continued to benefit from Litfund services, there is a danger that those who resign from the Union, by virtue of joining another creative grouping, may be cut off from the services provided by Litfund. It appears thus that the outcome of the political and ideological struggle between different groups within the Writers Union is greatly influenced by economic considerations. The basic structure of the Soviet literary bureaucracy is still intact, but it is already crumbling, and by the time this review is published the Writers Union, as we have known it until recently, may have already assumed a new and different form, and have turned into free associations of independently minded creative artists.

The book is well written and documented, yet some factual errors are unavoidable. Thus, for example, the literary theorist Dmitrii Markov is referred to as Vladimir (p. 169), or on page 280 we are told that “Ananyev, a Kazakh, . . . . displayed great political skill in retaining his position of chief editor of the journal Oktyabr since 1953.” In fact Anan’ev assumed the post of editor in 1974 after the death of the well-known conservative writer V. Kochetov. Besides, Anan’ev himself claims that he is Russian. One could also wish that frequently used terms such as Socialist Realism, narodnost’, partiiinost’, and others be clearly defined in the text. These critical remarks notwithstanding, the book is an informative, useful, and sensitive study of an important aspect of Soviet literary history and politics. It helps the Western reader to better understand the conditions and circumstances which have influenced and determined the work and the fate of most Soviet writers.

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In one brief work, Marc Raeff has succeeded in combining an invaluable introduction and scholarly guide to the study of the Russian émigré community between the wars with a vivid and evocative portrait of the emigration. The “Russia Abroad” of the title is used throughout to designate a community which, although possessing no country of its own, had all the essentials of nationhood, a nation which consciously saw its role as preserving and developing the culture of pre-Bolshivik Russia until the day when it should return and reestablish this culture within the boundaries of the reclaimed state.

By the time of the Bolshevik consolidation of power in 1921, between one and three million Russians refugees (figures vary widely) had fled or been pushed beyond the borders of the new state. They were grouped in three communities centered in Manchuria, the Balkans, and Central and Western Europe. For the purposes of his study, Raeff concentrates largely upon the life
of this last community, the exiles in Prague, Berlin and Paris. Carrying "Nansen passports" issued by the League of Nations which attested to their stateless status, these exiles were never integrated into the societies among which they lived. Partly this was because of discrimination and administrative restrictions placed upon them by the host countries, but, more important, it stemmed from the exiles' determination not to abandon their culture and to prepare themselves and their children for the day when they would return to their homeland. Despite valued recruits who were able to emigrate from the Soviet Union during the NEP period, the demographic curve of Russia Abroad ran inexorably downward because of the high death rate among the émigré's and the low number of children born to the community. Raeff feels, however, that it was the coming of the Second World War rather than dwindling numbers that brought the end of Russia Abroad. After 1939, the new generation found meaningful involvement in contemporary events while their elders were finally forced to confront the reality of a changed world.

Except briefly in his discussion of the Russian Orthodox Church in exile, Raeff does not concern himself with the political life of Russia Abroad which he dismisses as "squabbles" and "shadowboxing." Instead he concentrates on areas of culture whose preservation and transmission the stateless citizens of this nonexistent country all agreed were essential if their nation was to survive. The headings under which Raeff treats the cultural life of Russia Abroad are education, publishing, religion and history. What gives cohesiveness to this broad range of concerns is his focus on the theme of defining and transmitting Russian pre-revolutionary culture. Conversely, some of the most notable achievements of émigré culture, in areas such as music, art and science, are given cursory treatment because, despite their significance, these accomplishments belong to the world and as such transcend the cultural imperatives of Russia Abroad.

Raeff is at pains throughout to emphasize that he is not attempting to produce an exhaustive or definitive study of any of these topics. He views this work as a preliminary survey to acquaint the world with the richness and worth of this culture, to suggest lines of inquiry, and to indicate where sources may be found by others interested in the study of Russia Abroad. The notes are particularly valuable in indicating the richness of the untapped archival sources available to potential scholars.

Even though Russia Abroad largely vanished after 1939, Raeff feels that its ideas still hold meaning for contemporary Russia. With increased access to the literature of the émigré world, Soviet society is beginning to acknowledge its achievements and accept its validity. Especially relevant to a Soviet society that is seeking to redefine its cultural past is the work of the writers and historians of Russia Abroad in developing the spiritual and existential values of the Silver Age and employing these values to criticize and oppose the materialist/positivist ethic of Communist Russia.

A child of the emigration himself, Raeff makes only one reference to his own experiences in Russia Abroad, a moving tribute to the literary critic, K. V. Mochulskii, who tutored him from his Paris home, a single book-lined room.