

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