
With the publication of The Silver Dome, which joins St. Petersburg, tr. John Cournos (New York: Grove Press, 1956) and Kolo Letuas, tr. Gerald Jansen (Ann Arbor: Ardis, 1971), the American reader now has the completed trilogy of Andrej Belyj's first and finest novels. The text used, Serebnjakoj golub' (2 vols.; Berlin: Epoxa, 1922), was originally published serially in 1906 in Vesny, but this novel was not extensively rewritten as was Petersburg. The front matter contains valuable information for the American reader on Belyj's life and works with special reference to his theory of art. A few minor points. Salisbury's characterization of Stalin as a "true dove" is curious. Reavey is slightly off in his date for Belyj's Art of Golf (1934, not 1938), and Misail Sergeevitch Solov'ev was the originator of Belyj's novel, not Sereja Solov'ev. His explanation that "Glossolalia" (i.e., Glossolalia) was inspired by the "babel of wartime tongues" encountered by Belyj during his years in Switzerland contradicts Belyj's own admission that his work was an offshoot of Rudolf Steiner's theory and practice of eurhythmy in Dornach.

Belyj's prose poses often insurmountable problems for the translator, although The Silver Dome is more traditional and consequently less demanding than the later novels. Reavey's translation is for the most part smooth and flowing and sometimes even brilliant. Notwithstanding his desire to "grasp [Belyj's] rhythm" and also his disclaimer that he has been "prevailed upon to dim some of the verbal sound effects," distortion occurs. It is tipified perhaps by Reavey's annoying translation of moy goraj as "our hero." Indeed, Petr Dar'jaš'kij, "our hero," is transposed from a work dominated by Belyj's rhythmic repetitions to a version marked by an apparently conscious avoidance of repetitions and inconsistencies compiled and listings useful to the profession are published from time to time. The criterion of acceptance is the value of the contribution itself, rather than conformity with the opinions or approach of the Editorial Committee.

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lokami, platok; the translation "red-and-white-spotted kerchief" (p. 13) by dropping the reference to white apples masks a recurring leitmotif. Words, phrases, paragraphs, and in one instance an entire page are inexplicably absent in the English text. The missing page, mentioned by Simon Karlinsky in his review in the New York Times (27 Oct. 1974, sec. 7, pp. 1-2), contains Petr's vision of the Dove Child which was to be the fruit of his union with Matrana and is thus essential for an understanding of his subsequent flight from the secret sect, not to mention the later references to this vision. The omitted page may be found in volume 2 of the Russian edition, page 154; it goes on page 347 of the English text.

Reavey's failure to include peculiarities of speech which Belyj employs to identify his characters is regrettable but admittedly unavoidable in places. General Čizikov has a speech defect and cannot pronounce r or l; for example: "Vejudju v akgestnosti ag'ejnye bespogjadki: bl'agopojen'yi gi u vas?" Reavey ignores the statement on "er" and "el" which he translates on page 144 and renders this sentence simply, "There are agrarian disorders everywhere in the neighborhood: Is everything all right with you?" (p. 146.) Reavey's single attempt to convey Čizikov's speech is in the sentence "Ah, I'm so vlad, so vlad..." (p. 142.) A similar difficulty occurs when Luka Silie Erpogin, who has been poisoned by the Doves, attempts to tell his wife something and manages only the syllable "OTR"; this she interprets as her maiden name, Otriganiev (p. 410). Was there no way to make the reader understand Erpogin's unsuccessful efforts to indicate that he has been poisoned (otruili)?

Belyj once wrote in Arabeski (M: Musaget, 1911), p. ii: "Let those read me for whom I am comprehensible and interesting; among them, I believe, will be found persons who are capable of transmitting my thoughts to the masses in a more generally accessible form." Belyj's prose, as well as his thought, still awaits a worthy interpreter.

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Reading this book, I was reminded of Borges' remark that Walt Whitman's work is "less valuable as poetry than as the mark of an exemplary poet who was himself created by it." Professor Hughes devotes considerable attention in her book to Pasternak's famous discussion (which Borges echoes) of the "Romantic manner" in Safe Conduct (part 3, sec. 11), but she evidently does not accept, or at least take at face value, Pasternak's renunciation of the Romantic manner: for the subject of her book is the Poet as advertised by his work, or at least by a tendentious selection from the work. Of course Pasternak invites this treatment, not because he was "inconsistent" (though Hughes says that he was), but because history interfered—in more ways than one. For one must also consider the historical context of Safe Conduct (1929-31), something which Hughes does not do. This naïveté is the obverse of that popular coin which is tendered for the poetry in the course of its devaluation (the reverse is pedestrianism, the use of poetry to illustrate platitudes).

"In this study," Hughes says in her introduction, "Pasternak's theoretical statements concerning art and the artist are used in conjunction with his metaphysics and the numerous depictions of the poet in verse and prose." Period. Used for what? I was still wondering at the end of the book. Part of my problem was that