

gifts—a play in which situation rather than personality is central. His argument is sound, but there remains a question: had Chekhov not died within a year, what direction might his plays have taken? One of his notebook jottings suggests a tantalizing answer; he contemplated a drama about a group of people anticipating the arrival of a person who fails to show up.

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LITERATURNOE NASLEDSTVO, VOL. 84: IVAN BUNIN. 2 vols. Edited by V. G. Bazanov et al. Moscow: "Nauka," 1973. Vol. 1: 696 pp. 4.13 rubles. Vol. 2: 551 pp. 3.46 rubles.

Ivan Bunin, the first Russian to win the Nobel Prize for literature, is also the first Russian émigré writer to be honored by the well-known *Literaturnoe nasledstvo* series with a publication entirely devoted to him. This two-volume tribute, lavishly illustrated with photographs of Bunin and his friends and contemporaries, reproductions of Bunin's autographs, pictures of various places associated with him, and so forth, was apparently intended to mark the centenary of his birth (in 1970), but its publication was delayed and coincided with another memorable date—the twentieth anniversary of his death.

Volume 1 opens with an article on Bunin's art by O. N. Mikhailov, one of the leading Soviet specialists on Bunin. The bulk of the volume (pp. 60–418) is then given to the publication of Bunin's literary legacy: his stories, poems, book reviews, speeches, interviews, reviews written for the Russian Academy of Sciences, autobiographical notes, and other pieces that remained uncollected during his lifetime. Separate sections are introduced and commented upon by well-known Bunin specialists, such as A. K. Baboreko, A. N. Dubovikov, and T. G. Dinesman. This publication of Bunin's literary legacy, though it is dominated by his early writings (many of the stories and poems are those which he did not wish to include in his subsequent collections), reflects to some extent the "double life" of Russian literature since the Revolution: its division into Soviet Russian literature and émigré literature. Thus, it includes some pieces which, while they will be new to the Soviet reader, have already been included in the books published abroad. On the other hand, much of what may be described as "casual pieces" has been excluded from this publication because it reflects Bunin's uncompromising hostility to the October Revolution and the Soviet regime. It should also be noted—and this, unfortunately, not to the credit of the editors—that the title of the leading and most prestigious Russian post-World War II periodical, the New York *Novyi Zhurnal*, is taboo. In all references to items which originally appeared in this journal (and there are a great many of them, including some by Bunin's widow), we read: "First published in . . . [the year only is given here] in New York"—no title, no number or month. Yet, there are references to other émigré publications (*Vozrozhdenie*, *Russkaia Gazeta*) with exact dates. It seems as though the present-day Soviet reader is not even supposed to know of the existence of *Novyi Zhurnal*, though we know that now and then it falls into his hands.

The rest of volume 1 is taken up by Bunin's letters. There are 244 letters, more than half of which are Bunin's, exchanged between Bunin and his great friend, the writer N. D. Teleshov (1867–1957). Chronologically speaking, this correspondence falls into two parts. The first 225 letters cover the period from 1897 through 1916,

plus one letter which Teleshov wrote to Bunin in Odessa in 1919. After that, Bunin's emigration interrupted their correspondence. During World War II, but before the Soviet Union's entry into it, something prompted Bunin to write a post-card to Teleshov. It did reach the addressee, but the two-sided correspondence was resumed only in 1945 and lasted for two years. This correspondence is certainly of great interest, both personal and literary, to the biographer of Bunin.

Of lesser interest is Bunin's correspondence with Valerii Briusov, covering the period 1895–1915, and with A. S. Cheremnov, a minor writer of the "Znanie" group (1912–17). The émigré period is represented by the correspondence with the talented poetess Maria Karamzina whom Bunin met on his trip to Estonia in 1938. This correspondence covers the years 1937–40. Her letters to Bunin are given in extracts in the commentary. There are also two letters from the post-War period: one to Antonin Ladinskii, one of the younger émigré poets in Paris, who was later to return to Russia; and one to Konstantin Fedin, the well-known Soviet writer, written in 1946 and dealing with the then proposed Soviet edition of Bunin's works (such an edition of selected works in one volume did not materialize till 1956; it was followed, in 1965, by a nine-volume edition of collected—but not complete—works). All the letters are provided with competent introductions and detailed commentaries.

The second volume of *LN* opens with several articles. A. A. Ninov discusses, rather objectively, the controversial subject of Bunin's relationship with Maxim Gorky between 1899 and 1918, trying to set straight some of the inevitable retrospective distortions. The other major articles deal with Bunin's literary work. E. A. Polotskaia provides a sober critical analysis of the role which Chekhov and his influence played in Bunin's literary evolution prior to 1910. L. V. Krutikova examines the genesis of Bunin's stories written between 1911 and 1916. T. G. Dinesman discusses Bunin's early poetry, and E. V. Pomerantseva, a well-known authority on folklore, the element of folklore in Bunin's prose fiction.

The articles are followed by various reminiscences of Bunin. Here again the "double life" of Russian literature comes into play: the unavailability of émigré writings to Soviet readers conditioned, in part, the editors' choice of material. The lion's share is given to Mme. Bunina's "Besedy s pamiat'iu" and Galina Kuznetsova's *Grasskii dnevnik* (both are published in shortened form). In fact, émigré writers account for the greater part of this "Vospominaniia" section. But the other pieces in it were written specially for *LN*. This is the case with the reminiscences of Tatiana Murav'eva-Loginova, an artist and a student of N. Goncharova, who often lived in the 1930s not far from the Bunins in the south of France; of Natalia Kodrianskaia, the author of a book on Remizov; of Sofia Pregel', the poet and editor of the magazine *Novosel'e*; and of Vladimir Zernov who was Bunin's doctor in Paris during the last years of his life. Loginova's memoir is illustrated by her own drawings. Its interest is enhanced by what she has to say about Bunin's wife, whose letters she quotes.

Written specially for *LN* were also the reminiscences of Vera Schmidt who, as a very young and naïve student of the University of Tartu, where she is still living, met Bunin on his visit there in 1938. She was herself a budding writer, and Bunin inspired romantic admiration in her.

A section entitled "Soobshcheniia i obzory" concludes the volume. It comprises a great variety of material, of both biographical and literary interest. In the answers of younger Soviet fiction writers, who include such well-known ones as Nagibin,

Kazakov, Trifonov, and Dorosh, to a questionnaire about Bunin, two points are worth noting: (1) that many of them came to know Bunin as a writer rather late in their lives (Bunin's works were not published in the Soviet Union between 1928 and 1956, and there was no *samizdat* in those days); and (2) that most of them reject emphatically the view that Bunin's émigré writings are inferior to his pre-revolutionary ones.

Among various interesting *soobshcheniia* in this section let me mention Iu. Krestinskii's publication of Aleksei N. Tolstoi's letter to Stalin (published here for the first time *in extenso*, together with some drafts) in which he asked Stalin, referring to Bunin's 1941 postcard to Teleshov about his lamentable plight and his "homesickness," whether it would be possible for Bunin to return to Russia or, if not, for the Soviet government to offer him material assistance. The letter was mailed a few days before the outbreak of the Soviet-German hostilities, and there was apparently no follow-up to it. It is curious to note that Tolstoi signed his letter: "*s glubokim uvazheniem i s liubov'iu* (with deep respect and with love)." The question of Bunin's alleged desire and intention to go back to Russia after the war is treated elsewhere in the volume with some ambiguity but without any clearcut documentation. Some important evidence available in the West is simply ignored.

At the end of the volume will be found a valuable detailed survey of Bunin materials in various Soviet archives. It is to be regretted, I think, that no systematic information is provided about the publication of Bunin's letters and of reminiscences about him outside Russia, though some individual publications are mentioned en passant.

On the whole, despite some inaccuracies, some biased approaches, and some relatively minor defects, not all of which could be mentioned here, this is a valuable contribution to our knowledge of Bunin. For the sake of the Soviet readers, it is to be hoped that those of Bunin's works and letters which remain unpublished in his own country will be made available to them one day.

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LIRIKA PUSHKINA: OCHERKI I ETIUDY. By *N. L. Stepanov*. 2nd edition. Moscow: "Khudozhestvennaia literatura," 1974. 368 pp.

This book continues the practice, recently renewed in the Soviet Union, of republishing, in memorial volumes, important works by scholars and critics. As Iu. Mann points out in the brief introductory article, Stepanov was known for his books on Gogol, Krylov, Pushkin, and Nekrasov, for his participation in the editions of the complete works of Krylov and Gogol, and also for his interest in early nineteenth-century prose genres (letters, journalism, prose tales) and twentieth-century poetry (especially Khlebnikov and Zabolotskii). Stepanov's works on Pushkin are critical and synthesizing, rather than analytical; they include his substantial articles on Pushkin as journalist and critic in *Ocherki po istorii russkoi zhurnalistiki i kritiki*, vol. 1 (Leningrad, 1950); his *Lirika Pushkina* (Moscow, 1959), and his *Proza Pushkina* (Moscow, 1962). They retain their interest and importance.

Stepanov's *Lirika Pushkina*, which is reprinted here, marks the first Soviet book devoted to Pushkin's lyrics. It is aimed at the "broad reader interested in Pushkin's poetry," and makes no attempt to give a monographic study of Pushkin's