

stanzas are simply omitted, with no note to that effect. Akhmatova's famous lines about Petersburg, "I tsaritsei Avdotei zakliaty, / Dostoevskii i besnovaty," are rendered ". . . and banished, bewitched like Czarina Avdotya, / Dostoevskyan, the unearthly." In the same poem "graves" is translated as "roots," and the line "I valilis' s mostov karety" becomes "bridges parting to topple the carriages."

Quibbles aside, both books serve their own very useful purposes. What one does wish for, however, along with volumes of translations, is a series of editions like James B. Woodward's *Selected Poems of Aleksandr Blok*. The two collections at hand are really of very limited use to those who command a little Russian. Much more useful is the Woodward format, in which the original text is given, and difficult passages are translated or explained in the notes. A series of this kind would be most welcome indeed.

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BORIS PASTERNAK. By J. W. Dyck. Twayne's World Authors Series, no. 225. New York: Twayne Publishers, 1972. 206 pp. \$6.50.

J. W. Dyck provides a general introduction to Pasternak and in so doing manages to at least touch on all aspects of his writing. After presenting the basic facts of Pasternak's life and career, Dyck devotes a chapter to his poetics as presented in the autobiographies and then goes on to discuss the poetry, *Doctor Zhivago*, the short prose, and the translations. The footnotes and the bibliography indicate that Dyck is familiar with most of the major secondary literature on Pasternak, and he has certainly read the works themselves with great love and diligence. Yet the result is not totally satisfying. Despite a number of acute observations the book suffers from two faults: a tendency to make vague or inexact remarks and, more crucially, the failure to impart a sense of unity. The former is illustrated by the attempt to explain the reasons for the dedication of *Sestra moia zhizn'* to Lermontov through the unlikely and poorly supported assertion that Pasternak's "esthetics was primarily based on Pushkin's realism, which has universal application. In *My Sister, Life*, Pasternak had not yet matured to the level of such concreteness." Questionable as well is the characterization of Komarovskiy as "happy-go-lucky." The absence of unity is felt both in the work as a whole and within individual chapters. The result is that it is often difficult either to see the point that is being made about a particular work or to get a feeling for Pasternak's career in its entirety. For example, the decision to discuss the short prose only after *Doctor Zhivago* obscures the extent to which the novel reflects the earlier writings. Indeed, the entire chapter on the short prose seems to have been included almost as an afterthought. The chapters "Poetics in Autobiography" and "*Doctor Zhivago*" both suffer from being broken down into a number of sections based largely on theme. Ideally, this device would lead to a clearer and more organized presentation; however, the series of separate discussions (such as those on "Man," "Man in History," "Illusions and Disillusions," and "Free Personality" in *Doctor Zhivago*) lead instead to artificiality and some repetitiveness.

There are a number of minor errors. For example, the lines by Mayakovsky quoted on pages 78–79 are from *Oblako v shtanakh*, hence were *not* "written not too long before his death." Dyck indicates that the first collection of Pasternak's stories appeared only in 1933, whereas in fact one was published as early as 1925.

The remark that the poem "Pamiati Mariny Tsvetaevoi" does not fit thematically into the cycle *Na rannikh poezdakh* fails to consider that the poem was included in the collection only by the editors of the Michigan edition and not by Pasternak himself (see both the notes to this poem in the Michigan edition and Gleb Struve's comment in *Sbornik statei posviashchennykh tvorchestvu B. L. Pasternaka*, p. 227). Some minor oversights occur as well: an article by I. N. Bushman [Irina Nikolaevna] is twice referred to as "his"; W. Weidlé's name appears not in its usual English spelling, but is transliterated from the Russian as V. Veydle; and for some reason Boris Eikhenbaum's article "Teoriia formal'nogo metoda" is quoted in German.

The book can serve as a basic guide for the reader largely unfamiliar with Pasternak. However, ample room remains for further general studies that would both probe more deeply into the individual works and provide a better overview of the corpus of Pasternak's work.

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ALEXANDER SOLSJENITSYN: BIOGRAFI OCH DOKUMENT. By *Hans Björkegren*. 2nd edition. Stockholm: Wahlström & Widstrand, 1972. 218 pp.

ALEKSANDR SOLZHENITSYN: A BIOGRAPHY. By *Hans Björkegren*. Translated by *Kaarina Eneberg*. New York: The Third Press, Joseph Okpaku Publishing Co., 1972. 186 pp. \$7.95.

SOLZHENITSYN. By *David Burg* and *George Feifer*. New York: Stein and Day, 1972. ix, 371 pp. \$10.00.

Now that Nobel Prize winner Solzhenitsyn is uncontestedly a figure of international significance, various attempts are being made in the West to piece together descriptions of his remarkable life and his career so far. As is the case with these biographies, some of the work is outstanding while other attempts are of limited value.

Hans Björkegren is a journalist who spent several years in Moscow as a correspondent for a Swedish newspaper. His book has its flaws, but despite some organizational awkwardness and a somewhat choppy newspaper style, it provides a substantial amount of information about Solzhenitsyn's life, along with an interesting selection of material from correspondence, magazine and newspaper articles, speeches, transcripts of meetings, and other such documents connected with the "Solzhenitsyn affair." Some of the texts Björkegren uses are more complete and more accurate than those in the 1970 Posev compilation (*Sobranie sochinenii v shesti tomakh*, Frankfurt am Main, vol. 6: *Delo Solzhenitsyna*) or in the recent French collection (*Soljénitsyne*, edited by Georges Nivat and Michel Aucouturier, Paris: Éditions de l'Herne, 1971)—although the latter is valuable, among other things for a number of interesting items from the Soviet press that I have not seen in any other Western collection, and for printing full texts which have often been abridged in other publications, such as Labeledz (*A Documentary Record*, edited by Leopold Labeledz, 1971; see review in *Slavic Review*, December 1972). In documenting the period up to the end of 1970, Björkegren has little to offer that is not at least as effectively presented in the Labeledz collection, in spite of abridgments. However, the second edition of Björkegren does include reports of the most