

thereby a utopia. But this new order is alien to the earth, and nature overwhelms the artist by isolating him through universal, deadly silence. Then, "at the cross-roads of life," Beethoven again encounters Evil, mocked this time by its "soundless laughter." Denisova applauds the utopia and ignores these other matters (pp. 35–37). The most extreme of such distortions concerns Fedorov's longest and best-known work, *Seventh Heaven* (1959–67), an epic in eight chapters with preface and epilogue. The fifth chapter, "Memory of the Age," recounts the protagonist's bitter experiences during the purges, when his brother was illegally liquidated as a Japanese spy, when "enemies and every sort of swindling" threatened the revolution, and cowardice was rampant. (An old friend tells the hero, "The brother of an enemy of the people is potentially . . . also an enemy.") Denisova simply skips this chapter and renumbers those remaining (pp. 63–70).

With the exception of a brief bibliography of Fedorov's collections through 1968, Denisova's study is devoid of the scholarly documentation that would clarify such things as her vague rejoinders to unidentified critics of Fedorov's "pochvennichestvo" (p. 100). Her emphasis is almost exclusively thematic, with no serious discussion of the formal aspects of Fedorov's verse other than an endorsement (p. 122) of Fedorov's own "exhaustive" and "precise" solutions (in *Pravda*, June 28, 1967) of the "most complex theoretical questions" (for example, "Poetry is a synthesis of the spiritual life of the people").

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THE NEW SCRIABIN: ENIGMA AND ANSWERS. By *Faubion Bowers*.
New York: St. Martin's Press, 1973. xiv, 210 pp. \$8.95.

The author of this book, Faubion Bowers, published in 1969 a two-volume set on Scriabin that included numerous translations from Scriabin's correspondence, which had been published in the Soviet Union in 1965. In the relative scarcity of Western writings on Scriabin, Mr. Bowers may be viewed as an enthusiast who is apparently trying to fill the gap by producing what on the surface seem to be scholarly studies about this significant Russian composer. If the first two volumes were quite diffuse and left much to be desired with regard to the accuracy of the translations from Russian, this new volume presumably wraps up more succinctly the present state of knowledge about Scriabin. The author seeks also to present a "new" Scriabin, although it is rather hard to fathom what might be "new" in a period of four years since the publication of Bowers's earlier work. A thorough examination of the book reveals that after completing the preceding work, he became acquainted with more recent publications by Soviet scholars, some of which *did* appear after the publication of his book in 1969, and summarizes these studies as if they contained some unheard-of novelties.

To start with, this is *not* a scholarly volume. In saying this the reviewer is disturbed by the total lack of references and footnotes which would support the author's statements. This is not a subject so well known that no references are required. There is also the matter of the author's flip attitude. Sometimes his style is more suited to weekly magazines of a popular nature, yet elsewhere he uses recondite terms and expressions which would send most readers to the dictionary (for example, "joss house atmosphere," p. 114; "the brightly painted chords with their honeyed harmonies, caroming modulations, and exfoliations of resonance,"

p. 128; "it is inspissated," p. 184). In his preface the author states that owing to the celebration of the centenary of Scriabin's birth a "spate of fresh information . . . has been released by the Soviets" (p. xi). Yet nowhere does he ever cite his sources, and his bibliography contains no significant Soviet work published after 1971.

An idea of the style and sweeping generalizations which abound in this volume can be obtained from the following sentence, presented in the context of Scriabin's visit to Paris: "At that time, Paris was a city of 'ephebes and opium,' where 'suicide by hallucination,' took place. Paris was rife with drugs and homosexuality as established by Baudelaire, Verlaine and Mallarmé to be succeeded by Jean Cocteau and André Gide" (p. 40). Was this the only aspect of Paris in the 1890s deserving to be singled out?

Bowers goes into great detail to present the findings of Soviet writers, especially Dernova, Pavchinsky, and Delson, yet again nowhere is there any reference to page numbers for these studies. To make things even more remarkable, in a presumed "retelling" of Dernova's findings, the musical examples by Bowers are taken verbatim from Dernova's book, but the text accompanying them does not always have the same commentary. Bowers's musical examples from nos. 9 to 36 are *all* copied from Dernova's book. Her first chapter has sixteen examples, and Bowers copied all but nos. 5 and 10, and presented them as examples nos. 9-27. Furthermore, examples nos. 28-32 are extracted from Dernova's chapter 4; Bowers's example no. 33 is Dernova's no. 28 (p. 41, chap. 2), and the three concluding examples of Bowers's text come from Dernova's chapter 5. It is more profitable to read the original Russian text to grasp the gist of the findings than to rely on Bowers. One could also question Bowers's competence as a musician and the extent of his knowledge of the theory of music (see his references to "major dominant seventh chords" [*sic*] on page 97, and other "analyses").

It is unfortunate that in the absence of scholarly studies this book will be used in the English-speaking world as the most "recent" and "new" study, which it is not. Western scholars have studied Scriabin (see George Perle, *Serial Composition and Atonality*, University of California Press, 1963; 3rd ed., 1972) with penetrating analysis of some of the features of Scriabin's chords and scalar patterns. More is still to be done. We are not in the least denying the significance and novel approaches to interpretation by Soviet scholars, and in fact would very much like to see several Soviet studies translated into English, since scholars in the Soviet Union frequently write studies of superb quality when dealing with Russian composers. What we need is rather a bilingual scholar, not a dilettante, to make the results of Soviet scholarship better known in this country.

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SOVIET ARCHITECTURE, 1917-1962: A BIBLIOGRAPHICAL GUIDE TO SOURCE MATERIAL. By *Anatole Senkevitch, Jr.* Charlottesville: University Press of Virginia, 1974. xxxiii, 284 pp. \$13.50.

The realization that Soviet architecture provides a uniquely fruitful source of insights on Soviet culture and politics has given rise to more than a little serious study of the subject in recent years. Unfortunately, however, the documentary base for such work has been limited, with the result that the same biblio-