the fore in the demonstration of Anna's beauty through its effect on others; and he defends the rightness of Tolstoi's touch even at points where "sophisticated readers squirm": the death of Frou-Frou is "not symbolic, it is a purely and catastrophically real as a lost battle in a tragedy."

Although Thorlby concludes that (in terms of the novel's opening aphorism) the happy wholeness of Levin's reality contains the unhappy exception of Anna's tragedy, it is, of course, the exception to the rule that is interesting (in one early draft for Anna Karenina Tolstoi had alluded to George Eliot: "happy women, like happy nations, have no history"). Thus Anna is central to all considerations of love, of married life, as of tragedy: The quality of her love, the vicissitudes of her moods, her attitude to the highly complex question of divorce, the tragedy rooted "somewhere deep within herself." In the end, the "wisdom of the novel" is tentatively defined as "what thoughts and emotions in effect are in relation to the personal and social and physical context." By the standards of Soviet criticism the social context here is underplayed although not absent. The personal context could also be extended, in that secondary characters such as Dolly fade too far into the background. The physical context is foregrounded but balanced by the psychological.

A final chapter provides a brief survey of criticism of the novel, almost entirely restricted to pieces originally written in English or readily available in translation. A "guide to further reading" is similarly selective (but misses two volumes of Eikhenbaum in translation) and is in addition restricted to book-titles. Misprints are few; but at one point we find "Tolstoy" proposing to Kitty. One bit of paraphrase (the inclusion of "the province" on p. 97) suggests the use of the 1970 edition of the Russian text, but it is not cited and further acquaintance with it would have enhanced the argument on p. 53. Tolstoi once wrote that if he wanted to explain everything that he had meant to express by Anna Karenina then he would have to write the same novel all over again. How is it that we manage to do it in many fewer pages?

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Velimir Khlebnikov was fond of organizing his aphorisms in triadic form. He writes, for example, "The word has a triple nature: aural, mental and that of destiny's pathway." Elsewhere he notes that "the word governs the brain, the brain—the hands, the hands—kingdoms." Such paratactic utterances provide a convenient framework for discussing Khlebnikov's poetics and ideology, and many critics have taken advantage of them. Raymond Cooke has chosen one that is particularly felicitous. In his tale, "Ka2," Khlebnikov speaks of besieging three citadels: the tower of the crowds, the tower of time and the tower of the word. Cooke sees these "sieges" as the major creative enterprises in Khlebnikov's life and fashions an intelligent and engaging critical study around them.

The most enigmatic of the three is the "siege of the crowds." While Khlebnikov's assaults on the citadels of language and time are the subject of essays both by the poet and his critics, his siege of "the crowd" has received little
attention. Its manifold ramifications, Cooke indicates, are both aesthetic and ideological. They include the poet's preoccupation with folk art and folk heroes, his utilization of folk speech as a sourcebook for neological models and the dialectal enrichment of his poetry, his early populist sympathies and his support for the Revolution as a wholly conscionable revolt against the established order. In dealing with these aspects of Khlebnikov's political and poetic platform, Cooke recognizes that the crowd cannot be viewed in isolation, but as the projection of a particular persona. Khlebnikov cannot define the crowd or the people without defining himself, and the terms in which he does so explain why his populist affections lack the programmatic force of his linguistic and cosmological utopianism. Cooke's explanation is quite compelling: Khlebnikov, unlike his populist forebears, is an elitist who insists on maintaining his distance from those whose cause he champions. They may represent the very soul of Russia, but they lack a voice of their own and are in need of the leadership that only he and his fellow budetliane can provide.

The importance of the poetic subject in the three sieges conducted by Khlebnikov is constantly underscored in Cooke's study. Each campaign presents us with the poet in a new or altered guise. In his confrontation with the people he is a Promethean figure, a demigod who is both liberator and benefactor. In his assault on the tower of language he is, of course, the Poet, but he is also the philologist and the mathematician. This latter role is unexpected in the context of an essentially verbal enterprise, but Cooke makes a convincing case for viewing some of Khlebnikov's mathematical exercises as the works of an "artist of Number" (p. 102). The siege of time, which Khlebnikov probably regarded as his most important enterprise, finds the poet in the role of a warrior leading the struggle against blind destiny. This role gradually gives way to the less bellicose persona of the prophet, the seer of the future who attempts to share his vision with a world that has lived through horrific years of war and famine.

In his culminating chapter, "The Single Book," Cooke explores the very medium that had to serve for the dissemination of Khlebnikov's ideas, and how the image of the medium is treated by the poet in his works. In what is perhaps the most original contribution to our understanding of Khlebnikov's oeuvre, he explores the culture of the printed text in the Futurist milieu of the early twentieth century, Khlebnikov's attitude towards the fixing of his own texts, his use of the images of book and letter to convey his utopian vision, and most important, the status he accords his own texts. That he assigns them—or at least some of them—the same privileged status as the great sacred writings of human culture fits in perfectly with the image of poet-as-prophet that dominates the late works.

Given the recent proliferation of publications presenting new and textually more reliable versions of Khlebnikov's poems, it is inevitable that certain interpretations proffered in this study may prove anachronistic to the extent that they are based on less reliable editions. For example, the revised version of the poem, "Ia vysheh iunoshei odin . . ." recently published in Tvoreniia ([Moscow, 1986], p. 181) makes it clear that the variag surovyi of the poem's closing lines refers primarily, not to "the viking Riurik" (p. 64), but to the Norwegian explorer, Fridtjof Nansen. New readings of this type, it should be stressed, do not weaken what is a fundamentally sound analysis, but give it fuller dimension. One of the virtues of Cooke's study is that it can readily accommodate such new interpretations.

In the preface of his book Cooke indicates that his study is addressed both to the specialist and to the reader who has had only minimal exposure to Khlebnikov.