

Bogoslavsky's superbly edited and much more exhaustive *Pushkin-kritik* still being available on most of our university library shelves—how many readers this collection will have. Viewed in this cold, pragmatic light, Proffer's book looks—to one reader at least—a little like a well-designed and solidly constructed samovar which has been shipped at considerable time and expense to Tula.

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TJUTČEV'S KURZLYRIK: TRADITIONSZUSAMMENHÄNGE UND INTERPRETATIONEN. By *Almut Schulze*. Forum Slavicum, vol. 25. Munich: Wilhelm Fink Verlag, 1968. 99 pp. DM 18.

This essay (which was submitted as a doctoral dissertation at the University of Heidelberg) is devoted to Tiutchev's shorter lyric verse, a genre in which the poet was an innovator in the context of Russian letters.

Part of the author's purpose is to place Tiutchev's shorter poetry against the background of the European poetic tradition. Opening with a discussion of this *genus humile* as used by Tiutchev, Frau Schulze takes Iurii Tynianov to task for too hastily applying certain concepts to Tiutchev in his essay "Vopros o Tiutcheve" (reprinted in *Arkhaisty i novatory*). Examples of such critical-aesthetic concepts misapplied by Tynianov in this connection are "fragment" and "microscopic ode." The author points out that in contrast with Pushkin, who did essay the fragment as a deliberate and valid device, Tiutchev uses a strict form. Considering the shorter lyric of Tiutchev as a "microscopic" replica of the eighteenth-century ode, she suggests, is misleading; and she detects some further flaws in Tynianov's argument. She shows that Tiutchev's aesthetics is not reducible to any eighteenth-century genre, and cannot be accounted for by reference to critical standards borrowed from eighteenth-century rhetoric. Instead, she connects the development of shorter poetry as practiced by Tiutchev with the renewal of interest in the Greek epigram exemplified by Goethe and Heine (two poets with whom Tiutchev was perfectly familiar) and various Russian literati of the 1820s.

In her analysis of Tiutchev's short poems, the author pays more attention to form than to theme or content. Her conclusion is that these poems are structurally dissimilar to the odes and songs of Russian poetry at that time; they are related to the epigram, the madrigal, the short elegy, the short German *Lied*, and should be thought of as continuing the Greek and Latin tradition of shorter poetry.

Although it retains much of the character and format of a doctoral dissertation, this study represents a notable contribution to the discussion of Tiutchev's poetry, both from the textual and the historical-comparative viewpoints.

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DOSTOEVSKIJ AND THE BELINSKIJ SCHOOL OF LITERARY CRITICISM. By *Thekwall Proctor*. The Hague and Paris: Mouton, 1969. 198 pp. 32 Dutch guilders.

This volume attempts to study the literary criticism of Belinsky, Chernyshevsky, Dobroliubov, Pisarev, and Mikhailovsky, representatives of the socioliterary criticism "which, in a somewhat different form, continues to be predominant in Soviet