections of primary literature: D broadcasts [talks, stories, and plays]; and E translations, listed alphabetically by country. Secondary literature is represented by sections F [criticism] and G [reviews of books, plays, and broadcasts]. Not included in this bibliography is a description of the novel *The Double Tongue*, which Golding had completed in draft form just before his death. This has subsequently been published by Faber and Faber in Great Britain and Farrar, Straus and Giroux in the United States.

Gekoski and Grogan record twenty A items, seventeen B items, and one-hundred and twenty seven C items. In the A and B sections only the first impressions of the first British and American editions are described. With the exception of the first book appearance of Golding's Nobel Lecture which was published in Sweden [B11], other editions are not even cited. The compilers have every right to set parameters to their work, but this limitation necessarily implies, for example, that the publishing history of Golding's best-known book, *Lord of the Flies* [A2], cannot be fully explored in this bibliography — paperback editions, school editions, large print editions, screen plays based on the book, and films [audio recordings related to the novel are described in section D]. Even within these limitations, Gekoski and Grogan are taciturn, to say the least. For *Lord of the Flies*, they provide the date of publication of the first British edition, price, number of copies of the first printing, and number of copies sold in the first year of sales. They further allude to Golding's difficulty in finding a publisher for the book. This is a good start, but it merely scratches the surface. It is well known that Golding's manuscript, originally entitled 'Strangers from Within,' was rejected by twenty-one publishers before being accepted by Charles Monteith of Faber and Faber. Early reviews were mixed, but the novel soon became a cornerstone of the English curriculum. By 1980 the book had apparently enjoyed ninety-seven reprintings and had sold more than seven million copies.

Perhaps the best description in this bibliography is the one provided for Golding's first book, *Poems*, published in 1934 by Macmillan in the Contemporary
Poets series. Here, the compilers make a promising debut by offering a full page of interesting commentary. Even in this entry, however, one remains a bit puzzled. What motivated Macmillan to offer Golding a contract? How did this publisher become aware of his poems? If this bibliography is correct, none of the individual poems was published separately. Golding's next book was *Lord of the Flies* (1954), and the first two C items are dated March-April 1950 and November 1956. Is it credible to believe that Golding published nothing while he was at Oxford University from 1930 to 1935 and that he published next to nothing in the twenty-year period separating the publication of his first two books?

For other A items publishing history is confined to the date of publication, number of copies of the first impression, and the price of the book. In the B section there is no publishing history at all. With the exception of the substitution of round brackets for square ones, this book adheres to the protocols of descriptive bibliography, but the result is spartan and somewhat disappointing. There are four leaves of colour illustrations, primarily of dust jackets of the British editions. These illustrations give the illusion of richness to the bibliography. In point of fact, when one examines the bibliographical descriptions, there are no descriptions of jackets at all. Initially, one would think that such descriptions are unnecessary in view of the colour illustrations. But what about the jackets of the American editions?

It may seem churlish to complain about the lack of detail and publishing history in this bibliography. Consider *Fire Down Below* (A19) as an example, however. The descriptions of the British and American editions include quasi-facsimile description, measurement of the leaves, collation, pagination, binding, contents, and brief publishing history. On the surface this appears admirable. Both editions were published on the same day. When one examines and compares the two editions, one discovers that they are from the same setting of type. Bibliographically therefore, they cannot be separate editions — one is an issue. Obviously, the two publishing houses cooperated, and one took the initiative and probably supplied a set of page proofs to the other.

In other sections of this bibliography Gekoski and Grogan provide useful information to researchers, despite the fact that entries are not annotated. In the G section, for example, 632 reviews are recorded. The list of translations is extensive (170 E items). Searching the OCLC WorldCat database for Golding translations, I was only able to find approximately twenty percent of these translations. In many instances those listed by Gekoski and Grogan have earlier dates of publication. Golding's own attitude toward translations is curious. On the one hand he refers to their 'spurious multiplicity,' and states that 'the majority of books listed here have a very tenuous connection to me.' On the other hand he complains about piracies, worries about their fidelity to the original text, and remarks: '... these fly-by-night operators [pirates] will not bother to present a copy to the bibliographers!' [p. xi].

In summation this descriptive bibliography of William Golding is lacking in narrative and publishing history. It is nonetheless an important research tool for any scholar interested in Golding's varied literary landscape. Under the circumstances it is perhaps best to let Golding have the last word about the value of this
bibliography: ‘I cannot fault them [Gekoski and Grogan]; and except for one visit to my house they have never troubled me more. It was not even necessary to count the spoons’ (p. xiii).

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Le livre d’Anne Simonin était attendu depuis longtemps car il n’existait rien sur les Éditions de Minuit clandestines depuis le court historique de Debû-Bridel (1945), anecdotique et parfois inexact. C’était cette portion de l’histoire des Éditions de Minuit — l’activité clandestine — qui m’attirait le plus et qui forme un peu moins de la moitié du livre. Tout historien de cette période se bute à une pénurie d’archives, l’activité clandestine n’étant pas propice à leur conservation. Comme le fonds des Éditions de Minuit ne débute qu’avec la période publique à la fin de 1944, Simonin a donc dû recourir au mémoire non publié de Vincent Duclerc, aux souvenirs publiés de Vercors — pour le moins sélectifs — mais aussi à la correspondance et au Journal inédit de Pierre de Lescure, un des fondateurs de la maison d’édition dont la notoriété est éclipsée par celle de Vercors.

L’auteure retrace d’abord l’activité d’avant-guerre des deux principaux acteurs: Pierre de Lescure, modeste écrivain et directeur de revue, et Jean Brüller,