

of secondary sources. In the introduction to his short bibliography of secondary sources, incidentally, the author disparages most of them, although it is clear that he has used them extensively.

For the most part, the critical judgments in the volume are sound, informed, and informative. They are so numerous that one is bound to take issue with at least some of them. The author is a bit too generous. I think, in suspending an opinion on the artistic merits of *August 1914* until the appearance of its sequels: the novel has obvious and serious defects, regardless of the volumes that may follow. It is incorrect to say that the female characters in *The First Circle* are not of great importance. And the character Vadim in *Cancer Ward* is seriously misinterpreted. But these are matters of opinion; in the main, this study will hold up very well for many years to come.

DEMING BROWN
University of Michigan

ANDREI SINIAVSKII AND JULII DANIEL': TWO SOVIET "HERETICAL" WRITERS. By *Margaret Dalton*. Colloquium Slavicum, Beiträge zur Slavistik, no. 1. Würzburg: Jal-Verlag, 1973. 190 pp. DM 26, paper.

The author's express intention in this study is to provide a "literary interpretation" of works which, she believes, have been "heavily distorted" by overemphasis on their political aspects at the expense of their literary content. The volume contains, in addition to discussions of the two writers' fiction and of Siniavsky's essay on socialist realism and *Mysli vrasplokh*, a brief biographical sketch of each writer.

Professor Dalton begins with Siniavsky's essay, which, in her opinion, "laid the theoretical groundwork for his subsequent artistic work," a view that provides the only, and rather tenuous, unifying theme for the part of the book dealing with Siniavsky (understandably, the bulk of the study is devoted to him). In the following pages she describes each of the remaining works in a straightforward and unpretentious manner, prudently refraining from arbitrary or strained interpretations; identifies, often without elaboration or explanation, possible literary influences or affinities; and lists, rather casually and incompletely, salient literary devices and characteristics. If any conclusion emerges (it is perhaps significant that the book has no concluding chapter), it would seem to be that Siniavsky is a practitioner of that "phantasmagoric art" mentioned in the famous closing passage of his essay and that Daniel is something more of a "traditional realist." The study offers the attentive reader of Siniavsky and Daniel little more than he is likely to observe for himself, and something less than a full "literary interpretation"; ironically, he may well leave the book with a better sense of the political than of the literary significance of the two writers.

HAROLD SWAYZE
University of Washington

THE RUSSIAN ARTIST: THE CREATIVE PERSON IN RUSSIAN CULTURE. By *Tobia Frankel*. Russia Old and New Series. New York: Macmillan, 1972. 198 pp. \$5.95.

This is a well-written, well-organized history of the arts in Russia from the first Kievan dynasty to the present day. Although designed for students and others new