and their prophetic nature in mediaeval texts, and their didactic purpose in eighteenth-century classicism. There follows a discussion of the use of the dream in Karamzin's gothic story "The Island of Bornholm," followed by an examination of "Svetlana" and Woe from Wit. After the analysis of Pushkin from which I have quoted, Katz goes on to apply the insights gleaned in this chapter in subsequent chapters devoted to Gogol', Dostoevski, and Tolstoi. The concluding chapter rather disappointingly offers a résumé of the points made, followed by some observations on the decline in the use of the dream as a device in twentieth-century fiction (attributed to a parallel decline in the use of the narrator, who becomes more and more replaced by the device of the interior monologue as a means of communicating the inner world of the hero).

In general Katz meets rather well his objective, which is to gain "a wealth of discriminations not only about the use of one technique and the meaning of great works of prose fiction, but also about the characteristics of individual authors and the originality of Russian literature" (p. 15). The chapter on Pushkin is crucial here, for it offers (in the distinction between son and mechta) a working methodology with which to attack the other authors. Katz is able to show that son and mechta play a crucial role in the work of all three major writers. In Gogol' he finds that mechta is essentially the Romantic dream, a delusion which is tragically remote from life. In Dostoevski's early work he traces the relatedness of the "double" theme to the disintegration of the personality in the son, then goes on to examine the central role of the dream in Crime and Punishment, The Idiot, and The Brothers Karamazov, where it becomes associated with the regeneration of the personality. The importance of the precedent set by Pushkin is manifest here too: "It is always the experiential dream emerging from the subconscious that contains the truth that must eventually be recognized and implemented in the characters' lives" (p. 116). A similar role is discerned for the dream in War and Peace and Anna Karenina. There are, however, certain important observations which are made. First, "Tolstoy insists on the connection between external stimuli and dream imagery, and also maintains that dreams are formed at the instant of awakening" (p. 119). This suggests that for Tolstoi the dream is not just a literary device, but a part of the psychological reality which he strives to reproduce in his novels. Also, in the first novel, "women do not have dreams, nor do they seem to play significant roles in any" (p. 121).

Katz's analysis is generally argued cogently and with eloquence. He offers a number of stimulating insights which will no doubt color in the future the way that this reviewer, at least, reads nineteenth-century Russian fiction. Especially valuable is the distinction between mechta and son which is not self-evident to the English-speaking reader, but is clearly a central one. The volume concludes with English translations of many (but not all) of the dream sequences discussed in the text. Since the dreams are generally summarized in the text, this leads to a certain amount of repetition, but is nevertheless handy for those readers unfamiliar with the original, or wishing to check the text more closely. All in all, Katz's volume is a useful exercise which meets the objectives of its author and should prove a welcome addition to the secondary literature on the golden age of Russian letters.

J. Douglas Clayton

University of Ottawa


It is just over fifty years since Andrei Belyi's death on 8 January 1934, and probably no one at that time would have ever imagined the kind of upsurge of interest in his life and work which has occurred over the past two decades, both in the Soviet Union and
particularly the West. The recent bibliography of Belyi scholarship, compiled by Olga Cooke and Ronald Peterson, and published in the second issue (1983) of the Andrei Belyi Society's Newsletter (itself a major indicator of Belyi's increasingly improving status) lists well over three hundred entries—articles, unpublished materials, dissertations, review essays—covering nineteen years from 1964. This seminal figure of Russian symbolism—poet, novelist, critic, dramatist, theoretician, and memorist—is finally achieving his due. Indeed, Belyi scholarship has virtually reached cottage industry proportions with no sign of letting up in the foreseeable future—and we can only rejoice (and hope that a similar resurgence is not too far off in the case of the other major prose writers of Belyi's day, Fedor Sologub and Aleksei Remizov).

John Elsworth is hardly a neophyte on the Belyi scene; Slavists know Britain's foremost Belyi specialist as the author of the very fine short study Andrey Bely (1972), as well as of numerous reviews, notes, and essays about the writer. His new book, although not without some limitations, is written with the sure and comfortable hand of a scholar whose deep knowledge of his terrain manifests itself almost on every page. As such, it constitutes one of the high points of the current Belyi revival. Merely a glance at the notes and bibliography demonstrates that Elsworth's scholarship is of the most careful and thorough kind; he is fully immersed in Belyi criticism and has pored through Belyi's rich archives in Moscow and Leningrad, using his findings at strategic points throughout his text. (The only omission I could detect was of Nikolai Berdiaev's excellent essay, "Astral'nyi roman: Raznymshleniia o romane A. Belogo 'Peterburg,'" published in Krizis iskusstva [1918].) Readers may, as I occasionally did, disagree with one or another of Elsworth's interpretations or conclusions, but at no point, I believe, can his accuracy or comprehensiveness be questioned.

Elsworth's approach, indeed his credo, regarding Belyi's fictive prose is stated immediately (p. 2), and with deep sympathy from this reviewer; namely, that a truly complete and successful consideration of Belyi's literary art necessitates sustained examination of the writer's aesthetic and cultural theories. Therefore discussion of Belyi's novels (and, happily, we have all of them represented here—The Silver Dove, Petersburg, Kotik Letaev, The Baptized Chinaman, the admittedly difficult-to-classify Notes of an Eccentric, Moscow, and Masks) is preceded by two introductory chapters, "Bely's theory of Symbolism" and Bely and anthroposophy." While I found particularly the first of these chapters a bit too dependent on Belyi's own terms and/or frequently encountered truisms about him (e.g., his idea of the "crisis of culture"); and the chapters therefore did not always help to clarify certain aspects of the writer's often esoteric and arcane ontology, they did prove useful in plotting out early on the complicated map of Belyi's thinking, anticipating some of the critical issues to follow.

What does follow is an explication of all of Belyi's long fiction (including, briefly, his four Symphonies) in chronological order. Each work is discussed on its own terms, but Elsworth attempts to treat Belyi's fiction diachronically as well, and we are continually made aware of a given novel's thematic and stylistic "position" vis-à-vis the writer's entire oeuvre. Particularly welcome is Elsworth's analysis of Belyi's late novels, i.e., those which follow Kotik Letaev (1916) and are customarily ignored even by Slavists. I, for one, came away even more certain than before that most of these pieces, especially Notes of an Eccentric and Moscow, remain inaccessible to all but a small coterie of initiates into mysteries of anthroposophical thought. Elsworth's treatment of The Baptized Chinaman, however, makes the novel sound rather fascinating, and his discussion of Masks, with his final claim that it shows us "Bely at a zenith of achievement" (p. 219), rings so true that one expects more serious attention will soon be paid to it.

On the negative side is Elsworth's tendency to get bogged down in plot summary. His analyses of the novels are not always "problem" oriented: they move forward less