

riage" (as Sperrle translates it for reasons that she justifies at length; chapter 4). Her thesis is supported by extensive use of unpublished sources to which she has had access in Moscow, St. Petersburg, and Orel.

Leskov's "organic" outlook, which Sperrle presents as in harmony with the eastern Christian tradition, comfortably accommodates death, evil, and change. It emphasizes renewal (on which note, Sperrle argues, *Cathedral Folk* ends). It obliges people to live not in accordance with some prescriptive model but in the best way they can, given their situation and abilities. It encourages individuals to adapt what they accept as authoritative belief to their own needs, indeed to be heretical inasmuch as they must be receptive to fresh ideas. It is not opposed to the discipline of science but it does reject scientific thinking or any view of the world that pretends to absolute authority, makes a rigid distinction between good and evil, and lays down inflexible moral rules. If this "organic" outlook is attributed to Leskov, then his corpus does indeed have a fresh wholeness. For the righteous figures (*pravedniki*) portrayed in many of his works represent inspiring models of good behavior who respond in a way that is true to their nature to the everyday dilemmas that test faith and morality. On the other hand, the intentional benefactors portrayed in Leskov's writings, be they "nihilists" or dogmatic Christians, are prone, like Tolstoi's disciples, to the error of believing that they possess a uniquely valid truth and to the desire to transform the world into a utopia embodying that truth in perpetuity.

In her account of Leskov's outlook and its reflection in his fiction, Sperrle, in addition to challenging McLean's periodization of Leskov's work, questions a number of common assumptions about Leskov. For example, she tries to modify the view of him that emerged from the biography written by his son, with whom he had a troubled relationship, as a difficult, querulous man. Again, while stressing that Leskov was in sympathy with Tolstoi's attempt to persuade his contemporaries to turn their attention from materialistic ends, she also repudiates the view of Leskov as a devoted follower of Tolstoi during the last years of his life. She argues instead that Leskov's spiritual closeness to Tolstoi was due to his own development in the years before they became intimate, that in many respects Leskov's views were contrary to Tolstoi's, and indeed that at bottom the two writers held opposing worldviews. Finally, asserting Leskov's preference for the genre of "chronicle" (in which points of view are gathered by the author), Sperrle challenges the tendency in criticism to treat *Cathedral Folk* as a novel (in which the author is a creator), a tendency she believes has led to unjust, adverse comparisons of Leskov's writings with those of Tolstoi and Fedor Dostoevskii.

Sperrle has produced a well-organized, stimulating piece of scholarship that engages respectfully with existing scholarship and has exemplary depth and substance.

DEREK OFFORD
University of Bristol, United Kingdom

V poiskakh utrachennogo . . . : Dve redaktsii "Zolota v lazuri" Andreia Belogo. By I. V. Rogacheva. Moscow: EkoPress-2000, 2002. 181 pp. Notes. Illustrations. Photographs. Paper.

As Russians continue to discover their past, I. V. Rogacheva pays homage in her introduction to earlier, mostly western, scholars of Andrei Belyi, one of Russia's most eccentric geniuses. This slim volume offers far more than its modest title implies, namely a comparison of two versions of Belyi's poetic collection *Zoloto v lazuri* (1904 and 1923). In fact the book examines Belyi's own development as poet, prose writer, and thinker from the sunshine boy of Russian literature to a shadowy figure of disenchantment and disengagement.

Chapter 1 provides a necessary introduction to theurgy, to the extraordinary influence of the Orient on Russian culture at the turn of the twentieth century, and to the efforts at synthesizing artistic forms, in particular the musical with the verbal (and visual) as integral compositional elements across Belyi's genres and career.

Chapter 2 examines the first edition of *Zoloto v lazuri* (1904), which Rogacheva contends conceals a four-part sonata form, not surprising given Belyi's simultaneous work on

his *Symphonies*. She demonstrates a command, not only of Belyi's extensive theoretical writings, but also of the works of his contemporaries and later scholars (including a number of recent Russian dissertations) devoted to the concepts of Sofia, the Argonauts, mysticism, and the occult. The book's illustrations convincingly connect Belyi's poems to paintings by Konstantin Somov and Viktor Borisov-Musatov. Rogacheva analyzes "Lumen Coeli-Sancta Rosa" exploring the links from Aleksandr Pushkin through Fedor Dostoevskii to Vladimir Solov'ev, and from the roses of Russian symbolism to the Rosicrucians. In capturing this complexity, this multiplicity of competing influences, Rogacheva accurately characterizes not only Belyi's poetry and prose but the triumph and tragedy of his own creative life.

Chapter 3 provides valuable commentary on Belyi's intervening prose works, those written between 1903 and 1922. The author leads us from Solov'ev's Sofia and *Akrostikhi* to the figure of Matrena in *The Silver Dove* and through extended associations to the matreshka doll, *mat'*, and the Japanese doll, Sofia Likhutina of *Petersburg*. The reader encounters Belyi's "constant creative search" (91) in light of the myth of Orpheus and Eurydice, and the internal conflicts of mother and son, woman and man, Christ and Anti-Christ and anti-mother.

Chapter 4 provides an overview of the types of changes, revisions, modifications, and redactions of Belyi's poetry, actually begun long before 1923. Rogacheva devotes special attention to Belyi's collection *Posle Razluki* and Konstantin Mochul'skii's analysis of the same. The 1923 edition of Belyi's poetry becomes the passage from sunlight to moonlight, the gold and purple are replaced by red. In the poem "Pauk," Rogacheva sees the dark shadow of the Japanese naval flag, whose victory was that of "the darkness over the light" (155). The poems embody the fall of the lyrical poet, Belyi's "bitterness, disappointment, abandonment" (158). This was Belyi's natural reflection of his own life in his poetry, in subject matter, composition, and the system of images, exacerbated no doubt by his failure to reconcile with Asia Turgeneva. The final pages summarize those now largely forgotten witnesses who captured the duality and tragedy of Belyi's own carnival, his ultimate attempt to synthesize the personal and the poetic: Nina Berberova, Vladislav Khodasevich, Aleksei Remizov, Fedor Stepun, and Marina Tsvetaeva.

This book is a welcome addition to Russian scholarship on Belyi's poetry. Rogacheva indicates her awareness of international resources, but the work omits reference to more recent studies of Belyi and to the critical Berlin years (1921-1923). Although Rogacheva notes that Rudolf Steiner was of central importance for Belyi, she does not account for their reconciliation in Stuttgart in early 1923. (Even though Belyi's collection was published in 1923 it was largely finished by September 1922).

Rogacheva combines Belyi's own poetry, prose, and theoretical writings with the words, images, and sense of Russian culture of others, both at the turn of the century and then in Russian Berlin. Her convincing and compelling study lets us see Belyi's constant and, to some, annoying revisions as a necessary reflection of his personal life. The work raises issues and indicates the rich resonances in Belyi's work that are still to be identified and explored. This thought-provoking work should stimulate new interest in and more careful examination of Belyi and his poems. If you love Russian poetry, you and your library will want a copy of this book.

THOMAS R. BEYER, JR.
Middlebury College

Mikhail Bulgakov: Pisatel' i vlast'. By Vsevolod Sakharov. Series "Dossier." Moscow: Olma-Press, 2000. 447 pp. Notes. Chronology. Photographs. Hard bound.

Mikhail Bulgakov: Pisatel' i vlast' was originally published in abridged form in Italy (1995) and consists of two halves, about equal in size but not, perhaps, in significance for Bulgakov scholars. The first is Vsevolod Sakharov's recasting of Mikhail Bulgakov's literary biography, according to "the secret archives of the Central Committee of the CPSU and KGB." The second half is entitled "Bulgakov's Archive" and presents a number of docu-