

# Vladimir Nabokov: A Descriptive Bibliography, Revised

## Selected Poems Collected Poems

# A69

Nabokov's first love was poetry; his first compositions were poems. *Selected Poems* presented a small selection of the works he created over more than sixty years in Russian (beginning in 1914 and translated into English by Nabokov himself or by his son Dmitri) and in English. Included were translations which had never before appeared in print.

As the editor Thomas Karshan said in his introduction, besides the translations are

the nine poems written in English which Nabokov did not include in *Poems and Problems*—these being the three early poems from 1920 to 1923, four poems from the 1940s, and a couple of slighter but still interesting pieces of verse...[T]he decision was made not to print the poems chronologically but to present them in three separate sections: Dmitri Nabokov's new translations; then all the poems, Russian translations and English originals, from *Poems and Problems*; then the nine English poems which did not appear in *Poems and Problems*... The other poems in this volume are presented, within each section, in chronological sequence according to date of composition, where that is known, and otherwise by date of publication.

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### Edition Summary

**A69.1 Selected Poems** FIRST EDITION (ALFRED A. KNOPF), 29-May-2012, 1 issue

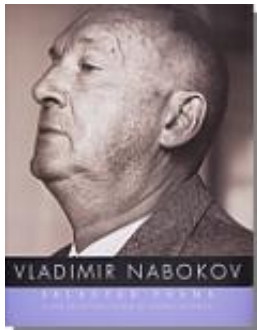
**A69.2 Collected Poems** FIRST BRITISH EDITION (PENGUIN), 5-Jul-2012, 1 issue

**A69.3 Collected Poems** NEW BRITISH EDITION (PENGUIN), 6-Sep-2012, 1 issue

# Vladimir Nabokov: A Descriptive Bibliography, Revised

## Selected Poems Collected Poems

A69.1



69.1 First printing, 2012,  
cover, front



69.1 First printing, 2012, title  
page



69.1 First printing, 2012,  
copyright page

FIRST EDITION (ALFRED A. KNOPF)

¶ First printing, 29-May-2012

**Collation:** (23.2 X 17.7 cm), [1–7]<sup>16</sup> [8]<sup>8</sup>, 120 leaves, pp. [4] [i–iv] v–xxix [xxx] [1–2] 3–66 [67–68] 69–126 [127–128] 129–152 [153–154] 155–163 [164] 165–203 [204–206]

**Title page:** Vladimir Nabokov | Selected Poems | *Edited and with an Introduction by Thomas Karshan* | NEW TRANSLATIONS BY DMITRI NABOKOV | \publisher's device\ | ALFRED A. KNOPF New York 2012

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“Butterflies” is from *Nabokov's Butterflies*, edited by Brian Boyd and Robert Michael Pyle (Boston: Beacon Press, 2000). | The following English-language poems originally appeared in these publications: | “Dandelions” in *Russian Literature Triquarterly* 24 (1991); “Dream” in *Atlantic Monthly* 178, no. 3 | (September 1946); “Exile” in *The New Yorker* 18, no. 36 (24 October 1942); “Home” in *Trinity Magazine* | (Cambridge) 2, no. 5 (November 1920); “Lunar Lines” in *The New York Review of Books* 6, no. 7 | (28 April 1966); “A Poem” in *Atlantic Monthly* 171, no. 1 (January 1943); “Remembrance” in | *English Review* (London) 144 (November 1920); “The Russian Song” in *Carrousel* (Berlin) 2 (1923); | and “Softest of Tongues” in *Atlantic Monthly* 168, no. 6 (December 1941). | All remaining poems, with the exception of the following newly translated poems “Cubes,” | “The Hawkmoth,” “Music,” “A Trifle,” and *The University Poem*, originally appeared in *Poems and Problems* | (New York: McGraw-Hill, 1970). | Library of Congress Cataloging-in-Publication Data | Nabokov, Vladimir Vladimirovich, 1899-1977. | Selected poems / by Vladimir Nabokov ; edited by Thomas Karshan ; new translations by Dmitri Nabokov. | pages ; cm | Includes bibliographical references and index. | ISBN 978-0-307-59335-1 | I. Karshan, Thomas, editor. II. Nabokov, Dmitri, translator. III. Nabokov, | Vladimir Vladimirovich, 1899-1977. Poems. Selections. 2012. IV. Nabokov, Vladimir | Vladimirovich, 1899-1977. Poems. English. Selections. 2012. V. Title. | PG3476.N3A2 2012 | 8.11'.54—dc23

2011051275 | Jacket photograph by Horst Tappe/Pix Inc./Time Life Pictures/Getty Images | Jacket design by Carol Devine Carson | Manufactured in the United States of America | First Edition

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**Binding:** Gray cloth over boards with headband. White endpapers. All edges trimmed. **Front cover:** \blank\ **Back cover:** \publisher's device blind-stamped in lower-right corner\ **Spine:** \running down\ Selected Poems Vladimir Nabokov KNOFF

**Covering:** White dust jacket. **Front cover:** \photo of Nabokov by Horst Tappe\ | \white type on black band\ VLADIMIR NABOKOV | \two lines of white type on lavender band\ SELECTED POEMS | A NEW SELECTION EDITED BY THOMAS KARSHAN. **Back cover:** \vertical bands of lavender, white, and lavender\ \blurb and poem, "Hotel Room", on white band\ \barcode block at bottom of right lavender band\ | \running up fold between back cover and back flap\ PRINTED IN U.S.A. © 2012 ALFRED A. KNOFF. **Spine:** \white type on black band, running down\ VLADIMIR NABOKOV | \publisher's device running across and white type on black box\ BORZOI POETRY | \lavender band\ SELECTED POEMS. **Front flap:** U.S.A. \$30.00 | Canada \$34.00 | \book description\ **Back flap:** \author and editor descriptions\ | Front-of-jacket photo by Horst Tappe/Pix Inc./Time | Life Pictures/Getty Images | Jacket design by Carol Devine Carson | \publisher's device\ | Alfred A. Knopf, Publisher, New York | www.aaknopf.com/poetry | 5/2012

**Contents:** [I] blank, [II–III] list of author's books, [IV] blank, [i] half-title, [ii] blank, [iii] title page, [iv] copyright page, v–viii table of contents, ix–xxix introduction, [xxx] blank, [1] section heading, [2] blank, 3–66 text, [67] section heading, [68] blank, 69–126 text, [127] section heading, [128] blank, 129–152 text, [153] section heading, [154] blank, 155–163 text, [164] blank, 165–192 notes, 193–198 author chronology, 199–203 indexes, [204] blank, [205] note about the editor, [206] colophon

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**Description:** Poems 1–28 were translated by Dmitri Nabokov. Poems 29–67 are from *Poems and Problems* and were translated by Vladimir Nabokov. Poems 68–80 are English poems from *Poems and Problems*. And poems 81–89 are English poems not included in *Poems and Problems*.

**Additional Works:** "Introduction" by Thomas Karshan, "Notes", "Short Chronology", "Index of Titles", and "Index of First Lines".

**Works:**

- († means a work translated by someone other than Nabokov)
- 1) † Music. "Midst everyday nighttime, there sparkles" [Музыка]
  - 2) † Revolution. "I found a lengthy word with a non-Russian ending," [Революция]
  - 3) † Peter in Holland. "Out of Muscovy's fierce rigor" [Петр в Голландий / "Из Московии суровой"]
  - 4) † The Last Supper. "The hour is pensive, the supper severe," [Тайная вечеря / "Час задумчивый строгого ужина,"]
  - 5) † Easter. "I see a radiant cloud, I see a rooftop glisten" [Пасха (На смерть отца) / "Я вижу облако сияющее, крышу"]
  - 6) † The ruler. "An India invisible I rule:" ["Я Индией невидимой владею:"]
  - 7) † The Glasses of St. Joseph. "Wipe off your teardrops and listen: One sunny midday, aged" [Очки Иосифа / "Слезы отри и послушай: в солнечный полдень, старый"]
  - 8) † "Like pallid dawn, my poetry sounds gently:"
  - 9) † Shakespeare. "Amid grandees of times Elizabethan" [Шекспир / "Среди вельмож времен Елизаветы"]
  - 10) † Cubes. "Let us fold the wings of our visions" [Кубы / "Сложим

- крылья наших видений”]
- 11) † St. Petersburg. “Come hither, nebulous, Leila!” [Санкт-Петербург / “Ко мне, туманная Леила!”]
  - 12) † Evening. “I heaved from my shoulder my pick and shovel” [Вечер / “Я в угол сарая кирку и лопату”]
  - 13) † Fortune-telling. “On Christmas even, toward midnight,” [Гаданье / “К полуночи, в Сочельник,”]
  - 14) † The Demon. “Whence have you flown? What is this sorrow you are breathing?” [Демон]
  - 15) † The Skater. “He had a muse as his ice-skating teacher,” [Конькобежец / “Плясать на льду учился он у Музы,”]
  - 16) † Spring. “The engine toward the country flies,” [Весна / “Помчал на дачу паровоз”]
  - 17) † Dream. “One time, at night, the windowsill” [Сон / “Однажды ночью подоконник”]
  - 18) † The Train Wreck. “Neath twilight’s vault, into the meadows,” [Крушение / “В поля, под сумеречным сводом,”]
  - 19) † Ut Pictura Poesis. “O recollection, piercing beam,” [Ut pictura poesis (М.В. Добужинскому) / “Воспоминанье, острый луч,”]
  - 20) † A Trifle. “A trifle—a mast’s denomination, plans—trailed” [“Пустяк —название мачты, план—и следом”]
  - 21) † The University Poem. “So then you’re Russian? It’s the first time” [Университетская поэма / “Итак, вы русский? Я впервые”]
  - 22) † Butterflies. “...From afar you can discern the swallowtail” [Бабочки / “...Издалека узнаешь махаона”]
  - 23) † Tolstoy. “A picture in a school anthology:” [Толстой / “Картина в хрестоматии: босой”]
  - 24) † “I have no need, for my nocturnal travels,”
  - 25) † To the Grapefruit. “Resplendent fruit, so weighty and so glossy,” [Помплимусу / “Прекрасный плод, увесистый и гладкий,”]
  - 26) † The Hawkmoth. “Long and lazy the evening,” [“Вечер дымчат и долог:”]
  - 27) † “Forty-three years, forty-four years maybe,”
  - 28) † To Véra. “To the steppes, they will drive them, O Harlequins mine,” [To Vera) / “Ах, угонят их в степь, Арлекинов моих,”]
  - 29) The Rain Has Flown. “The rain has flown and burnt up in flight” [Дождь пролетел / “Дождь пролетел и сгорел налету”]
  - 30) To Liberty. “Slowly you wander through the sleepless streets” [К свободе / “Ты медленно бредешь по улицам бессонным;”]
  - 31) I Still Keep Mute. “I still keep mute—and in the hush grow strong” [Еще безмолвствую / “Еще безмолвствую и крепну я в тиши”]
  - 32) Hotel Room. “Not quite a bed, not quite a bench” [Номер в гостинице / “Не то кровать, не то скамья”]
  - 33) Provence. “I wander aimlessly from lane to lane,” [Прованс / “Слоняюсь переулками без цели,”]
  - 34) La Bonne Lorraine. “The English burned her, burned my girl,”
  - 35) The Blazon. “As soon as my native land had receded” [Герб / “Лишь отошла земля родная,”]
  - 36) The Mother. “Night falls. He has been executed” [Мать / “Смеркается. Казнен. С Голгофы отвалив,”]
  - 37) I Like That Mountain. “I like that mountain in its black pelisse” [Вершина / “Люблю я гору в шубе черной”]
  - 38) The Dream. “To my alarm clock its lesson I set” [Сновидение / “Будильнику на утро задаю”]
  - 39) The Snapshot. “Upon the beach at violet-blue noon,” [Снимок / “На пляже в полдень лиловатый,”]
  - 40) In Paradise. “My soul, beyond distant death” [В раю / “Моя душа, за смертью дальней”]
  - 41) The Execution. “On certain nights as soon as I lie down” [Расстрел / “Бывают ночи: только лягу,”]
  - 42) For Happiness the Lover Cannot Sleep. “For happiness the lover cannot sleep;” [От счастья влюбленному не спится / “От счастья влюбленному не спится;”]
  - 43) Lilith. “I died. The sycamores and shutters” [Лилит / “Я умер. Яворы и ставни”]

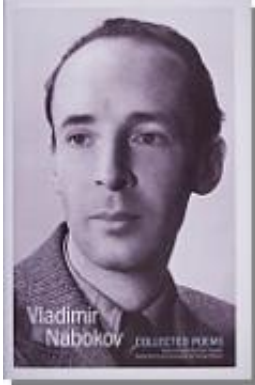
- 44) The Muse. "Your coming I recall: a growing vibrance" [К музе / "Я помню твой приход: растущий звон,"]
- 45) Soft Sound. "When in some coastal townlet, on a night" [Тихий шум / "Когда в приморском городке,"]
- 46) Snow. "Oh, that sound! Across snow—" [Снег / "О, этот звук! По снегу—"]
- 47) The Formula. "Humped up on the back of a chair," [Формула / "Сутулица на стуле"]
- 48) An Unfinished Draft. "The poet dealing in Dejection" [Неоконченный черновик / "Поэт, печалью промышляя,"]
- 49) Evening on a Vacant Lot (In memory of V.D.N.). "Inspiration, rosy sky," [Вечер на пустыре / "Вдохновенье, розовое небо,"]
- 50) The Madman. "A street photographer in laic life" [Безумец / "В миру фотограф уличный, теперь же"]
- 51) How I Love You. "Kind of green, kind of gray, i.e.," [Как я люблю тебя / "Такой зеленый, серый, то есть"]
- 52) L'inconnue de la Seine. "Urging on this life's denouement," ["Торопя этой жизни развязку,"]
- 53) At Sunset. "At sunset, by the same bench," [На закате / "На закате, у той же скамьи,"]
- 54) We So Firmly Believed. "We so firmly believed in the linkage of life," [Мы с тобою так верили / "Мы с тобою так верили в связь бытия,"]
- 55) What Happened Overnight. "What happened overnight to memory?" [Что за ночь с памятью случилось / "Что за ночь с памятью случилось?"]
- 56) The Poets. "From room to hallway a candle passes" [Поэты / "Из комнаты в сени свеча переходит"]
- 57) To Russia. "Will you leave me alone? I implore you!" [К России / "Отвяжись, я тебя умоляю!"]
- 58) Oculus. "To a single colossal oculus," [Око / "К одному исполинскому оку"]
- 59) Fame. "And now there rolls in, as on casters, a character," [Слава / "И вот, как на колесиках, вкатывается ко мне некто"]
- 60) The Paris Poem. "Lead them off, only do not discard them!" [Парижская поэма / "„Отведите, но только не бросьте”]
- 61) No Matter How. "No matter how the Soviet tinsel glitters" [Каким бы полотном / "Каким бы полотном батальным ни являлась"]
- 62) On Rulers. "You will (as sometimes)" [О правителях / "Вы будете (как иногда)"]
- 63) To Prince S. M. Kachurin. "Kachurin, your advice I've accepted" [К Кн. С.М. Качурину / "Качурин, твой совет я принял"]
- 64) A Day Like Any Other. "A day like any other. Memory dozed. A chilly" [Был день как день / "Был день как день. Дремала память. Длилась"]
- 65) Irregular Iambics. "For the last time, with leaves that flow" [Неправильные ямбы / "В последний раз лиясь листьями"]
- 66) What Is the Evil Deed. "What is the evil deed I have committed?" [Какое сделал я дурное дело / "Какое сделал я дурное дело,"]
- 67) From the Gray North. "From the gray north" [С серого севера / "С серого севера"]
- 68) A Literary Dinner. "Come here, said my hostess, her face making room"
- 69) A Discovery. "I found it in a legendary land"  
– Titled "On Discovering a Butterfly" when it first appeared in *The New Yorker* in 1943, but titled "A Discovery" in all subsequent appearances.
- 70) The Poem. "Not the sunset poem you make when you think aloud,"
- 71) An Evening of Russian Poetry. "The subject chosen for tonight's discussion"
- 72) The Room. "The room a dying poet took"
- 73) Voluptates Tactionum. "Some inevitable day"
- 74) Restoration. "To think that any fool may tear"
- 75) The Poplar. "Before this house a poplar grows"
- 76) Lines Written in Oregon. "Esmeralda! Now we rest"
- 77) Ode to a Model. "I have followed you, model,"

- 78) On Translating *Eugene Onegin*. “What is translation? On a platter”  
– The final line is “Dove-droppings on your monument.”
- 79) Rain. “How mobile is the bed on these”
- 80) The Ballad of Longwood Glen. “That Sunday morning, at half past ten,”
- 81) Home. “Music of windy woods, an endless song”
- 82) Remembrance. “Like silent ships we two in darkness met,”
- 83) The Russian Song. “I dream of simple tender things:”
- 84) Softest of Tongues. “To many things I’ve said the word that cheats”  
– In typescript, titled “Farewell Party”.
- 85) Exile. “He happens to be a French poet, that thin,”
- 86) A Poem. “When he was small, when he would fall,”
- 87) Dream. “Now it is coming, and the sooner”
- 88) Dandelions. “Moons on the lawn replace the suns”
- 89) Lunar Lines. “Spell ‘night.’ Spell ‘pebbles’: Pebbles in the Night”

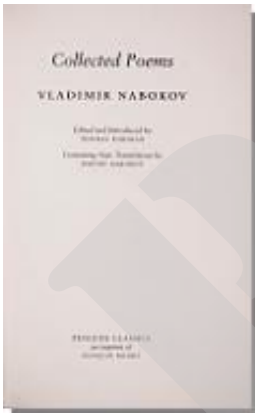
## A69.2

### FIRST BRITISH EDITION (PENGUIN)

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69.2 First printing, 2012, cover, front



69.2 First printing, 2012, title page



69.2 First printing, 2012, copyright page

*As first edition, except*

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**Covering:** White dust jacket. **Front cover:** \within white border\ \photo of Nabokov, Paris, 1939\ \type overlays bottom of photo\ \two words in white\ Vladimir | Nabokov\ \two words in pale blue\ COLLECTED POEMS | \remaining lettering in white\ Newly translated by Dmitri Nabokov | Edited with a new Introduction by Thomas Karshan. **Back cover:** \within white border\ \excerpt from “The University Poem” in white lettering on blue\ | \barcode block\ **Spine:** \pale blue block within white border\ \running down\ Vladimir Nabokov \white lettering\ COLLECTED POEMS | \running across\ Newly translated | by Dmitri Nabokov | Edited with a new | Introduction by | Thomas Karshan | PENGUIN | \rule\ | CLASSICS. **Front flap:** \pale blue block within white border\ \book description\ | £20.00. **Back flap:** \pale blue block within white border\ \author, translator, and editor descriptions\ | \white lettering\ Cover photograph: Nabokov, Paris, 1939 | (Courtesy of the Vladimir Nabokov Estate)

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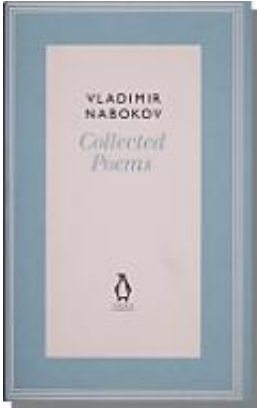
**Price:** £20.00

**Description:** The retitling of the British edition, from the American edition’s “Selected Poems”, to “Collected Poems” here is odd. “Selected” says that

the collection is incomplete, that it is a selection of works. “Collected” usually implies completeness, a full set of works. The English language poems here may be complete, but the Russian poems in translation are certainly far from complete. The reason may be that the British usage of “collected” is different from the American usage.

**A69.3** NEW BRITISH EDITION (PENGUIN)

¶ First printing, 6-Sep-2012



69.3 First printing, 2012, cover, front

*As first edition, except*

**Collation:** (19.0 X 11.7 cm), 336 pages

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**Binding:** Pale gray paper over boards with black stamping

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**Series and Number:** Penguin Classics, 20

**Price:** £20.00

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