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introduction to *Urna*, 1909). In the event, he was to return to these poems on no less than five occasions, rewriting them for the last time during the period from 1929 to 1931, when he also renamed them "Zovy vremën." Although about a fifth of the poems in this final collection have appeared before (mainly in *Stixotvorenija i poëmy*, Biblioteka poëta, bol'saja serija, M., 1966, and usually in corrupt versions), the bulk of its 214 texts appear here in Malmstad's volume 2 for the first time, as does the plan for a companion volume of verse entitled "Zvezda nad urnoj" which was to contain the "final" versions of Belyj's later poetry.

The textological problems raised by Belyj's constant recasting of his earlier verse will be apparent, therefore. Which version of any given poem should an editor prefer? What constitutes a new poem and how is this to be distinguished from an old one, now rewritten? What in any case is the status of the original poem before rewriting? Belyj's answer to such questions was quite clear. "The mark of any poet's lyric creativity," he wrote, "is to be seen not in a series of scattered and self-enclosed works, but in the modulations of a small number of fundamental lyric emotional themes imprinted in various gradations on poems written at various times; behind the lyric fragments of any lyric poet is an unwritten lyric *poëma*; and whether or not a genuine poet is to be understood depends on our ability or inability to construct a total picture from the scattered pieces of mosaic, one in which every lyric fragment links up with another" (introduction to *Stixotvorenija*, 1923). The poet should feel free to tamper with the order and form of any poem or group of poems, therefore, so as to give access to what Belyj believed was most important in any poet's work: the "seed" or "kernel" of the writer's lyric experience which would then penetrate to the reader's own soul. In his own case, Belyj wrote, "whatever I have written is a novel in verse; and the content of the novel—my search for the truth, with its achievements and failures" (ibid.).

It will be obvious that the integrity of any given poem or collection of poems from the point of view of style or chronology was simply not a valid criterion for Belyj, therefore. As Malmstad remarks, Belyj wished any future edition of his poetic works to begin with the verse of "Zovy vremën," since for him those poems "were not new in any way. Nor were they even variants of previous poems. They were rather variations on themes of a lifetime, the most perfect expression of the 'leitmotifs' which had dominated the early period of his life" (1/1:41). Quite rightly the editor has found it impossible to follow the writer's preferences in this regard. As he notices, "what Belyj refused to appreciate was that the editor of a scholarly edition is obliged to present a poet's work in its historical perspective[. . .] Both the historian of Russian Symbolism and the reader want the poems of Belyj's verse collections as they were first printed. Only then can the development of Belyj's poetry be studied" (1/1:47). What the editor has done in volume 3, however, besides giving a detailed textological commentary on all the poems assembled in the other volumes, is to print lists of the contents of all Belyj's verse collections, both published and unpublished. In this way, as he remarks, "with the table of contents and the variants of each poem, the reader can make an exact reconstruction of every poem as it progressed from first to final form. He can also reconstruct every one of Belyj's editions, whether published or not" (1/1:52). Rarely can the variorum method of editing a modern author's texts have been more triumphantly vindicated. The long-standing neglect of Belyj's verse to which I referred at the outset, is now at an end.

R. J. Keys, University of St. Andrews.

John E. Malmstad, ed. *Andrej Bely: Spirit of Symbolism*. Ithaca: Cornell Univ. Press, 1987. 375 pp., \$45.00 (cloth), \$17.95 (paper).

In 1984, John Malmstad brought together a group of scholars to examine the many facets of Belyj's art—prose, poetry, criticism. The collected papers of this meeting are an ambitious

Nature and Culture. The Cossacks, unreflective, riveted to the present, indifferent to human suffering, are described in the vibrant and forceful style of the heroic; they are the children of nature; theirs is the march of history that cannot be denied, but leaves man spiritually famished. The Hasidic Jew Gedali, the painter Apolek, and Saška the Christ are representatives of Culture, as Ehre notes in the section with that title. Their commitment is to ethical and aesthetic values, but they are visionaries and dreamers. The narrator is attracted to them but they can not teach him how to live in the world. And while the epic line persists throughout *Red Cavalry*, as shown in the section "Apocalypse," its "romantically charged picture of war" gradually darkens, and towards the end, in "Zamoste," the war scenes turn into apocalyptic visions in which death and destruction dominate the landscape. The Cossacks, who at first resemble "glorious beasts or gods," at the close of the cycle look more like their victims (85).

"Resolution" examines "The Rabbi's son" and "Argamag." Just as the painter Pan Apolek, in the story by the same name, provides a model for the artist, the Rabbi's son, who goes off to war with the tokens of culture and force, offers Ljutov "a model for action" of how to live with the contradictions inherent in force and in culture. In the last story, "Argamag," Ljutov "accepts . . . the exigencies of history"; he breaks away from the "web of nostalgia" against which he struggles throughout the book to join the "epic march of the Cossack army" (84).

The *Dovecot* cycle, Ehre notes, is a kind of prelude to *Red Cavalry*; it recounts how Babel' became Kiril Ljutov. The search for an identity is the major theme of Babel's fiction. The plot of most of his works, he points out, "is the sentimental education of a young man, Jewish and a writer." Thus, in *Red Cavalry*, Ljutov's tie to culture represents also the tie to the Mother. Maternal images in *Red Cavalry* are associated with culture, just as masculine images are linked with war, with the Cossacks. Whereas in *Red Cavalry* Ljutov struggles to escape the hold of the Mother, in the *Dovecot* cycle it is the Father from whom he must flee. Each of the four stories in the *Dovecot* cycle—"The Story of my Dovecot," "First Love," "In the Basement," and "Awakening"—deals with successive stages in the child's development. In each the boy confronts a traumatic experience that prompts him to re-evaluate the ways of his culture. In the last, "Awakening," he becomes aware of his choices, personified by three men: (1) his father, a man who holds to bourgeois values and tries to make of him what he is not, (2) his grandfather, a bohemian, eccentric and isolated from the cultural mainstream, and (3) the two Gentiles who represent the choice that the life of art holds for the boy, one who teaches him the delights and mysteries of art, the other who introduces him to the joys of nature. The *Dovecot Cycle*, writes Ehre, "may be read as a boy's search for a father to assume the role of his own failed father, and also as a search for a model for the artist" (98).

A separate chapter is devoted to Babel's plays and films. The plays are considered in the larger literary context and individually; brief background information is provided for each of the screenplays. Chapter 9, "The Life of Art," considers the stories "Line and Color," "Pan Apolek," "Di Grasso," and "Guy de Maupassant." Chapter 10 examines the last works from 1928 to 1938. The book also provides a useful bibliography of primary and secondary sources.

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Борис Пастернак. *Избранное в двух томах*. Составление, подготовка текста и комментарии Е. В. Пастернак и Е. Б. Пастернака. М.: Худож. лит.-ра, 1985. 623 + 559 стр., 3р. 10к. + 2р. 30к.

With the publication of *Doktor Živago* in *Novyj mir* during 1988, a definitive edition of the complete works of Boris Pasternak no longer seems to be a complete impossibility. For the moment, however, this two-volume *Izbrannoe* is the best scholarly edition of Pasternak's poet-