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The encyclopedia represents the collaborative work of academicians and associates of the State Memorial Museum-Preserve of A. S. Pushkin, "Mikhailovskoye" (Государственный мемориальный музей-заповедник А.С. Пушкина «Михайловское»). The official name of the museum preserve in English is the State Memorial Historical-Literary and Natural-Landscape Museum Preserve of A.S. Pushkin "Mikhailovskoye" (Государственный мемориальный историко-литературный и природно-ландшафтный музей-заповедник А.С.Пушкина "Михайловское"). For the sake of ease and brevity, the museum will heretofore be referred to as the "Pushkin museum-preserve."

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Paraphrasing the editor's summary, the work sets out to be a type of systematic guide to information about the realities of A. S. Pushkin's life in the Pskov region. The work is intended to help both reader and visitor recreate the connection between Pushkin's creative work and the realities of his life and surroundings, which have been lost over time. It also serves as a detailed guidebook of the region associated with A.S. Pushkin.

The introduction (p. 9-12) describes the methodological conception of the work and provides an explanation of conventions in format that help the reader navigate the content (e.g. Within the text of a single entry, reference to other entries are given in bold.). Description of the museum-preserve is divided into six sections that span across all three volumes: *Mikhailovskoe, Trigorskoe, Sviatogorskii monastyr' – Sviatye gory, Petrovskoe, Bugrovo – Me'lnitsa. Etnografiia, Pskovskie usad'by pushkinskoi pory i ikh vladel'tsy.* These sections contain information and description of the regions as they were prior to 1922. The history of the museum-preserve from 1922 to the present is given in three separate sections, one in each of the three volumes.

Numerous illustrations provide a visual representation of cultural artifacts and traditions that help the reader imagine the milieu in which Pushkin lived and worked. Portraits or photographs accompany most personal names. The encyclopedia provides a general description of the flora and fauna surrounding M. from the 18th C. through the early 20th century in addition to the entries for specific flowers, plants, trees, birds, and animals, that are mentioned either Pushkin's works or in his correspondence,

At present only Volume I has been published. Volume one is divided into four sections. The first three sections consist of alphabetical entries associated with their respective geographical areas: *Mikhailovskoe, Trigorskoe, and Sviatogorskii monastyr'.* *Sviatye Gory.* The

final section, entitled *Zapovednik – Personalii (1922-2002) Ch. 1*, consists of biographical entries of 41 persons (now deceased) who were associated with the Pushkin museum-preserve between 1922 and 2002. They include primarily writers, literary scholars, and historians, architects, and artists (painters, sculptures, and designers), as well as an occasional journalist, politicians, watchman, and general laborers of note. Of particular mention are Konstantin Georgievich Paustovsky, the well known prosaic, Dmitri Petrovich Iakubovich, a prominent Pushkin scholar, and the dubious Anatolii Vasil'evich Lunacharskii.

The section on *Mikhailovskoe* consists of 99 entries in 120 pages, the average length of each entry being slightly over one page. The shortest entry, “*Rei*” (5 lines) is a linguistic term, a Pskovian regionalism (probably a Baltic borrowing) for the more common term “*riga*,” a building used for drying grain, which appeared on the plan for Mikhailovskoe in 1899. The longest entry, “*Fauna*” (16 pages) provides descriptions of animals, insects and all other various creeping things and includes specific references to Pushkin’s works. Of the 99 entries, over one-third (37) are personal names. This section includes entries for Pushkin’s kin: grandparents, parents, siblings, wife, and children. Several of Pushkin’s contemporaries, such as P.A. Viazemskii and A.A. Del’vig, both of whom visited Pushkin in Mikhailovskoe, also appear. In addition to people, entries include household items (*pech’*—oven; *vetereno*—spool for weaving); buildings (*bania*—bathhouse; *me’lnitsa vetrenaia*—windmill; *fligel’*—outbuilding for any number of purposes); local linguistic terms (*belianka*—a local term for blond or fair-skinned girl; *zateplinskie*—old Pskovian aristocrats); events (*Delo o pokupke sela Mikhailovskogo v 1899 g.*—Transaction of purchase of the village of Mikhailovskoe in 1899); trees (*tri sosny*—three pines situated along the road to Trigorsk which find their way into Pushkin’s verse.); and animals. The entry, *Ruslan*, a nickname for the Pushkin household dog, was beloved by the poet’s father.

According to family tradition, as stated in the entry, Aleksandr is responsible for nicknaming the dog after their French tutor, Ruslo. The nickname stuck after the publication of the poet's *Ruslan i Liudmila*. The section concludes with maps or plans for the restoration of the central part of the Mikhailovskoe estate, including gardens, forested areas, and a simple schema of buildings.

The section entitled *Trigorskoe* consists of 54 entries in 63 pages, the average length of each entry being slightly over one page. The shortest entry, "*Tserkov' koz'my i damiana*" (8 lines) refers to a church that was formerly located on the bank of the *Sorot'* river, before being destroyed by the Polish king Stefan Batorii, in 1581. A cross currently marks the site. The longest entry, *Biblioteka sela Trigorskogo* (4 pages), describes Pushkin's connection to the Trigorsk village library, which is housed at the Pushkinskii Dom division of the Russian Academy of Sciences. Of the 54 entries, over one-third (20) are personal names. Some of these are Pushkin's personal friends, including the poet, *N. M. Iazykov* and *Anna Petrovna Kern*. The entry for Kern provides background on the friendship between Pushkin and Kern, their first meeting, Kern's visits to Trigorsk and subsequent meetings, as well as a reference to the poem Pushkin dedicated to Kern. One particularly interesting entry is that of *Akulina Ilarionovna Skoropostizhaia* (1820-1924), probably the last person alive from Pushkin's time who knew the poet. According to the entry, A. I. Skoropostizhaia has fond memories of gathering mushrooms with the Pushkin. The entry includes a late photograph of the woman. The section on Trigorsk, like the section on *Mikhailovskoe*, features several entries for trees. Two of note include the following: "*Dub-besedka*" (discussion oak) shows and describes a gazebo-like structure built around an oak tree (approximately 200 years old), a feature typical of late 18th century parks. The structure emphasizes, as stated in the article, the value and respect for old trees (consider the

importance of the old oak, in Tolstoy's *War and Peace*, and its effect on Andrei Bolkonskii).

There is also an entry (with photograph) of the "*Dub-uedinennyi*" (lonely oak, p. 161), the oldest tree in Trigorsk (approximately 300 years).

Sviatogorskii monastyr' – Sviatye gory. The section on the *Sviatogorskii monastyr' – Sviatye gory* (Holy hills monastery – Holy hills) is the largest section, consisting of 119 entries in 149 pages, the average length of each entry being just over one page. The shortest entry is "*ieromonakh*" (12 lines), a clerical office in the Orthodox Church. The longest entries are *Biblia i Pushkin* (4.5 pages), which describes Pushkin's connection to the Bible; and "*Povest' o iavlenii ikon Bozhiei materi na sinich'ei gore*" (5 pages) which gives the history of the only recorded (written) source associated with the founding of the monastery. Of the 119 entries, only 26 (just over 20 percent) are personal names, including several religious leaders. Entries include: names of clerical offices (*arkhimandrit, dukhovnik, igumen', ieromonakh, monakh*), important local icons (*Ikona Bozhiei materi "umilenie" sviatogorskaia*), saints (*arkhangel Mikhail*), terms associated with services (*panikhida*), and calendrical events (*velikaia piatnitsa*); there is even an entry for the fool in Christ (*iurodivyi*). Entries also identify parts of the monastery, such as the bell tower (*kolokoln'ia*), bells (*kolokola*), stairways (*lesnitsy*), walls (*ogrady*), a monastic cell (*kel'ia*), a well (*kolodets*), as well as for the numerous buildings. In addition, one finds a large section on Pushkin's most famous dramatic work, *Boris Godunov*, the religious aspects of which have roots in the services or rites that Pushkin likely observed at this locality. The section concludes with two appendices: The first, *Bible in Russia (Biblia v Rossii)* gives a short synopsis of the history of the printed Bible in Russia; the second consists of illustrations of "Vestments of clergy" (*Odeianie dukhovenstva*), which identify specific components of clerical dress for the various offices of the clergy (i.e. bishop, priest, monk, deacon, etc.).

A rich collection of appendices appears at the end of this volume. These include: 1) A chronology of Pushkin's life and works at Mikhailovskoe (1700, 1817, 1819, 1824-1827, 1835-1837); 2) List of Pushkin's works written at Mikhailovskoe and/or connected with the estate; 3) Table of non-metric Russian measures; 4) Pre-Revolutionary "Table of Ranks (18th C – 1917), for the army, navy, civil service, and court; 5) Plan-schema of the Pushkin museum-preserve in *Mikhailovskoe* and the surrounding regions of *Trigorskoe* and *Pushkinskie gory*; 6) Detail of the *Mikhailovskoe* estate (buildings and parks); and 7) Plan-schema of the *Trigorskoe* museum-estate and its surroundings.

Other sections that help facilitate navigation include a list of acronyms and abbreviations; a list of abbreviations for cited works; and a list of authors (of the entries) with annotations. The alphabetical list of entries and the table of contents provide the reader with two access points for locating entries. Unfortunately, there is no index for the text of entries. Within the text of the entries however, entry headings appear in bold.

This work provides a wealth of detail about the milieu in which Pushkin lived at various times throughout his life. As stated in the introduction, the purpose of the Pushkin Encyclopedia "Mikhailovskoe," is "to systematize current scholarship, overcome inconsistencies in the evaluation of certain phenomena, and to fill in gaps" (p. 9, translations, mine). The work is also an attempt to answer the questions of visitors to the museum-preserve. Scholars will find this encyclopedia useful in providing obscure facts about Pushkin's years at Mikhailovskoe, while Pushkin enthusiasts the world over will find the details in this work fascinating vignettes about the poet's life and works.

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