

The bibliography is inadequate. It lists sources that have only a cursory relation to the subject and omits those of primary importance, such as Dostoevsky's article in the *Diary of a Writer*, the articles of Eikhensbaum, Rozanov, Tynianov, Gippius, and Corbet, and Mahnken's article on Nekrasov's poetic technique.

Regretfully, I find Birkenmayer's study insufficient both conceptually and methodologically.

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SOBRANIE SOCHINENII. By *Osip Mandelshtam*. Edited by *G. P. Struve* and *B. A. Filippov*. 2nd ed. Vol. 1: *Stikhotvoreniia*. Introductory essays by *Clarence Brown*, *G. P. Struve*, and *E. M. Rais*. Washington, D.C.: Inter-Language Literary Associates, 1967. cv, 553 pp.

Mandelshtam, often called a poet's poet, has enjoyed a faithful but small audience both in Russia and among the Russian émigrés. Now, some thirty years after his death in a Vladivostok concentration camp in 1938, he has become a leading poet for a large group of Soviet youth, particularly in Leningrad, while the number of his admirers continues to increase in the West as well as in the USSR. *Kamen'*, Mandelshtam's first book of poetry, appeared before the revolution and was followed in 1922 and 1928 by *Tristia* and *Stikhotvoreniia*. Between 1928 and 1933 his poems appeared only on occasion in various Soviet journals.

Although the poet at one time belonged to the Acmeists, he never accepted the Parnassian canons of Gumilev, the leader of the "school." Rather, Mandelshtam's poetry possesses a greater affinity with that of Kuzmin, even though it lacks the mannerism and stylizations of this Russian "Alexandrian" poet. During a later period Mandelshtam was involved in the bold experimentalism typical of the Futurists. This modern strain, however, should not be attributed to any direct influence of Futurist poetic philosophy, for even his early poems had their own peculiar diction.

Mandelshtam became master of a great, personal style marked by a rhetorical solemnity and the spontaneity of a child toying with geographical, historical, and cultural topics that ranged from the map of Europe to the Pseudo-Demetrius, from the Acropolis to Venice. And in the course of these forays he may be perceived constantly searching for "a blissful, senseless word" (*blazhennoe bessmyslennoe slovo*)—for instance, to name his Lady Beautiful (Solominka). This search for the "blissful, senseless word" extends to the Decembrist movement in Russia as well: "Rossiia, Leta, Loreleia" all emphasize the patriotism of these noble revolutionaries and the futility of their unsuccessful rebellion in 1825. The often encountered repetition of three words (triads, such as Rossiia, Leta, Loreleia) suggests incantations and attaches some magical quality to Mandelshtam's lyrical poetry. I disagree with the Soviet critic Selivanovsky's remark, quoted by Professor Clarence Brown in his illuminating essay included in this volume, that Mandelshtam's poetry is "not a reflection of life, but a reflection of its reflection in art." Mandelshtam was often, to be sure, inspired by books or edifices, but nevertheless his experience is always genuine, based on a unique lyrical *Erlebnis*. His poetry is neither a reflection of life nor of art, but a transfiguration of both into something completely different, something that exists on another plane of being, as if in a paradise, where play is a norm and imagination has unlimited freedom. This childlike paradisaical

play of creative forces has been enjoyed by only a few poets such as Herbert, Hölderlin, and Nerval.

Both editors, Professors Struve and Filippov, should be praised for this meticulous academic edition. The former has revised his biographical sketch on Mandelshtam, taking into account the new data still appearing on the poet's life and work. Also included in this edition is an interesting but controversial essay by Emmanuil Rais (Paris) as well as more elaborate and extensive notes. The editors might have included in the footnote to Mandelshtam's poem on Venice not only Alexander Blok's remark taken from the memoirs of N. Pavlovich, but also Blok's own appraisal (Blok, *Sobranie sochinenii*, 7: 371).

Professor Brown notes that the long-suppressed Soviet edition of Mandelshtam seems to be on the verge of publication; however, it is yet to appear. I would like to add that Mandelshtam's name is not even mentioned in a recently published pamphlet on a planned concordance of Soviet poetry, although the former émigré poetess Marina Tsvetaeva appears on the list of poets to be studied (V. Grigoriev, *Slovar' iazyka sovetskoi poezii*, 1965).

Among Mandelshtam's poems not previously included in either of the volumes, but which appear in the second edition, are such excellent ones as *Avtoportret*, *Sport* (1913), *Kogda oktiabr'skii gotovil vremenshchik . . .* (on the October Revolution, 1917), and *Charlie Chaplin* (1937). Of particular note is a short, newly published poem, *Ukhodiat vdal'* (1936–37?), whose last two lines sound like an epitaph: "I will be resurrected in sweet [*nezhnye*] books and in kids' games, / in order to say, the sun still shines."

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POETS ON STREET CORNERS: PORTRAITS OF FIFTEEN RUSSIAN
POETS. By *Olga Carlisle*. New York: Random House, 1969. xiv, 429 pp.
\$6.95.

This is an anthology of twentieth-century Russian poetry with a stress on the postrevolutionary time and with selections ranging from two short poems (Blok) to nearly forty (Mandelshtam). Russian originals face English translations, and there are two prefaces as well as fourteen "portrait" essays by the compiler, who is Leonid Andreev's granddaughter and the daughter of one of the lesser-known Russian-Parisian poets (who now lives in the USSR). She is married to an American writer, and she is an author in her own right (*Voices in the Snow*, 1963). She met and interviewed not only Evtushenko (who presented her with hothouse lilacs), Voznesensky (she paced the Louvre with him), and Akhmadulina but Pasternak and Akhmatova as well. She has childhood recollections of Tsvetaeva and Poplavsky. She was in touch with Mandelshtam's widow and discussed translation problems with Kornei Chukovsky ("a close friend"). She even had some communication with Mayakovsky by depositing African violets at his monument in Moscow (accompanied by the ubiquitous Voznesensky). Some of the best contemporary American poets translated poems selected by her for this book (twenty, if one includes Mrs. Carlisle herself and John Updike, who is not listed on the dust cover). In short, the credentials are impressive, and the team virtually guaranteed success.

The compiler frankly admits that her choice of poems is subjective and, moreover, was in part shaped by what her translators wanted to translate, which is