Muscovy Company in the Russian North, for example), in others the mere indication that the book was purchased at auction leaves us to wonder about its history and whether additional information could not have been pried out of the auction houses. Would it be too much to ask for more facsimiles of the manuscript hands, although one can supplement the few plates in this volume by numerous additional ones in the literature cited? Perhaps more important, since no one yet does this in manuscript descriptions, could we not have accurate tracings or photographs of all the watermarks rather than mere verbal descriptions? Cleminson has been careful to indicate what connections he could among these manuscripts, but if we would hope some day to obtain a much clearer idea than we have now about provenance and in particular identify scriptoria, we really need to be able to have all the hands and all the watermarks accessible for future identification.

Let me hasten to add that such desiderata are undoubtedly unrealistic, in terms of their cost in time and money. In fact, it appears that the publication of this volume was something of a miracle, that required a collaborative effort, especially with regard to the raising of sufficient funds. In a way, that is a sad commentary on the priorities that adversely affect such an important field as ours; on the other hand, it is a glowing tribute to the way in which an individual such as Anne Pennington, in whose memory private contributions were solicited, could inspire a work of scholarship of such high quality and lasting value.

Daniel Clarke Waugh


Tatiana Wolff's Pushkin on Literature, now in a new and revised Stanford edition, is a handsome book which should prove helpful to a wide range of readers as an introduction to Pushkin's thoughts about literature. Wolff has judiciously chosen passages from Pushkin's critical articles, literary criticism, prefaces to his literary works, letters, and diaries.

Each section begins with the editor's literary-biographical summary of Pushkin's activities of the period, and thus establishes a context for the materials that follow. The book includes explanatory notes which often take interesting turns, providing thoughtful parallels of interest to readers more familiar with West European literature and culture than Russian. The volume is obviously designed for an English-speaking (and French-reading) audience with a shared background and interest in English and European literature. Notes provide very useful contextual information sometimes
omitted in such compilations. The editor includes, for example, the four verses (by Delavigne) which led to the demise of The Literary Gazette; or, in another case, relevant sections of Chaadaev’s Philosophical Letters which help to explain Pushkin’s letter to Chaadaev of 6 July 1831.

The book presents all items chronologically and by genre (within each year), with an indication of the stage of completeness and whether Pushkin published it. Thus each section includes entries under such headings as "Diary," "Articles," "Draft Articles," "Letters," "Draft Letter," and "Notes." In addition to updating the already substantial bibliography of the original edition (published by Methuen and Barnes and Noble, 1971), Wolff has expanded the table of contents to include lists of all the materials included so that readers can get an overall picture of the kinds of selections made for each year. The new edition retains the former’s section headings, roughly corresponding with stages in Pushkin’s life: "Childhood, Boyhood, and Youth"; "South—with Byron," "Shakespearean Strides' in Mikhailovskoe," "The New Pushkin," "The 'Sovremennik'"; and "Death of a Poet."

Wolff’s arrangement of materials shows, as J. Thomas Shaw and other reviewers of the first edition noted, how Pushkin’s comments on literature often arose in response to some occasion, and were more like notes in progress than finished criticism. Though never a professional literary critic, Pushkin actively reviewed books at various stages of his career; he did not usually sign his reviews and articles, and if he did, he usually did so with a pseudonym. His publishing activity as a critic was confined to work on the Moscow Herald with Pogodin in the late 1820s, The Literary Gazette with his good friend Del’vig in 1830-31, and The Contemporary in 1836. Wolff’s collection contains practically all of Pushkin’s published critical articles, and a good number of drafts to articles or polemical replies (which he never would have published), letters (and drafts of letters), prefaces (and drafts), and comments from his diaries.

The widely divergent material collected here awaits interpretation, though drawing conclusions is not always easy. It is up to the reader to determine the significance of what Pushkin says, assessing 1) whether what he said represented his final thinking on the subject, or 2) whether what he said represented his general view on a matter or was tied to a particular time and purpose. The problem with most thematic compilations is that they present contexts only partially, and thus run the danger of presenting a misleading picture. That is why Wolff’s section introductions are so important: they suggest the numerous factors that may be relevant in understanding Pushkin’s remarks in a particular context.

The book includes 330 items in all (numbered in the text), with a thorough index. Appended to the texts is a list of the non-Russian books in Pushkin’s library (from Modzalevskii’s catalog, Pushkin i ego sovremenniki, vyp. 9-10, [1910]) and a detailed bibliography updated for the new edition.

Wolff’s book joins a category of such works on Pushkin. N. V. Bogoslovskii’s Pushkin-kritik: Pushkin o literature (Moscow, 1934; re-edited