

without the ideological and political inhibitions that so often tend to detract from the analytical value of Soviet bloc publications on this subject.

Many of the problems dealt with—such as the need to evolve a pricing system that will reflect the internal costs of the CMEA area and not those of the outside (capitalist) world—are well known to Western scholars and have been amply discussed in competent Western publications. Others—mainly connected with the issues of convertibility, establishment of common currency, and mutual settlements of trading balances—give the reader a new insight into the complexities of inter-CMEA relations. Western scholars (providing that they can read Polish) would find in chapter 4, “Market Tools of the Development of Integration,” some highly interesting and thought-provoking analytical ideas.

It is also interesting to note that the whole volume—despite its many contributors—is permeated with a market-oriented spirit of economic integration. The arbitrary command-economy model of CMEA integration is—at least tacitly—rejected by most authors, while the gradual predominance of money-commodity relations within the Community is taken for granted. This is especially worth noting, because several of the authors concerned (for example, Kuzinski, Pajestka, Kisiel, Soldaczuk) are not only reputable scholars but also high-level party and state officials. And with the ouster of Gomułka, these experts are likely to have a much greater say in formulating Poland’s stand on certain controversial issues of CMEA’s integration.

But this insight into the semiofficial Polish thinking on the future development of the CMEA is just a fringe benefit one gets from the study of this interesting volume. Its main value lies in presenting a comprehensive and well-argued case for adopting a model of economic integration that would be based on genuine money-commodity relations and freely convertible currencies, and would involve far-reaching institutional changes within the Community.

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JAN PARANDOWSKI. By *George Harjan*. Twayne’s World Authors Series, no. 112. New York: Twayne Publishers, 1971. 160 pp. \$5.50.

As the president of the Polish P.E.N. Club since 1933 and vice-president of the International P.E.N. since 1962, Jan Parandowski, now seventy-six, has long been a very active member of the international literary community. However, I think it fair to recognize that his foreign reputation as a creative writer rests primarily on his *Dysk olimpijski* (*The Olympic Discus*, 1933), a book about the ancient Greek Olympic games for which Parandowski was awarded a bronze medal at the Berlin Olympics of 1936.

George Harjan, a professor at York University in Toronto, knows Parandowski personally, has written a few smaller pieces on him, and has a deep admiration for the man and his writings. His monograph strives to generate enthusiasm for Parandowski as a “classic Polish writer [who] has appeared in our lifetime.” Parandowski’s writings are many, varied, and occasionally attractive (among the best are those on classical antiquity and his prose translation of the *Odyssey*); but for all the humanism that Professor Harjan stresses as Parandowski’s outstanding attribute, and a style praised throughout as “brilliant,” “magnificent,” and of “unbelievable plasticity,” I doubt that any surge of interest in

Paradowski is in the offing—now or in the foreseeable future. In Poland, Paradowski is respected (despite harsh treatment at times by critics, one of whom went so far as to call him only a “popularizer of literature”), but he commands no great following.

Intellectually remote from the central concerns of most contemporary European and American literature—a writer really of another era—Paradowski is not likely to attract new foreign readers. If translation is any measure of interest, Paradowski the novelist, essayist, and translator—as distinguished from Paradowski the P.E.N. luminary—is destined to remain known in the English-speaking world just as the author of *The Olympic Discus* (a second edition of the 1939 English translation appeared in 1964), unless, of course, George Harjan is willing to let his admiration and enthusiasm carry him further. Until then, his survey of Paradowski's life and career provides an adequate introduction to an able Polish writer of rather narrow appeal.

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PERFECTION OF EXILE: FOURTEEN CONTEMPORARY LITHUANIAN WRITERS. By *Rimvydas Šilbajoris*. Norman: University of Oklahoma Press, 1970. vii, 322 pp. \$8.50.

The fourteen essays that constitute this introduction to contemporary Lithuanian literature seem to have been conceived as separate studies rather than an organic whole. A brief survey of Lithuanian letters since the eighteenth century has been added. The work presents a unilateral view: as the title indicates, only writers living and creating in exile are considered. The rich and varied work of their counterparts—the authors of Soviet-occupied Lithuania—is left in abeyance. One hopes that a similar study of their work will be published soon. This division precludes a fully synthetic presentation.

Šilbajoris is one of the few Lithuanian critics of the “middle” generation who is capable of successfully undertaking a study of this dimension. Numerous articles of his (mainly in *Metmenys* and *Lituanus*), on both exile and resident authors, testify to his thorough acquaintance with all literature being published in the Lithuanian language. On the other hand, his works on Russian poetics and the aesthetics of Tolstoy confirm his competence as a literary critic beyond the Baltic area. This book received and deserved an honorable mention by *PMLA*.

It would be difficult to define the main purpose of the book or to say for what kind of reader it is intended. The lack of a fully detailed bibliography of the works discussed or of any reference works hardly allows one to consider it a truly scholarly publication. Yet the discussion of some authors goes far beyond the level of a popular work. It is more than a simple introduction, and will give the English-speaking reader a good idea of the present status of Lithuanian literature on this side of the iron curtain.

The approach to the works of art discussed in these essays resembles that of a Russian Formalist or a New Critic. The analytic method prevails. At times the author seems to run the risk of getting lost in the details of an *explication de texte* or plot summaries, but this is remedied by including at the end of each chapter an evaluative summary of the most characteristic traits of the author under discussion.