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Russell begins with a discussion of The Benefactor, linking him to Lenin and not to Stalin, as some scholars have suggested, and continues with a presentation of Taylorism, the philosophical backbone of the One State. He concludes this very brief second chapter with a return to the issue of Proletkult influences on the novel with a discussion of related poems by Aleksei Gastev and of Tatlin's Tower.

Chapters 3 through 6 form the bulk of the text, with each chapter providing an analysis of ten of D-503's diary entries. Each diary entry is presented in great detail in terms both of plot and of analysis. Some of this repeats what Russell has mentioned or summarized in earlier chapters, but that is not a serious distraction in a book that readers might not read from cover to cover. In each section, Russell provides a brief plot summary, summarizes the primary issues in understanding the novel, presents various literary antecedents for events, and discusses the psychological, scientific, and philosophical undercurrents of the time. While not all equal in length – in fact, some sections are actually longer than the diary entries themselves – each section analysis presents a clear and concise examination of the issues considered in that particular section.

Although it is unclear why Russell divided up the discussion of the novel in this fashion, except for balance of length and convenience – he does not discuss this breakdown in the Preface – this division does allow the reader to see and read the novel as a square, the shape the One State worships above all. Russell presents D-503's beginning to question the basic philosophical tenets of the One State in the first ten entries. In the second ten entries, under the influence of I-330, D-503 turns further and further away. By the third set of entries, he has turned again, but still has not returned to the One State or made a clear break to the Mephi; but in the final set, he returns to where he started both physically and philosophically, to the theater where he first met I-330 and to the One State.

All in all, this is a clearly and succinctly written critical study of Zamiatin's *We* and is appropriate for a number of audiences, stretching from undergraduate students who need help in following the plot of the novel to graduate students and budding scholars who will profit from a critical summary and a summation of the previous work done on the novel. The majority of texts published in this series have been studies of nineteenth century works; this is only the second study of a twentieth century novel. Following the sure success of this critical study, I hope that Bristol Classical Press will be encouraged to continue its foray into studies of twentieth-century Russian literary works.

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Wolfgang Kasack. *Christus in der russischen Literatur: Ein Gang durch die Literaturgeschichte von ihren Anfängen bis zum Ende des 20. Jahrhunderts.* Arbeiten und Texte zur Slavistik, 67. München: Verlag Otto Sagner in Kommission, 1999. 295 pp., DM 58,00 (paper).

The confrontations of author and Christ or of reader and Christ are, as Kasack reminds us, essentially private and personal. The wealth of such experiences provided by Russian literature is in his words "a gift" (232). The same might be said of this exceptional effort to document the appearances of Christ on the pages of Russian literature throughout its history. One hundred and eleven writers and one hundred excerpts and texts make this pioneering documentary an indispensable research tool for those who will pursue the theme in the twenty-first century. Russia's own tortured twentieth century – which began with Christ, then forced Him underground and out of sight, only to have Him return in the final two decades – occupies the major, but not only center of Kasack's focus.

There are seven chapters, covering Old Russian literature, the Eighteenth Century, the

Nineteenth Century, the Silver Age (1890–1917), the times of Lenin and Stalin (1917–1953), the post-Stalin era (1953–1985), Perestroika and post-Soviet times (1985–1998). Each chapter begins with a brief but increasingly necessary setting of the historical context, followed by a fuller discussion of a representative key figure. Thereafter each chapter groups authors and their approaches to the theme and person of Christ. Thus Evtushenko is covered in the post-Stalin years, but his contemporary Voznesensky in the chapter on Perestroika. The index to the authors and themes provides ready reference when the work is used as a handbook or lexicon. Kasack seeks to include both major and minor contributors to the tradition of confronting Christ in Russian literature, and while he admits there may be some oversights, his own meticulous efforts to document and update the history of Russian letters offer hope that he will keep the tally current.

There is no real effort to pass judgment on the works themselves, and some works or authors receive just passing mention. The general format is to introduce a writer and provide a short history of the writing and publication of a work, followed by an equally brief description. Kasack is more the literary historian than the critic. He is at his best as the "literary detective" tracking down the source of inspiration for Evtushenko's *Mama i neitronnaia bomba*, to discover not Christ but St. Bartholomew (179). Kasack has been friend and colleague to many Russian authors of the twentieth century, so when his commentary does emerge, it is always noteworthy. He characterizes Brodsky's *Konets prekrasnoi epokhi*: "Es war nicht Marias, sondern Brodskis Problem, ob Jesus nur Mensch oder auch Gottes Sohn, Gott war" (198). Kasack is interested less in Voznesensky's "Darstellung Christi" than his "wandelnde Verhältnis eines Sowjetschriftstellers, der nicht zur Parteihierarchie gehört, zu Christus und zum Christentum" (219).

The Appendix contains one hundred texts organized alphabetically, from Akhmatova's *Raspiatie* to Timur Zulfikarov's *Legenda ob Ivane Groznom*. Here we find the Russian originals, footnoted in Russian for quick reference, that appear in German translations in the body of the work. The Russian texts reproduced range from full versions of poems to brief excerpts from prose and Dostoevsky's famous 1854 letter on his personal need for Christ. Many are from rare documents, and the quality of reproduction made it difficult to decipher some of the material, depending on the quality of the original.

The value of this book is first and foremost the exhaustive nature of Kasack's list of authors, which gives special attention to lesser-known authors and texts. Much as in his indispensable *Lexikon der russischen Literatur des 20. Jahrhunderts. Vom Beginn des Jahrhunderts bis zum Ende der Sowjetära* (München, 1992), Kasack restores the memory of those both inside and outside of the Soviet Union who were long forgotten, overlooked, or purposely ignored in the Soviet era. Given official efforts to erase almost any trace of Christ for seventy years, the list of authors and works is eloquent testimony to the image and reality of Christ never completely forgotten.

The typeface, approximately the same size as that of this SEEJ review, is certainly adequate for brief texts or a pure reference work. But the small font made reading a strain for this reader, for this superb scholarly study truly deserves careful reading from beginning to end. Professor Kasack has not only meticulously documented the theme of Christ in Russian literature, but also provided a wonderfully accessible overview to the educated reader whose own grasp of Russia and its literature is not necessarily that of the specialist.

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