

in the nineteenth century, but this selection seems rather arbitrary. We find, for example, Bunin, but there is no Gorky. Kuprin has a long article, but Artsybashev is not mentioned. Perhaps a second volume will close the gaps and provide continuity.

According to the preface the articles try "to determine and to stress those aspects of the life and literary activity of a writer which had a substantially important significance [*sushchestvenno vazhnoe znachenie*] for his time and left their imprint upon the further development of Russian literature." This significance and these imprints of course turn out to be such slogans as "realism," "democratism," and "humanism" in their usual Soviet interpretation. As a result nearly all writers appear more or less as precursors of the humanitarian Communist revolution, if not for the whole of their lives so at least during some crucial period. The evaluation of their work consists mostly of quotations from Belinsky, Dobroliubov, Chernyshevsky, and Pisarev, whose opinions always supersede those of the author himself. We learn further that Rosa Luxemburg rightly considered Dostoevsky's works "one of the most wrathful accusations in the whole of world literature against capitalistic class society, built on inequality and exploitation" (p. 308), that Lenin called Tolstoy a "evropeiski obrazovannyi pisatel'" (p. 625), and that *Pravda* once described *War and Peace* as the *Iliad* of the Russian people (p. 630). In a concise dictionary one could easily forgo quotations of this kind no matter how profound they may be!

Since all psychological, let alone metaphysical, aspects are carefully avoided, Anna Karenina's suicide becomes a protest against "cruel aristocratic society" (p. 633) and Gogol's "Overcoat" a "passionate example for the defense of the dignity of the 'malen'kii chelovek'" (p. 258). This attitude makes the "indispensable literary-historical commentary," the presence of which is stressed in the preface, rather useless.

It is interesting to note that the same amount of space is accorded to the discussions of Dobroliubov and Dostoevsky (eight pages); Saltykov-Shchedrin gets thirteen pages as opposed to Tolstoy's fifteen, and Belinsky eight as opposed to Pushkin's ten. Only a few articles, such as Pigarev's on Tiutchev or Bukhshtab's on Fet, put the stress on literary achievements. Apart from this disturbing but apparently unavoidable bias in interpretation, the dictionary has its merits: it provides factual information about the life and works of a great number of little-known writers and poets, and it offers in each case a brief but helpful bibliography, which opens possibilities for further investigation. If consulted for only such factual information, this weighty, well-printed, and illustrated volume may be useful.

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SOLZHENITSYN: A DOCUMENTARY RECORD. Edited and with an introduction by *Leopold Labedz*. Foreword by *Harrison E. Salisbury*. New York: Harper & Row, 1971. xxiv, 229 pp. \$7.95.

This is a meticulously annotated compilation of material on the career of Solzhenitsyn from his literary debut in 1962 to the furor over the Nobel Prize in the fall and winter of 1970. Most of it had previously appeared from time to time in Western newspapers and journals—most prominently *Survey* and *Problems of Communism*.

In gathering it together, however, with appropriate biographical information and interpretive commentary on its political and literary context, Leopold Labeledz has given us a well-organized and carefully integrated documentary collection of profound historical importance. Because the battle between Solzhenitsyn (and all he represents) and the Soviet cultural-political authorities (and all they represent) has continued unabated since 1970, there may soon be ample material for a second volume.

Included are attacks on Solzhenitsyn (and a few early defenses) from the Soviet press; various statements from Solzhenitsyn himself, including his correspondence with the Writers' Union; three "interviews" with the writer—two of which, Labeledz makes clear, are of dubious origin; numerous protests against his treatment gleaned from *samizdat*; and protests directed by foreign intellectuals to the Soviet authorities. Especially interesting and significant are the statements which numerous prominent writers sent to the Presidium of the Fourth Writers' Congress in 1967, in support of Solzhenitsyn's open letter to that congress (also printed here), and the letters of 1968 from Tvardovsky and Kaverin to Fedin, deploring Fedin's cowardly role in the suppression of Solzhenitsyn's writings. As of that time, at least, the spiritual gulf between many Soviet writers and those who control them was enormous.

Everything in this volume is significant as current history. My own guess, however, is that when this material settles into perspective in the course of time, the most enduringly fascinating documents will be the transcripts of Solzhenitsyn's three formal personal confrontations with the Writers' Union (his discussion of *Cancer Ward* with the prose section of the Moscow organization in 1966, his meeting with the Secretariat in 1967, and his meeting with the Riazan writers' organization prior to his expulsion in 1969) and Solzhenitsyn's own survey of letters, pro and con, which he received from readers of *One Day in the Life of Ivan Denisovich*. Historians will turn frequently to these documents for vivid evidence of the sinister machinery that controlled Soviet literary life in the sixties and for an indication of what Soviet readers were like.

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FOREVER FLOWING. By *Vasily Grossman*. Translated from the Russian by *Thomas P. Whitney*. New York, Evanston, San Francisco, London: Harper & Row, 1972. vi, 247 pp. \$6.95.

VSE TECHET . . . By *Vasilii Grossman*. Frankfurt am Main: Possev-Verlag, 1970. 207 pp.

This novel apparently was the last work written by Vasilii Grossman (1905–64). The manuscript was confiscated from him, together with some others, during a house search which took place, according to some sources, not long before his death (in September 1964) and, according to others, soon after it. Somehow it found its way into *samizdat* and was published in Russian in Germany. An English version is now available.

Grossman, who graduated from the University of Moscow and was a mining engineer by profession, began his literary career in the 1930s as a perfectly orthodox socialist-realist writer. His story "Glückauf," describing the life of coal miners in