

CRIME AND PUNISHMENT. By *Feodor Dostoevsky*. Revised edition. Edited by *George Gibian*. Translated by *Jessie Coulson*. A Norton Critical Edition. New York: W. W. Norton, 1975 [1964]. xii, 670 pp. \$15.00, cloth. \$2.95, paper.

This revised edition provides an improved format for the novel, more explanatory notes, a passage from an early draft in which Raskolnikov is the first-person narrator, an updated bibliography, and six new critical selections. Ortega y Gasset offers reasons for Dostoevsky's continued popularity. Karen Horney briefly examines Raskolnikov's self-hatred. R. D. Laing analyzes the dream of the beaten mare and the letter of Raskolnikov's mother (Laing does not mention Snodgrass's essay but he reaches—more quickly—the same conclusions). In "Dostoevsky as Rorschach Test," Simon Karlinsky notes with enthusiasm that many great Russian writers disliked Dostoevsky's works. (Karlinsky's own bias is clear from his remark that a "more accurate translation" of the title *Notes from Underground* would be *Diary Written in a Basement*.) George Gibian recalls an undergraduate honors thesis written by Sylvia Plath, which was concerned with doubles in Dostoevsky, and which foreshadowed much in her later work and life. And Joseph Frank clears up the problem of Raskolnikov's clashing motivations by tracing their origin to clashing ideologies of the 1860s. Frank is so brilliantly persuasive that (for this reader at least) Raskolnikov becomes almost wholly a product of his age, making him seem much less interesting and relevant today. Well, at least Svidrigailov can still fascinate us. . . .

Some minor criticisms of this useful book must be noted: R. L. Jackson's anthology of criticism of *Crime and Punishment* (1974) is missing from the bibliography; the chronology omits *Notes from Underground*; and the notebook extracts are still keyed to an obsolete Russian text of 1931 instead of to the 1970 *Literaturnye Pamiatniki* edition.

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OSIP MANDEL'STAM AND HIS AGE: A COMMENTARY ON THE THEMES OF WAR AND REVOLUTION IN THE POETRY 1913–1923.

By *Steven Broyde*. Harvard Slavic Monographs, vol. 1. Cambridge, Mass. and London: Harvard University Press, 1975. xiv, 245 pp. \$8.00.

Only a few years ago it looked as if the Western scholarly world might succumb to the example of the television networks and *Playboy* magazine and accept Evgenii Evtushenko as "the dean of modern Russian poetry." The unexpected recent upsurge in the prestige and popularity of Osip Mandelstam in the West has spared us that unwelcome possibility. In light of the ever-growing body of critical exegesis of Mandelstam's work, it was predictable that this poet would become a favorite topic for doctoral dissertations. Steven Broyde's book falls into this category. It is apparently an unrevised version of his original 1973 thesis, in the typescript form (reproduced by photo offset), which contains the usual products of the haste with which many dissertations are typed, such as numerous misprints and uncorrected mistranslations of Russian words. Among the latter one finds misreadings of *klet'* (storehouse) as *kletka* (cage) (pp. 9, 18, 27); of *khramina* (room or chamber) as *khram* (temple) (p. 80); and oddest of all, the systematic rendition of *koleno* (knee) as "elbow" (the adjective *kolenchatyi*, which technical dictionaries translate as "elbow-shaped" must be the source of this confusion).