

p. 128; "it is inspissated," p. 184). In his preface the author states that owing to the celebration of the centenary of Scriabin's birth a "spate of fresh information . . . has been released by the Soviets" (p. xi). Yet nowhere does he ever cite his sources, and his bibliography contains no significant Soviet work published after 1971.

An idea of the style and sweeping generalizations which abound in this volume can be obtained from the following sentence, presented in the context of Scriabin's visit to Paris: "At that time, Paris was a city of 'ephebes and opium,' where 'suicide by hallucination,' took place. Paris was rife with drugs and homosexuality as established by Baudelaire, Verlaine and Mallarmé to be succeeded by Jean Cocteau and André Gide" (p. 40). Was this the only aspect of Paris in the 1890s deserving to be singled out?

Bowers goes into great detail to present the findings of Soviet writers, especially Dernova, Pavchinsky, and Delson, yet again nowhere is there any reference to page numbers for these studies. To make things even more remarkable, in a presumed "retelling" of Dernova's findings, the musical examples by Bowers are taken verbatim from Dernova's book, but the text accompanying them does not always have the same commentary. Bowers's musical examples from nos. 9 to 36 are *all* copied from Dernova's book. Her first chapter has sixteen examples, and Bowers copied all but nos. 5 and 10, and presented them as examples nos. 9-27. Furthermore, examples nos. 28-32 are extracted from Dernova's chapter 4; Bowers's example no. 33 is Dernova's no. 28 (p. 41, chap. 2), and the three concluding examples of Bowers's text come from Dernova's chapter 5. It is more profitable to read the original Russian text to grasp the gist of the findings than to rely on Bowers. One could also question Bowers's competence as a musician and the extent of his knowledge of the theory of music (see his references to "major dominant seventh chords" [*sic*] on page 97, and other "analyses").

It is unfortunate that in the absence of scholarly studies this book will be used in the English-speaking world as the most "recent" and "new" study, which it is not. Western scholars have studied Scriabin (see George Perle, *Serial Composition and Atonality*, University of California Press, 1963; 3rd ed., 1972) with penetrating analysis of some of the features of Scriabin's chords and scalar patterns. More is still to be done. We are not in the least denying the significance and novel approaches to interpretation by Soviet scholars, and in fact would very much like to see several Soviet studies translated into English, since scholars in the Soviet Union frequently write studies of superb quality when dealing with Russian composers. What we need is rather a bilingual scholar, not a dilettante, to make the results of Soviet scholarship better known in this country.

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SOVIET ARCHITECTURE, 1917-1962: A BIBLIOGRAPHICAL GUIDE TO SOURCE MATERIAL. By *Anatole Senkevitch, Jr.* Charlottesville: University Press of Virginia, 1974. xxxiii, 284 pp. \$13.50.

The realization that Soviet architecture provides a uniquely fruitful source of insights on Soviet culture and politics has given rise to more than a little serious study of the subject in recent years. Unfortunately, however, the documentary base for such work has been limited, with the result that the same biblio-

graphic mine has been worked and reworked, even for the most diverse metals. Henceforth, thanks to Anatole Senkevitch, Jr., there will be little excuse for not digging more widely. The bibliographic guide which he has assembled indicates just how vast is the range of published sources, and opens the prospect of more thoroughly grounded research on a variety of new and old topics.

The volume does not purport to be a comprehensive index. Rather, the one thousand separate entries—including monographs and journal articles, both Russian and Western—have been selected “primarily to satisfy initial bibliographic enquiries into the history and theory of Soviet architecture” (p. v). They achieve this admirably well. The brief summaries of entries are generally useful and the indexing unusually thorough.

Because this is a selective bibliography, there are many works and areas which could not be included. There remains, for example, a need to expand and update Maurice Frank Parkins’s bibliography, *City Planning in Soviet Russia* (1953). Far more important, however, is the fact that Professor Senkevitch’s excellent guide will enable the researcher to find valuable leads with which he can then branch out on his own.

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NARRATIVE MODES IN CZECH LITERATURE. By *Lubomír Doležel*.

Toronto and Buffalo: University of Toronto Press, 1973. viii, 152 pp. \$10.00.

The author, a well-known member of the second generation of Czechoslovak structuralists and an expert in modern Czech prose, presents here a collection of essays with special attention to problems of composition in modern Czech narrative prose. The book offers both more and less than the title promises: it devotes the introduction to a typology of discourse, based on the dichotomy of narrator’s and character’s discourse which forms the “deep level” of the verbal structure of every narrated prose text, and then investigates certain devices of modern (except for Komenský) Czech literary prose.

The essay on “represented discourse” in modern Czech narrative discusses the wide range of possibilities of indirect presentation of a given event. Immediately the question arises whether there are features peculiar to Czech represented discourse. The answer is yes. They are, for the most part, given through the material of the language: *deixis*, allocution, and emotive elements, especially speech-level features in which Czech prose, because of the two distinct languages—colloquial and literary—has a rich variety of means. One of the forms of represented discourse, “compact” or “diffused” represented discourse, helps in defining modernity in prose. Diffused represented discourse (in other words, *style indirect libre*) is an achievement of modern times, whereas in literature (Czech included) before the second half of the nineteenth century there had to be a clear distinction between the one who speaks or thinks and the one who reports his utterances or thoughts.

The theoretical essay is followed by four independent studies on writers and works of Czech literature, beginning with Komenský’s *Labyrinth of the World* and ending with Kundera’s *The Joke*. The structural analysis of the *Labyrinth* is followed by a study on Karel Václav Rais’s (1859–1926) novel, *Kaliba’s Crime*. This essay on Rais, who is not a first ranking representative but a characteristic