

(1959) which was a turning point in the evaluation of Mickiewicz's Lectures on Slavic literatures delivered at the Collège de France between 1840 and 1844. This work led to a new interest in the Lectures, considering them as an essential document in the development of Polish Romantic thought. Weintraub's new book, *Profecja i profesura*, is a development of *Literature as Prophecy* in a single direction, that of explaining the friendship between Adam Mickiewicz and his colleagues at the Collège de France, Jules Michelet and Edgar Quinet. Many misunderstandings have accumulated about this now legendary friendship, and Weintraub has achieved an extremely precise investigation of the ambiguous, complicated, and sometimes paradoxical nature of this friendship. In addition, Weintraub proves that the factor which determined the unusual character of this friendship was the prophetic aspect of Mickiewicz's Lectures. The inspired, improvisatory, and prophetic style of Mickiewicz's Lectures caused Michelet and Quinet, while maintaining different ideological views, to transform their own professorships into tribunals of emotional prophecy.

The first chapter is an excellent analysis of Mickiewicz's lecture style. Weintraub then demonstrates how Mickiewicz's inspiration affected the lecture style of his French colleagues and how this style, particularly in Michelet's more radical form, was adopted in turn by Mickiewicz in his last course of the Lectures, when his prophetic tone reached its apogee, becoming an announcement of a "new revelation." The second chapter traces elements from Mickiewicz's Lectures in three of Michelet's later works, *Le Peuple*, *L'Étudiant*, and *Kościuszkó*. These works are a tangle of polemics with Mickiewicz, but are clearly dependent upon arguments in the Lectures, and are also an explicit tribute to Mickiewicz, a tribute to which Michelet was faithful to the end of his life. The shorter third chapter is an analysis of Quinet's religious views and their short-lived connections with the ideas of the mystic Andrzej Towiański, whose teachings were the basis of Mickiewicz's last course of Lectures. Weintraub sheds new light on the Lectures by treating them from the standpoint of their reception by Michelet and Quinet, and, while not dispelling the myth of the Collège de France trinity, he does explain it for the first time with great precision, thereby adding new arguments for the significance of Mickiewicz's Lectures. Weintraub demonstrates how "in the forties of the last century a peculiar prophetic school of Polish provenance arose at the Collège de France." At the same time, the book yields many interesting reflections and analyses concerning the works of Michelet and Quinet.

This book also represents an interesting chapter in the history of the prophetic aspect of Romanticism; it elucidates the contradictions at its very core and defines its multifaceted nature which frequently has been the source of much misunderstanding. The importance of a new scholarly work can be measured not only by the worth of the new conclusions it contains, but also by its ability to inspire other studies. Weintraub's work fulfills both criteria, a fact borne out by the many references to it found in subsequent studies of Mickiewicz.

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"THE SURVIVOR" AND OTHER POEMS. By *Tadeusz Różewicz*. Translated and with an introduction by *Magnus J. Krynski* and *Robert A. Maguire*. Princeton: Princeton University Press, 1976. xx, 160 pp. \$12.50, cloth. \$3.95, paper.

The transparency of his idiom and the strong moral passion of his poetry make Różewicz a poet who transposes well. What is so astonishing is not that two new volumes of his poetry have made almost simultaneous appearances in England and the United States in the past year, but that it has taken so long. A full decade has

passed since his English-language debut in Miłosz's *Postwar Polish Poetry*. (Unfortunately, an earlier volume, *Faces of Anxiety* [Rapp & Whiting, 1969], prepared by Różewicz's able British translator Adam Czerniawski, barely made it across the Atlantic.) With the publication of these latest collections (the other is *Selected Poems*, translated by Adam Czerniawski [Penguin, 1976]), Różewicz is sure to attract the attention of young American poets lately in search of a "naked poetry." The editors/translators of the volume under review were undoubtedly aware of this past neglect, and they show this in a variety of ways: in the deliberate breadth and quality of their selections, in the high seriousness they bring to their discussion of his poetics and to the translations themselves, and in the somewhat exuberant claims made for his preeminence as a postwar Polish poet and playwright.

Różewicz is a deceptively easy poet. His "anti-aesthetic" and "anti-poetic" stance can distract too easily from what is paradoxically a richly layered and at times even mannered style. Krynski's and Maguire's translations, accompanied by the originals *en face*, are a model of painstaking fidelity, both visually and verbally. Taking the word as the basic strategy of this poetry (though one might also argue that it is the pause, the sudden breaking off into silence), the translators have achieved a literalness that at times misses the cadences of the original but is always severely Różewiczian in its haiku-like limpity. The Polish phrases come off well in English, deliberately rough and unpolished when called for, though the ellipses that are natural in Polish sometimes make for slightly more ambiguity. Wherever possible, Różewicz's word order and line divisions have been scrupulously followed. On several notable occasions, however, the English inversions dissipate the force and irony gained by the poet's deferring of a stanza's stress words to final position (as in the first and final stanzas of "The Survivor," the first stanza of "It Was January, II," and the final stanzas of "Lyrical Classified Ads" and "For Some Time Now").

Except for underestimating the role played by the Second Vanguard in shaping the new poetry after the war, the introduction is as workmanlike and conscientious as the translations. Best of all, it never flinches from the submerged complexity of Różewicz's work. One can even excuse the use of such aggrandizing phrases as "most influential poet," "most important playwright," and "most important living Polish poet" (the latter found on the dust jacket) as a sign of understandable favoritism.

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POSITION OF OBJECTIVE PERSONAL PRONOUNS: A STUDY OF WORD ORDER IN MODERN RUSSIAN. By *Dag Svedstedt*. Translated into English by *Christopher Grapes*. Stockholm Slavic Studies, 9. Stockholm: Almqvist & Wiksell International, 1976. iv, 191 pp. Sw.kr. 49.50, paper.

The subtitle of this small paperback, "A Study of Word Order in Modern Russian," is, to say the least, misleading. In fact, the scope of the book is so narrow that one wonders why it was ever published as a book; the findings could well have been printed in an article of reasonable length. The author limits his study essentially to two permutations: SPO (subject-predicate-object pronoun) and SOP (subject-object pronoun-predicate). In his sample of about 5,000 clauses examined, these two types of word order were found to be equal in usage (SPO, 2,503 and SOP, 2,532).

Unlike most Soviet grammarians, who consider the two orders to be stylistically unmarked and in no way unusual, Svedstedt's study shows that the choice of permutation is determined by prosodic considerations. Thus, if S is marked intonationally,