

Kazakov, Trifonov, and Dorosh, to a questionnaire about Bunin, two points are worth noting: (1) that many of them came to know Bunin as a writer rather late in their lives (Bunin's works were not published in the Soviet Union between 1928 and 1956, and there was no *samizdat* in those days); and (2) that most of them reject emphatically the view that Bunin's émigré writings are inferior to his pre-revolutionary ones.

Among various interesting *soobshcheniia* in this section let me mention Iu. Krestinskii's publication of Aleksei N. Tolstoi's letter to Stalin (published here for the first time *in extenso*, together with some drafts) in which he asked Stalin, referring to Bunin's 1941 postcard to Teleshov about his lamentable plight and his "homesickness," whether it would be possible for Bunin to return to Russia or, if not, for the Soviet government to offer him material assistance. The letter was mailed a few days before the outbreak of the Soviet-German hostilities, and there was apparently no follow-up to it. It is curious to note that Tolstoi signed his letter: "*s glubokim uvazheniem i s liubov'iu* (with deep respect and with love)." The question of Bunin's alleged desire and intention to go back to Russia after the war is treated elsewhere in the volume with some ambiguity but without any clearcut documentation. Some important evidence available in the West is simply ignored.

At the end of the volume will be found a valuable detailed survey of Bunin materials in various Soviet archives. It is to be regretted, I think, that no systematic information is provided about the publication of Bunin's letters and of reminiscences about him outside Russia, though some individual publications are mentioned en passant.

On the whole, despite some inaccuracies, some biased approaches, and some relatively minor defects, not all of which could be mentioned here, this is a valuable contribution to our knowledge of Bunin. For the sake of the Soviet readers, it is to be hoped that those of Bunin's works and letters which remain unpublished in his own country will be made available to them one day.

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LIRIKA PUSHKINA: OCHERKI I ETIUDY. By N. L. Stepanov. 2nd edition. Moscow: "Khudozhestvennaia literatura," 1974. 368 pp.

This book continues the practice, recently renewed in the Soviet Union, of republishing, in memorial volumes, important works by scholars and critics. As Iu. Mann points out in the brief introductory article, Stepanov was known for his books on Gogol, Krylov, Pushkin, and Nekrasov, for his participation in the editions of the complete works of Krylov and Gogol, and also for his interest in early nineteenth-century prose genres (letters, journalism, prose tales) and twentieth-century poetry (especially Khlebnikov and Zabolotskii). Stepanov's works on Pushkin are critical and synthesizing, rather than analytical; they include his substantial articles on Pushkin as journalist and critic in *Ocherki po istorii russkoi zhurnalistiki i kritiki*, vol. 1 (Leningrad, 1950); his *Lirika Pushkina* (Moscow, 1959), and his *Proza Pushkina* (Moscow, 1962). They retain their interest and importance.

Stepanov's *Lirika Pushkina*, which is reprinted here, marks the first Soviet book devoted to Pushkin's lyrics. It is aimed at the "broad reader interested in Pushkin's poetry," and makes no attempt to give a monographic study of Pushkin's

lyrics in their evolution or their historico-literary significance and place (that task was undertaken by the late B. P. Gorodetskii's book, with the same title, published by the Academy of Sciences in 1962). The value of Stepanov's book lies in the way it opens up, rather than gives definitive or final answers to, a number of general questions: the nature of Pushkin's lyrics, his image of the "sacred victim," his author-*persona*, his treatment and syncretism of genres, lyric diction, and rhyming, and the nature of his schoolboy lyceum lyrics and their place in his poetry. The last third of the book is devoted to rather detailed appreciative-interpretative treatment of eight lyrics, in connection with the biographical impulse for their composition.

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O POETAKH I POEZII. By V. Veidle. Paris: YMCA Press, 1973. 203 pp. Paper.

There are twelve essays in this small volume written by an influential and sensitive Russian émigré critic. Seven of them deal with individual poets—"Blok's Funeral" (1961), "About Mandel'shtam's Last Poems" (1961), "Khodasevich—From a Distance and From Near By" (1962), "Akhmatova Died" (1966), "Tsvetaeva Before Elabuga" (1953–70), "Briusov After Many Years" (1966), and "Pasternak and Modernism" (1960). Five essays concern general themes of poetry and versification—"St. Petersburg Poetics" (1968), "About Versification" (1969–70), "Concerning the Untranslatable" (1960), "About the Meaning of Verses" (1964), and "On Loving Poetry" (1965–70). All the essays reveal Mr. Veidle's erudition and critical sagacity, and several of them combine astutely and skillfully the critic's personal memories, impressions, and thoughts concerning both general and specific subjects. Mr. Veidle's individual judgments are presented with compelling cogency, and his exposition of the material is well organized. His personal literary style is elegant, yet lucid, and his analysis of poetry is based not so much on "formalist" concepts, as on his own artistic criteria, such as, for example, *zvukomysl'*.

All these essays were first published in various émigré literary journals or as introductions to other books. For example, the essay on Valerii Briusov was originally written for Konstantin Mochulsky's posthumous book about Briusov's pioneering role in Russian Symbolism. "St. Petersburg Poetics" prefaced volume 4 of Gumilev's *Collected Works* (edited by G. P. Struve and Boris Filippov). In the last essay, "On Loving Verses," Mr. Veidle introduces some of his own poetry, published earlier in *Novyi Zhurnal* (*The New Journal*) and *Vozdushnye puti* (*The Aerial Ways*).

It is a pity that this excellent book, which abounds in references to Russian and foreign sources, has no index.

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