

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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