for any scholar at all interested in the subject. Well balanced and authoritative, the entries refer the reader both to Soviet and to émigré and Western sources. This is a welcome innovation which, hopefully, may one day also be adopted by Soviet dictionaries and encyclopedias. There simply is no other source where all this material can be found as easily.

The book is relatively inexpensive and attractive in appearance. One can only regret that too many of our graduate students, the persons most likely to benefit from Professor Kasack's volume, no longer read German and will probably forgo consulting this truly excellent companion to the English-language *Dictionary of Russian Literature*, which William Harkins published some twenty years ago.

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ON RUSSIAN POETRY. By *Nikolai Gumilev*. Edited and translated by *David Lapeza*. Ann Arbor: Ardis, 1977. 192 pp. \$15.00, cloth. \$4.95, paper.

This book makes available in English the five essays, thirty-six reviews, and several miscellaneous pronouncements which constitute Gumilev's theoretical and critical writings. The originals appeared between 1908 and 1923, for the most part in the journal *Apollon*. "Acmeism and the Legacy of Symbolism" (1913) served as the Acmeist manifesto. The respectful tone with which Gumilev speaks of Symbolism ("a worthy father") is a far cry from the acrimoniousness of Futurist manifestoes. Yet the article announces the Acmeists' intentions to reject mysticism (seen as a Germanic tendency), to adopt a "lucid irony" (a Romance trait), to respect the phenomena of the world as "brothers," and not to conjecture about the unknowable. In his other statements about poetry Gumilev was eclectic. For example, in "The Anatomy of a Poem" (1921) he declares, quite formalistically, that any poem has four aspects (phonology, stylistics, composition, and "eidology"), and yet in "The Reader" (1923) he describes poetry as being of a single coin with religion.

His reviews appeared between 1908 and 1916 and were concerned only with poetry, never prose. He responded to the works of the major Symbolists, beginning with Briusov and Sologub; to nonaligned artists such as Bunin; to Annenskii, Kuzmin, and his fellow Acmeists Mandelstam and Akhmatova; to Tsvetaeva and Kliuev, the Futurists of *A Hatchery of Judges*; and to others. His judgments were not biased; nor were they made on the basis of any theoretical positions, but simply according to the dictates of taste. His comments were impressionistic; he was both generous with praise and outspokenly harsh in the case of inferior work. Time has vindicated his opinions. Our assessments today remain essentially the same as his, although two exceptions can be noted: he did not sufficiently praise his wife's poetry, and he was unable to estimate the worth of Khlebnikov (Gumilev once wrote that Khlebnikov "must learn a great deal more"). In some pieces Gumilev dissipated his efforts by attempting to describe too many poets at once.

The present volume is well annotated but contains many typographical errors.

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THE POET AND THE REVOLUTION: ALEKSANDR BLOK'S "THE TWELVE." By *Sergei Hackel*. Oxford: Clarendon Press, 1975. xvi, 254 pp. £10.50. \$27.25.

Combining fact and erudite speculation about the background and ideological origins of Blok's greatest poem, "The Twelve," this book is both illuminating and disappointing. Illuminating because it presents a great amount of information about the Russian