

her money. Each chapter ends with the poetic dreams inspired by the girl's ethereal lover at night. The work has affinities with Vladimir Odoevskii's *Russkie nochi* in its formal inventiveness and mysticism, and with the nascent Naturalist school in its aim to serve the emancipation of women. In the prose sections, rationalism is castigated as the handmaiden of a stern propriety which stifles the imagination of young women and keeps them from knowing their own desires. The poems embody the optimistic German idealism which promised to satisfy all aims—religious, social, and personal—and was supposedly attractive to Rudin.

In sum, the work appears self-serving and superficial; for example, in the final poem, the voice is no longer that of Cecilia, but of Pavlova, who was herself married to a swindler. This intrusion of autobiography causes the satire to lose its generalizing power and the airy dreams seem self-laudatory. Moreover, the brunt of Pavlova's hostility is not aimed at men, who are depicted as mere cardboard opportunists, but at scheming mothers who contrive the odious and oppressive social system. The work thus threatens to become a piece of filial rebelliousness rather than a useful advertisement for emancipation. In any case, it seems dubious that emancipation leads necessarily to idealism.

Monter's introduction deals more with Pavlova's alleged martyrdom as a "woman-poet" than with her works. Some of the ridicule of her contemporaries must have been attributable to the fact that her poetry is subject to certain infelicities, such as labored syntax, clichés, and affected ornamentation. The poems are rendered into unmetred English. In general, the translation is accurate; however, on page 10 *strui* erroneously becomes "strings," and on page 19 *sviatoi poryv* becomes "joyful impulses." For some reason the translation omits the original epigraph and the author's dedication.

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KONTINENT 2. Edited by *Vladimir Maximov*. Garden City, N.Y.: Anchor Press/Doubleday, 1977. x, 246 pp. \$3.95, paper.

KONTINENT 3. Edited by *Vladimir Maximov*. Garden City, N.Y.: Anchor Press/Doubleday, 1978. xii, 225 pp. \$3.95, paper.

The American edition of *Kontinent* is one of many subsidiary publications of the original, Russian-language *Kontinent*. By the end of 1978, seventeen issues of the Paris-based parent edition, launched in 1974 under the editorship of Vladimir Maximov, had been published. This is an impressive record for a journal which functions as an important and effective forum for the diasporic and dissident factions of the Soviet Union and Eastern bloc countries.

A fascinating story lies behind the complex relationship of *Kontinent's* main office (at the Ullstein Publishing House in Berlin) with the Paris office and its far-flung subsidiary branches. However, of necessity, I must restrict myself to presenting an overview of the differing fortunes of the non-Russian editions. The German edition has fared best of all. Nine issues have been published, the last one with a press run of six thousand copies. Cornelia Gerstenmaier assumed the editorship with issue number 9, and she has instituted a number of changes that are bound to appeal to a broader reading public (for example, a decrease in belles-lettres and a corresponding increase in a broad spectrum of sociopolitical material). The British and Dutch editions have been least successful, and their publication has been terminated. The French, Spanish, and Greek versions have done reasonably well with three or four issues each to date. Portuguese and Norwegian printings made their first appearance in the spring of 1979, and a Japanese edition is planned for this summer. Ironically, the first two Italian issues were contracted to a leftist publishing house whose slanted selections

and editing produced somewhat of an anti-*Kontinent* journal. A new publishing house, "Il Giornale," will take over with the fourth issue. Because of diffident management and uninspired editorship, the American edition will also change publishers with the fourth volume.

The second volume of the American edition contains a wide assortment of pieces based on volumes 2–5 of the original Russian edition: V. Voinovich's "Incident at the Metropole," and works by Gojko Broič, Alexander Bakhrakh, Abdurakhman Avtor-khanov, Mihajlo Mihajlov, Jaroslav Seifert, Alexander Piatigorskii, Alexander Sukonik, Ignazio Silone, and "A Document from the Archives of Alexander Solzhe-nitsyn." An excerpt from the three-volume "History of Marxism," by Leszek Kołakowski (published by Oxford University Press), is the most substantial selection in volume 2. On page 167, Kołakowski asserts that "the whole of Marx's thought can be interpreted in terms of these three motifs of Marxism and their interrelation": (1) the romantic motif, (2) the Faustian-Promethean motif, and (3) the rational-deterministic motif. When one reads the text in its entirety, however, one discovers that Kołakowski concentrates on the second motif and fails to develop his argument convincingly.

Of the seven pieces in volume 3, those worth mentioning include the now dated documentary account by Joseph Smrkovský, the first English translation of Joseph Brodsky's "Posviashchaetsia Ialte," and three poems by V. Kornilov. The selections for this issue are surprisingly poor, considering the wealth of stimulating writing available in the Russian volumes 3–7, which this edition is based on. Nevertheless, there is one gem in the collection—G. Pomerants's brilliant essay, "'Euclidean' and 'Non-Euclidean' Reason in the Works of Dostoevsky," ably translated and annotated by Martin Dewhirst. Pomerants, a Moscow Orientalist and literary scholar, approaches Dostoevsky's later novels from a Zen-Buddhist standpoint. He discusses Dostoevsky's Alogistic credo about Christ and Truth in terms of a koan: Truth is Euclidean consciousness, whereas Christ is a symbol of the integral consciousness and the clash between these two forces is the "hidden law" to which every important Dostoevsky character submits.

The new publisher of further issues of *Kontinent* would be well advised to bring out at least two issues of the American edition per year, preferably on a subscription basis. In any case, it is hoped that the American edition will fare better in the future, for surely there is a place for an English-language edition of a journal which, even in the face of increasing competition from new émigré journals, is still the most important organ of Soviet and East European free thought.

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VLADIMIR SOLOV'EV AND THE KNIGHTHOOD OF THE DIVINE SOPHIA. By *Samuel D. Cioran*. Waterloo, Ontario: Wilfrid Laurier University Press, 1977. viii, 280 pp. Illus. \$7.00, cloth. \$4.50, paper.

Most students of modern Russian literature would joyfully greet a competent study of Vladimir Solov'ev's doctrine of Sophia the Divine Wisdom, one which both illuminates Solov'ev's thought and evaluates its importance for the Symbolist movement. Although this is admittedly no simple task, Samuel D. Cioran's book aspires to do just that. Unfortunately, the author does not even come close to achieving his goal. The plan is ambitious: the first and most important section deals with Solov'ev, the second and third parts ostensibly describe the impact of the Divine Sophia on Symbolism, but really deal almost exclusively with Belyi and Blok, the fourth and shortest section (25 pages) summarizes the Orthodox controversy centering around Father Sergei Bulgakov's conception of Sophiology. At the end of all this, there is a one-page conclusion.