

## Vladimir Nabokov: A Descriptive Bibliography, Revised

### Verses and Versions: Three Centuries of Russian Poetry Selected and Translated by Vladimir Nabokov

**A67**

This collection of translations of Russian (and a few French) poems also included essays, notes, and some of his own poetry. It was edited by Brian Boyd and Stanislav Shvabrin.

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#### **Edition Summary**

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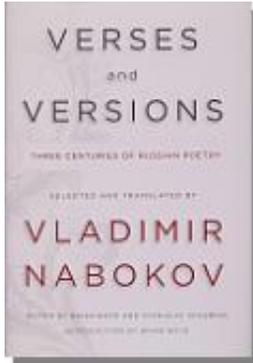
# Vladimir Nabokov: A Descriptive Bibliography, Revised

## Verses and Versions: Three Centuries of Russian Poetry Selected and Translated by Vladimir Nabokov

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**Title page:** VERSES | AND | VERSIONS | THREE CENTURIES | OF RUSSIAN POETRY | SELECTED AND | TRANSLATED BY | VLADIMIR | NABOKOV | EDITED BY BRIAN BOYD | AND STANISLAV SHVABRIN | INTRODUCTION BY | BRIAN BOYD | HARCOURT, INC. | ORLANDO AUSTIN NEW YORK | SAN DIEGO LONDON

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**Binding:** Quarter-bound in white cloth with red cloth over boards and with red headband. Red endpapers. Top and bottom edges trimmed, fore-edge untrimmed. **Front and back covers:** \blank\. **Spine:** \stamped in red, running down\ VLADIMIR | NABOKOV | VERSES AND VERSIONS| \running across\ \publisher's device\ | Harcourt

**Covering:** White dust jacket, coated inside. **Front cover:** \lettering over arabesque background\ VERSES | and | VERSIONS | \red\ THREE CENTURIES OF RUSSIAN POETRY | SELECTED AND TRANSLATED BY | \red\ VLADIMIR | \red\ NABOKOV | EDITED BY BRIAN BOYD AND STANISLAV SHVABRIN | INTRODUCTION BY BRIAN BOYD. **Back cover:** \lettering over arabesque background\ FROM VLADIMIR NABOKOV, ONE OF THE MOST TALENTED | TRANSLATORS OF ALL TIME, COMES \3 words in red\ VERSES AND VERSIONS— | AT LONG LAST, THE REALIZATION OF



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NABOKOV'S WISH TO | COLLECT AND PUBLISH HIS POETRY TRANSLATIONS | including selections from | names of 19 poets | Praise for the translations of Vladimir Nabokov | 3 blurbs | \$40.00/Higher in Canada | ISBN 978-0-15-101264-0 | *Spine:* VERSES and | VERSIONS | THREE CENTURIES OF RUSSIAN POETRY | SELECTED AND TRANSLATED BY | VLADIMIR | NABOKOV | EDITED BY | BRIAN BOYD | AND | STANISLAV SHVABRIN | Harcourt. **Front flap:** \$40.00/ Higher in Canada | **Back flap:** photo of Nabokov by Gertrude Fehr | notes about Nabokov, Boyd, and Shvabrin | Jacket design by Bradford Foltz | Harcourt, Inc. | www.HarcourtBooks.com | 1108

**Contents:** [i] half-title, [ii] blank, [iii] list of author's works, [iv] arabesque, [v] title page, [vi] copyright page, [vii] epigraph, [viii] blank, ix–xviii table of contents, xix–xxxv introduction, [xxxvi] blank, [1] section title, 2–19 text, [20] blank, [21] section title, 22–27 text, [28] arabesque, 29–67 text, [68] arabesque, 69–216 text, [217] arabesque, 218–298 text, [299] arabesque, 300–357 text, [358] arabesque, 359–362 text, [363] arabesque, 364–380 text, [381] section title, [382] blank, [383] author title, 384–385 text, [386] blank, [387] author title, 388–389 text, [390] blank, 391–424 notes, 425 permissions, [426] blank, 427–428 index of poets, 429–434 index of titles and first lines in Russian, 435–441 index of titles and first lines in English, [442–444] blank

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**Additional Works:** "Introduction" by Brian Boyd, notes (including material by Nabokov), index of poets, indexes of titles and first lines in Russian and in English. In all cases, the original Russian and French that Nabokov translated is included.

**Works:**

- 1) The Art of Translation (I: "A Few Perfect Rules")
  - This version includes five paragraphs prefixed in 1951 or later. An additional paragraph is quoted in the notes.
- 2) Pity the Elderly Gray Translator
- 3) The Art of Translation (II: "A Kind of V Movement")
- 4) On Translating *Eugene Onegin*. "What is translation? On a platter"
  - The final line is "Dove-droppings on your monument."
- 5) One Day, Exuberant and Gallant
- 6) **Excerpt:** On Mihail Lomonosov
- 7) **Excerpt:** From *A brief manual of rhetoric*. "From golden fields descends Aurora"
- 8) **Excerpt:** From "Peter the Great, a heroic poem". "Russian Columbuses, despising gloomy fate,"
  - Only three lines from Canto One are translated.
- 9) **Excerpt:** On Gavriila Derzhavin [1]
- 10) **Excerpt:** On Gavriila Derzhavin [2]
  - Embedded are one-and-a-half poetic lines from Pushkin, four poetic lines from Derzhavin, and a long note from Pushkin.
- 11) **Excerpt:** "I've set up to myself a monument,"
  - Nabokov translates the entire poem of five stanzas and 20 lines.
- 12) **Excerpt:** On Nikolay Karamzin
- 13) **Excerpt:** From "Two similes". "Life? A Romance. By whom?"
  - Anonymous"
- 14) **Excerpt:** On Vasilii Zhukovski: Pushkin's Friend
  - Includes a translation of the first two lines of Pushkin's "К портрету Жуковского [K portretu Zhukovskogo/To Zhukovsk's Portrait]"
- 15) **Excerpt:** From "The bard". "Gone is the bard, and from these haunts his traces"
  - Nabokov translates only the last of the six stanzas.
- 16) **Excerpt:** From "Svetlana". "The moon's light is lusterless"
  - Nabokov translates stanza two (first eight lines), stanza five (in full), and the epilogue's second (last) stanza (first two lines and last five) of the 18-stanza poem plus its two-stanza epilogue.

- 17) “(You ask) where may I be, whither have I turned”  
– The original is in six quatrains. Nabokov translates the first and third.
- 18) Voice from another world. “Do not try to find out whither my way has sloped,”  
– Nabokov translates the full Zhukovski poem which itself is a translation of part of Friedrich von Schiller’s 24-line poem, “Thekla”.
- 19) **Excerpt:** From “To Goethe”. “In a remote boreal world”  
– A translation of the fourth of the six quatrains.
- 20) Oolleen and his daughter. “There was a violent gale, a violent rain,”  
– A translation of nine of the eleven quatrains (1–4, 6, 8–11) of an adaptation of an English ballad by Thomas Campbell.
- 21) **Excerpt:** On Konstantin Batyushkov  
– Includes Nabokov’s translation of Batyushkov’s “Do you recall the cry”.
- 22) **Excerpt:** Advice to an epic poet. “Choose any name to designate”
- 23) “Do you recall the cry”
- 24) A later parody (Political). “Said old Melchizedek: the tyrant Nero”
- 25) **Excerpt:** On Vilgelm Kyuhelbeker [1]
- 26) **Excerpt:** Commemorating Pushkin  
– Includes two lines translated from a poem by Kyuhelbeker.
- 27) **Excerpt:** On Vilgelm Kyuhelbeker [2]
- 28) **Excerpt:** From “Destiny of Russian poets”. “...thrown into a black prison,”  
– Nabokov translates the last part of the eleventh line and remaining nine lines of the 20-line poem.
- 29) **Excerpt:** On Anton Delvig
- 30) **Excerpt:** To Pushkin. “He—a swan born in blooming Ausonia—”
- 31) On Aleksandr Pushkin
- 32) On Pushkin’s Idiom
- 33) From “To my Aristarch” [2]. “Whether I roam near tranquil waters,”  
– Nabokov translates ll. 50–53. This second version substitutes “tranquil” for “stilly”.
- 34) From “The dream”. “Ah, can I fail to speak about my mammy”  
– Nabokov translates ll. 173–179 and 183–186.
- 35) Liberty: An ode, 1817. “Begone, be hidden from my eyes,”  
– This version adds the poem’s creation date to the title. This translation has three differences from the one in the original edition of *Eugene Onegin*: ll. 16, 26, 59. There are 42 line differences between it and the revised version: ll. 3–7, 14–16, 23–24, 26–27, 30–31, 33–34, 38–43, 45–59, 61–63, 66–68, 70–71, 75–76, 78, 83–84, 86–87, 89, 91.
- 36) From Notes to “Vol’nost”/Liberty  
– Only five of Nabokov’s 20 notes are included here.
- 37) From “To Shcherbinin”. “pleasure we’ll find, dear friend”  
– Nabokov translates ll. 27–32.
- 38) From “Ruslan and Lyudmila” (Can. IV, ll. 147-153)  
– Nabokov translates ll. 147–153 from Canto IV.
- 39) From “The bosom friend of magic ancients” (To His Muse). “The bosom friend of magic ancients,”  
– Nabokov translates the first 12 of the 26 lines.
- 40) Little bird. “In a strange country I religiously observe”
- 41) The demon [2]. “In those days when to me were new”  
– This revised version is different from the original version: ll. 8, 10, 19, 21.
- 42) “A lonely sower of liberty,”  
– Nabokov translates the first two and last two lines of the first stanza and the entire second stanza.
- 43) “Of freedom eremitic sower,”  
– This revised version has a different first line from the original version.
- 44) [*Eugene Onegin*, Ch. 1, stanza XXXII]. “Diana’s bosom, Flora’s dimple”  
– Nabokov mimics the Onegin stanza using rhyme and iambic tetrameter.
- 45) [*Eugene Onegin*, Ch. 1, stanza XXXIII]. “I see the surf, the storm-rack flying”  
– Nabokov mimics the Onegin stanza using rhyme and iambic

- tetrameter.
- 46) [*Eugene Onegin*, Ch. 1, stanza XXXIV]. “Sometimes I dream of other minutes”  
– Nabokov mimics the *Onegin* stanza using rhyme and iambic tetrameter.
- 47) Epigram (On Vorontsov). “Half-merchant and half-prince”
- 48) From “The gypsies” [2]. “There is a legend in our midst.”  
– Nabokov translates the 44 lines of Russian (ll. 173–216) into English in this revised version in 44 lines; in the original version, he is missing l. 14, “He comprehended nothing”. Taking the revised version as the base, the differences are: ll. 2–5, 7–8, 13–19, 21–22, 24–26, 28, 30, 34–38, 40–41, 43. *Verses and Versions* does not acknowledge the differences.
- 49) To Vyazemski. “So ’tis the sea, the ancient assassin”
- 50) “Deep in Siberian mines”
- 51) The angel. “At Eden’s door a tender Angel”
- 52) To Dawe, Esqr. “Why draw with your pencil sublime”
- 53) Dedication to the Long Poem *Poltava*. “To you—but will the obscure Muse’s voice”  
– Ll. 1–4, 13, 15, 16 are different here than in the original version. The differences are not acknowledged here.
- 54) The Upas Tree (*Antiaris toxicaria*, Lesch. 1810). “Deep in the desert’s misery,”
- 55) On the illustrations to *Eugene Onegin* in the *Nevski Almanac*. “Here, after crossing Bridge Kokushkin,”  
– In two parts, each a two quatrain epigram.
- 56) Winter Morning. “A magic day—sunshine and frost—”
- 57) “I worshipped you. My love’s reluctant ember”  
– A rhymed translation.
- 58) Note on “Ya vas lyubil”  
– Adjacent to a literal translation, a transliteration, and a parsed translation of the two-quatrain Pushkin poem.
- 59) “I loved you: love, perhaps, is yet”  
– A literal translation.
- 60) “I you loved: love yet, maybe,”  
– A parsed translation.
- 61) The Name. “What is my name to you? ’Twill die:”
- 62) Epigram. “The harm is not that you’re a Pole:”
- 63) The Work. “Come is the moment I craved: my work of long years is completed”
- 64) A small house in Kolomna. “Of the four-foot iambus I’ve grown tired”
- 65) From “My pedigree”. “A stubborn strain has always let us down.”  
– Nabokov translates the first five lines of the sixth stanza and the first three stanzas of the “Post scriptum”.
- 66) A scene from “The Covetous Knight”. “Just as a mad young fellow frets awaiting”  
– From Scene 2 of *The covetous knight*.
- 67) Mozart and Salieri
- 68) A Feast During the Plague
- 69) The Bronze Horseman: A Petersburg Tale. “O, military capital, I love”  
– Nabokov translates ll. 76–84 of the Exordium and ll. 1–15 of Part I.
- 70) “’Tis time, my dear, ’tis time. The heart demands repose”
- 71) “During my days of autumn leisure—”
- 72) The return of Pushkin. “...I have seen again”  
– According to VV:409, this translation was for Nicholas Nabokov’s *The Return of Pushkin: Elegy in Three Parts, for High Voice and Orchestra*.
- 73) From “The pedigree of my hero”. “O’er the gloom-covered town of Peter”  
– Nabokov translates stanzas I-II, III ll. 1–4, IV ll. 1–5, V ll. 1–8, XIII–XIV. The revised version is different from the original one: I:1, 9–10, IV:4, XIII:1.
- 74) Exegi Monumentum. ““No hands have wrought my monument; no weeds”
- 75) Exegi monumentum [2]. ““I’ve set up to myself a monument”

- This revised version from the *Eugene Onegin* commentary is different from the original in l. 5.
- 76) On Evgeniy Baratinski [1]
- 77) On Evgeniy Baratinski [2]
- 78) From “Finland”. “Great everlasting rocks, deserts of granite,”  
– Nabokov translates the first two and the last eight lines.
- 79) From “Feasts”. “Into plain cups the god of tipping”  
– Nabokov translates ll. 129-139.
- 80) To his wife. “I have given her a nickname,”
- 81) “What use are ye, Days!”  
– A prose translation.
- 82) “Ideas and nothing but ideas!”  
– A prose translation.
- 83) On Fyodor Tyutchev
- 84) Classifying Tyutchev
- 85) Tears. “Friends, with my eyes I love caressing”  
– With an epigraph, “O, lacrimarum fons.”, from Thomas Gray.
- 86) Nightfall. “Down from her head the earth has rolled”
- 87) Silentium. “Speak not, lie hidden, and conceal”
- 88) “My soul would like to be a star—”
- 89) Appeasement. “The storm withdrew, but Thor had found his oak,”
- 90) “Blest is the mortal who has stayed”
- 91) The Journey. “Knee-deep, this powdery sand... We ride”
- 92) The Journey. “Soft sand comes up to our horses’ shanks”
- 93) “The crumbly sand is knee-high”
- 94) “Through the azure haze of the night”
- 95) Dusk. “Now the ashen shadows mingle,”
- 96) Tears. “Human tears, O the tears! you that flow”
- 97) The Abyss. “When sacred Night sweeps heavenward, she takes”
- 98) Last Love [2]. “Love at the closing of our days”  
– This revision changes the original in ll. 6, 8, 10, 12.
- 99) Autumn. “When Autumn has just come, there is”
- 100) “She sat on the floor”
- 101) “The sky is overcast with slow”
- 102) [Russia]. “One cannot understand her with the mind”
- 103) On Aleksey Koltsov
- 104) Why do you sleep, little peasant,
- 105) On Mihail Lermontov: The Lermontov Mirage
- 106) Lermontov
- 107) The Sky and the Stars. “Fair is the evening sky,”
- 108) The Angel. “An angel was crossing the pale vault of night,”
- 109) The Wish. “Open the door of my prison,”
- 110) Farewell. “Farewell! Nevermore shall we meet,”  
– Lines 1–4 of the first octave and the third octave.
- 111) The Sail. “Amid the blue haze of the ocean”
- 112) Thanksgiving. “For everything, for everything, O Lord,”  
– Nabokov translates the original eight lines as 16 lines.
- 113) My Native Land. “If I do love my land, strangely I love it.”
- 114) Imitation of Heine. “A pine there stands in the northern wilds”
- 115) The Rock. “The little golden cloud that spent the night”
- 116) The Triple Dream. “I dreamt that with a bullet in my side”
- 117) The Triple Dream. “In noon’s heat, in a dale of Dagestan,”
- 118) On Afanasiy Fet [1]
- 119) On Afanasiy Fet [2]
- 120) “When life is torture, when hope is a traitor”  
– A note includes Nabokov’s translation of the Schopenhauer epigraph in German.
- 121) Alter Ego. “As a lily that looks at itself in a stream”
- 122) The Swallow. “When prying idly into Nature”
- 123) On Nikolay Nekrasov [1]
- 124) On Nikolay Nekrasov [2]  
– Includes two quatrains from an unidentified Nekrasov poem.
- 125) “A heavy cross is her allotted burden.”  
– A note contains a Nabokov parody of Nekrasov in Russian and its English translation by the editors.

- 126) "As I hearken to the horrors of war,"
- 127) From "Red-nosed frost" (last part, XXXVI). "Not a sound! The soul leaves the world"
- 128) Russia from "Who Can Be Happy in Russia". "A bloody battle"
- 129) On Aleksandr Blok [1]
- 130) On Aleksandr Blok [2]
- 131) On Aleksandr Blok [3]
- 132) On Aleksandr Blok [4]
- 133) The strange lady. "In the evenings, the sultry air above the restaurants"
- 134) "Again, as in my golden years,"
- 135) The Railroad. "At the foot of a railroad embankment, on the uncut grass of a hollow,"
- 136) "All is disaster and loss"
- 137) "You were truer than others, and vivid, and sweet,—"
- 138) On Vladislav Hodasevich
- 139) On Hodasevich [abridged] [О Ходасевиче]
- 140) The Monkey. "The heat was fierce. Great forests were on fire"
- 141) Orpheus. "Brightly lit from above I am sitting"
- 142) Poem. "What is the use of time and rhyme?"
- 143) "Years have from memory eroded"  
– Nabokov translates the third of the eight quatrains. The second line of the quatrain in Russian is misquoted by Nabokov.
- 144) On Osip Mandelshtam
- 145) On Adaptation  
– Includes an endnote in SO:283.
- 146) "For the sake of the resonant valor of ages to come,"
- 147) On Bulat Okudzhava: A Note on "Speranza" by Okudzhava  
– A draft letter to William Maxwell, editor of *The New Yorker*.
- 148) Translator's Note
- 149) A sentimental ballad. "Speranza, I'll be coming back"  
– Includes Nabokov's transliteration.
- 150) [To Dmitri Nabokov, 25-May-1973]  
– Cover letter to program notes for a record album.
- 151) Dark eyes (Óchi chyórnye)
- 152) I come out alone upon the highroad (Vykhozhú odín ya na dorógu) [translation]. "I come out alone upon the highroad"
- 153) I come out alone upon the highroad (Vykhozhú odín ya na dorógu) [note]
- 154) The peddler's box (Koróbushka) [note]
- 155) The peddler's box (Koróbushka) [translation]. "Only the deep night"
- 156) The yoke-bell (Kolokól'chik) [translation]. "In a monotone tinkles the yoke-bell"
- 157) The yoke-bell (Kolokól'chik) [note]
- 158) Two guitars (Dve gitáry) [note]
- 159) Two guitars (Dve gitáry) [translation]. "Two guitars behind the wall"
- 160) Moscow countryside evenings (Podmoskóvnye vecherá)
- 161) Along the Petersburg highway (Vdol'po Píterskoy)
- 162) Sten'ka Razin and the princess (Knyazhná) [note]
- 163) Sten'ka Razin and the princess (Knyazhná) [translation]. "From behind the island onto the fairway,"
- 164) As the king went forth to war (Kak koról' shyol na voynú)
- 165) For the shores of your far country (Dlya beregóv otchízny dál'noy) [note]
- 166) For the shores of your far country (Dlya beregóv otchízny dál'noy) [translation]. "For the shores of your far country"
- 167) Night (Noch') [note]
- 168) Night (Noch') [translation]. "My voice that breathes for thee both tenderness and languor"
- 169) Doubt (Somnénie) [note]
- 170) Doubt (Somnénie) [translation]. "Subside, agitation of passion"
- 171) April. "April, Venus gives thee"  
– Nabokov translates stanzas 6–8 of the 13 stanzas.
- 172) Passing of youth. "Within my thoughts what sweetness flows"

