

STUDIEN ZUR GESCHICHTE DER RUSSISCHEN KLASSIZISTISCHEN ELEGIE. By *Bernhard Kroneberg*. Osteuroplastudien der Hochschulen des Landes Hessen, series 3. Frankfurter Abhandlungen zur Slavistik, vol. 20. Wiesbaden: Athenäum, Franz Steiner Verlag, 1972. xi, 243 pp. DM 56, paper.

Professor Kroneberg selects for his study the period from 1735, when Trediakovskii published his two elegies in *Novyi i kratkii sposob . . .*, to about 1774, when the journal *Vechera* signaled a retreat from the classical standards of elegy, a retreat accompanied by the appearance of parodies and of elegies containing elements of sentimentalism. The main authors included are Trediakovskii, Sumarokov, Rzhnevskii, and Kheraskov.

The author chooses this particular time span because of his conception of the classical Russian elegy. He rejects G. A. Gukovskii's "purist" approach of 1927, where Sumarokov's love elegies of 1759 were held to be the best classical model of the genre. Kroneberg, relying on empirical evidence from ancient to modern times, prefers a broader definition of the function of the classical elegy encompassing the portrayal of "leidenschaftlicher Liebe oder leidenschaftlicher Klage um eine verstorbene Person" (p. 13), utilizing the rhetorical devices of passionate monologue, and introducing complications in the form of nature descriptions and elements of conflict or rivalry. From these premises, the author proceeds in chronological order, first analyzing each elegy separately and then in relation to its place in the total picture. His analysis takes into account both the developing norm and the deviations. Sociohistorical factors, as they relate to the formation and modification of normative standards for the Russian classicist elegy, are also considered.

Kroneberg's method works well and produces a meticulous, closely-reasoned description of a number of elegies linked together in historical perspective. One hesitates to call this true analysis, however, because the author's model is pragmatic and empirical, rather than theoretical in the sense of an ordering philosophical principle. It is a journeyman's approach, and as such it lacks the master's touch that would transform mere "Studien zur Geschichte" into a scholar's vision, an encounter, via the classical elegy, with the deeper human purposes of art.

The volume is essentially a useful reference tool. It provides a careful index, an extensive bibliography, and thoughtful prose translations of the Russian elegies into German.

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THE DACHA AND THE DUCHESS: AN APPLICATION OF LÉVI-STRAUSS'S THEORY OF MYTH IN HUMAN CREATIVITY TO WORKS OF NINETEENTH-CENTURY RUSSIAN NOVELISTS. By *E. C. Barksdale*. New York: Philosophical Library, 1974. ix, 144 pp. \$7.50.

Professor Barksdale's study seeks to apply a structuralist model of myth to a common thematic question of nineteenth-century Russian literature—tension between old agrarian and new urban values. The Lévi-Strauss paradigm of binary opposition and synthesis through some third mode is exemplified in the Pandora myth: pastoral utopia denied by Pandora's arrival with hope being the synthesizing mode. The Pandora myth (with utopia representing agrarian Russia