

Revolutionary culture are only hinted at by Møller: "[this] theme arises as a protest against the Kreutzer Sonata and its doctrine of chastity [and] continues into a period in which the raising of sexual morality was not nearly as topical as the question of sexual liberation without any kind of religious justification."

With the exception of the final chapters, Møller's study is an exemplary account of a unique case in literary reception. This is truly an illustrated history of the Kreutzer Sonata: the book is generously illustrated with reproductions of rare photographs and paintings, for example, one of Masiutin's unpublished woodblock illustrations for the Kreutzer Sonata; cartoons referring to the debate, such as the dialogue at the piano: "Play the Kreutzer Sonata for me." "No, wait! We're not even married yet!" The translation is graceful for the most part, but the translator apparently does not know Russian and did not bother to familiarize himself with standard English translations of Russian works. The double indemnity of a twice-translated title resulted in such infelicitous renderings as "Why do People Drug Their Senses?" or "What Should We Then Do?" rather than the more usual "Why Do People Stupify Themselves" or "What, the, Must We Do?" The translation worsens progressively with the greatest proportion of howlers and non-grammatical expressions in the final chapters.

Despite its deceptively narrow focus, Møller's study deftly avoids most of the traps of literary historical accounts. It achieves an exemplary balance of evocative detail, literary criticism and intellectual history.

Amy Mandelker, City University of New York Graduate Center

Forthcoming

Michael Katz (University of Texas, Austin) has sent word that he is editing a Norton Critical Edition of Tolstoy's Short Fiction, and he has supplied the following Table of Contents:

Preface

THE TEXTS: Sevastopol in December
 Sevastopol in May
 Three Deaths
 Family Happiness
 God Sees the Truth, But Waits
 The Death of Ivan Ilych
 The Three Hermits
 The Kreutzer Sonata
 Master and Man
 Alyosha the Pot

BACKGROUNDS AND SOURCES: A History of Yesterday (1851)
 The Memoirs of a Madman (1884)
 Diary for 1855
 Selected Letters 1858-1895

The CRITICISM section includes essays by: Henry Gifford, Gary Saul Morson, Caryl Emerson, N.G. Chernyshevsky, Boris Eikhenbaum, Mikhail Bakhtin, Renato Poggioli, Kathleen Parthé, John Bayley, Y.T. Dayanada, Vladimir Nabokov, Dorothy Green, Stephen Baehr, N.K. Mikhailovsky, Richard Gustafson, Elizabeth Trahan, Gary R. Jahn, and Donald Barthelme. There will also be a Chronology of Tolstoy's Life and Work and a Selected Bibliography.

From the University of California Press we received an anthology of articles on Tolstoy edited by Hugh McLean called In The Shade of the Giant. We received this volume too late to include a review in this issue but, because it looks so interesting, we will give the readers of this journal a preview of the book's contents by quoting from the publisher: "John Weeks analyzes the sound symbolism in Andrei Bolkonsky's death in War and Peace. Concentrating on Anna Karenina, Andrew Wachtel discerns a death-and-resurrection subtext; Irina Gutkin explores Tolstoy's use of Platonism; Joan Grossman traces the echoes of the nineteenth-century 'society tale'; and Hugh McLean focuses on ambiguities in the relationship between real-life models and fictional episodes in the novel. Rounding out the collection, John Kopper focuses on a series of sexual linkages in Tolstoy's late fiction, and Ruth Rischin examines the reverberations of music in Tolstoy's works."
