Commentary texts of the thirties to the scholarly apparatus of Youth Restored, the historical data of A Skyblue Book, and the complex combination of fact and fiction in Before Sunrise. Scatton also does much with the children's stories, especially the "Lyoliya and Minka" cycle. Her analysis of its unifying elements, its symbolic currency, and its place in respect to later works that look back to childhood is astute. Whether or not these stories were written, as Scatton suggests, because of Zoshchenko's growing interest in didacticism, they certainly testify to Zoshchenko's immersion in his own early development. Education and reeducation, making and remaking lives is the crux of the matter no matter where you look. Also evident in Zoshchenko's evolution is his increasing adroitness in handling cycles, deftly derived by Scatton from what precedes, and leading suggestively to what follows. There is a real teleology to this account. Scatton uses in her own chronological narrative the same "flash forward" technique she identifies in Zoshchenko's "autobiographies" of the thirties to make the evolution she traces more palpable. All roads lead to Before Sunrise, which in turn brilliantly illuminates the works that precede it, making them more eloquent and their agendas more evident.

It is thus with a sense of triumph that Scatton arrives at Before Sunrise, which emerges, in her discussion, as a masterful combination of all the disciplines (science and history) and literary genres (autobiography, memoir, novella, short story) that had occupied Zoshchenko throughout his career. Scatton succeeds in making these elements familiar indeed, arguing further that their combined deployment in Zoshchenko's novel makes for a work "brilliant in its originality and intriguing in its complexity," "Beastly nonsense" meets "tales for all posterity" and the two are finally inseparable.

The substantive discussions in Part II are so compelling (both individually and cumulatively) that the attempts to conclude each one with a succinct formulation of Zoshchenko's relevant "tenet" belies the richness of the actual analyses. But Scatton's paradigm of "making existence more bearable" does work for all the texts she cites, and it is extremely productive. One is convinced of the unity she posits, the evolution she chronicles, and the underlying concerns that link these diverse works.

Scatton brings to her work the erudition of a scholar who has immersed herself in her material, the eye of a discerning critic, and the lucidity of a writer who cares a great deal about style. Mikhail Zoshchenko: Evolution of a Writer may be the most important contribution to date to Zoshchenko scholarship in English.

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Marburg in Pasternak's work. While this summary contains no surprises for the informed reader, it provides a convenient starting point for the discussion of Pasternak's links with Germany. Konstantin Asadovskii's predominantly descriptive and rather unoriginal essay on Pasternak and Rilke is the first among this group. Valentin Belenchikov's contribution looks at the impact of Einstein's theory of relativity, which Pasternak studied in 1922, on the conception of Doctor Zhivago and claims that the Einsteinian principle of relativity is realized in the novel in its composition, as well as in luri Zhivago's life which serves as a symbol of human development. The traces of Leibniz's theory of monads and its manifestation in Pasternak's poetry are the object of Sergej Dorzweiler's paper, and another German influence is at the center of Johanna Renate Döring-Smifrov's article, which compares the partisan episodes of Doctor Zhivago with Schiller's drama Die Räuber. Through textual parallels between the two works, she demonstrates how Schiller's motif of the romantic robbers is replaced by Pasternak's negative picture of the deceitful partisans. Döring-Smifrov states that for Pasternak the revolution was not a rebellion against the Father, as it appears in Die Räuber, but a bacchanal. It is unfortunate that she does not elaborate on her intriguing conclusion.

The strongest and most interesting among the articles devoted to Pasternak and Germany is Lazar Fleishman's. He provides a new interpretation of the Marburg theme in Pasternak's work and suggests that in "Safe Conduct" it symbolizes Pasternak's "desperate struggle" to separate his prose from its philosophical underlining. Fleishman persuasively argues that Pasternak's poetic self-realization came not from a synthesis of philosophy and literature, but rather emerged in the course of his struggle to free his style from its philosophical ballast. He did not, however, achieve this freedom in 1912-13 when he decided to abandon the study of philosophy but only in 1930-31, when he began to simplify his poetic style. It is not before Second Birth, says Fleishman, that Pasternak was able to separate his poetry from the burden of philosophy. The last article on Pasternak's German connections is by Angela Livingstone who strengthens and elaborates on the argument of her 1990 article, "Pasternak and Faust," on the impact of Faust on Doctor Zhivago with new examples from Pasternak's early poetry.

Three papers focus on the textual analysis of Pasternak's works. Jerzy Faryno, as usual, offers a fine analysis of specific scenes in Doctor Zhivago. The goal of his essay is to establish where and why many characters in Pasternak's novel "vanish." Faryno argues that in fact nothing vanishes but rather reappears, after a series of semantic transformations, in other characters or places. Reinhard Ibler reflects on the connections between Pushkin's "The Bronze Horseman" and Pasternak's poem "Petersburg." Despite many parallels between the two works, Ibler points to the difference in their tone: whereas the former deals with the conflict between the individual and nature, the latter acquires a more ideological meaning in its emphasis of the conflict between nature and the state. In a provocative article, "Pasternak and Rafael," Igor Smirnov brings together Doctor Zhivago and Rafael's Transfiguration and argues that compositionally and semantically Zhivago's poem "August" has its roots in this painting. Although Smirnov successfully brings the literary and painterly media into close semiotic connection, his claim that "August" was inspired by Gogol's "Testament" that in turn mentions lordanov's print Transfiguration which is based on Rafael's original is not firmly substantiated.

The remaining seven articles address miscellaneous issues. Irina Podgaetskaia explores Verlaine's impact on Pasternak. The theme of the genius in Pasternak's work as inspired by his Marburg experience is discussed by Dasha Di Simplicio. A comparison of the 1916 and 1928 redactions of Pasternak's poem "Marburg" is the focus of Konstantin Polivanov's article. The