photographs of first editions. Many of them are luscious and highly evocative, soft-core pornography for bibliophiles to which I am not immune even though I have no special interest in dust jackets of the 1930s and 40s. And in fact I will be quite happy to have a copy of this book in my library, just as I would a picture-book of vintage baseball cards or comic books unaccompanied by very much in the way of analytical text. As eye-candy it is great; as a work of scholarly interest, not so much.

WILLIAM BEARD

University of Alberta

Jack De Bellis and Michael Broomfield. *John Updike: A Bibliography of Primary & Secondary Materials, 1948–2007*. New Castle, DE: Oak Knoll Press, 2007. 624 pp.; US \$195.00 ISBN 9781584561958

John Updike's prolificacy is no secret. In addition to nearly sixty books issued by Knopf, he has published scores of limited editions and broadsides, and his stories, poems, essays, speeches and reviews have appeared in hundreds of periodicals. When I last visited Harvard's Houghton Library, where his papers are stored, the librarian told me that Updike's collection of personal papers was among that library's largest. Although no surprise, keep in mind that the Houghton holds the papers of many major figures in American literature and history. Further, in the twelve years since that visit, Updike has undoubtedly deposited dozens of additional cartons filled with books, manuscripts, notes, diagrams and correspondence, increasing the size of his collection considerably.

Given this unusually abundant creative outpouring, the task of keeping up with Updike's oeuvre is nearly a full-time job requiring a thoroughly dedicated bibliographer. For four decades now, that man has been Jack De Bellis, professor emeritus of English at Lehigh University. In addition to editing the *The John Updike Encyclopedia* and a collection of essays on *Rabbit at Rest*, De Bellis published the most significant and valuable previous Updike bibliography, which covered the years 1967 to 1993. Upon its publication in 1994, that volume seemed immense, cataloguing more than 3000 primary and secondary entries. Fourteen years later, that same volume, in its hunter green binding, seems surprisingly small, the way one's childhood home appears after several decades of absence.

De Bellis's latest offering, *John Updike: A Bibliography of Primary & Secondary Materials, 1948–2007*, co-edited with Updike collector Michael Broomfield, a corporate attorney from New York City, carries the heft one expects of a comprehensive Updike bibliography. Similar in size and weight to an encyclopedia, this volume feels majestic, and it contains more than six hundred pages of entries of primary material: books, short stories, poems, essays, reviews, translations, blurbs, and more, including grayscale images of Updike's book jacket covers. Volume 2, contained on a CD which slips into a pocket inside the back flap, provides an additional 886 pages of secondary materials: reviews, essays, books, and theses on Updike's work. While volume 1 is attractive enough to display on the coffee table, volume 2 is what will be valuable to scholars and critics – I have already discovered several new critical pieces I am eager to read. This new bibliography also contains De Bellis's earlier volume, so there is really no need to consult any other work, unless one is interested in Updike's early apprentice work from the Shillington High School *Chatterbox*, which is catalogued in C. Clarke Taylor's *John Updike: A Bibliography* (1968).

Quantity, of course, is ubiquitous in these two volumes. De Bellis and Broomfield catalogue Updike's annual production, indicating, for instance, that in 1965 he published one novel, *The Farm*; one collection of essays, *Assorted Prose*; one children's book, *A Child's Calendar*; two limited edition volumes and one selection of previously published fiction; eight short stories; nine poems; ten essays; and eight reviews. Thirty years later, in 1994, a sexagenarian Updike continues to be equally prolific, publishing one novel, *Brazil*; one collection of short fiction, *The Afterlife*; eleven book reviews; seven poems; two short stories; one foreword; one introduction; and one afterword. As of December 6, 2007, Updike's collected work has appeared in 211 different magazines, including not only the usual suspects – *The New Yorker*, *The Atlantic Monthly*, and *Esquire* – but also a range of periodicals, such as *Architectural Digest*, *Art & Antiques*, *Cosmopolitan*, *Forbes*, *House and Garden*, *Mademoiselle*, *Playboy*, *Popular Mechanics*, *Senior Golfer*, *TV Guide*, *Theology Today*, and *World Tennis*. In total, he has published in periodicals 275 works of fiction, 512 poems, 372 articles, and 483 book reviews, adding up to 1642 publications, nearly half of which (759) appeared in *The New Yorker*.

Yet quantity is not what drew De Bellis and Broomfield to Updike's work, but rather, I suspect, his astonishing facility for language, eye for detail, intelligence, and use of metaphor. Although a bibliography

provides little opportunity for showcasing such attributes, Updike graciously composes a new foreword, in which he explains how this bibliography provides "comfort," as he sees that even his blurbs "did not die with the jackets they momentarily adorned but are lifted into the Heaven of scholarly record by the angelic De Bellis and Broomfield." He goes on to write that although this bibliography joins him with his harshest and most inaccurate critics, "My consolation is that their scribbled notices are available only within the crumbling archives of, in many cases, remote and ephemeral journals, whereas the wise and kind firm of Alfred A. Knopf, Inc., who first published me in 1959 and has gamely continued ever since, has maintained a generous number of my titles in print."

In generating order out of Updike's massive, far-reaching oeuvre, De Bellis and Broomfield, like the writer whose work they catalogue, also bring an attention to detail. In the five pages which describe the various editions and printings of *Rabbit, Run*, they note slight colour variations in the first edition, in which the book's cloth changes from teal to light green to dull green. After examining various copies, including one inscribed to the author's mother, they conclude, "[B]ecause there were first and second printings before publication and because the book's second and third printings were also run in the month of publication, we consider it likely that a shortage of material led to the use of cloth from different sources and that copies in all colors were issued without priority."

Given both its quantity and quality, this new bibliography is a cause for celebration among Updike scholars, students, and collectors. However, once the festivities conclude and our lives return to normal, we are likely to discover that Updike, whose productivity over the last half century has been as regular and as marvelous as the rotation of the planet, proceeded to publish several new stories, poems, and essays, perhaps even a few books, which will require yet another bibliographic effort.

JAMES SCHIFF

University of Cincinnati