

V. G. BELINSKIJ: DIE ENTWICKLUNG SEINER LITERATURTHEORIE. Vol. 1: DIE WIRKLICHKEIT EIN IDEAL. By *Sigurd Fasting*. Scandinavian University Books. Bergen, Oslo, and Tromsø: Universitetsforlaget, 1972. 470 pp. \$19.00, paper.

Hegel would have liked this work. Not only because it presents, in the fullest account in any language, the German philosophic background of Belinsky's thought, but also because it undertakes a detailed demonstration of Belinsky's literary theory as an evolving aesthetic system. Belinsky himself would have been proud to see such a work (even though unable to read it), laying out in extensive philosophic German argument the principles that undergird his critical theory.

The present volume is the work of many years, culminating in a 1970 doctorate at the University of Bergen in Norway, where the author is professor of Russian literature. It covers Belinsky's critical activity from 1834 to 1840/41, from the "Literary Reveries" through the succeeding phase of "reconciliation with reality." A second volume will cover the third and final phase, lasting until Belinsky's death.

This is a work of meticulous scholarship, offering no new materials but providing the reader with a full analysis of Belinsky's writings in chronological order. Long and numerous quotations from the Russian text of critical articles are given, followed by translation into German in a lengthy appendix. The serious student of Belinsky will find this study useful, but perhaps he would be wise to come to it only after acquainting himself with the original articles—unless he would prefer the aid of Ivanov-Razumnik, whose commentaries (cited favorably here) are not so much burdened by the abstract effort to put Belinsky's separate works into a coherent whole.

The author has a discerning eye for the twists and turns of Belinsky's thinking: for the paradoxical, in which Belinsky's thought abounds; or for seeing, for example, how much of Belinsky, and especially his central conflict between celebration and rejection of "reality," is already foreshadowed in the first critical article, the "Literary Reveries."

Perhaps this study is too studious. Too objective, too neutral. One misses any indication of the author's own judgments—for example, of Belinsky's poor job on *Hamlet*, or his good job on *Revisor*. Perhaps the sequel to this first volume will add some drama to the story. Something is lost in any account of the "violent Visarion" that remains too abstract and academic, that does not show something of what might be called Belinsky's intellectual violence.

But the academic virtues of the present work are real and solid—not only in its grasp of Belinsky's thought but also in numerous elucidations of key terms and concepts, so often of German origin.

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STARETZ AMVROSY: MODEL FOR DOSTOEVSKY'S STARETZ ZOSIMA. By *John B. Dunlop*. Belmont, Mass.: Nordland Publishing Company, 1972. 176 pp. \$4.75, paper.

Western interest in the religious phenomenon of *starchestvo* (spiritual guidance exercised by an elder of a monastic community) originated after World War I, primarily in German scholarship and undoubtedly in connection with an increased