

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.

J. THOMAS SHAW

*University of Wisconsin, Madison*

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.

TEMIRA PACHMUSS

*University of Illinois at Urbana-Champaign*