

ing period. Yet there is also a continuity extending into Lukács's later writings. Creative consciousness, the organization of fragmented experiences into patterns, and the overcoming of bourgeois reality through art are tenets of Hegelian and Marxist aesthetics as well, and they characterize the author's whole *oeuvre*.

The translation of *Soul and Form* was rendered by one of the few skilled translators of Marxist critics writing in German. Giving new, albeit more explicit, titles to the essays seems questionable, however. In "Sources and References," there are some unfortunate, crude misspellings of Hungarian titles. Lukács's essay on Charles-Louis Philippe appeared first in Hungarian, a year before the German translation listed in this book. It was a laudable idea to provide relevant references to Lukács's later essays on some of the writers he discusses in this volume.

This publication definitely fills a gap, and anyone interested in Lukács's works will welcome it. Readers of English may now decide for themselves to what extent the continuity and discontinuity of ideas characterizes Lukács's huge *oeuvre*.

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ALL THINGS ARE POSSIBLE AND PENULTIMATE WORDS AND OTHER
ESSAYS. By *Lev Shestov*. Introduction by *Bernard Martin*. Athens, Ohio:
Ohio University Press, 1977. xiv, 239 pp. \$11.00.

Lev Shestov (1866–1938) is one of the most talented and creative thinkers to have emerged from the Russian milieu. He is also one of the most enigmatic and least understood. Renowned as a brilliant literary critic, an excellent stylist, and a profound thinker, Shestov is usually pictured by his Western commentators as an adamant foe of morality and scientism and as a champion of faith over reason. However, this widespread interpretation ignores the crucial dimension of philosophical anarchism always present in Shestov's thought. In fact, Shestov is an immensely irritating and disturbing thinker, which is precisely what he intended to be. Nowhere in Shestov's twelve published volumes does the author seem closer to nihilism, skepticism, and pessimism than in volume 4 (published in Russian in 1905 and in English in 1920) and volume 5 (Russian, 1908 and English, 1916), the original English translations of which make up the subject of this review.

Translated by S. S. Koteliensky, Shestov's fourth volume appears under the English title, *All Things are Possible*. It consists of one hundred sixty-eight *pensées*. Like Nietzsche, Shestov felt that the use of aphorisms was the best way to escape the limitations that logic and reason threatened to impose on his thought. Shestov hurls these carefully fashioned thought grenades with uncanny accuracy at the cornerstones of many of the West's most cherished ideals. Man, contends Shestov, has proven unable to resolve the question of his own death and the problem of natural evil in the world. "Nearly every life can be summed up in a few words: man was shown heaven—and thrown into the mud. . . . Here on earth dreams and hopes are only awakened, not fulfilled" (p. 94). One of man's dreams has always been that no matter how indifferent nature is to his fate, man at least can gain consolation from his own system of justice and morality. But Shestov denies this. He asserts that there is a close correlation between morality and vengeance and that "psychology . . . leads us to conclude that the most generous human impulses spring from a root of egoism" (p. 64). Well, one might say, at least man is capable of acquiring knowledge and truth. Not so, declares Shestov: "Everything we see is mysterious and incomprehensible" (p. 52) and "each philosopher invents his own truths" (p. 34). Man is no nearer to solving the ultimate questions of life now than at any time in the past. What then is left to the man deprived of the traditional tools of logic, reason, and moral feeling to find or communicate truth? According to Shestov, man will simply

have to learn to live without universal, communicable truth. He will have to create all value and truth from within himself. "There are no all-binding, universal judgments." Every adult must "be a creator, live in his own way at his own risk and have his own experience" (p. 102). Shestov has moved dangerously close to philosophical anarchism.

The second half of the volume, *Penultimate Words and Other Essays*, is an English version of most of Shestov's fifth book, *Nachala i kontsy (Beginnings and Endings)*. It includes articles on Chekhov ("Creation from the Void") and Dostoevsky ("The Gift of Prophecy"), as well as eleven aphorisms ("Penultimate Words"). The work also contains one article from Shestov's sixth book, *Velikie kanuny (Great Vigils)*, entitled "The Theory of Knowledge." No translator is indicated. Combining Shestov's fourth and fifth works in one volume is sensible, since the works are very similar and focus on the same themes. Shestov's essay on Chekhov and characterization of him as the "poet of hopelessness" (p. 118) is justly considered to be one of the finest analyses of the dramatist ever to have been written. These essays offer, as do all of Shestov's writings, profound insights into the nature of Russian literature.

In general, the English translations are adequate. Occasionally a word or phrase in the 1916 and 1920 translations is not true to the text, as when *posledovatel'nost'* is rendered "consequentialism," rather than "consistency" (p. 55). An error in the English text on page 45 leaves unclear whether aphorism 84 has been omitted or simply not indicated. The latter is the case, however, and the missing aphorism should begin with the last paragraph. A statement at the beginning of aphorism 109 (p. 56) has been rendered as a title. In addition, the general reader would be greatly aided if the substantial number of German, French, and Latin citations had been translated in footnotes.

A far more serious criticism than the few minor, technical problems is the fact that an excellent opportunity was passed up to translate materials from the original Russian texts which had been omitted in the first English editions. The untranslated materials are in no way inferior to the materials included. In all, one hundred and twenty pages of Russian text have *not* been translated. Omitted materials include two valuable prefaces, as well as articles on Shakespeare ("Julius Caesar," from volume 4), Merezhkovsky ("The Power of Ideas," from volume 4), and Berdiaev ("In Praise of Foolishness," from volume 5). The latter would have been a particularly worthwhile addition to the present English edition, since it contains Shestov's response to criticism by Berdiaev and others to *All Things are Possible*. Shestov's passage defending himself against charges of being a skeptic and pessimist provide important perspective on understanding the complex character of Shestov's thought. It should be noted that in 1971 YMCA-Press (Paris) reprinted the original 1905 Russian edition of volume 4, and in 1978 Ardis (Ann Arbor) reprinted the 1908 Russian edition of volume 5.

The fact that in his subsequent writings Shestov is more and more absorbed with religious questions and the subject of God has caused many commentators, including Bernard Martin who wrote a new introduction to these works, to minimize the substantially negative and nihilistic content of the works in question. Although Martin correctly notes that "the quest for God . . . does not appear as an overt theme," he sees in Shestov's attack on scientism and rationalist philosophy themes which "are integrally related to the basic religious concern around which Shestov's mature thinking resolves [*sic*]" (p. viii). The implication is quite clear here that Shestov later acquired a faith in God which at least in part resolved some of the crucial questions raised in his early works. However, it is not at all certain that Shestov ever actually acquired such a faith, and, even if he did, that fact does not make the tone of the earlier works any less abrasive.

The tendency, however, to restate Shestov's basic positions in positive terms emerged long before Shestov even wrote his mature works. The very title of the original 1920 English translation of volume 4 reflects this alteration of emphasis. The Russian *Apofeoz bezpochvennosti*, literally "the apotheosis of groundlessness," has been transformed into "all things are possible." The essentially negative thrust has been rendered innocuous, even positive. Indeed, on the other side of the act of destruction is a field cleared for creation, but Shestov is occupied with the former, not the latter. In his foreword, reprinted here from the 1920 edition, D. H. Lawrence catches a good deal of the spirit and intent of the caustic Shestov, but he also minimizes the nature of Shestov's attacks by referring to them as simply a "tweaking" of the European nose (p. 4). In fact, the "tweaking" is anything but gentle and the blood flows freely.

We should remember Shestov's own refusal at the end of *All Things are Possible* to soothe his reader with platitudes such as "every destruction leads to construction" and "dawn follows the darkest hour." In Shestov's words, "why make the inevitable 'conclusion' at the end of every book? I am almost certain that sooner or later I can promise the reader all his heart desires. But not yet" (p. 112).

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DOSTOEVSKY AND THE PSYCHOLOGISTS. By *Maria Kravchenko*. Bibliotheca Slavonica, vol. 17. Amsterdam: Verlag Adolf M. Hakkert, 1978. viii, 177 pp. S.fr. 40, paper.

Ever since the appearance of Vladimir Chizh's *Dostoevskii kak psikhopatolog* in 1885, psychologists have expressed their amazement at Dostoevsky's profound psychopathological insight. Very early they also began looking for the origins of that insight in Dostoevsky himself. As a result, psychologists have saddled him with so many neuroses that one wonders how he managed to function in society at all. Some of these neuroses seem plausible. But what are we to think of statements such as "the fact that he was constantly behind in his work was an anal-erotic component in his libido," or "his fondness for candy and dried fruits was a sign of oral eroticism," or "his epileptic fit on his wedding night occurred because of his identification of sex with death"? These pronouncements and many more are discussed in Kravchenko's book, the purpose of which is to present information concerning Dostoevsky's ideas on the one hand and opinions of psychologists concerning the writer and his works on the other.

In general, the author has done a good research job. She writes with clarity, limits her material so as not to become repetitious, and holds our interest. But her project meets with a formidable obstacle. What is necessary is not only a capable Slavist, which Kravchenko seems to be, but also a professional psychologist who can refute some of the more preposterous of previous analyses.

Nevertheless, the book can be useful for the specialist. Bringing together widely divergent ideas from articles and books, many of which are not generally known, it cannot but provide a deeper understanding of Dostoevsky and his characters.

Whether it is worth the price is another matter. To this reader, \$23.75 (at the current exchange rate) for this rather slim offset paperback volume, which abounds in typographical errors, is an unconscionable amount.

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