Christ. One problem here is that, as the author admits (p. 156), there is no evidence that Nietzsche had read *The Brothers Karamazov*; consequently, any juxtaposition of his work with Dostoevskii's is, to that extent, questionable enterprise.

Robert Karpiak's "The Crisis of Idealism: E.T.A. Hoffmann and the Russian Tradition of Don Juan" points to still another cross-cultural encounter. The author diligently reviews a series of Russian authors who treated the Don Juan theme in their work, beginning with Pushkin and ending with Boris Konstantinovich Zaitsev—a contemporary émigré writer. Unfortunately, of all these authors, only Pushkin's really interests Karpiak, however, says very little about the Pushkin play, save for the assertion that it "adheres strongly to the classical conception of the Don Juan theme as a tragedy of retribution" (p. 128). Even so, the article has value as a repository of information for a historian of Russian literature.

Three contributions deal with Russian literature alone. One, by Andrew Donskov, describes "L. N. Tolstoy as an Editor of Literature by Peasant Writers." The author refers to Tolstoy's editorial work with the journal *Soldatskii vestnik*, with the Iasnaia Poliana diary, and with the *Posrednik*, which appeared in 1886. Tolstoy's editorial corrections, the author says, achieve a more universal, dynamic, and artistic quality. Donskov, however, does not remind us that in the Iasnaia Poliana diary Tolstoy insisted that it was the peasant children who could teach "us" how to write, and not the other way around.

Igor Levitsky writes on "Dreams of a Golden Age: A Recurrent Theme in Dostoevsky's Later Fiction." It is a good, clear survey of those passages in Dostoevskii which contain some direct or implicit reference to the Arcadian landscape "Acis and Galatea" by Claude Lorrain. We know, and the author confirms, that these references occur in *The Brothers Karamazov, The Possessed, The Adolescent, and The Dreams of a Ridiculous Man*. We are told very little else. Finally, A. F. Zweers, writing on Ivan Bunin's *The Life of Arsen'ev*, focuses on the issue of plot and action in relation to the lyrical qualities of Bunin's prose. The point that the lyrical ("poetic") element permeates Bunin's novel (and, one could add, most of his other works, notably *The Gentleman from San Francisco*) is well taken. Exposed, as the author says of Arsen'ev, "to emotions of a dimension which he is unable to handle" Bunin's heroes cannot take action in the conventional manner of a main hero in a novel. The result is that Bunin's stories then become studies in the modulations of the poetic perception of the process of living, while his heroes come to represent varieties of the failure to shape human lives.

All in all, this is an informative, often interesting, sometimes truly scholarly collection of articles on a wide variety of topics, all of which present a fitting tribute to Professor J. W. Dyck.

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*Studies in Honor of Xenia Gasiorowska* is a collection of articles written by former students of Professor Gasiorowska, a leading scholar of Polish and Russian literature. The studies are based on papers originally read at a symposium on nineteenth and twentieth-century Polish and Russian literature in honor of Professor Xenia Gasiorowska held on 24-25 April 1981 at the University of Wisconsin at Madison. The collection includes a brief introduction by Leighton (pp. 5-8) summarizing the major ideas of the contributors, fifteen separate articles, and a bibliographical list of Gasiorowska's publications prepared by Barbara Herring (pp. 189-91). The articles have been divided into four parts to correspond to Professor Gasiorowska's "cultural breadth" (p. 5): part 1, "The

Five articles deal with the nineteenth century. Gary Rosenshield’s “Artistic Consistency in Notes from Underground – Part One” argues that the diametrically opposed philosophical arguments of determinism and free will in Dostoevskii’s work reflect Dostoevskii’s view that “man’s inconsistency and irrationality are part of his nature” (p. 19). Lauren G. Leighton’s “Denis Davydov and War and Peace” demonstrates that the poet-hussar Davydov not only served as the prototype of the character of Vas’ka Denisov in Tolstoi’s War and Peace but that Tolstoi used Davydov’s military accounts and memoirs extensively in writing his novel (p. 22). Gary R. John’s “The Death of Ivan Il’ic – Chapter One” maintains that the chronological displacement of chapter 1 in Tolstoi’s story is not a narrative flaw since structurally “it creates an expectation of the more complete portrait of Ivan and his life” (p. 42) which follows in subsequent chapters. Sigmund S. Birkenmayer’s “Polish Themes in the Poetry of Nekrasov” asserts that Nekrasov’s “idealistic and poetic concepts of human beings . . . and the Polish nation” (p. 53) were inherited from his Polish mother. Leonard A. Polakiewicz’s “Crime and Punishment in Cexov” examines the issue of crime and punishment as a major theme in Chekhov’s works which demonstrate Chekhov’s reservations about life imprisonment and capital punishment.

Part 2 consists of three articles dealing with modernism. Two articles are devoted to Sologub: Pierre R. Hart’s “Functions of the Fairy Tale in Sologub’s Prose” demonstrates that Sologub’s Manichean vision led him to reject the life-affirming impulse of the Fairy Tale in favor of enduring evil (p. 79); and Linda J. Ivanits’ “Fairy Tale Motifs in Sologub’s ‘Dream on the Rocks’” analyzes the story as a tale of “growing up in which the rite of maturation involves the collapse of a vision of an ideal realm and the initiation into the mystery that the world is controlled by hostile forces” (p. 85). Like Hart, Ivanits concludes that Sologub’s art is “pessimistic and life-denying” (p. 86). The third article, David R. Schaffer’s “The Religious Component of Russian Symbolism,” argues that religious elements are the key to distinguishing between Russian Symbolism and Russian Decadence.

Part 3 is composed of four articles: Juliette Stepanian’s “Majakovskij’s ‘Street’ and an ‘Alogical’ Cubo-Fututist Painting by Malevi” analyzes Maiakovskii’s poem as a Cubo-Futurist painting; Anthony J. Harman’s “The Metrical Typology of Anna Axmatova” concludes that Akhmatova’s verse “manifests a clear predominance of binary and ternary meters” (p. 113) with “a preference for the dof’nik in longer narrative forms” (p. 115); Hari S. Rorlich’s “In Search of Continuity: Russian and Soviet Silent Films” illustrates the continuity in attitudes between the Tsarist and Soviet regimes in understanding “the powers of film as a propaganda tool” (p. 131); and finally Edward J. Czerwinski’s “Witkacy and Szajna: Prelude to and Requiem for the Holocaust” compares Witkacy’s theory of “Pure Form” in his theater productions with the concept of “Open Theater” of Poland’s foremost director, Szajna.

Part 4 of the collection deals with the Soviet period and contains three articles. George Gutsche’s “The Role of the ‘One’ in Gor’kij’s Twenty-Six and One” reassesses the role of the sixteen-year-old Tania in Gor’kij’s story as a type of Nietzschean “free spirit” beyond moral categories used by Gor’kij to advance the view that “people must learn to live without comforting illusions” (p. 151). John Schillinger’s “From Socialist Realism to Solzenicynism” demonstrates that Solzhenitsyn departs from Socialist Realism by refusing to glorify “the purpose of Soviet society” (p. 155). The final article in the collection, Gerald Mikkelson’s “Religious Symbolism in Valentin Rasputin’s Tale ‘Live and Remember,’” views the tale as “a modern-day Christian parable” (p. 185) full of Russian Orthodox symbolism.

only two articles dealing with Polish themes were included. The collection would be a