

omission could easily have been remedied by references to the accounts of Dashkov and other friends, or the long detailed report by Dr. Dietrich (*Sochineniia*, vol. 1 [St. Petersburg, 1887], pp. 318–53). A small error on page 165 (“in” instead of “and”) which assigns the opening couplet of Derzhavin’s “Videnie murzy” instead to his “Ode to a Nightingale” makes it seem that Batiushkov’s memory failed him. (Within that couplet, however, the change of Derzhavin’s line *Na temnogolubom efire* to *svetlogolubom* is an authentic and noteworthy slip by Batiushkov.)

Despite many objections, one must express gratitude for a study of this kind, which honestly aims at a comprehensive treatment, and which generally succeeds in placing the subject in broad historical and poetic contexts, in the hope of communicating Batiushkov’s significance beyond a “limited circle of connoisseurs” (p. [5]). The book has a good index and bibliography, and in his conclusion the author gives a useful account of Soviet scholarship. This account needs to be brought up to date by the addition of N. V. Fridman’s *Poeziia Batiushkova* (Moscow, 1971), to which Wladimir Weidlé has responded in his engaging article “Batiushkov i Mandel’shtam. Pevuchie iamby” (*Novyi zhurnal*, no. 117, 1974, pp. 103–32).

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DIE LYRIK VL. SOLOV'EV'S UND IHRE NACHWIRKUNG BEI A. BELYJ
UND A. BLOK. By *Armin Knigge*. Bibliotheca Slavonica, vol. 12. Amsterdam: Verlag Adolf M. Hakkert, 1973. v, 303 pp. Paper.

Every summary pronouncement on the Russian Symbolists entails a necessary acknowledgment of the movement’s debt to Solov’ev, but it is usual to avoid a detailed account of the nature of that debt. There exist only a few works devoted wholly or partly to the impact of Solov’ev’s thought on the characteristic ideas of the Russian Symbolists, and almost all of them display a tendency to regard Solov’ev’s poetry as simply an alternative lyrical expression of his philosophy. At the same time, it is recognized that occasionally Solov’ev’s poetry was influential in its own right—as in the case of Blok, who appears to have differed from his immediate confederates in the cult of the Lady Beautiful, being more receptive to Solov’ev’s poetic voice than to his doctrines. Armin Knigge’s book (which is in fact a doctoral dissertation, as its cumbersome title suggests) examines Solov’ev’s poetic legacy, and, in doing so, makes a valuable contribution to a steadily growing literature dealing with the antecedents to the Russian Symbolist movement.

The relation of philosophy to poetry is at best a difficult subject, notoriously fraught with pitfalls for the unwary doctoral student, but Mr. Knigge has succeeded remarkably well. His fifty-page exposition of the central ideas of Solov’ev’s philosophy is no secondhand summary. He demonstrates very clearly that in Solov’ev’s poetry we are not faced with mere versified philosophy, and he bases some interesting conclusions about the place of the poetry in Solov’ev’s work as a whole on the differences in emphasis he discerns. The central point of his thesis is that Solov’ev provides a vital link in the continuity of the Russian poetic tradition, and a substantial section of the book relates Solov’ev to the trends represented by Baratynskii, Khomiakov, Tiutchev, and Fet. Knigge concludes that, if Solov’ev is particularly close to such idealists of the “pure poetry” school as Fet (which is generally taken to be the case), it is by virtue of an odd paradox, because he

took a resolute stand against "art for art's sake," and echoed, in many respects, both the Slavophilism of Khomiakov and Baratynskii's philosophical lyric. Mr. Knigge insists, convincingly, that Solov'ev adapted to his own needs all that he took from the nineteenth-century tradition.

For the rest, the book traces thoroughly, but readably, the development of certain themes of Solov'ev's poetry in the work of Blok and Belyi. The concentration on two major figures is to be regretted, for the lines Mr. Knigge traces were carried at certain periods by groups of lesser writers, some of whom took them to interesting extremes. A section on Solov'ev's legacy to the theory of symbolism adds little to the book, and, indeed, falls outside its avowed scope. It remains an excellent work, however, inspired throughout by a healthy determination to be clear about what is meant by the "religious" or "mystical" element in Russian Symbolism.

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THE POETIC WORLD OF BORIS PASTERNAK. By *Olga R. Hughes*. Princeton Essays in European and Comparative Literature. Princeton and London: Princeton University Press, 1974. xvi, 192 pp. \$9.00.

We have here a fascinating attempt at interpreting Pasternak's poetic world as a whole, an attempt conducted by a thoughtful scholar, thoroughly familiar with the corpus of Pasternak's writings (including less well-known items). "Poetic world" is taken in the broader sense, and Pasternak's *Dichtung*, as considered here, includes his prose of various periods. While aiming at giving an overall view of the Russian poet's world, the author constantly refers to the rich surface of his poetry. Key passages of this poetry are quoted both in translation and, to the scholar's delight, in the original (printed in Cyrillic). Generally speaking, the book is geared to the sophisticated reader rather than the uninitiated. The volume is divided into four chapters, which are respectively entitled: "The Origin and Nature of Poetry" (dealing with the genesis of poetry according to Pasternak and the birth of Pasternak as a poet), "Art and Reality" (placing Pasternak's realism within the context of Russian literary history), "Time and Eternity" (devoted to the historical and ideological dimensions of the poet's confrontation with his age), and "The Responsibility of a Poet" (the aesthetic-ethical implications of the poet's encounter with his generation).

Although there are a few minor inaccuracies and misprints, these points are of secondary importance indeed, when compared with the positive aspects of the author's achievement. Olga Hughes is very well acquainted with the landscape of Pasternak's biography, and individual vistas within this panorama are brought in time and again as part of the stage setting for the book. In fact, this method is used consistently by the author, who takes her cue from Pasternak's belief in the essential interaction between the artist's life and his work. Thus, specific textual analysis of poems by Pasternak alternates with interesting observations bearing on biographical elements. This reviewer, not being a Formalist, will be the last one to take her to task for this type of approach. On the contrary, such eclecticism is uniquely appropriate to the highly complex topic under investigation. The individual passages on the significance of Scriabin for the poet (pp. 9-14), on such