
In its 566 dense pages, Dubrovkin's book has the merit of taking what impresses as a fairly definitive snapshot of the impact Mallarmé has had on Russian intellectuals to this day.

The Introduction of *Stefan Mallarme i Rossiia* (pp. 1-58) reviews, in sequence: Mallarmé's biography; the long-standing Russian perception of French symbolism as a special kind of mysticism; the activities of the "older" Russian symbolists of the last quarter of the nineteenth century, in particular their contacts with Mallarmé; global trends, recent and less recent, in Mallarmé scholarship; the Rezeptionsgeschichte of Mallarmé in Russia; and certain paradoxes about the availability in Russian — or lack thereof — of critical material on Mallarmé and translations from his works that have influenced the structure of the book at hand.

Part I of the book (pp. 59-210), further subdivided in three chapters (ca. 1892 to 1898, ca. 1898 to 1914-15, and ca. 1915 to 1990), excerpts and assesses, and quotes abundant reviews of, every single article, book or translation ever written in Russian on Mallarmé — indeed, very nearly, on symbolism tout court — since Z. A. Vengerova's pioneering article in 1892.

The six chapters of Part II (pp. 211-476) deal with Mallarmé’s Russian translators, respectively: Briusov, Sologub, Voloshin, Annenskii, Erenburg, and Talov *et al.* (Alekseev and Livshits, on whom more below). The Briusov chapter (60 pages) includes samples of Mallarmé's poems with Briusov's corresponding translations and detailed comments on each such item. The poems discussed are: "A la fenêtre reculant," "M'introduire dans ton histoire," "Surgi de la croupe et du bond," "Une dentelle s'abolit," as well as sections from *Hérodiade*. A number of other poems by Briusov that show a Mallarmean inspiration are also discussed. The Sologub chapter analyzes, discusses and evaluates in detail samples of Sologub's translations from Mallarmé's *petits poèmes en prose*, as well as the parallelism of motifs (Woman, Beauty, Death) between some of his works and Mallarmé's. The lion's share of the Voloshin chapter is devoted to a discussion of the sonnet "Le Cygne" — and to other swans and germane birds in French and Russian literature, plus their respective commentators. The Annenskii chapter (45 pages) starts out discussing Annenskii's relationship to French Parnassian, symbolist, and maudits poets. As far as Mallarmé proper is concerned, Dubrovkin examines here Annenskii’s translations of "Don du poème" and "Le Tombeau d’Edgar Poe." The fifth section of Part II (46 pages) takes a methodologically different approach, centering specifically on *L'après-midi d'un faune*. This work is discussed alongside its re-creation by Debussy and Erenburg's corresponding Russian version.

Chapter 11.6 is the last one in the main body of the book. This section carries out a reconnoitering manoeuvre noticeably more daring than any analogous one formerly attempted by Dubrovkin. Beginning with a discussion of Mallarmé's post-revolutionary translations by Talov, the chapter moves on to those carried out by Alekseev, then digresses deeply into the theory and practice of hermetism in poetry. The works of Blok, Fet, Pasternak, Khlebnikov, Tsvetaeva, Narbut, Livshits are
touched upon in this context. By the time the digression reaches Livshits, the link to Mallarmé has become quite tenuous; we are gliding from an analysis based on the concept of translation to one whose main criterion is analogy (something, I would suggest, like $f : F = r : R$). Indeed, Livshits represents a turning point: from him on, Dubrovkin sets sail in a different direction, proceeding to seek analogies — how topically in a book on the author of *Le démon de l'analogie*! — between Mallarmé and Mandel'shtam.

The chapter comes to a close by returning for about one page to the accustomed form: analyzing one Mallarmé fragment translated by Mandel'shtam, then the same passage translated by Kuzmin.

Dubrovkin summarizes:

Neither analytically, nor poetically, nor in independent creation, nor in translation did Mallarmé's method take shape in Russia in the form of an integral system. This is why we are justified in arguing that there were merely individual poets' attempts toward a deformation of [his] syntactical construction (p. 475).

But this, Dubrovkin contends, does not mean that the re-creation (vossozdanie) of Mallarmé in Russian is impossible. ( Appropriately, as the book's cover informs us, Dubrovkin is currently engaged in the translation into Russian of Mallarmé's complete poetry.)

The Conclusion deals comparatively briefly with the fact that the impact of Mallarmé's poetry on Russian letters is both elusive according to positivistic standards and pervasive in a spiritual sense. However — Dubrovkin finally argues — Mallarmé's work is a keystone of contemporary literature; traces of its influence are everywhere, and more will come to fruition just as did certain features of higher mathematics which appeared to have no significant application when first developed. What we cannot see yet, we might be able to grasp in the future.

A copious bibliography (pp. 490-538) and index, in both Cyrillic and Roman script, conclude the volume.

That *Stefan Mallarme i Rossiia* is vast (and therefore, among other things, expensive too) needs no further stressing. In an ideal world, the manuscript might have appeared in print at about half the length — and the price — without losing any of its most valuable information. Also in an ideal world, *Stefan Mallarme i Rossiia* would have been written in French; it is a book worth reading, and the fact that its perusal is limited to Russian-reading Mallarméists makes it less useful in the West than it need be. It is to be hoped, at least, that a condensed account of it will find its way into some well-distributed French-language journal, so that connoisseurs of Mallarmé will not altogether miss out on this important aspect of a unique poet's reception in the history of Western cultures.

*Carlo Testa*  
*University of British Columbia*