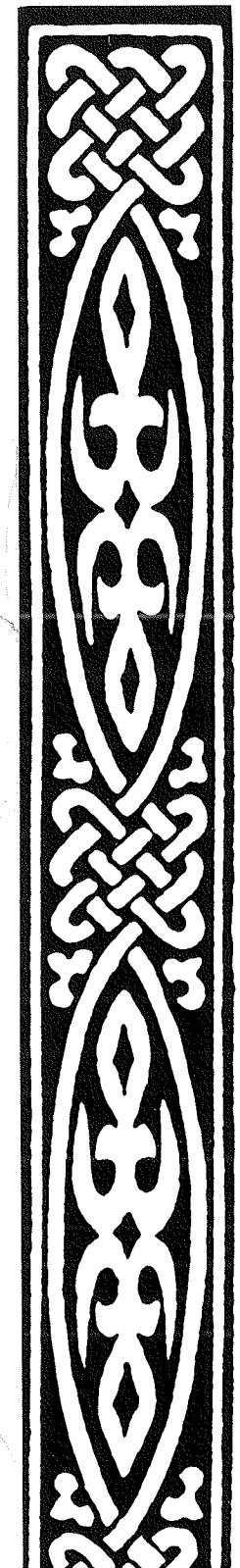

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SLAVIC AND EAST EUROPEAN JOURNAL

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ent) and turns them into a homogeneous group. Not to say that de Haard is wrong—on vel of his analysis the works *are* all fundamentally similar, and he succeeds admirably in ncing the reader of this. It is simply that the consideration of one text after another in shion becomes boring. What would have been wonderful material for a long article es repetitive and predictable in the course of a book. Eventually, one starts to ask, if y's treatment of fabular material is so consistent and ultimately uninteresting in his early , why would anyone want to write an entire book on the subject? There are, after all, levels on which these early stories are actually interesting. Why not explore some of . And from time to time, de Haard does begin to explore interesting questions, particu- elating to the genre schemes of Russian realism. But after taking them up for a moment ms to realize that he is getting away from narrative strategies and abruptly drops them. erall then, *Narrative and Anti-Narrative Structures in Lev Tolstoj's Early Works* provides ough if not thrilling treatment of the lesser-known parts of the Tolstoy corpus. Consider- e critical over-exposure that the later works receive, it is nice that someone has taken the o discuss these fifteen early works in a comprehensive fashion. Nevertheless, the curious r is best advised to read only the first theoretical chapter and any one of the individual es. Armed thus with the paradigm, you can do the rest yourself.

Andrew Wachtel, Stanford University

A. Hansen-Loeve. *Der russische Symbolismus: System und Entfaltung der poetischen Motive. I. Band: Diabolischer Symbolismus.* Wien: Der Oesterreichischen Akademie der Wissenschaften, 1989. 564 pp. ÖS 490,— DM 70,—.

s the first in an ambitious series of five volumes to be dedicated to a "Rekonstruction des systems des russischen Symbolismus." In contrast to the traditional strictly chronologi- termination of "young" and "old" symbolists, the author posits three periods or group- SI (diabolischer Symbolismus), SII (mythopoetischer Symbolismus) and SIII (grotesk- valesker Symbolismus) (17). His "paradigmatic" model permits a study of evolutionary onships and inclusion of poems that might be excluded on purely chronological grounds. s first volume, Hansen-Loeve turns his attention to the "early" Symbolism which he cterizes as "Diabolismus."

e book opens with a chapter on эстетизм and панэстетизм in the 1890's, both character- f SI. Examining a broad range of poetry from famous and lesser known figures, the r organizes the major motifs into eighteen additional chapters representing general atic categories, beginning with двойственность and moving through such topics as ть-бесстрастие, одиночество-отчуждение, луна, тень, сон, воспоминание and ие. The work is not a dictionary of symbols and does not aim at comprehensive cover- f poems or poets. It is rather a "systematization," a qualitative—not quantitative— ion of examples for a comparative look at the progression of themes and motifs. The organization and thought-provoking examination of the major themes where one leads ally into the next give new meaning and fresh insight into the poetic vision of the olists."

apter 10, for example, covers the "Lunare Welt" examining the male-female aspects of д vs. луна in the work of Merežkovskij, Slučevskij and Minskij. This leads to Bal'mont's ца-луна and a discussion of his moon-sickle (серп луны). The moon's gleam is exam- n works by Brjusov and Sologub's use of "мерцание" refers us back again to Bal'mont, the moon's reflection is captured in examples from Gippius and Sologub. The pale, less or silvery, world is both lifeless and barren and is ultimately the antithesis of all that

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REVIEWS

enate Lachmann und Igor P. Smirnov, eds. *Kryptogramm. Zur AEsthetik des Verborgenen.* Wiener Slawistischer Almanach XXI 1988, 304 pp.

Das verborgene Zeichen ist fuer die russische Literatur von grundlegender Bedeutung" 26). The theoretical and practical search for the concealed message and the decoding of the yptographic in Russian poetry and prose unite the dozen articles in this issue devoted to the roceedings of the "Kryptogramm" Symposium held in Konstanz in 1987. The two articles in ussian, J. Faryno's "Paronimija—anagramma—palindrom v poètike avangarda" and I.P. mirnov's "Literaturnyj tekst i tajna (K probleme kognitivnoj poètiki)," establish a theoreti- l framework in which texts with "mysteries" can be examined to yield their hidden mean- gs. In the remaining ten articles in German, colleagues lead us on treasure hunts through the oetry of Zabolockij, Gumilëv, Xlebnikov and the prose of Puškin and Dostoevskij. The readth of the material covered leaves one at times breathless, but I was more struck by the epth of the scholarship involved in the revelation of these secrets. There is, of course, the uestion of searching so intensely that the text must ultimately reveal some hidden combina- on of letters or concealed references. It is a charge that Wolf Schmid replies to directly: "man uškins Prosa 'poetisch' lesen muss, d.h. so wie man Poesie liest, langsam, sich dem narra- ven Strom entgegenwendend, sich raeumlich im Text vorwaerts- und rueckwaertsbewegend, mmer wieder bei einzelnen Woertern stehenbleibend . . ." (272). With just such care he ffers new insight into the proverbs and sayings of *Kapitanskaja dočka.*

Renate Lachmnann asks "Zu Dostoevskijs *Slaboe serdce:* Steckt der Schluessel zum Text im ext?" Her answer uncovers the "paper" and "pen" of the "writer" to open yet another oorway to interpretation. Walter Koschmal provides the historical literary context for Rus- a's delight in the hidden message in his "Zum 'szenischen Kryptogramm' und seiner Evolu- on in der russischen Literatur." But it is in poetry that one finds most of these "Tropen unter ropen" that J.R. Doering-Smirnov, for example, finds in the politically targeted, yet con- aled messages of Zabolockij. It seems no secret that Xlebnikov is rich in such devices and R. eguth delves into the poet's metrics for the cryptographic (" 'Der Hafer und der Wort- uber' "). A.A. Hansen-Loeve in a substantial contribution on "Vladimir Chlebnikovs nomatopoetik. Name und Anagramm" establishes a nomenclature for an intriguing range of mena" concealed in Xlebnikov.

While it is fascinating to observe the process by which the prose of Puškin continues to offer ever increasing array of secret messages in the 1980's, there is really no secret to these ccesses. Such revelations are the result of meticulous scholarship delving deeper and deeper to the previously locked doorways to meaning, and a scholarship mated with a method and an udition equal to the task. This volume provides valuable evidence on how much remains to be und, even as it delights the reader with its discoveries. The articles are of consistently high uality. The notes and lists of works cited will be for many an excellent introduction to the arch for concealed meanings. As Soviet literature and literary archives become even more pen and available to scholars, the years to come promise to reveal even more secrets to those ained to do the searching. Eager researchers will want to have this handbook with them.

Thomas R. Beyer, Jr., Middlebury College

will be embodied in the "sun" motif of later Symbolism. A smooth transition takes us from specific aspects of the moon itself to a fuller discussion of its implications. "Die lunare Welt macht nicht die Dinge selbst sichtbar, sondern bloss ihren 'Widerschein' (otblesk), ihre 'Schatten' (teni) und 'Spuren' (sledy). (253). All along the way the author highlights significant differences in the treatment of themes and use of motifs between generations of Symbolists. In clear unencumbered prose the main points are succinctly provided and then illustrated. Each chapter contains substantial scholarly annotation constituting a valuable resource for students and scholars of the period. Some twenty pages of notes follow the briefer introduction and they present for the scholar a second, far more detailed argument including the theoretical writings of the Symbolists themselves.

But this is really two books in one. It is also a reference work, with careful documentation, an alphabetical index of Russian and German motifs for easy identification and location. Included arę an index of names and a bibliography of works chosen for examination as well as secondary literature. Of special note is the inclusion of works by now often forgotten figures of the period such as N.M. Minskij, K.K. Slučevskij and I.I. Konevskoj alongside of Bal'mont, Brjusov, Merežkovskij, Gippius and Sologub. Much of the quotation in the notes is in Russian and should be readily accessible to those familiar with the field. The examples of the motifs in the body of the text are all given in Cyrillic. With similar conisderation for a broad readership most of the major German motifs are accompanied by a transliteration of the corresponding Russian form. All of this makes for a user friendly book which should be in every library and is a valuable addition for many personal collections.

No one is better aware than the author of the limitation of such a text and the danger that lists of motifs in tiny excerpts are destructive and something "Grausames." His hope is that the study will lead back to the original works by providing a better understanding of the parts. I find myself better informed and eager to return once again to those texts.

Thomas R. Beyer, Jr., Middlebury College

Jane Gary Harris, ed. *Autobiographical Statements in Twentieth-Century Russian Literature.* Princeton, N.J.: Princeton University Press, 1990. 287 pp. $49.50 (cloth).

Perhaps never very distinct, the line between literary fact and fiction is almost completely obscured in modern literature, often to the consternation of author and reader alike. This situation lends special interest to the twentieth-century autobiographical statement, which, as editor Jane Gary Harris points out, focuses precisely on "the boundary between what is told (the plane of reality, autobiographical consciousness) and the telling (the plane of aesthętic interpretation, the autobiographical imagination)" (35). Modern Russian autobiography and memoir, as fascinating as they are diverse, illustrate perfectly the philosophical, theoretical, and aesthetic dilemmas facing all modern authors. As a result, this collection of essays—intended to address "the dearth of scholarly materials on basic problems of modern Russian and Soviet autobiography, memoirs, and first-person narrative" (xi)—ends up treating a much wider range of issues central to modern artistic endeavor in general. The volume is a much needed contribution to the study of Russian modernism, and it should be on the shelf of every large research library.

Autobiographical statements in twentieth-century Russian literature have been extraordinarily broad and varied. This volume discusses some of the most important and attempts to place each in a theoretical framework. Harris summarizes recent theory on autobiography in her informative introduction, "Diversity of Discourse: Autobiographical Statements in Theory and Praxis." As her title suggests, there is considerable disagreement as to what

The Nikonian Chronicle. Ed., introd. and annot. Serge A. Zenkovsky. Tr. Serge A. and Betty Jean Zenkovsky. Vol. 2: From the Year 1132–1240 [*sic*]. 1984, xxxix, 323 pp., $35.00. Vol. 3: From the Year 1241 to the Year 1381. 1986, xxxviii, 305 pp., $35.00. Vol. 4: From the Year 1382 to the Year 1425. 1988, xxxi, 223 pp., $35.00. Princeton, N.J.: Kingston Press. Vol. 5: From the Year 1425 to the Year 1520. Princeton, N.J.: Darwin Press, 1989, xxxix, 325 pp., $35.00.

With volume 5, the Zenkovskys have completed their monumental translation of *Nikonovskaja letopis',* which engaged them for more than a decade (5:ix). They based it on the edition of the original in volumes 9–13 of *Polnoe sobranie russkix letopisej,* using as primary text the Obolenskij Copy but supplementing that with some selected passages from other manuscript sources and omitting a few items they considered extraneous to Russian history (see, e.g., 1:x, 3:128 n.). Thus their version is a composite; but they are careful to indicate in notes where and how they have diverged from their basic source. The first volume of their English *Nikonian Chronicle* was reviewed by Michael S. Flier in *Slavic and East European Journal* 29 (1985): 340–42. Space allows me only limited comments about the remaining volumes, which cover a long and eventful period of East Slavic history, from 1132 to 1520.

Nikonovskaja letopis', traditionally so called because a copy once belonged to Patriarch Nikon, is now thought to have been compiled in the 1520s in the Moscow chancery of Metropolitan Daniil and with his participation or direction. It is a late compilation that both culminated a long history of chronicle writing in Rus' and became the basis for further Muscovite historiography. Though it includes some inaccurate and legendary information, it is valuable, Zenkovsky stresses, because of its great scope (from the beginnings to 1520) and because it preserves material from several provincial chronicles that have not survived in their own localities (Rostov, Rjazan', Tver', Nižnij Novgorod) (1:xiii, 3:ix). Clearly, the *Nikonian Chronicle* is a major cultural monument in its own right and well worth translating, even if as a historical source it must be approached very cautiously. Zenkovsky's footnotes are helpful in calling attention to factual errors and to legends that have crept in, often from epic folklore.

The chronicle makes for surprisingly good reading. Dry annalistic notes ("The same year there were heavy rains" [3:94]; "The same year in Nizhnii Novgorod in the church of St. Savior [*sic*] a large bell rang three times by itself" [3:216]) are relatively scarce, and in the main the text is a series of more or less coherent narratives of varying lengths about princes, warfare, saints, and the like. Among the many short *povesti* some longer works are interpolated, such as an account of the Battle on the Don (3:264–302) and the *Life of St. Sergij of Radonež* (4:51–83). Occasionally narratives bear their own titles, and the editor has added helpful bracketed titles for others. Zenkovsky is right to call this massive chronicle (some 1,500 printed pages in the original) "a kind of encyclopedia of the history of Russia and, to some extent, of the Eastern Christian world" (1:ix), and part of it almost a "historical-literary anthology" (3:xxi)—if we overlook the fact that "encyclopedia" and "anthology" do not reflect the work's mainly chronological organization and historiographical purpose.

A reviewer may be forgiven for checking only samples from these four volumes against the original. The translation appears to be consistently dependable and readable, with only rare inaccuracies and infelicities. The editor states (5:xi) that he was badly served by a proofreader of volumes 1–3. Indeed, volume 2 in particular has an excess of typos and of anomalous forms, including weird plurals like "Polovetss." By volume 5 the Zenkovskys had changed publishers, the book jacket noting that the entire set will now be published exclusively by The Darwin Press. Can we look forward to a corrected edition? If so, a re-editing of the front matter and a few corrections to the text itself would be desirable. In addition to misprints, some of the prose is not quite English: Vladimir Monomax had a "brilliant and patient mind" (2:xx n.); Svjatoslav "reigned shortly in Kiev" (2:xxi); "up to now scholars discuss" (4:52, instead of "scholars still debate"). A number of sentences read like literal translations from Russian. As Flier noted,