murder, and sadism, even patriotism, all played a role once law and order no longer kept them in check. If this is true, are we to expect such murderous behavior every-time there is a collapse of state authority, or are there more specific conditions that lead to such behavior? Thugs and criminals may act for certain reasons, but most intriguing is why ordinary people decide to participate. One wonders what emotions – fear, anger, hatred, resentment – or more sober calculations drove people into the streets, and what emotions and reasoning – perhaps shame, compassion, or fear – kept them from killing neighbors. The Millers’ analysis ultimately comes from religion – an idea of a flawed, sinful human nature – rather than from a political scientist’s idea of rational action or a psychologist’s sense of action driven by emotion or even a historian’s or anthropologist’s reliance on time, place, and culture.

But the Millers’ task is not to explain why such pain and suffering occurred, but to inform us how people felt and how they endured, how they explained and coped with what had happened to them. Armenians relied on their faith in their own “national character,” something they deeply believe in, an historical experience of surviving and never giving up. Endurance, they hold, is a fundamental Armenian trait. While hardship was the inevitable fate for Armenians, they were prepared stoically to persevere. The collective sense of belonging to a historic nation fostered a continuity that looked beyond the present pain to a better life for the coming generation. Some experienced doubt about the effects of the present hardships on the national character, fearing the rise of self-centeredness, the erosion of generosity, and the increase of violence. But the Millers found that other behaviors, such as assisting those in need and caring for those less fortunate, coexisted with more self-interested practices. “Attempts to overcome or cope with these baser elements of life,” they conclude, “reveal our deepest humanity.” (p. 157) This may not be social science, but the narratives herein reveal what humans under adversity are capable of. It could be disemboweling a helpless victim or an Azerbaijani hiding an Armenian at a moment of danger to herself. Pain is only half the Millers’ tale; the other half is about hope and optimism, human devices that assist survival. Spring, one Armenian told them, always follows winter.

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The Pushkin Bicentenary in 1999 was an occasion for a significant evaluation of the state of Pushkin scholarship and for a reevaluation of the cultural ramifications of Pushkin’s legacy in Russia and abroad. This series of volumes, covering a broad spec-
trum of Pushkin's (self-)influence, adds substantially to our understanding of Pushkin's legacy, with each volume having a distinct focus. The majority of contributors to this collection were participants in a 1999 conference called "Two Hundred Years of Pushkin: A Bicentennial Conference" and represent a fairly broad array of scholarly approaches and disciplines, ranging from contemporary authorship to linguistic analyses and musical history. Each volume begins with an engaging introduction that gives an overview of each contribution and its relationship to Pushkin studies and to the other papers in the volume itself.

Pushkin's Secret: Russian Writers Reread and Rewrite Pushkin examines the Pushkinian legacy as expressed by Russian writers from Archaizers of the early 1800s to the present day. Chapters focus either on specific themes in Pushkin's work or on specific writers and their reaction to, and interpretation of, Pushkin's legacy. Methodologies are generally descriptive and traditional, involving close analyses of texts and intertexts, buttressed by sensitive discussions of sources such as letters and drafts. It should be noted that this volume does not really purport to add to the current state of Pushkin scholarship itself, but rather makes important contributions to the scholarship on other writers from Shakhovskoi to Sedakova, with reference to Pushkin.

Among the essays deserving special mention, Joe Andrew's "[She] was brought up on French novels and, consequently, was in love': Russian Writers Reading and Writing Pushkin" is a well-organized contribution that examines the basis, in a sense, of the three volumes themselves: the interconnection of literature and life from Pushkin's Evgenii Onegin through Dostoevskii to Mariia Zhukova. Examining literary works such as Odoevskii's Princess Zizi as metaliterature gives the reader a chance to absorb the fascinating ways that Russian writers have warned about the effect of literature on their heroes and heroines. Henrietta Mondry's "On the Subjectivism in Pushkin's Universality: The Case of Rozanov" looks at Vasilii Rozanov's sudden interest in Pushkin in 1900. While sanguinely discussing Rozanov's often maddening but fashionable philosophy, Mondry cogently argues that his new-found interest in Pushkin really had more to do with his own developing views on perception and on sex than elucidating Pushkin's sizable contributions in these areas.

Indeed, the personal Pushkin is perhaps the single most fascinating theme developed in this volume. Diana L. Burgin and Stephanie Sandler both examine Pushkin's influence on Russian women poets: Burgin works with Marina Tsvetaeva, Sandler with Olga Sedakova. Tsvetaeva, Burgin writes, apparently saw Pushkin not only as a poetic guide and inspiration, but also as something much deeper: an explication of homosexual desire that is intermixed with questions of ethnicity and identity. Sandler examines Sedakova's continuation of Pushkin's legacy, a continuation marked by references to other, more contemporary, Russian poets. "Has Pushkin's poetry remained a relevant model for Russian poets in the late twentieth century?" Sandler asks provocatively at the outset of her essay. Her answer, ultimately, hinges on the necessary self-effacement of a poet's legacy in the works of younger writers.

Finally, Jekatarina Young and Helena Goscilo, each in their own fashion, relate Pushkin to the contemporary world, making astute arguments that literature does, in fact, count. Young discusses Sergei Dovlatov's The Sanctuary, about the author's own stint as a worker at the Mikhailovskoe Pushkin museum. In his story, Dovlatov re-