

Nastasia's reading of Solov'ev's *History of Russia* (which I had not noticed before); and the fine analyses of *Winter Notes on Summer Impressions* and *A Gentle Creature*. Holquist's general theme of identity—in Russian history, the novel, Dostoevsky, and modern man—is certainly stimulating, but his elaboration of the problem leaves much to be desired.

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THE BITTER AIR OF EXILE: RUSSIAN WRITERS IN THE WEST, 1922–1972. Edited by *Simon Karlinsky* and *Alfred Appel, Jr.* Berkeley: University of California Press, 1977 [1973]. iv, 475 pp. Illus. \$18.75, cloth. \$6.95, paper.

Russian émigré literature has always been and still is the stepchild of literary scholarship in the West as well as in Soviet Russia. As far as the latter is concerned, this fact is certainly not surprising; as to the West it can also be explained, but the explanation is rather sad. The neglect has nothing to do with literary values; in part, unfortunately, it is also politically motivated, in part it is a result of the absence of new editions (not to mention translations) of émigré works. Too many literary scholars know hardly anything about the excellence of this branch of Russian culture. Even the sudden emergence of Vladimir Nabokov did not arouse sufficient curiosity to look for similar discoveries. Still, a certain increase in interest can be noticed, and this volume is one of the few pioneering endeavors to attract the attention of the English reading public to a brilliant, but so far nearly closed, section of Russian literary art, one that is very wide and would be impossible to cover in relatively limited space. A close selection was necessary and the editors, on the whole, made very wise choices (it is always easy, of course, to lament the absence of this or that writer).

The short, lucid foreword by Simon Karlinsky speaks impressively about the difficulties surrounding the recognition of Russian émigré literature, ending with the statement: "Russian literature has been far richer and more varied in our century than is generally acknowledged. The political barriers to recognition of this richness and variety can now be seen as artificial and arbitrary. It is time they were removed."

The first part, "Six Major Émigré Writers," contains short stories, essays, and poems by Aleksei Remizov, Vladislav Khodasevich, Marina Tsvetaeva, Georgii Ivanov, Vladimir Nabokov, and Boris Poplavskii. Each section, except for the one on Nabokov, is preceded by an introductory article or note. The section on Nabokov contains the short story, "Trepid Smoke," and an excellent, well-researched article by Alfred Appel, Jr., "Nabokov's Dark Cinema: A Diptych," in which he discusses Nabokov's reactions to movies of his time and their influence upon his work. For this particular volume the article seems too long (nearly eighty pages); the inclusion of one more émigré writer might have been more to the point, and the article as such covers such a vast area beyond any "emigration" that it certainly deserved publication in a widely spread periodical. The introduction to Georgii Ivanov ("Georgy Ivanov: Nihilist As Light-Bearer") by Vladimir Markov may be controversial ("biased in favor of Ivanov at the expense of Khodasevich," in the words of the author himself), but it is stimulating and highly informative, as is especially appendix 2, "Ivanov Book by Book." To counteract the "bias" of Markov, one should read the well-balanced article about Khodasevich by Robert P. Hughes. A fine performance is the "collage," "In Search of Poplavsky," by Simon Karlinsky, a lively, "digressive," and unusual presentation of an eccentric poet and writer. The "usual" introduction—competently discussing Poplavskii's ideas—is provided by Anthony Olcott. Alex M. Shane introduces Aleksei Remizov, and a 1926 essay by D. S. Mirskii discusses aspects of Tsvetaeva's art.

The second part, "Some Émigré Poetry," contains specimens of the poems of Nikolai Morshen, Anatolii Steiger, Iurii Odarchenko, and Igor Chinnov. Translation of poetry, of course, is and will always remain an insoluble problem. What *can* be done, *is* done throughout this volume. The translations by Paul Schmidt and Richard Wilbur seem to be the most successful. Most interesting and revealing are Nabokov's translations of Khodasevich (1941).

The third part, "Selections of Émigré Prose," contains excerpts—which deal mainly with Bunin—from the "Grasse Diary" by Galina Kuznetsova; a typical short story entitled "Time" by Nadezhda Teffi, with an introductory note by Edythe C. Haber (properly stressing the sad side of this "humorist"); and an excerpt from V. S. Ianovskii's novel *American Experience*. Three additional items are included in the same section: (1) an excerpt from the recent novel by Alla Ktorova, *The Face of Firebird: Scraps of an Unfinished Anti-Novel*, with a fine introduction by Olga Hughes, (2) "My Encounters With Chekhov," the not-too-exciting reminiscences of the painter and writer Konstantin Korovin, and (3) the brilliant article, "Mozart: Theme and Variations," by Vladimir Markov. First published in *Novyi zhurnal* (vol. 44) in 1956 in honor of the two-hundredth anniversary of Mozart's birth, it deserved this exhumation long ago: now it lives and will live.

The prose translations are correct (a quality, which certainly does not apply to all translations from Russian), and in most cases they are artistically done. The commentaries are concise and reliable. One can only hope that this substantial volume gets the publicity it so highly deserves.

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SOVIET RUSSIAN LITERATURE SINCE STALIN. By *Deming Brown*. New York and London: Cambridge University Press, 1978. vi, 394 pp. \$24.95.

This excellent survey of recent Soviet Russian literature is organized not chronologically, as a history, but in an eclectic fashion—by genres, topics, and individual writers. There are four chapters on poets (the oldest generation, the first Soviet generation, the war generation, and the younger generation) and three chapters on prose, which are divided according to theme (the rise of short fiction, the youth movement, and the village writers). In addition, two chapters deal with special concerns (the past and the present), two separate chapters treat Solzhenitsyn and Siniaevsky, and one chapter is allotted to underground literature. Within these divisions, Deming Brown's discussions are sober, judicious, imaginative, and incisive. He maintains a fair balance between thematic and formal aspects of literature, with a major portion necessarily going to biographical sketches and plot summaries.

Soviet Russian Literature since Stalin is an important book, and it fills a void: Struve's histories do not reach into the contemporary period, and the 1977 edition of Slonim's history gives far less space to the post-Stalin period.

Most users of the book will probably be those who want to look up individual authors or works. From now on, no one will teach, study, or write about a post-1953 work without first looking up what Deming Brown has to say about it. It is a pity, however, that a work of such tremendous reference interest lacks a bibliography or bibliographical footnotes for primary works (it does give them for critical articles and books), and that the index is limited almost exclusively to authors' names (works are not listed). The years of publication of stories and poems are given in the text, but the names of the journals in which they appeared are not.

Few readers will probably read this book from cover to cover, yet it is by no means exclusively a reference work. Here and there, after illuminating and excellent