liberated territories, which were rapidly increasing in size and population at this time, back to work. They desperately needed administrators and trained personnel, and thus forgave easily some forms of collaboration. Voisin also shows how the Soviets adapted their policy to internal and international requirements. As a result, the tension between ideology and pragmatism, so characteristic of Stalinism in action at the grass-root level, is very well described.

In another very compelling section, Voisin argues that repression becomes even more complex to manage at the end of the war in a society supposed to be united in the same experience of suffering, but where people had actually very heterogeneous experience of war (occupation, resistance, evacuation). It was a source for tension and misunderstandings. Soviet society would wait for the general amnesty of September 1955 to end that period of the repression.

Although some parts of the book are less convincing (the well-known Kharkov and Krasnodar trials are rapidly reviewed), and the last chapters may repeat some already developed ideas, this is definitely a major contribution to the studies of World War II in Soviet Union and should interest a wide range of scholars working on repression and the end of the war.

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The Penguin Book of Russian Poetry. Ed. Robert Chandler, Boris Dralyuk and Irina Mashinski. New York: Penguin Books, 2015. xx, 572 pp. Appendix. Notes. Chronology. Index. $12.99, paper.

Every anthology creates its own canon and readership. Robert Chandler, Boris Dralyuk and Irina Mashinski are not the first to put together a *Penguin Book of Russian Poetry*: that honor went to Sir Dimitri Obolensky, émigré scion of ancient Russian stock (On Obolensky, see his obituary in *The Guardian*, http://www.theguardian.com/news/2002/jan/04/guardianobituaries.humanities. Obolensky's 1962 anthology, later republished as *The Heritage of Russian Verse*, became a standard textbook and helped connect curious westerners to the world behind the Iron Curtain and to a vision of a vanishing literary past. Yet the anthology's format warns many potential readers away: Russian-language poems take center-page while literal translations cram modestly into the bottom third.

Chandler, Dralyuk and Mashinski's anthology represents a new era in the study of Russian literature, at a time when the electrifying polarities of the Cold War have given way to the more diffuse currents of globalization. All three editors bring to the anthology a deep awareness of the international world of translation and Translation Studies. Chandler, an established master translator, has teamed up with accomplished translator and scholar Dralyuk and gifted poet Mashinski, who is also chief editor for the Russian-language New-York-based literary press StoSvet. In fact, the three are experienced collaborators as the editorial team for literary journal *Cardinal Points*, which features a designated section on "The Art of Translation." This aspect is felt in translations and discussions of translation, in commentary by translators, and in a general awareness of how poems and translations themselves comprise interpretation: poem snippets inform biographies, poem selections advance the historical narrative, and the book even ends with English poems about Russia.

Their background enables the editors to speak more precisely to what is special about the Russian poetry tradition in a global context. As this volume makes clear, poetry dwells at—and perhaps even generates—the heart of Russian culture, despite

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western fixation on "The Great Russian Novel." Poets shaped a public sphere with verse (the team includes many poems throughout that highlight Russian writers' heightened attention to civic themes). Poetry, as Chandler states at the outset, also helped sustain elements often associated with pre-modern culture—magic and orality. Russian poets spoke and speak Words—messages and songs with transcendent authority, spells for healing, warning and imprecation. Prophetic themes abound.

The editors' background guides their selection in other palpable ways, too. They prefer translations that double as good poems, and they prefer good to important poems. This preference delimits their selection. From the eighteenth century we encounter only Gavriil Derzhavin and Ivan Krylov, leaving out the sometimes wooden but profoundly influential Mikhail Lomonosov, whose diction and metrical models echo down the halls of modern Russian verse. The nineteenth century selection is more traditional, with Aleksandr Pushkin and his pleiad at the center and a handful of male successors in tow. The twentieth-century selection is rich and full, but Chandler's knowledge of and experience in translating mid-century Russian literature inspires special attention to the Soviet period and the poets it often silenced. Gennady Aygi, whom Peter France has wonderfully translated, seems missing in the contemporary section, but here only three poets make the cut.

The selections from individual poets range from classic choices (think Pushkin's "I loved you . . ." [*Ia vas liubil*] or Mikhail Lermontov's "I go outside to find the way . . ." [*Vykhozhu odin ia na dorogu*]) to skilled new translations of lesser known poems, such as Aleksandr Blok's "She came in out of the frost . . ." (*Ona prishla s moroza raskrasnevshaiasia*). Some poets—notably Georgy Ivanov and Varlam Shalamov, but also Evgenii Baratynskii, Velimir Khlebnikov, Lev Ozerov and Boris Slutsky—receive more generous room than usual to shine. Throughout, Chandler, Dralyuk and Mashinski move beyond the lyric to highlight the range of genres in which Russian poets have traditionally written. They consistently include longer, less-anthologized poems—often in splendid new translations, such as Osip Mandelstam's "Armenia" or Shalamov's "Avvakum in Putozyorsk." They also spotlight Pushkin's virtuosity, presenting his folk, epigrammatic, epic, dramatic and lyric verse.

The volume's significance lies not in poetry alone, however: Chandler and Dralyuk's biographies work sequentially, along with the poems, to create a compelling literary-cultural-historical narrative. This story richly evokes such culturally formative elements as the cult of friendship among Romantic poets, the synchronically and diachronically close-knit nature of the Russian literary community, and the ongoing struggle of writers to define their role as public figures. Soviet Russia somewhat dominates the narrative-historical arc of the volume, a tendency especially noticeable in the Silver Age section, where attention to pre-1917 developments vanishes too quickly. Blok's monumental first volume, for instance, is entirely missing. Yet this feature as a whole comprises one of the anthology's most important contributions for the ways it vividly illustrates both the difficulty and the literary vibrancy of the Soviet period.

New translations also comprise a crucial contribution. Mashinski's few translations include some lightly-rendered gems, as with Fedor Tiutchev's "There is deep meaning in a parting . . ." Chandler offers the most translations, but Dralyuk also provides many, and various translators provide the rest. Chandler's and Dralyuk's approaches are complementary. Chandler tends toward elegance and accessibility, a style well suited to Anna Akhmatova ("I'm certainly not a Sibyl; / my life is clear as a stream. / I just don't feel like singing / to the rattle of prison keys") but especially useful for translating poets like Mandelstam and Boris Pasternak, whose syntax and diction lure lesser translators into convoluted English. His "Hamlet" (from Pasternak) effortlessly juggles regular meter and close rhyme while making difficult metaphors lucid: "A thousand glinting opera glasses / focus the dark into my eyes." Dralyuk's

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translations stand out for their vivid diction and strong feeling for discourse and register. His version of Nikolai Zabolotskii's "The Wedding," for instance, brilliantly captures the poet's luxuriant weird beauty: "A long ray gushes through the window"; "A dainty leg of celery / descended on him, like a cross."

This second *Penguin Book of Russian Poetry* will create many new readers of Russian poetry. The editors' presentation is authoritative and expansive, drawing helpful comparisons for Anglophone readers: Afanasii Fet and Emily Dickinson, Lev Gumilev and Ezra Pound, Aleksandr Vvedenskii and Samuel Beckett. Special appeal, though, lies in gorgeous translations that, indeed, read as stand-alone poems: Chandler's rendition of Andrei Tarkovskii's "First Trysts," Dralyuk's rendition of Fet's "By the Fireplace," and many more. This anthology speaks from and to a world where canon is a relative concept at best, and where national boundaries only encourage intertextuality and cross-cultural exploration.

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Calligraphy Lesson: The Collected Stories. Mikhail Shishkin. Trans. Marian Schwartz, Leo Shtutin, Sylvia Maizell, and Mariya Bashkatova. Dallas: Deep Vellum Publishing, 2015. 169 pp. $14.95, paper.

Mikhail Shishkin (born in 1961) now lives in Switzerland, but unlike some other well-known Russian expatriate authors he chooses to write in Russian. He is increasingly prominent; his novel *Венерин волос* (2005) was published in Marian Schwartz's translation as *Maidenhair* in 2012 to very warm reviews. The question of what a writer does when no longer writing at home turns out to be central to the works in *Calligraphy Lesson: The Collected Stories*. The authorial auto-commentary is just one reason why the stories are engaging, informative and worth reading.

The eight stories in *Calligraphy Lessons* were translated by several hands (most often Schwartz, along with Leo Shtutin, Sylvia Maizell, and Mariya Bashkatova). The texts have been well-edited, and though the stories are various, the voice is persuasively consistent. The stories display two basic tendencies: the first is a pensive, para-autobiographical tone that reminds this reader somewhat of W. G. Sebald: these stories dwell on the weight of history and identification with the past that an individual life carries, while the individual's experiences (set in a foreign country, as Sebald's often are) overwrite that history in telling ways. The narrative organization is often untraditional, though the stories satisfy the reader. The second type of story is more of an essay, an intellectual discussion, offering interesting thoughts about something, often with a more optimistic tendency than that of the stories. "The Half-Belt Overcoat" (trans. Shtutin) does end with a moment of joyous transcendence, explaining why writing even about sad things might cheer up both author and reader, and frustrating the reader's expectations of what the story will tell us: we never hear how the mother's affair with a dacha neighbor ends, though it must have ended before her much later death from cancer. Shishkin tends not to be sentimental or idealistic—indeed, he is usually quite the opposite—and this gives the more positive or transcendent moments extra punch. The final story in the volume, "In a Boat Scratched on a Wall" (trans. Schwartz) brings out the author's experience as a Russian émigré in Switzerland, the power of imagination, and the gains and losses of an émigré author. Shishkin might also be read as suggesting that today a huge number of people in the world, whether living in Russia or abroad, are in fact émigrés from the Soviet Union, even if they never physically left. A Young Poet reading this piece could profit from