

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.

VAL G. BOLEN
Denison University

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.

RICHARD SHELDON
Dartmouth College

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

those relationships from the Middle Ages up to the present. However, even taking into consideration the large number of valuable publications in this field, the picture of these relationships has not yet been completed. A good deal of room for detailed critical studies still remains even in such an often explored period as Romanticism. The book under review is a new attempt to take a closer look at one aspect of the subject of the reception of Russian literature in Poland during the Romantic period. (According to the accepted periodization of Polish literary history, the Romantic movement was prominent in Poland from 1822 to 1863.) The author attempts a detailed analysis—from various points of view—of translations of Russian poetry. Her main focus is the reflection of the original genre structure in those translations, their adequacy and artistic value, and finally the position of specific genres of Russian Romantic literature in Polish literary life, especially in that part of the country which was under Russian partition. Thus, it is primarily the generic approach to the subject matter which has determined the structure of the book. It contains three chapters which analyze translations of ballads, epic poems, and lyrics.

In many cases, the author attempts the first literary reviews ever of translations which so far have been known only from bibliographical descriptions. She provides information about the translators and establishes the chronology of the appearance in Poland of particular poetic genres typical of Russian Romantic literature. She also describes the chronology of the popularity of leading Russian Romantic poets, among whom three names are preeminent: Zhukovskii, Pushkin, and Lermontov. The value of the book is increased by the author's emphasis on how the changing reception of Russian Romantic poetry in Poland depended on changes in Romanticism within partitioned Poland itself. This approach helps explain the original choice of works to be translated as well as the reasons why the translators made certain changes in the texts they chose to translate.

SAMUEL FISZMAN
Indiana University

WITOLD GOMBROWICZ I ŚWIAT JEGO MŁODOŚCI. 2nd ed. By *Tadeusz Kępiński*. Cracow: Wydawnictwo literackie, 1976. 406 pp. 70 zł.

The first edition of Tadeusz Kępiński's *Witold Gombrowicz and the World of his Youth* was published in 1974. The appearance of the second edition two years later indicates the great interest in Gombrowicz in Poland, where his works last appeared in 1958. The text of the second edition is unchanged. The only difference is the addition of four photographs and the inclusion of a very helpful index of names. Of the many memoirs about Gombrowicz (the most important of which is by his brother Jerzy), this one is by far the longest (four hundred pages) and the most detailed. Tadeusz Kępiński was a classmate of Gombrowicz's at the gymnasium as well as a lifetime friend from early adolescence. His book contains two potential attractions, for it not only goes behind the scenes, but it does so at the most crucial period of the author's life—the time of immaturity, so important to his world view.

Kępiński is not a professional writer, and he states that his book aims only at providing the atmosphere and realia of Gombrowicz's youth. Of biographical interest is the emphasis on Gombrowicz's sense of humor and his attraction to practical jokes, including those directed against him. In addition, Gombrowicz is shown as a naturally sociable person who enjoyed the companionship of close friends, a fact which balances the image—projected in his *Diary* and elsewhere—of a prevailing desire for solitude. The book is generally disappointing, however, and it often succumbs to nostalgia, trivia, and psychological speculations that are both obtrusive and inadequate. Furthermore, Kępiński makes direct connections between the author's life and works, a procedure that is particularly unacceptable in the case of Gombrowicz, a writer who emphasized the mediating principle of form which transmutes raw material into art.