

patronymic "Ivanovna" (not "Nikolaevna," p. 146). Mrs. Prokofiev was born in Madrid (not in Russia, p. 146, n. 1). Prokofiev and his wife separated in August 1941, at the time of the evacuation from Moscow of senior musicians, actors, and others active in the arts (not in 1939, pp. 156–57). Though Myra Mendelson accompanied Prokofiev during the period of the evacuation, she was not his wife (p. 157).

Any musician or Slavic specialist interested in Soviet music will find Krebs's work an indispensable reference. Though other books on the subject will surely appear, this one has secured a place on the shelf for years to come by virtue of its excellence and its precedence.

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STRAVINSKY. By *Robert Siohan*. Translated by *Eric Walter White*. New York: Grossman Publishers, 1970. 180 pp. \$7.95, cloth. \$3.95, paper.

With his translation of Robert Siohan's French work of 1959, Eric Walter White has added another title in English to the voluminous bibliography on the late Igor Stravinsky, perhaps the most important figure in music during the first half of the twentieth century. The treatment of Stravinsky, however, is addressed neither to the scholar nor to the musician. It therefore lacks documentation and contains no technical analyses of the major scores. Siohan's center of gravity is the "Stravinsky world," from which he approaches the composer's career within a milieu of music, art, and dance.

The author, in his attempt to find a key to "the enigma of Stravinsky," offers his own interpretation of the stylistic streams which flow through Stravinsky's middle works. Trends between *Oedipus Rex* (1927) and the beginning of Stravinsky's preoccupation with serial techniques (about 1952) Siohan reduces to three principal avenues of development, which he designates as baroque, hieratic, and classical tendencies. The significance of Stravinsky and other twentieth-century figures in the arts Siohan views as "their ability to solve a given problem . . . linked with the intense appetite for discovery."

When the original French edition was published in 1959, Stravinsky was still composing. Although the author's discussion of Stravinsky's works ends with *Threni* (1958), a chronology in the appendixes carries forward Stravinsky's activity through 1969 and coordinates the composer's biography and compositions with musical landmarks by his contemporaries. Numerous errors of fact in the chronology of the French edition have been corrected in the translation, but this portion of the book, still not completely accurate or unequivocal, must be used with some care. Questionable priorities are established for entries—for example, why record the year of Grieg's death and not that of Rimsky-Korsakov, Stravinsky's own teacher? In citing the year for individual works by Stravinsky the chronology is not entirely uniform in indicating whether the year marks the beginning or completion of the work. In the translated edition the bibliography has been modified and expanded, but the annotated discography in the original French publication has been omitted entirely. An index of names and works would have been most useful.

The first fifty or sixty pages treat Stravinsky's early career as a composer for Diaghilev's Russian ballet. Unfortunately these opening sections, of particular interest to readers of the *Slavic Review*, are loosely organized and marred by the

author's speculative and subjective indulgences. Beyond the first third of the book lies a very useful approach to Stravinsky's kaleidoscopic career, but it is an interpretation directed more to those interested in twentieth-century music than to students in the Russian area. For a more substantial and fully documented account of Stravinsky's Russian period one must still turn to the study by the translator himself.

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ISTORIIA RUSSKOI POEZII. 2 vols. Edited by *B. P. Gorodetsky*. Akademiia nauk SSSR, Institut russkoi literatury (Pushkinskii dom). Leningrad: "Nauka." Vol. 1: 1968. 560 pp. 3.34 rubles. Vol. 2: 1969. 459 pp. 2.66 rubles.

In a four-page preface this collective work (twenty-five authors) is described as the first attempt at a systematic history of the development of Russian poetry from its beginnings to 1917; its intent is to interpret poetry from a Marxist point of view and to serve as a counterbalance to the interpretation of some contemporary bourgeois scholars (1:5).

Considering the multiplicity of authorship, the resulting variety in approach and quality of individual contributions is not surprising. Some chapters are well written, others are cliché-ridden, some give an original interpretation of the subject, others are too much like those "official" introductions from which one can learn nothing. A certain diversity is inherent in the scope and the plan of the work: there are monographic studies—whole chapters or separate sections within a chapter devoted to individual poets—and chapters that deal with specific periods. But more careful editing could have eliminated some repetitions and contradictions. To mention only one, but perhaps the most glaring contradiction, Koltsov's poetry is described as having "podlinnaia narodnost'" (1:534) and "zhiznennaia pravda" (1:535); it is stated that in his poetry "pesnia . . . vpervye sovershenno utratila cherty stilizatsii" (2:96), but elsewhere his poetic world is called "uslovno-romanticheskii" (2:22).

A more significant aspect of editorial powers concerns the decision regarding the space to be devoted to a particular movement or poet, and whether a poet deserves a chapter (or a section within a chapter) of his own. Some disagreement about such choices in a work of this scope is inevitable, but certain points here can be disputed.

In a work that discusses not only the poetry of N. P. Ogarev and I. S. Nikitin but that of A. I. Podolinsky and I. Z. Surikov as well, one would expect to find some discussion of V. A. Ozerov and Denis Davydov, but one does not. Apollon Grigoriev fares a little better: half a page devoted to his poetry is sandwiched between A. K. Tolstoy and Karolina Pavlova; he is given another paragraph in the chapter on Blok. Nor is Fet given a chapter or a section to himself; the discussion of his poetry is good, as is the chapter in which it appears (by L. M. Lotman), but he is allotted fourteen pages compared with A. K. Tolstoy's twenty-three and L. A. Mei's ten! On the other hand one wishes that the chapters devoted to democratic and revolutionary poetry were more brief. There are instances when it is *almost* acknowledged that the greater part of this poetry has little poetic value (2:114, 116–17, 240, 243, 247–48). It seems that the idea of its social importance could be conveyed in fewer pages.