

(p. 188). Such historical gems (or glass disguising itself as gems) are plentiful in this book, and anyone interested in Russian culture will find many moments of insight and delight.

Anne Dwyer, Pomona College

Du Quenoy, Paul. *Alexander Serov and the Birth of the Russian Modern*. Bethesda: Academica Press, 2016. xiii + 380 pp. \$72.95. ISBN 978-1-9363-2094-3.

Artistic censorship at the hands of an autocratic Russian ruler; a Russia divided between those who would look abroad to the West for inspiration and those who would look inward at their collective nationalistic soul; a Russian artist incarcerated for actions taken contrary to the good of the state.

Russian opera. In other words, at times it would have been nice to have some musical examples, or

Michael Katz has provided us with an elegant, highly readable translation of a work that is an illuminating historical artifact of the Emancipation and of the radically inflected ethnographic tale, a genre that was influential in the 1860s. The volume includes copious informational notes and an introductory essay by William Brumfield that connects Riazanov to the literary tradition of the superfluous man and calls attention to the distinctive features of Sleptsov's worldview and style. This translation, rich in material for the social and cultural historian, should be of interest to historians of nineteenth-century Russia, and would work well in undergraduate classes at all levels.

Peter Pozefsky, The College of Wooster

Brunson, Molly. *Russian Realisms: Literature and Painting, 1840–1890*. DeKalb: Northern Illinois University Press, 2016. xvii + 264pp. \$59.00. ISBN 978-0-87580-738-6.

Molly Brunson has written a provocative, sophisticated, and illuminating study that focuses on the making of Russian realism through the collaborative effort of literature and painting in the period 1840 to 1890. According to the standard view, an important defining feature of Russian literary realism is that by 1880 it had made huge strides in its "approximation of reality." Brunson is dispelling the myth that Russian painting is "late and second-rate" in this process (pp. 15–17). She is one of the rare critics to explore in earnest the close friendship of painting and literature in Russia, beginning with the habit of most writers to draw and paint, and with the habit of artists to rely on the power of the word, written and printed. The second myth to fall in Brunson's book is that there is a sole, indivisible Russian realism. We know this one well, solidified in such clichés as Tolstoy's

of “Barge Haulers on the Volga,” and three studies of “Ivan The Terrible and His Son” to explain how the painter achieves his version of realism by involving the viewer phenomenologically in historical or contemporary settings.

The tone of the book itself is that of a curated tour, with notes of doting didacticism, instructional care, and a request for attentive cooperation. Ivan Kramskoy’s “Nikolai Nekrasov in the period of the ‘Last Songs’ (1877–78) on the cover of the book, with leaves of composed poetry scattered all

complexity. For example, Friesen reads the heroine of “The Meek One” as an exemplar of the modern malaise and even compares her to Kirillov of *Demons*, thus skimming past (at least for this reader) the implicit tragedy of her position: is she not evading her husband’s tyrannical attempt to usurp the place of God in her psyche as she clutches to the icon in her flight?

Friesen writes about Dostoevsky with undisguised fondness, love, and excitement, and this very attractive feature gives intensity and freshness to the readings. In his passionate and eloquent evocation of the crisis of modern ethics, Friesen seeks to awaken us to the urgent need for an ethic “grounded in a metaphysically transcendent love,” for a “binding ethical idea” that could “rejuvenate” a global “public square” and rescue the Western secular mind from its narrowly individualistic horizons (p. 185). This book is no mere academic exercise. Reading Dostoevsky, Friesen contends, can and should change the world.

Yuri Corrigan, Boston University

Belknap, Robert L. *Plots*. Leonard Hastings Schoff Memorial Lecturers. New York: Columbia University Press, 2016. xxiv + 165 pp. \$30.00. ISBN 978-0-2311-7782-5.

Revisiting the theories of literary plots that have evolved from antiquity (Aristotle and Plato) to modernity (Russian formalists), the latest book by this renowned Dostoevsky scholar, published posthumously, testifies that studying plots is still an ongoing necessity. Writing about plots, Robert Belknap reminds us that “over the centuries the finest literary minds have raised questions about them that should be answered as completely as possible before a huge array of new questions emerges” (pp. 4–5).

The theoretical part I contains insights on many aspects of plot-making as a literary experience. It offers discussions of plot summaries, plots’ fractal nature, their algorithmic order, their beginnings and ends, as well as the function of the embedded plots. Belknap designates and addresses the five ways an author can relate incidents to one another in order to create a plot: chronologically, spatially, causally, associatively, or narratively. He argues that the Aristotelian principle of causality served well to describe the mechanism of plots in Greek tragedies, but was no longer applicable to Shakespeare’s dramatic works and Dostoevsky’s novels, in which the authors sacrificed the integrity of the causal relationships between incidents and used a different organizing principle.

In part 2, dedicated to *King Lear*, and part 3, devoted to *Crime and Punishment*, Belknap illustrates his theoretical observations by discussing the abandonment of causality in Shakespeare and Dostoevsky, who assigned the greatest importance to the principles of analogy and similarity.

Demonstrating that Shakespeare replaced the Greek unity of action with a new thematic unity based on parallelism, Belknap also challenges the traditional view, according to which plots and the incidents that constitute them have a tripartite structure (a situation, a need, and an action). He argues that plots evolve as the interplay between two, rather than three, constituents: an expectation and its fulfillment or frustration.

Belknap discusses some standard plotting devices which Shakespeare uses, such as the righting of wrongs and the healing of disruptions, but concentrates on a peculiarity of Shakespearean plotting—the use of the literary characters’ elaborate lies. As subplots, these small, deceptive narratives incorporated into a master plot, he maintains, serve to create a climactic moment—a recognition scene that reveals a person’s true nature.

In part 3, Belknap formulates the peculiarity of Dostoevsky’s novels: interdependence between narration and plotting, which makes these novels evocative of the early nineteenth century Russian tradition as well as some European works of the preceding centuries, but differentiates them from the contemporary nineteenth century European novels in which narration and character are tightly linked.

Instead of seeing a literary plot as a rigid structure, Belknap advances a processual approach, suggesting that the chief algorithm for creating and interpreting *Crime and Punishment* is dual and dynamic: dream vs. daydream, unconsciousness vs. consciousness, impulse vs. afterthought, and so

Knapp's study reflects Jorge Luis Borges's subversive account of the novel as radically nominalist, as a genre that itself defeats or undermines the notion of genre with the consequence that classification itself collapses. Hence, the corrosive irony of Tolstoy's labyrinth is that its ghostly existence in the novel subtly undermines ethical intent by suggesting the impossibility of any one "final" ethics embodied in a definitive narrative.

Knapp is to be congratulated for not avoiding, but rather embracing, this problem in her book, and investigating it with admirable care.

Jeff Love, Clemson University

Bialostosky, Don. *Mikhail Bakhtin. Rhetoric, Poetics, Dialogics, Rhetoreticality*. Anderson: Parlor Press, 2016. xii + 191 pp. \$30.00 (paper). ISBN 978-1-602357259.

An ambitious project is proposed in Don Bialostosky's intriguing and provocative study: the redemption of the discipline of rhetoric—Aristotle through Deconstruction—via an encounter with Bakhtin's dialogic poetics. The result of this essay is a freely conceived disciplinary axis in speech act theory and narrative poetics termed, expansively, *rhetoreticality*. This new dimension in rhetoric is achieved by loosely aligning unarticulated implications in Aristotle's *Poetics* and *Rhetoric* with a rhetorical reading of those aspects of Bakhtinian theory that invite intercalation. The volume has the distinction of being the first and only book-length study on rhetoric, Bakhtin, and Aristotle, and the only sustained reading of Aristotle and Bakhtin in juxtaposition. The author's conclusions are challenging and worth examining.

Bialostosky's proposed enterprise intends an expansion yet repeatedly flirts with a reduction; the suspense inherent in walking this fine theoretical line is agitated by a frankly historical, often personal, framework recounting the history of the assimilation of Bakhtin's works by Anglo-American scholarship. While awaiting English translations of Bakhtin's early work, scholars who did not command Russian could only theorize provisionally, producing "drafts," the seminal concept of this book. Bialostosky relates the contestation of ideas between the Chicago School, Wayne Booth and his students (of whom Bialostosky is one of the more eminent), Deconstruction, Marxist appropriations of Bakhtin, and Gary Saul Morson and Caryl Emerson's ethically inflected readings, which come under direct challenge here. Part 1 of this study, "Dialogics, Rhetoric, Criticism," is devoted to defining and situating theories of rhetoric, poetics, narrative poetics, dialogue, and sophistic antilogics within this historical stream, offering the reader a unique, and often entertaining, perspective on the ground wars detonated by the protracted reception of Bakhtin in the American academy.

The second part of the book, "Architectonics, Poetics, Rhetoreticality, Liberal Education," consists of a series of five experimental chapters. In the first four of these, Bialostosky advances his theory of "rhetoreticality" through a close reading of Bakhtin's early, unfinished work (chap. 7, "Bakhtin's Rough Draft"), and then proceeds to read Bakhtin and Aristotle comparatively to discern in Aristotle a "functionally prior" dialogic rhetoric anticipating the Bakhtin School (chaps. 8 and 9). The concluding chapter returns to the classroom, to the rhetorical dimension of the compositional process, the dialogue between teacher, criticism, student, and self. This staging of the drafting process concludes the author's appeal for a newly conceived dialogic critical and pedagogical practice.

In part 1 of his study, on the quest for a more permeable and malleable definition of "rhetoric"

the Bakhtin School. Bracketed is any assertion that the Bakhtin School worked from classical or Aristotelian categories. Rather, while risking generalization, this perceived affinity is presented as a kind of logosphere around discourse. Bialostosky thereby makes a convincing argument that classical rhetoric had been more subtly and dialogically conceived, its impugned dialectic limitations occurring as modern and modernist misappropriations. More controversially, he proposes that Aristotle had

once arrogated to the two positions of traditionalism and invention have lost their currency with the emergence of a seemingly infinite archive of cultural forms and genres that all exist alongside one another in a condition of simultaneous co-presence. In his seminal “Nietzsche, Genealogy, History” (1977), Foucault predicted many of the methodological quandaries that we now face. There, somewhat counterintuitively, Foucault defined genealogy not as a linear succession but as a diagram of possibilities, not a family tree but a set of family resemblances. This spatial turn has resulted today in a full-blown crisis in the structure of historical thought, and in its presumption that human culture can be neatly

Soviet Union found itself not only having to excavate a neglected area of study, but also having to cut through thickets of historiography and theory, whereby Russian Orthodoxy could become what it historically was: a variegated, contingent, localized confession that gave meaning and structure to the people who lived it, regardless of their conformity to or departure from ecclesiastical norms.

Martha Kelly's *Unorthodox Beauty* simultaneously adopts this revisionist position and confidently moves past it. Her account of the "new religious aesthetic" that first took shape in Russia's Silver Age, and then ran through currents of Russian literary culture during the Soviet era, takes for granted what we know about Russian Orthodoxy and the various ways in which it was articulated by those who derived value from it. Devoting individual chapters to Aleksandr Blok, Marina Tsvetaeva, Mikhail Kuzmin, Anna Akhmatova, Osip Mandelstam, and Boris Pasternak, as well as an epilogue organized around Ol'ga Sedakova's "religious humanism," Kelly demonstrates that the works composed by her protagonists were deeply infused with liturgical and biblical motifs; memories of Orthodox icons, saints, and feast days; and theological concepts like transfiguration, kenosis, and deification, all of which were reconfigured in a burst of artistic creativity framed by earthly commitments to some divine realm and by the challenges and opportunities of modernity. For these modernists, who were implicated in the very modernity to which they were responding, Orthodoxy constituted a vital source to reimagine gender, sexuality, and other boundaries ostensibly divided by spirit and matter—hence the supposedly transformative idea of "holy flesh"—as well as to give autobiographical and historical meaning to war, revolution, and, later, Stalinism. In the process of reconfiguring Orthodox traditions to resolve the political, cultural, and epistemological upheavals of the day, Blok and his literary progeny generated what is perhaps their most durable legacy: modern modes and visions of the Orthodox self that transgressed the conventions of the Church.

One of the many things that this reader took away from Kelly's wonderful, thought-provoking book was not just a renewed appreciation of how disruptive and imaginative Russian modernism could be in its quest for renewal and reconciliation, but also how meaningful, even fecund, Orthodox Christianity could be in poetic articulations of the modern. To claim, after reading *Unorthodox Beauty*, that the tenets, signs, and practices of Russian Orthodoxy permeated (and still permeate) Russian literary culture is to state the obvious. The centrality of Orthodox Christianity to the modern Russian experience, however defined, is now self-evident, even if we are still surprised by or continue to disagree about the results of Orthodoxy's engagement with modernity. This book also demonstrates that sources deemed non-canonical or heterodox by the Russian Church, such as Greek mythology, Gnosticism, and, perhaps most crucially, the writings of Vladimir Solov'ev, played a key part in loosening the canonical bonds around Orthodox Christianity and, thus, in opening new ways for educated Russians to interpret and experience their faith. In doing so, *Unorthodox Beauty* begins to point beyond itself toward the necessity of historicizing theological claims about right belief, including the ones that are most commonly used by scholars of modern Russia to delineate this thing we call Russian Orthodoxy. Theological texts are not unmediated reference books. When theologians or churchmen make an appeal to scripture or tradition, plot the course of Church history, or attempt to define Orthodox liturgy, for example, they are engaged in creative acts of invention meant to privilege their particular reading of Christianity over all others. What Kelly reminds us in her study is that Orthodoxy is not a discoverable singularity, but a contested, open-ended multiplicity.

Patrick Lally Michelson, Indiana University

Poplavsky, Boris. *Apollon Bezobrazov*. Translated by John Kopper. Bloomington: Three Strings Books, 2015. xxvi + 172 pp. \$19.95 (paper). ISBN 978-0-89357-453-6.

The so-called Russian first-wave emigration, which was triggered by the 1917 Bolshevik Revolution, was notable for the numerous powerhouse writers who could be counted among those who left their homeland. Luminaries such as Zinaida Gippius, Marina Tsvetaeva, Vladimir Nabokov, Nadezhda Teffi, Ivan Bunin, Dmitry Merezhkovsky, and Nina Berberova hopped across Europe and ultimately

dropped anchor in Paris. Thanks to the mass emigration, the interwar literary scene thrived, to the extent that Paris was ironically known as the “capital of Russian literature.” A multitude of significant works were produced during this period, and while the writers may have expressed themselves in different genres or styles, their output demonstrates their common bonds of loss, destitution, and the need to orient themselves in a society in which they were indisputably outsiders.

Boris Poplavsky lived and worked among these exiled writers in Paris. Primarily a poet, he saw only one volume of his work published during his short lifetime (1903–35). Several additional collections were published posthumously. *Apollon Bezobrazov*, his only novel, although published in serial form, was not released in a single volume until 1993. This is the first English translation to appear.

Action is not the main interest of this short novel. The loose plot centers around Vasya, the twenty-four-year-old first-person narrator, a Russian émigré in Paris who is the same age as the author and living a life that mirrors Poplavsky’s. Vasya characterizes himself as a “beggar” who “roam[s] the city and visit[s] friends” (p. 5). One July 13, during his wanderings, he is mesmerized by the sight of a man in a boat docked on the Seine. The man is the novel’s eponymous protagonist, and once Vasya is drawn to join this enigmatic “devil” in the boat, the pair are inseparable for over a year. The rest of the book details episodes of shared debauchery and living together in close quarters, first in an oppressive room in Paris, then as caretakers with new acquaintances in a house near Paris, and finally in Switzerland. The episodes of cohabitation in France bookend the back story of Tereza, a young woman whom Vasya and Apollon meet at a drunken name-day party in Paris. She accompanies Vasya, Apollon, and their two sidekicks to a lake house in Italy. The group lives in domestic harmony until the arrival of Robert, an apparent madman who is actually a former priest with whom the schoolgirl Tereza was in love. After Robert dies during a hike with the jealous Vasya, the household unravels, and the characters return to Paris and separate.

Despite the lack of obvious action, *Apollon Bezobrazov* is a rich literary specimen. It can be read as a chronicle of life for émigré intellectuals who do not find their footing in their new home, a work in the tradition of French surrealism, and an exemplar of intertextuality. Of course, the novel is also the work of a poet, and this poetry emerges in descriptions such as “[the sun] fell on the soft, violet pavement, a sunset on the souls of people who overflowed with the warm, disturbing, beautiful, and hopeless languor of the municipal grove” (p. 8). The translator, John Kopper, provides a satisfying rendition of such poetic language. His vibrant translation paired with an informative introduction make this volume a worthwhile addition to a body of literature that continues to provide abundant opportunities for study.

Elizabeth S. Yellen, Independent Scholar

Mancosu, Paolo. *Zhivago’s Secret Journey: From Typescript to Book*. Stanford: Hoover Institution Press, 2016. xviii + 265 pp. \$29.95. ISBN 978-0-8179-1964-1.

Boris Pasternak’s novel *Dr. Zhivago* continues to be a work that fascinates readers and scholars alike. Published first in Italy in 1957, this work became a touchstone of Cold War culture. Paolo Mancosu’s detailed investigations continue to reveal new information on the dissemination and publication of the novel. Building on his 2013 study, *Inside the Zhivago Storm: The Editorial Adventures of Pasternak’s Masterpiece*, Mancosu set out to answer two additional questions in this new work. First, he wanted to understand the process that led to the British and French editions of the novel. Second, he charts the path to publication of the Russian language edition, covertly orchestrated by the CIA. Thus, his focus is on the various manuscripts that were smuggled out of the USSR.

The book is divided into several sections that systematically examine these questions. He traces the four complete manuscripts that Pasternak sent out of the Soviet Union. The first manuscript examined here went to Italy and was published by Giangiacomo Feltrinelli. Its publication is thoroughly described in Mancosu’s earlier work. The author adds detail about exactly how this manuscript left the Soviet Union. He then turns to the text that went to Poland. This one came from

a typescript that Pasternak gave to his acquaintance, Ziemowit Fedecki. Extensive excerpts were translated and published there in August 1957. Mancuso describes the reasons for this and details the response by Polish authorities after the pieces were published.

The bulk of this book focuses on two other manuscripts; one that went to England, in the hands of George Katkov and Pasternak's family; and another that went to France, in the possession of Helene Peltier. He details the paths that these works took, the discussions between publishers and those who controlled the texts, and the continuing correspondence with Pasternak. The relationship between Katkov, Lydia Pasternak, and Boris Pasternak himself are well chronicled. We also learn the process by which Gallimard received the publication rights for the French version of the text.

Finally, Mancuso returns to a question that he felt remained unanswered from his earlier work. There, he could not determine which manuscript was acquired by the CIA and used for the western Russian edition. In order to investigate that question, he compares the four versions described here to the text in the book published by Mouton. From his textual analysis, he argues that one of the Oxford manuscripts was used. He could not, however, determine who made the copy.

Finally, the work is filled with valuable source material. The final third of the book contains correspondence from Pasternak and the various participants mentioned above. This is a book that will interest those who want to know about the intricate details of the history of Pasternak's novel and the convoluted world of publishing illicit Soviet works abroad in different languages.

Karl E. Loewenstein, University of Wisconsin Oshkosh

De Vries, Gerard. *Silent Love: The Annotation and Interpretation of Nabokov's The Real Life of Sebastian Knight*. Boston: Academics Studies Press, 2016. ix + 221 pp. \$79.00. ISBN 978-1-61811-499-0.

Gerard de Vries offers an elegant and persuasive plea for the act of annotation: "What makes a work by Nabokov so very intriguing is not only the affluent erudition hidden in the references and allusions, but perhaps even more the way in which these are woven into many complex motifs" (p. 6). *The Real Life of Sebastian Knight* is no exception in this respect; indeed, it seems to call out for the kind of scholarship and detective work already richly devoted to *Lolita* and *Ada*. This is precisely what de Vries provides. After a long chapter of notes on specific textual moments, he presents three chapters of comment on motifs in the novel, centering on questions of narrative, identity, and "death and beyond." Allusions and their unfolding are tracked through names, of course, but also through colors and scents, mentions of objects, literary themes, and much else. Familiar figures appear—Blok, Byron, Pushkin, Proust, Shakespeare—but are accompanied by others we might not so immediately expect—Boswell, Blunden, Hawthorne, Poe, Yeats.

De Vries has a particular reading he wishes us to consider. The narrator of the novel, who names himself only by the initial V, is seeking to reconstruct the life of his half-brother Sebastian Knight, a well-known writer. He does this more or less to his own satisfaction, but the text invites us, de Vries suggests, to imagine a "quite different life" for Sebastian, one that is "entirely missed by V," because he cannot see beyond his own preoccupations and projections (p. 7). As de Vries's book progresses, the signs accumulate, and the comments begin to converge. Sebastian is gay, and we catch a glimpse of his lover: he is Black in the chess game V interrupts at one point in his quest for the (female) object of Sebastian's last affair.

The attraction of this interpretation is that it brings Nabokov's brother into the story, whom we know he was seeing and thinking about, as he wrote the novel. De Vries finds "uncanny references to Sergei everywhere" in *The Real Life* (p. 188). "Everywhere" is an exaggeration, and the one thing that casts doubt on de Vries's reading is the enthusiasm with which he grasps at straws to support it. His chief straw is that Sebastian treats his English companion Claire with such apparent cruelty—as if men have not treated women badly for all sorts of reasons and for no reason at all. Why can't Sebastian tell her he is gay? De Vries has a real surprise for us here. "She would probably have tried to accommodate herself to the new circumstances," and Sebastian can't have that (p. 178). A sign

that de Vries is on shaky ground is the comic excess of his own horror at Sebastian's behavior: "Short of killing her, Sebastian's treatment of Claire is as heartless as Othello's of his wife" (p. 98). The idea of an Othello who does not kill anyone is rather like that of a Hamlet who does not hesitate.

But, if we scale down or ignore such strenuous and literal claims, the suggestion of an alternative sexuality is intriguing. Sebastian does not have to be gay, and we do not need to meet his male partner—a single solution of this kind goes against the multiplying elusiveness of the whole book. But the chance that Sebastian might be gay matches Nabokov's worries about his brother, and evokes the atmosphere of a whole repressed and hypocritical age. It would be one way of understanding Sebastian's aloofness, although we might choose to do it in a more capacious manner. Homosexuality would then not be the only secret vice, but one among many forms of life that resist the narrow dreams of normality.

Michael Wood, Princeton University

Lipovetsky, Mark, and Lisa Ryoko Wakamiya, eds. *Late and Post-Soviet Russian Literature: A Reader. Book 1. Perestroika and the Post-Soviet Period*. Cultural Syllabus. Boston: Academic Studies Press, 2015. 382 pp. \$49.00 (paper). ISBN 978-1-61811-383-2.

Lipovetsky, Mark, and Lisa Ryoko Wakamiya, eds. *Late and Post-Soviet Russian Literature: A Reader. Book 2. Thaw and Stagnation*. Cultural Syllabus. Boston: Academic Studies Press, 2015. 601 pp. \$49.00 (paper). ISBN 978-1-61811-434-1.

These two books belong to the "Cultural Syllabus" series of Academic Studies Press. According to the short description provided by the press, the series "comprises critical readers and anthologies of primary and secondary texts for a broad variety of undergraduate courses in Russian Studies, including literature, film, and cultural history. Books in this series are typically edited by experienced college and university instructors, who convert their course materials into source books for colleagues and students." Given the series title and its emphasis as both course readers and readers for interested audiences, I will focus on the possible pedagogical application and value of both volumes. I will then briefly discuss their value for the broader academic and non-academic audience.

These volumes are a welcome addition to publications that introduce late Soviet and post-Soviet culture to Russian Studies—an academic field that is still heavily focused on nineteenth-century Russian culture and early Soviet culture. Even now, well into the second decade of the twenty-first century, for many American students the study of Russian culture ends with Solzhenitsyn. These volumes are an important step in remedying this lack of cultural exposure among students of Russian.

Both volumes provide a valuable addition to courses on late Soviet or post-Soviet literature and culture. They contain comprehensive collections of diverse materials and include texts that were not previously translated into English, in excellent translations and supplemented with footnotes, as well as previously published texts that are less familiar to American students. While both volumes have the same editors and provide new and exciting materials for courses in late Soviet and contemporary Russian culture, they differ substantially in their structure and content. Therefore, they present different advantages and challenges for being a course textbook or supplement.

Book 2 focuses on the literature of the Thaw and Stagnation (1954–86). (Even though this volume focuses on the earlier period, it appeared later than book 1, with its emphasis on post-Soviet culture and was published as book 2.) Book 2 is divided into two parts: "Literature of the Thaw" and "Literature of the Stagnation." It includes translations of poetry and prose and several excerpts from scholarly texts that provide cultural and theoretical context to the respective periods. Both parts begin with an introduction, and each primary text includes a biographical note about a respective author.

The volume's blurb states that "the goal of this ogprosee an llece4 Tw 1.977t ieralic and nrxporncl1a26 -So0 -1his ogprosee an

Soviet era.” Therefore, the focus of the volume is on the formal and ideological diversity of late Soviet culture—a culture that is often seen as static and uniform. The volume certainly achieves this goal by including such diverse authors as Nikita Khrushchev, Aleksandr Solzhenitsyn, Varlam Shalamov, and Dmitrii Prigov. The only surprising omission is the limited number of women authors: it includes several poems by Elena Shvarts, and an essay by Ol'ga Sedakova. Even during the late Soviet era, women authors, for example Natal'ia Baranskaia and Irina Grekova, began to question dominant Soviet discourses on gender. Despite this omission, Book 2 can easily be adapted for a course on late Soviet culture. Because it includes many key authors of the period, it could be used as a stand-alone course reader. Moreover, it contains a good balance of primary and secondary texts that provide additional historical and theoretical context.

Book 1, subtitled “Perestroika and the Post-Soviet Period,” is even more diverse than the second volume; it includes texts belonging to such media as essays, poetry, prose, drama, and scholarly articles. Many of these texts appear for the first time in English translation. Like book 2, book 1 supplies biographical notes and footnotes that accompany primary texts.

In contrast to book 2, this volume contains more excerpts from scholarly articles that provide cultural context to the post-Soviet period. In some cases, these serve as substitutions for primary texts by important contemporary authors. For example, while the reader contains a short story by and an interview with Vladimir Sorokin, a number of poems by Elena Fanailova, poems and essays by Slava Mogutin, and an excerpt from a novel by Aleksandr Prokhanov, other authors, such as Boris Akunin, Sergei Luk'ianenko, and Viktor Pelevin are only represented by theoretical articles about their works. It is understandable that the reader could not include entire novels by Akunin or Pelevin; however, an excerpt of a novel or a short story by these writers could be provided. These texts can, of course, easily be added to the syllabus by an instructor, especially since the reader contains lists of additional reading for discussion; nevertheless, these additions would require extra financial investment on the part of students and instructors.

Book 1 differs from book 2 in that it is not divided according to a period, for example, “the 1990s” and “the 2000s.” Instead, it is organized thematically in three sections: “Rethinking Identities,” “‘Little Terror’ and Traumatic Writing,” and “Writing Politics.” Each section begins with an introductory essay, explaining this thematic emphasis; all three sections combine works from the 1990s and the 2000s. While redefining identity, historical and social traumas, and politicization of art have become central topics in scholarship on contemporary Russian culture, this thematic division is more subjective than the structure based on historical periods. Moreover, such thematic emphasis leads to the omission of authors that do not fit this scheme. While book 1 does not have the same gender imbalance, it still omits some important women authors, such as Liudmila Ulitskaya, Tat'iana Tolstaya, Ol'ga Slavnikova, and Maria Stepanova.

Because of this thematic emphasis, using it as a primary reader in a course on post-Soviet culture requires a creative approach or similar thematic emphasis. I should confess that I have used book 1 in my class on Contemporary Russian Culture and Politics. While the reader proved a good addition to the course, I was able to incorporate only about a fourth of the reader's content. The course did not have similar thematic organization, and, as a result, I had to select specific texts that would fit my goals.

Thus, while both volumes provide excellent supplemental materials, book 2 is easier to use as a primary reader for a course on Soviet culture. At the same time, book 1 provides more materials previously unavailable in English translation, making it a useful resource for a student of contemporary Russian culture. Both readers present a compelling collection of materials and well-written introductory essays that might be interesting for a scholar of Russian Studies. At the same time, because of the inclusion of texts that were translated into English for the first time and its thematic emphasis, book 1 might be a more compelling reading for the academic and general audience beyond specific needs of a university course.

Prokhorov, Alexander, and Elena Prokhorova. *Film and Television Genres of the Late Soviet Era*. New York: Bloomsbury Academic Press, 2016. 240 pp. \$25.99. ISBN 978-1-5013-2408-6.

Alexander Prokhorov and Elena Prokhorova, names well familiar to scholars of Soviet and Post-Soviet cinema and TV, together and individually have written a number of groundbreaking articles that are frequently quoted, anthologized, and used in teaching. *Film and Television Genres of the Late Soviet Era* is the first book for Elena and the second for Alexander, who published his dissertation-based monograph on the Thaw-period cinema, *The Inherited Discourse*, in 2007. What distinguishes the Prokhorovs' approach to film studies is the artistic elegance of their analyses coupled with a unique ability to conflate deep knowledge of film production with the nuances of poetics, as well as a truly historical breadth of vision. All these qualities are prominent in this book.

Film and Television Genres is not a loosely connected collection of already-published essays: some of their earlier works—Alexander's article on Gaidai's comedies, or Elena's article on the "return of the imperial father" in the cinema of the 1970s, for example—would have fit nicely into this monograph's framework, but for unstated reasons have been reduced to mere footnotes. *Film and Television Genres* is indeed the first monographic study of popular genres in late Soviet cinema and TV. The monograph is rigorously structured, even with some quasi-structuralist chic. Each of four chapters explores one genre. Chapter 1 discusses epic "prestige" productions (exemplified by Vitalii Ozerov's *Liberation* and Sergei Bondarchuk's *War and Peace*). Chapter 2 analyzes Soviet TV cop shows and mini-series (*The Investigation is Conducted by Experts* and *The Meeting Place Cannot be Changed*). Chapter 3 focuses on late-Soviet comedy (for example, Eldar Riazanov's and Mark Zakharov's films), while chapter 4 explores melodrama as it was represented by the "historical" multi-episode television series *Shadows Disappear at Noon*, as well as "male" melodrama exemplified by Andrei Konchalovsky's *A Lovers' Romance* and its "female" version illustrated by Gleb Panfilov's *I Want the Floor*). Each chapter begins with a conceptual analysis of the given genre's origins and its

Most importantly, the Prokhorovs' monograph has created a valuable matrix of concepts and categories for analyzing late Soviet culture. Their interpretation of prestige productions as quasi-historical performances of state glory and priority form a remarkable tandem with police procedurals as formulaic representations of the state's invasion into individual life and the inseparability of the state and criminal spheres of power. The post-Soviet years have barely scratched the surface of the "political philosophy" manifested by these genres, which explains their spectacular revival in the Putin period. On the other hand, the Prokhorovs argue that the truly explosive potential of such late Soviet genres as comedy and melodrama, which were subversive due to their exploration of both the possibilities and limitations of individual agency, has been "normalized" and devalued by cheap "imitation melodramas" of the first two decades of the twenty-first century. In light of the cinema of the "new quiet" generation of post-Soviet film directors—as exemplified by Andrei Zviaginsev, Kirill Serebrennikov, Vasily Sigarev, Boris Khlebnikov, Aleksei Popogrebsky, and others—we could, perhaps, modify this conclusion somewhat: by and large, these directors have converted restrained subversions of late Soviet melodrama into absurdist or political insurgency aimed at the post-Soviet status quo, which models itself after the "golden age" of Stagnation.

Minor disagreements aside, Alexander Prokhorov and Elena Prokhorova have written an excellent, highly informative, analytically deep, and lucid book that will impact the field with exponentially increasing force. They have laid the foundation for a new conceptualization of late Soviet cinema, TV, and culture in general. Their definitions and descriptions of late Soviet cinematic and TV genres offer an arsenal of tools that can be applied to other works, spheres, and periods of Russian cinema and culture in general. *Film and Television Genres*

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example, when discussing the dynastic marriages of the children of Volodimer Sviatoslavich, Raffensperger notes that the Rus'ian woman who married Bernhard II, Margrave of the Saxon Nordmark, actually "is unknown, and potentially unknowable," despite recent scholarship that has tried to identify her as a daughter of Volodimer (p. 25).

Part 1 constitutes a small monograph in itself, and is a boon to anybody interested in the relationship between Rus' and the rest of the world, from England to the steppe. It is an engaging discussion of fifty-seven dynastic marriages starting with Volodimer Sviatoslavich up to AD 1146, the year chosen by Raffensperger to circumscribe his research. Framed by a "Prelude" and a "Postscript," part 1 is divided into five chapters. The Prelude reflects on the first and "prototypical dynastic marriage" that took place in Rus': that of Volodimer Sviatoslavich to Anna of Byzantium (p. 17). Starting with Volodimer's children, the following five chapters discuss dynastic marriages sorted by generation, which explains why the chapters are entitled "Generation One" though "Generation Five." The postscript engages with the sixth generation, focusing on two Polish marriages: those of two children of Boleslaw III to two Rus'ian siblings, children of Vsevolod Mstislavich.

Part 2 accomplishes the goals that the author lays out in the introduction: it updates, revises, and expands the genealogical tables for roughly the first two centuries of Rus'ian princes which, to a great extent, were already present in *Généalogies*. These tables and their extensive endnotes are extremely useful to scholars of various fields; it is here where we can better appraise the variety of the sources used.

Raffensperger highlights the importance of the female members of the Rus'ian ruling house. Of the fifty-seven marriages discussed in part 1, twenty-one focus on women. The author squeezes out information from a variety of (often non-Rus'ian) historical sources to reconstruct, as much as possible, the biographies of these women. Thus, if the reader opens the book to page 67, s/he will go through eight pages about Evpraksia Vsevolodovna, followed by almost three on Eudoxia Iziaslavna. Admittedly, Evpraksia is an exceptional case, yet it is a pleasant surprise to notice that entries for female members of the Rus'ian ruling class alternate with male entries in as much of a balanced proportion as we can wish for, given the centuries-long silence that surrounds them.

This book can be read straight through or consulted as an independent work. At the same time, its contents are tightly intertwined with two Digital Humanities projects. Indeed, "Rusian Genealogy" (<http://genealogy.obdurodon.org>, developed by David J. Birnbaum), which in turn suppli Tw 0 ian Genealogyend fift.65

across Asia, is the product of a limited number of studies, which are predominantly evaluations of European oriented trading practice. This book portrays a diverse and lively Siberian mercantile community as an element in the development of global commerce. The issue is an important one and Monahan's approach is innovative.

The first two parts of the book locate Siberian commerce locally—in social, economic, and institutional terms—and then uses local developments to understand how Siberia helped to shape the Russian Imperial and global place. A particularly beguiling element of these discussions is a portrait of the salt trade from remote Lake Yamysh. Significantly, the empire's incursion into such nomadic territories, though slow and contested, also resulted from deliberate policy and investment—a fact quite rarely acknowledged in the historiography.

The third part of the book links these broad frameworks with individual experience through

array of primary sources read through new lenses and a reassessment of the standard scholarship on education in early modern Russia, Chrissidis proposes that the establishment of an institution of formal learning based on Jesuit pedagogical principles met a need already identified by the government and the church, namely, the need for a well-educated group of clergy and government officials that could help restore civil and religious peace and enhance Russia's status among other European nations. That the Slavo-Greco-Latin Academy adopted most of the articles in the *Privilegiia*, a charter for an academy supported by Tsar Feodor and Patriarch Ioakim in the early 1680s, is the convincing evidence for Chrissidis's proposal.

The introduction and first three chapters lay the historical and conceptual foundations for chapters 4 and 5, which focus on the curriculum of the Slavo-Greco-Latin Academy, while chapter 6 examines the results of the Leichouides' pedagogical experiment. Readers will find particularly enlightening Chrissidis's nuanced discussion of relations between Greeks and Russians at the cultural, political, and religious levels, his deft summary of Jesuit education strategies, and his revisionist interpretation of Grecophile and Latinophile interaction at the court and patriarchate of Moscow. In chapter 4, Chrissidis offers a detailed analysis of the teaching manual on rhetoric prepared by Ioannikios Leichouides, clearly based on contemporary Jesuit manuals widely used throughout Europe. Rhetoric was, of course, known before the seventeenth century in Russia—think of Iosif Volotskii's *Prosvetitel'*—but, as Chrissidis emphasizes, the Leichouides brothers were the first to offer a systematic, if derivative, reflection on rhetoric and its usefulness. The Academy's scientific curriculum is the focus of chapter 5, with a particular emphasis on cosmology. The brothers were familiar with Aristotle's treatise *De caelo* through two extensive commentaries in their possession. Analyzing them in some detail, Chrissidis argues that the Leichouides were initiators of formalized scientific education in Russia, acquainting their students with “the theoretical framework of natural philosophy, its vocabulary and terminology, as well as with several of the latest advances in astronomy ... and very elementary concepts of mathematics” (p. 158). In the sixth chapter, Chrissidis attempts to gauge the success of the Academy by sampling the careers of a small number of its students. He concludes that the Leichouides imparted to certain members of “the social and administrative elite a

for a time the European thinkers ordinarily called “utopian socialists.” During life as an émigré he found in Pierre Proudhon an intellectual and revolutionary soul mate, someone who could stand alone amid the roiling revolutionary factionalism. All the while, Herzen sustained his proclivity for natural science.

Herzen’s Russian scientific preceptors during his adolescent years, Maxim Grigorevich Pavlov and the generally neglected Mikhail Alexandrovich Maximovich, laid the foundation for Herzen’s notions of scientific methodology. A cousin, Alexis Alexandrovich Iakovlev, who tried to liberate the impressionable youth from the coils of *Naturphilosophie*, instructed him in scientific materialism. Herzen thus had early support in his lifelong effort to come to grips with the “real world” rather than to construct a *de facto* refuge from it. Herzen’s biographers generally agree about his activist spirit, even though they may differ about the ways he used his preceptors.

The book’s title suggests a focus on the discovery of “chance,” a term which appears in the book, but not in the index. “Contingency” becomes the operative term. Herzen and Nicholas Ogarev, his life-long comrade, sustained their commitment to a socialist future, despite the vicissitudes of arrest and exile. Herzen’s personal encounter with contingency in a series of tragic fatalities in his family, the failure of the revolutions of 1848, and the dashed hopes for the reforms of Alexander II no doubt affected his theoretical position. Herzen’s view of historical evolution contrasts with that of Karl Marx and Friedrich Engels, who made it into a predictive, non-Darwinian science, and of Mikhail Bakunin, who rejected a scientific approach in favor of an incendiary, opportunistic anarchism and allied himself with rogues like Sergei Nechaev. Kelly also shows how Herzen deconstructed several Russian liberals, among them Ivan Turgenev, whose “cosmic pessimism” receives special attention. Kelly, as well as Herzen, found in John Stuart Mill a far more congenial type of liberal.

Isolated from friends and family, the women whom Rabow-Edling profiled may have documented their observations about life *en route* to and in Sitka in order to sustain connections with loved ones. Regardless of their motivations, posterity has benefited from the fact that they took up the pen. The letters and diaries profiled here provide us with a singular window onto the domestic and diplomatic lives of Elisabeth de Rossillon von Wrangell, whose mother hailed from a well-established, elite Baltic-German family and whose father, a French nobleman with Baltic ties, rose to prominence in Estland's administration; Margaretha Sundvall Etholén, born into Finland's Swedish-speaking nobility shortly after the Russian Empire's 1809 acquisition from Sweden of the Grand Duchy of Finland; and Anna von Schoultz Furuhjelm, the product of a union between a Swedish-speaking Finnish noble father and a Scottish mother whose father had been posted to the colonies by the British East India Company.

We learn an exhaustive amount about the private and public lives of three young women who left their homes to accompany the much older husbands whom they had recently met on attenuated journeys to a remote wilderness. The three first ladies of Alaska's responses to their posting varied: Elisabeth Wrangell was keenly interested in the exotic, whereas Anna Furuhjelm, the most emotional of the three, was preoccupied with her status as wife and mother and consequently neglected the tasks expected of governors' wives. Margaretha Etholén, in contrast, performed such duties with aplomb, becoming keenly interested in educating creole and indigenous girls, whom she sought to transform into proper wives for Russian colonists, who might then advance the Russian Empire's "civilizing mission" among Sitka's natives.

Because they provide an entry point into the examination of noblewomen's travel literature in the colonies, the writings upon which this study is based are intrinsically fascinating. But Rabow-Edling is justifiably interested in drawing broader conclusions from her material: she asserts that these narratives are noteworthy because they reveal important features of the colonizing process in Russian America and exemplify the centrality of gender to it.

This is a potentially groundbreaking argument, yet one that is only partially developed here. Given how exceptional it was for women to pen extensive accounts about exploration, Rabow-Edling bases significant claims on very a limited number of accounts. Moreover, Rabow-Edling's monograph profiles only the writings of ethnically non-Russian governors' wives. In itself, this is not a problem; as Rabow-Edling acknowledges, these governors were part of the sizable Baltic-German and Lutheran nobility that served the tsar. Scholars of Russian imperial praxis have demonstrated that the contiguous manner in which the autocracy incorporated both territory and people, combined with its long history of relying upon local elites—often with little regard for ethnicity or religion—blurred the distinction between the Russian Empire's metropolitan center and its colonies and contributed to the development a more plastic notion of ethnic identity than that which existed for European overseas empires. Likewise, this situation generated conceptions of race in pre-Reform Russia that were substantively different from those elsewhere in Europe. Rabow-Edling might have used the three wives' accounts as a departure point from which to address a host of related interesting questions: What might it have meant to the Lutheran Baltic-German or Swedish-speaking Finnish elite with special rights and privileges to be a "Russian" official ascribed into the Russian noble estate and who functioned as a proxy for an Orthodox tsar? How did imperial administrators' long history of using institutions such as law, language, religion, and other institutions to transform "backward" or "primitive" peoples into Russian subjects—and sometimes incorporate them into the colonial administration, as they did with creole Alaskans—impact the complexion of the civilizing mission in Alaska? And how might these Russian imperial imperatives have played out differently when deployed by non-Great Russian elites, rather than ethnically Great Russian ones?

One is also left wondering whether Wrangell's, Etholén's, and Furuhjelm's ethnic and religious identities might have shaped their experience of gender and their ideas about womanhood. As in the case of her treatment of imperialism and the civilizing mission, Rabow-Edling implies that, for middle-class and elite women in Alaska, the cult of domesticity, separate spheres, "true womanhood," and related notions played out in roughly the same way as elsewhere in Europe. At various points

Rabow-Edling acknowledges that her protagonists drew hierarchical distinctions between themselves and ethnic Russian women, perceiving the latter to be dirtier and less cultured than were they. Nevertheless, she often places both groups of women under the unhelpfully broad and static umbrella

The Nalivkins mixed dispassionate observation, their own sympathies for neighbors they came to know well, and their conscious or unconscious assumptions based on their Russian worldview. Their judgments can surprise with both their empathy and their harshness. This translation makes their valuable insights available to a modern Anglophone readership and does a great service to the field.

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- Marchenia, P. P., A. O. Lanshin, and S. Iu. Razin. *Narod i vlast' v rossiiskoi/smute*. Narod i vlast': Istoriiia Rossii i ee fal'sifikatsii, Vol. 1. Moscow: "Vlast'," 2010. 348 pp. ISBN 978-5-904761-12-7.
- Marchenia, P. P., et al. *Krest'ianstvo i vlast' v istorii Rossii XX veka*. Narod i vlast': Istoriiia Rossii i ee fal'sifikatsii, Vol. 2. Moscow: "Vlast'," 2011. 472 pp. ISBN 978-5-904761-27-1.
- Marchenia, P. P., et al. *Rossiiia i revoliutsiia: Proshloe i nastoiashchee sistemnykh krizisov russkoi istorii*. Narod i vlast': Istoriiia Rossii i ee fal'sifikatsii, Vol. 3. Moscow: "Vlast'," 2012. 388 pp. ISBN 978-5-904761-39-4.
- Marchenia, P. P., et al. *Stalinizm i krest'ianstvo*. Narod i vlast': Istoriiia Rossii i ee fal'sifikatsii, Vol. 4. Moscow: "Vlast'," 2014. 765 pp. ISBN 978-5-93856-218-9.

These four volumes, under the general editorship of P. P. Marchenia, A. O. Lanshin, and S. Iu. Razin, represent a series of roundtables (on a very large scale) that occurred between 2009 and 2013. As indicated by the titles, the topics of the roundtables, in reality numerous individual sessions, were: The People and Power in Russian Rebellions; The Peasantry and Power in 20th-Century Russian History; Russia and Revolution: The Past and Present of Systemic Crises of Russian History; and Stalinism and the Peasantry. The fourth volume includes, in addition to the sessions named in its title, the entire proceedings (over two hundred pages) of a separate roundtable conference under the title "The Peasant Problem as Alpha and Omega of National Modernization: International Roundtable Discussion 'Peasantry and Power in the History of Russia in the 20th Century.'" Altogether the collection approaches two thousand pages with some two hundred papers, which, of course, means that individual entries are relatively brief. The principal sponsors are the Russian Academy of Sciences and Moscow State University, along with numerous other scholarly institutions.

A detailed evaluation of this collection is hardly feasible. As befits a roundtable format, individual contributions are discussionary, evaluative, and sometimes argumentative: some contributions have archival references, although in general they are not expositions of new data.

Some examples will be helpful to those who wish to examine the collection or its individual volumes more closely. The first article in volume 1 poses the question of whether or not the Bolshevik seizure of power in October 1917 represented a return of "darkness" (for instance, the time of Ivan Groznyi). An author in volume 2 concludes that dekulakization (on the basis of data from South Russia) represented a form of demodernization. In volume 3, Marchenia, a chief organizer and editor of the project, offers a discussion under the title "Senselessness and sense of the Russian Revolution: February and October in Russian history." An article in volume 4 has the title "Stalin's Collectivization: New Approaches in Contemporary Russian Historiography." All of this simply hints at the collection's richness and, perhaps, its shortcomings. These four volumes can serve as a guide to recent research about Russia from inside Russia. This would pertain not only to individual topics but also to general analytical tendencies of Russian historiography. Some, including the writer of this review, may feel that participants resorted too frequently to generalization and abstraction, but then that reflects the nature of the format. The ambition of the entire endeavor is impressive: one hopes and assumes that, as new research and publication decline somewhat outside of Russia, Russian historians pick up the slack, which is the way it should be.

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Demidov, Sergei S., and Boris V. Levshin, eds. *The Case of Academician Nikolai Nikolaevich Luzin*. Translated by Roger Cooke. History of Mathematics, Vol. 43. Providence: American Mathematical Society, 2016. xxxi + 375 pp. \$59.00. ISBN 978-1-4704-2608-8.

Nikolai Nikolaevich Luzin (1883–1950) stood at the center of a group of Soviet mathematicians who would, as the grouping known as the Moscow Mathematical School, transform the discipline in fundamental ways that continue down to the present. Luzin was also the target of a Stalinist ideological campaign in 1936, culminating in his extensive interrogation and investigation by a commission of the Academy of Sciences. Although Luzin was convicted, he was not arrested, shot, or even deprived of his status as an academician; he did lose all his official positions, yet the campaign against him pulled up short. This persecution of an internationally renowned mathematician, and its ambiguous, halting aftermath—Luzin was partially rehabilitated before his death, but his 1936 condemnation was not overturned until 2012—is, aside from the infamous assault on geneticists under Trofim Denisovich Lysenko (1898–1976), perhaps the best documented case of ideological and party interventions in the sciences.

That we know so much about this case is largely due to the tireless historical work of Sergei Demidov and Boris Levshin (the latter recently deceased) alongside a team of duly credited researchers, all inspired by the doyen of Soviet historians of mathematics Adol'f Iu. Iushkevich (1906–93), who began his own efforts to expose the machinations behind the Luzin affair in the early days of glasnost. Through exhaustive archival work, this team unearthed a sheaf of paper in the archives of the Academy of Sciences which turned out to be the faded bottom carbon copy of the transcripts of the five sittings of the Academy of Sciences commission that took place from July 7 to July 15, 1936. After transcription and editorial commentary, they published the results, supplemented by a historical introduction, reprints of the important newspaper articles that triggered the affair, and copious notes, as S. S. Demidov and B. V. Levshin, eds., *Delo akademika Nikolaia Nikolaevicha Luzina* (1999). It has become a staple of the history of Soviet mathematics. The volume under review is Roger Cooke's thorough and lucid translation, supplemented by a new preface, a translator's preface, some minor corrections to the original, and a glossary to make the details and personae of the Soviet 1930s legible to non-specialists.

Although many of the readers of this journal can read the 1999 Russian publication, this is nonetheless a valuable and welcome enterprise. That this book was published as volume 43 of the History of Mathematics series of the American Mathematical Society points to its intended audience; that said, there is almost no technical content here on Luzin's contributions to real analysis and, especially, to descriptive set theory. Both the documents and the commentary concentrate instead on the commission hearings. This emphasis makes this volume also of use to teachers of Soviet history looking for primary sources available in English to present to their students.

To this end, Cooke has done an admirable job, working to make some of the peculiar locutions of that era, both legalistic and ideological, understandable to twenty-first-century audiences. Some of the translations are non-standard from the point of view of academic historians—most striking is translating *vreditel'stvo* as “disruption” rather than the more common “wrecking” (Cooke's reasoning is explained on page x)—but the overall effect is to make the text less alien to Western readers unfamiliar with the substantial historiography on Stalinism. Demidov's new preface articulates the chilling effect of the Luzin affair, “emphasiz[ing] that this ‘case’ served as a serious lesson for the Soviet mathematical community, a lesson well learned by its leaders” and serving as an important reminder to specialists and non-specialists alike (p. xxviii).

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and memorable narrative through the end of the First World War, Russia's debt repudiation, the Russian Civil War, and the early 1920s.

An introduction frames and motivates Oosterlinck's argument, while the subsequent chapters focus on particular economic subjects and reasons for holding out hope of repayment as the story

The volume's five essays were initially presented at a Carnegie Mellon University conference in April 2012. The two editors, Wendy Goldman and Donald Filtzer, set the bar high with an introductory essay that masterfully weaves the finer points of state rations and calorie consumption with the thicker threads of the politics of food and war in both a Soviet and comparative context. Goldman's "Not by Bread Alone" turns the lens on the bureaucratic wrangling among state and party institutions over food and on the various formal and informal adaptive strategies that resulted from scarcity. She finds a synergistic relationship where the people's initiative and resilience combined with the state's "vast array of creative organizational efforts" to overcome the direst food shortages (p. 97).

The all-important issue of privilege amid rationing is the subject of Brandon Schechter's "The State's Pot and the Soldier's Spoon," which draws primarily from Ministry of Defense archival sources. Influenced by the late Soviet culinary historian Vil'iam Pokhlebin, Schechter takes the reader on a tour of rationing, provisioning breakdowns, menus and, yes, a section on spoons, as he aims for a "cultural history of rations in the Red Army, rich in ethnographic detail" (p. 101). The social integration that has been a hallmark of many wartime armies takes a new twist as Schechter speaks of Russians learning to eat horse flesh from their Turkic comrades, part of the broader development of a common postwar Soviet cuisine that included *plov* as well as *shchi* and *borshch*.

themes ranging from the organization of military government, interaction with and treatment of the Russian population, the clash of cultures, and the extermination of Jews and gypsies. I was particularly pleased to read Kilian's chapter on the partisan war, which contains a fairly detailed case study, unusual among similar works, of a particular anti-partisan operation with which I am familiar from a Soviet perspective. This and other chapters are founded on an impressive array of sources that are dominated by archival sources - primarily from the Bundesarchiv. These archival sources include a significant number of Wehrmacht divisional files, as well as material generated, for example, under the auspices of Himmler's Reichssicherheitshauptamt and the Ministry for the Occupied East—important additions since the Wehrmacht was not operating in isolation.

In this study as a whole, Kilian avoids simply cherry picking material to rather crudely highlight the National Socialist tone of the occupation as is the norm in many of the revisionist works that have successfully undermined the notion of a "clean" Wehrmacht. Instead, he considers the importance of the sort of factors that are becoming the norm in more recent military historical literature examining German occupations that include not only the impact of National Socialist ideas and policy—"ideological factors"—but also, for example, longer-term and wider military traditions and practices and notions of "military necessity." It is worth noting that actions motivated by "military necessity" did not necessarily mean outcomes were any less horrific than they would have been had they had been primarily ideologically driven. It is nonetheless important to distinguish, for example, between civilian executions on the altar of National Socialism and executions that may have served a National Socialist project but were part of the culture or "mentalities" within a military machine that took the maintenance of order deathly seriously well before Hitler. Such a distinction in the literature is nothing new, being made very clear in works such as Ben Shepherd's *War in the Wild East*, among others. Kilian's conclusion certainly does not rock the political boat, but reiterates the theme found throughout the book that mono-causal explanations are typically too simplistic to explain historical events such as those he examines, as well as highlighting the variety of factors he has considered. Although this very much academic work might not spark much debate outside narrow circles, and even then on some fairly specific details, with its considered and detailed material, it is the sort of work that other historians relish finding and incorporating the into their own research. I, for one, am appreciative that Kilian has produced a work that I expect to refer to in future study of the region.

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Kucherenko, Olga. *Soviet Street Children and the Second World War: Welfare and Social Control under Stalin*. New York: Bloomsbury, 2016. x + 245 pp. \$112.00. ISBN 978-1-4742-1342-4.

Olga Kucherenko wrote this book on homeless street children, the *besprizorniki*, because, she contends, despite the wealth of literature on homeless children in the Soviet Union, the subject of homelessness during the war itself has not only been largely neglected, but, when publicly discussed, misrepresented. Soviet historiography of social welfare and the Second World War elevated "ideals into fact" despite revisionist trends in the late and post-Soviet era (p. 2). The regime, in its "dominant myth," presented itself as the "champion of all children," contending that the state developed a carefully thought out, successful program to counter the homelessness and delinquency caused by war. Not only Soviet officials, but historians themselves idealized what was, in fact, basic governmental disorganization and systemic corruption. This is a familiar charge concerning Soviet ventures into social welfare, made worse in this case because the victims were children.

Kucherenko bases her challenge to Soviet myth-making on published documents, national and regional archives, memoirs, and interviews with the now-grown victims of the children's homes, juvenile reformatories, labor colonies for minors, and children's "labor educational colonies." "Street children" ages 10 to 16 formed the core of the homeless "inmates" in juvenile correction.

Poličenská, Milada. *Czechoslovak Diplomacy and the Gulag: Deportation of Czechoslovak Citizens to the USSR and the Negotiation for their Repatriation, 1945–1953*. Translated by Barbara Day. Budapest: Central European University Press, 2015. xviii + 421 pp. \$75.00. ISBN 978-9-63-386-010-6.

In this workman-like translation of the 2006 Czech original, diplomatic historian Milada Poličenská explores the fates of thousands of Czechoslovak citizens cast into the depths of the Soviet Union's forced labor detention system after World War II, and the attempts of Czechoslovak diplomats to gain their release and repatriation. While Poličenská draws upon interviews and published accounts, devoting some attention to individual Czechoslovak citizens' experiences of seizure and deportation to the often hellish Gulag, her most original contributions surround the varied efforts of Czechoslovak diplomats to secure a selective release and repatriation of their citizens.

After the Red Army pushed the Nazis from Czechoslovakia, large numbers (likely tens of thousands, though no source provides a clear number) of Czechoslovak citizens—both civilian and military, mostly from the Slovak territories, and largely ethnic Slovaks, Germans, or Hungarians—disappeared into the Gulag. Although Czechoslovaks were seized in a variety of ways, Poličenská asserts that Soviet authorities revealed their truest motivation when they recruited Czechoslovaks, ostensibly for short-term local reconstruction projects, and then whisked them away *in toto* for no apparent reason other than the exploitation of their labor power in the Soviet Union's Gulag.

Soviet authorities were intransigent as Czechoslovak diplomats sought the release and repatriation of their citizens. Czechoslovak diplomatic argumentation, exhaustively analyzed here, made almost no headway toward release. Only after several years did the Soviet side hesitantly begin to release large numbers of Czechoslovak citizens, yet the tragedy for many was prolonged as the Czechoslovak side began to delay, reviewing each prospective repatriant and only allowing return to selected (usually non-ethnically German or Hungarian) citizens.

The source base constitutes both the incredible strength and weakness of this volume. Based primarily on Czechoslovak diplomatic papers, the account suffers from opacity on the Soviet side, reducing Soviet motivations to sheer authorial speculation. Perhaps understandably, given the conditions of the Gulag and the patently unlawful nature of the detention of Czechoslovak citizens, Poličenská determines Soviet intent to be almost uniformly malevolent and their statements either hypocritical or deceitful (or both). For her, the overwhelming goal of the deportations was to wring every last bit of economic value possible out of slave laborers. As such, the Soviets only allowed release when their captives were “close to death” or “because their bad health made them useless for work” (pp. 223, 228). Yet evidence testifies neither to repatriants' health status nor to Soviet motivations for allowing release. While I would not dismiss her explanations out of hand, much recent scholarship has shown that the motivations driving the Soviet forced labor detention system were far more complex than she would allow. Documents from the Soviet side, which might reveal these motivations, were apparently unavailable to Poličenská.

Overall, this is a highly important contribution to scholarship on Soviet relations with those East Central European states that became Communist party dictatorships and on the continued tragic consequences of the war in the early post-World War II era.

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Liber, George O. *Total Wars and the Making of Modern Ukraine, 1914–1954*. Toronto: University of Toronto Press, 2016. xxxiv + 453 pp. \$39.95 (paper). ISBN 978-1-4426-2708-6.

The title of this work might be thought reversed. The preponderant emphasis here is on “the making” and the subordinate emphasis is on “total wars.” Yet one of George Liber’s more suggestive interpretive perspectives, even if not fully fleshed out, is that war and revolution have become essentially identical in the contemporary world. War is generally international. Revolution is generally domestic. But otherwise they have influenced the nation-building and nation-breaking twentieth century in much the same way. This comes into best focus in the conclusion: war and revolution, working in harmony, have determined the fate of Ukraine, even up to the latest newscast.

Liber structures the narrative around three “total wars.” We are not surprised that part 1 deals with World War I and part 2 deals with World War II. Inclusion of the first decade of the Cold War (1945–54) in part 3 might seem bit of a stretch, but not if we allow conflation of international “total war” and revolutionary domestic managerial statism (“totalitarianism”). Part 3 describes the unexpected reform measures that NKVD head Lavrenty Beria proposed in the months prior to his being purged in June 1953. He sought to create a more truly independent Ukraine, but among Politburo members the combined memory of the recently suppressed Ukrainian Insurgent Army (UPA) and revolt in East Germany undermined the appeal of national independence.

That suggestive conflation of war and revolution is at the vital center of this account, so we should not be surprised when Liber titles part 2 “Social Engineering.” It is the largest section and deals with over half the full chronology covered here, twenty-one years. These were years of the origin and most intense expression of what can be called “Stalinism.” Here the central tragedy was

The main consequence of the peace settlements at the end of World War I is nicely summarized: thirty-one million Ukrainians became the largest national group in Europe who failed to gain an independent state after the war. Liber sees a parallel of this failure with the failure at this time to create a state for the Kurds in the Middle East.

Ten informative maps illustrate the main geophysical changes over the four decades covered. Unfortunately there is no separate bibliography. However, 101 pages of notes and a 61-page index give the persistent reader a good sense of the rich secondary and primary sources that underpin the detailed narrative.

There are some opportunities missed. Trotsky is hardly present here, even though he was a major figure in the move toward militarization of labor in the early Soviet revolutionary years. However, missed opportunities and minor infelicities do not alter the great usefulness of this study. It is likely to become a standard reading in graduate programs that deal with the history of Ukraine, and it ought to be read by citizens everywhere who seek to understand the long duration of the current Ukrainian crisis.

Alan Kimball, University of Oregon

Rubenstein, Joshua. *The Last Days of Stalin*. New Haven: Yale University Press, 2016. x + 271 pp. \$35.00. ISBN 978-0-300-19222-3.

In the days immediately following the death of Joseph Stalin on March 5, 1953, hundreds of thousands of Muscovites waited to view the dictator's body as it lay in state in the Kremlin. The lines extended miles into the suburbs, according to observers, while the authorities imposed increasingly desperate measures to maintain order as the crowds grew larger and the wait extended from hours into days. Forcible measures taken by security forces resulted in hundreds and possibly thousands of casualties (the 109 deaths later admitted by Khrushchev was almost certainly too low). The intense emotions and deadly outcomes bring into focus the extraordinary combination of fear, hatred,

fundamental fact is that the Soviet Union had to operate internationally within the constraints of the world economy. It is not that surprising that it behaved as rationally as it could in these relations.

I am sympathetic to the author's questioning of how Stalinist development would have played out in an alternative external economic environment, but the ideological temperature of the book can be ascertained by noting that in the discussion of grain exports in the 1930s there is no mention of the famine in Ukraine. "Exports, in turn continued to be forced in many products that were in severe shortage, notably grain in times of famine" (p. 53). That is the extent of reference to the famine in a chapter discussing how difficult it was to import industrial goods due to the terms of trade worsening because of the Great Depression. No mention of 2.5 to 7.5 million deaths in the Ukraine caused by the need to maintain grain exports. I tend to think that if somehow it could be linked to the U.S. State Department it would have been mentioned more (read the book and you will understand that reference), but I suppose that this was too great a stretch.

There are some surprises in the book: I never expected to see Soviet behavior described as sensuous (p. 173). The Soviet decision not to join Bretton Woods, contrary to the author was a close call (p. 66.). Archival documents show great interest until the failure of the United States to offer a credit to the Soviet Union like that extended to the UK (See James and James, "Origins of the Cold War"). I also felt that some of the discussion just misses the main point. Intra-CMEA relations is a good example. The author notes that "CMEA prices largely benefited Eastern European countries," and further notes that the "satellites were effectively subsidized by a country that was, in fact, less developed than many of them" (pp. 69-70). It is well understood that this was due primarily to underpriced energy exports exchanged for industrial goods that were over-priced in CMEA trade. The author argues that this was due to Soviet ineptness and East European cleverness, and to arbitrary CMEA prices (but why were they arbitrary?), but not to any Soviet benefits from the implicit subsidy. Surely, without the subsidies, Eastern Europe would have been harder to control politically. The Soviet Union was using the subsidies to economize on alternative sources of control. When the subsidy collapsed in the second half of the 1980s, so did the CMEA. Is this a complete coincidence? Whether the price was worth it (for the USSR) is a different question. But it was not

legitimate war veterans. Meanwhile, the jarring changes and challenges of the 1990s dulled society's collective memory, and the war receded into an increasingly hazy Soviet past. The same was not to be so for Afghanistan. Only in 1992, when Russian President Boris Yeltsin withdrew support from Kabul, did the Najibullah regime collapse under rebel pressure. There ensued more than two decades of additional violence in pursuit of ever-elusive political solutions to the seemingly intractable ethnic and religious differences that had figured so prominently in the movie captain's briefing to young soldiers of the 9th Company. The French endeavor in 1954–62 to retain control of Algeria has been called "the war without a name." Perhaps the conflict in Afghanistan is becoming a war without an end.

Bruce W. Menning, University of Kansas

Tax Choldin, Marianna. *Garden of Broken Statues: Exploring Censorship in Russia*. New York:

Tax Choldin's stories of her friendships in the worlds of librarianship and scholarship, both here and on her "Soviet Planet," as she calls it, are what most make this a book worth reading. Such stories of personal connection get to the heart of what it means to be a Western student of Russian cultural history. As the scholars of Tax Choldin's generation retire in ever greater numbers, let us hope that we will soon see the publication of many more books like this one.

Joe Peschio, University of Wisconsin-Milwaukee

SOCIAL SCIENCES, CONTEMPORARY RUSSIA, AND OTHER

Johnson, Juliet. *Priests of Prosperity: How Central Bankers Transformed the Postcommunist World*. Ithaca: Cornell University Press, 2016. xiii + 292 pp. \$35.00. ISBN978-1-5017-0022-4.

"The Berlin Wall fell and the Soviet Union imploded—and a moment of consensus met a window of opportunity" (p. 3). With this felicitous phrase, Juliet Johnson launches us into her well-told story of the transformation of central banking in the countries that exited from socialist central planning. The consensus here lay among the community of professionals responsible for managing monetary policy in developed market economies. From, arguably, the early 1980s, much of this global technocratic "priesthood" shared two fundamental beliefs—that insulating national central banks from political pressures is critical to ensuring a low, targeted rate of inflation; and that a low, targeted rate of inflation is critical to promoting economic development. The collapse of communism, and, with it, its institutions of ma23 Tc 0.0047 Tw 0 ndaent. The

Their advice on commercial bank regulation, moreover, has been less clear and consistent than that on monetary policy. Lastly, throughout many of the postcommunist countries, powerful actors and interest groups have, with time, coalesced to question the orthodoxy of central bank independence.

This is an impressive book, not least for its broad geographic and temporal scope. Johnson's narrative covers developments from the early 1990s through the aftermath of the global financial crisis, and it draws extensively from interviews conducted in the Czech Republic, Slovakia, Hungary, Russia, and Kyrgyzstan. As with her first book, *A Fistful of Rubles: The Rise and Fall of the Russian Banking System* (2000), Johnson has produced a volume that will interest both political scientists and economists as well as, one day, historians studying the rapid institutional changes ushered in by the collapse of the Berlin Wall and the implosion of the Soviet Union.

Will Pyle, Middlebury College

Kaliszewska, Iwona, and Maciej Falkowski. *Veiled and Unveiled in Chechnya and Dagestan*. Translated by Arthur Barys. London: Hurst & Company, 2016. xxvii + 179 pp. \$32.95. ISBN 978-1849045575.

Polish scholars Iwona Kaliszewska and Maciej Falkowski's book is one of the rare travelogues about the Caucasus written in our time, reviving the best traditions of nineteenth-century travel books. The book opens with a vivid scene describing how Marjat, a woman in a Dagestani village, heard news about the assassination of Russian President Vladimir Putin. She didn't care much. She remained indifferent when, later, she learned that it was actually Boris Nemtsov, a prominent opposition leader, who was shot dead next to the Kremlin walls (p. viii). This opening scene sets the engaging narrative tone of the book. The authors also make it obvious that the Caucasus is different from the rest of Russia, and events at the Kremlin are undistinguishable from a Dagestani village, and vice-versa.

The first part of the book narrates about Dagestan, where the authors visited mountain villages (*auls*). Isolated from the rest of the world and from each other, every village has unique characteristics, often including its own language unknown to the rest of the country. All villages, however, share the old tradition of hospitality, which the authors find "most surprising and charming about Dagestan, "and also useful for the purpose of their research (p. 4). The citizens of the first village in the book claim it is an "aul of doctors and professors" (p. 7). Meanwhile, they call the citizens of the neighbor village "devils." Later, the authors meet those neighbor villagers and learn that they are quite religious. They describe themselves as "scholars and judges," meanwhile labeling the previous village as a "red aul" of communists and atheists (p. 7). Next, the authors visit an abandoned village to interview its only citizen, a beekeeper-philosopher. Another village has a high population of Russian law-enforcement officers. A local FSB officer interrogates the authors of the book, suspecting that they are American spies in Dagestan to interfere with the Russian elections, but lets them go after learning that they are Polish. It does not get easier in the next village, where their new host claims that he fights against Jinnees, the evil spirits. The next stop is at a village mostly populated with jihadists fighters. And those are only the first few stops on the authors' impressive travel list.

In the same informal style, the book describes different aspects of local society, from post-Communist revival of Sufism and polygamy to the newest practices of state-terrorism and non-Western environmentalism. The local colors of urban areas do not escape the authors' attention. They find themselves in a city apartment drinking vodka with successful post-Soviet individuals, "the crème de la crème of the Dagestani—and Russian—intelligentsia." One of these men shares with the authors his happiness about buying "a newborn infant" from its mother. Another complains about losing "a newly bought position at the prosecutor's office when the prosecutor general who 'hired' him was killed" (p. 79).

The second part describes the authors' travel in Chechnya. This republic is well known to the world. Being incredible travelers, however, the authors witness exclusive situations. They overhear

as Chechens compare Russian soldiers to Nazi occupants and, when passing a checkpoint, mockingly utter under their breath, "Heil Hitler!" (p. 132).

The fact that one of the authors is female and the other is male became an advantage in this gender-divided society. The authors were able to compare gender-restricted practices, gaining access to private parts of the houses, as well as attending both male and female prayers in mosques. Kaliszewska even found herself serving as a chaperone to a young Chechen teenager who, unbeknownst to her restrictive Muslim parents, secretly dated a man she contacted via the Internet.

As true scholars, the authors compare the political machines, economy, and social life of both republics throughout the book. The authors skillfully set the historical and literary background of their anthropological description. Written in a lively observation style, the book provides a fresh introduction to the Caucasus. It will be an excellent source for researchers—and first-rate reading material for students—of Imperial, Soviet, and post-Soviet Russia.

Sufian Zhemukhov, The George Washington University

Ryazanova-Clarke, Lara, ed. *The Russian Language Outside the Nation*. Russian Language and Society. Edinburgh: Edinburgh University Press, 2014. xii + 292 pp. \$120.00. ISBN 978-0-7486-6845-8.

The post-Soviet space has been a boon to scholars examining real-time language-status change in parallel, multivariate circumstances. The dissolution of the multilingual empire has provided the opportunity to observe the incomplete Russification of formerly subject peoples, the incomplete merger of Russian and Soviet identity, the emergence of never-before-independent states inventing

statement (p. 167). He asserts that the introduction of a free-market economy generated a greater distinction between the meaning of serving homemade food and serving purchased food to a guest; while perhaps this claim is correct, Polese provides no specific evidence—ethnographic or otherwise—to support it. He states that the men of the house will be encouraged to relax with the guest while women are obliged to cook and entertain, but he excludes any consideration of the rich body of literature on gender and postsocialism to place this declaration into a broader conversation.

By not presenting this material as systematic research that results in a unifying argument, the book's intentions and its audience are less than clear. In this case, a stronger editorial hand by the publisher would have been useful—not least because of the recurring errors in copy-editing that simply distract from a positive reading experience.

Emily Channell-Justice, Miami University of Ohio