

literary nuggets, among them a succinct explanation of the reasons why Remizov continues to be neglected in Russian literary history: "Posylaiu 'Posolon"—kniga uspekha ne budet imet' ; slovom malo kto interesuetsia."

The forty letters, now in the Royal Library in Copenhagen, have been ably edited and are accompanied by an informative introduction and excellent notes. This handsomely produced book also contains seven of Briusov's letters and fifteen of Madelung's replies (only seven of Madelung's letters to Remizov have been located; none are included here). Madelung's short story "Sansara," which he wrote in Russian with Remizov's help, and Remizov and Kaliev's translation of Przybyszewski's "Toska" complete the volume as addenda. No doubt this volume is only a footnote, but it is fascinating in its own right and serves to demonstrate again how cosmopolitan Russian culture once was.

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NEIZDANNYI BULGAKOV: TEKSTY I MATERIALY. Edited by *Ellendea Proffer*. Ann Arbor: Ardis, 1977. 213 pp. Illus. \$12.50, cloth. \$5.00, paper.

AN INTERNATIONAL BIBLIOGRAPHY OF WORKS BY AND ABOUT BULGAKOV. Compiled by *Ellendea Proffer*. Ann Arbor: Ardis, 1976. 133 pp. Illus. Paper.

The two books under review are valuable research tools for any specialist or generalist interested in Bulgakov. *Neizdannyi Bulgakov* is divided into five parts. According to the editor's plan, explained in the foreword, the first part includes material—mostly letters from Bulgakov's correspondence and recollections by the people who knew him—reflecting his personal life. The second part consists of excerpts from a series of recollections, apparently prepared for a book that was never published in the Soviet Union. The third part contains transcripts of rehearsals of the play *Molière* at the Moskovskii Khudozhestvennyi Artisticheskii Teatr (MKhAT) and other records pertaining to Bulgakov's dealings with that theater. The final two sections include, respectively, the play *Batum*, portraying young Stalin's revolutionary activities, and an early variant of a short scene from *The White Guard*.

On the whole, the materials are quite interesting and informative. The recollections of T. Lappa, Bulgakov's first wife, disclose new, if not always flattering, facts of his private life. Bulgakov's own letters give us a vivid picture of the difficulties and frustrations he experienced as a result of not being able to publish his works in the Soviet Union. The detailed transcripts of the MKhAT rehearsals may be used for many scholarly purposes. Some incidents speak eloquently for themselves precisely because they are given without any explanation. For example, one review severely criticized Bulgakov's *Molière* and charged that the play contained transparent allusions to Soviet reality. Bulgakov mentioned this incident in a letter to P. Popov and added laconically that after much thinking he had decided to challenge the form rather than the substance of the review. M. Ianshin voiced his outrage at the "unheard-of insolence" of the reporter who completely distorted his statements to make them appear like criticism of *Molière*, when in fact he had defended the play. There is no explanation, however, as to why no refutation was published.

The sound reasons underlying the classification of the various materials in the book are clear, but why the first part is singled out to be designated as "documents" is less apparent. After all, the same type of documents—private and official letters and recollections—also appear in the second and the third parts. But this is, admittedly, a very minor objection.

The compilation of *An International Bibliography of Works by and about Bulgakov* is an impressive achievement. The bibliography contains citations in twenty-five

languages. Entries listing critical works about Bulgakov are remarkably comprehensive in English and Russian, but the number of Dutch, French, German, and Italian entries is also substantial. Ellendea Proffer explains that the bibliography of feuilletons published in the early 1920s may be subject to a future revision, because not all of Bulgakov's pseudonyms have been identified. With this qualification, her professed belief that few important items can be added to her compilation appears to be fully justified.

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NIGHT AND OTHER STORIES. By *Nikolai Nikitin*. Edited and translated by *Victor Peppard*. Royal Oak, Mich.: Strathcona Publishing Company, 1978. 136 pp. \$11.50, cloth. \$3.95, paper.

Nikolai Nikitin played an important role during the formative years of the Serapion Brothers. After Gorky's emigration in the fall of 1921, Nikitin fell into the stylistic clutches of Pil'niak, whom he accompanied on a tour of England and Germany. The whole group was demoralized, according to a letter Slonimskii wrote to Gorky in October 1922. Gorky thoroughly disliked Pil'niak as a writer and as a person—although he rose to his defense during the *Mahogany* scandal in 1929 and sent a barrage of letters encouraging the Serapion Brothers to surmount this crisis—and he advised Nikitin, in his usual blunt way, to ignore word speculators like Pil'niak.

Nikitin's stories, now translated for the first time, are not first-rate. One feels the potential for excellence in "Night," for example, but the potential is never realized, probably because the story lacks substance. Lyrical atmosphere—expressed through leitmotifs and impressionistic landscapes—proves effective in Ivanov's and Pil'niak's short stories, where it embellishes a core of palpable characters and plot; but in Nikitin's short stories, the atmosphere, though effectively conveyed, remains insufficiently buttressed.

These criticisms notwithstanding, Nikitin's stories are required reading for anyone interested in Russian prose of the early 1920s. "Daisy," for example, the story of a tiger cub in the zoo, is intermittently interesting, especially in light of Nikitin's claim a few decades later that he was expressing his own despair at being unable to resist the influence of Zamiatin and Remizov and that he was speaking figuratively of his own "stylistic captivity." If only on that account, the translator should have probably retained the subtitle, "A Fragment about Myself," and perhaps provided more such details about the individual stories in this collection. It would have been worth mentioning, for example, that "Daisy" first appeared in the Petrograd edition of the *Serapion Brothers' Almanac* in 1922, but was removed from the simultaneous Berlin edition—probably as a result of Gorky's displeasure. In any case, the translations of these stories are excellent, and the introduction provides an objective assessment of Nikitin's work.

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ROSYJSKA POEZJA ROMANTYCZNA W POLSKIM ŻYCIU LITERACKIM LAT 1822–1863. By *Danuta Matlak-Piwowarska*. Polska Akademia Nauk, Oddział w Krakowie, Prace Komisji Słowianoznawstwa, no. 37. Wrocław: Zakład Narodowy imienia Ossolińskich, Wydawnictwo Polskiej Akademii Nauk, 1977. 132 pp. Paper.

Works treating Polish-Russian literary relationships have had a long tradition in the history of Slavic studies in Poland. Especially since World War II, an impressive number of critical works have been published which describe the whole tradition of