

This is a collection of stories by ordinary Croatian migrants caught in the more or less extraordinary dramas of our times. One might read this book as simply a collection of *migrant stories*. Somebody else may see it as a series of stories of *Croatian migrants*. Both readings are correct but what is important is that these stories help us understand and appreciate the dramatic impact that political, historical and economic factors have had on their lives. After reading the book, the reader will be in no position to disagree with the author's statement that people usually don't 'emigrate from Croatia out of boredom' (p. 19).

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Homero Freitas de Andrade, *O diabo solto em Moscou: a vida de Mikhail Bulgakov; Prosa autobiográfica*, São Paulo: Editoria da Universidade de São Paulo, 2002, 584 pp. ISBN 8531406110.

It is not often that books on Russian literature from Latin America impinge upon the consciousness of Slavists in other parts of the world. This may be simply because they are few and far between, or perhaps because those that are written do not cross the language barrier. The present life of Bulgakov will be of interest to specialists in twentieth-century Russian literature, though the fact that it is in Portuguese may have a certain deterrent effect. The author is a Russianist and a translator, known for his Portuguese versions of stories by Babel. This book is based on his 1994 doctoral dissertation from the University of São Paulo.

The first part, 'A Vida do Senhor Bulgakov', some 270 pages in length, is, as the title indicates, a biography, and includes a list of personalities and a 12-page bibliography. The genesis of Bulgakov's works is described, and, if there is little by way of literary analysis, this may be justified by the intended focus on 'life' rather than 'works'. A readable and fairly detailed chronological account is given of Bulgakov's career, based on well-known Russian sources. This means that Marietta Chudakova's splendid *Zhizneopisanie* has pride of place in the footnotes, along with the collection *Vospominaniia o Mikhaile Bulgakove*, assembled by E. S. Bulgakova and S. Liandres (Moscow 1988). It is notable that the range of sources utilized is a good deal narrower than it

might have been, and narrower than if the doctorate had been written ten years later. But even in 1994 the author should have been able to consult the authoritative works by Lesley Milne, Andrew Barratt, the Proffers, A. Colin Wright, Anatolii Smeliansky, Julie Curtis, and Andrzej Drawicz, none of whom figure in the references or Bibliography. In fact the section of the Bibliography entitled 'Obras sobre Mikhail Bulgakov' lists only *Russian* works on Bulgakov, while 'Obras gerais' [General Works] is a brief sampling of background titles in English, French and Italian, and, like 'Obras gerais em russo', contains several works of marginal relevance only.

Also included in the first part, between the section 'Os últimos dias' and the Epilogue 'Manuscritos não ardem' [Manuscripts do not burn], is a forty-page section entitled 'Bulgakiada (intermezzo incidental)'. This consists largely of translated excerpts about Bulgakov, mostly taken from *Vospominaniia o Mikhaile Bulgakove*, but including the transcript of his 1926 interrogation by the GPU, first published in *Nezavisimaia gazeta* in 1993.

The second part, 'Prosa Autobiográfica', comprises the tales of a young doctor (*Zapiski iunogo vracha*) and nine other stories, mostly from Bulgakov's earliest period, in Portuguese translation, with sparing explanatory notes for the benefit of the reader with no special knowledge of the field. No consideration is given to the term 'autobiographical' or to the sometimes elusive boundary between fiction and non-fiction, but 'autobiography' for these purposes apparently does not include the novels *The White Guard* or *Black Snow*, despite mention of their 'autobiografismo'. Given their firm basis in Bulgakov's own life and that of his family, a strong case might be made for their inclusion, but of course their length would rule them out. A focus on short, first-person pieces, can lead to some surprising inclusions. 'Vospominanie', for example, showing Nadezhda Krupskaiia's kindness in helping the narrator find a home in Moscow, and 'Chasy zhizni i smerti', on Lenin's lying-in-state, present an uncharacteristically pro-Soviet Bulgakov.

The text and photograph captions are marred by some unfortunate errors, which ought to have been expunged in the editorial processes. The famous recruiting poster by Iraklii Toidze from the Second World War, with the slogan 'Rodina-mat' zovet!' is reproduced (p. 45) with a caption saying that it dates from the 1914-18 war. A reference to 'Galicia' in a passage cited from 'Neobyknovennye prikliucheniiia doktora' prompts a footnote explaining that Galicia is the name of a Kiev prison (p. 56), although the hero has just been

drafted into the army, and from the phrase ‘Menia zaberut v Galitsiiu’ it is logical to suppose that he fears being sent to the Galician front. ‘Curtson’ appears at least twice for ‘Curzon’ (p. 86); Otto Hoetzsch’s book should have the title *The Evolution* [not *Revolution*] *of Russia* (p. 32), and a translated sentence from it speaks of Russia’s ‘Balkan provinces’, where Hoetzsch had ‘Baltic’. There is much mis-spelling of Russian words in Cyrillic, and stress-marking on Russian names is unreliable. Aleksandr Tvardovsky and Dmitrii Shostakovich appear in the list of personalities with a birth-date but no date of death.

The partial coverage of sources, particularly non-Russian sources, is disappointing and leaves one with a sense that Part I is less than complete. The other blemishes are relatively minor and do not detract seriously from an informative ‘life’ and a valuable collection of Bulgakov’s lesser known short works in an attractively-produced volume.

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James Cracraft, *The Petrine Revolution in Russian Culture*. Cambridge, Mass., and London, Eng.: Belknap Press of Harvard University Press. 2004. xvi + 560 pp.

This is the third in a series of volumes by Cracraft which includes *The Petrine Revolution in Russian Architecture* (Chicago, 1988) and *The Petrine Revolution in Russian Imagery* (Chicago, 1997). As these three titles suggest, Cracraft quickly moves beyond the debate, dating since the early nineteenth century and which originally pitted Slavophiles against Westernizers, over the merits of Peter’s reforms, to focus instead on their mechanics. Coinciding as they do, first, with Gorbachev’s reforms, and now those of Putin, his works indicate a renewed interest in Russian statecraft rather than supposed ideological signifiers. Cracraft’s approach owes much to the modernization paradigm, although he offers many qualifications of it. Despite its problems (most notably its ethnocentricity), modernization is justified for a reading of the intention behind Peter’s reforms. The emperor explicitly compared Russia to Western Europe and consciously imitated many aspects of European statecraft, from his establishment of the collegial system of government down