BOOK REVIEWS

Literature and Fine Arts

Chadaga, Julie Bekman. *Optical Play: Glass, Vision, and Spectacle in Russian Culture*. Studies in Russian Literature and Theory. Evanston: Northwestern University Press, 2015. xvi + 315 pp. $89.95. ISBN 978-0-8101-3003-6.

This book is a *Wunderkammer* of Russian and Soviet culture, a museum of glass in literary texts, architecture, film, and other media. Her analysis of high and low culture is interspersed with the history of the material: the arrival of glass in Russia, the process of making window panes in the early nineteenth century, the working conditions in glass factories. The scope of the book is both astonishing and impressive.

Julie Chadaga's argument runs along two lines. On the one hand she makes a case for the significance of material culture itself, drawing on scholarship outside of the field of Russian studies. Her particular interest lies in showing "how the text and the object mutually illuminate one another," and how "artifacts in literature can speak volumes" (p. 7). She is also invested in bringing Russia into the broader discourse around modernity and technological innovation from which it is so often omitted. The second line of argumentation concerns the fundamental ambivalence of glass as both a material and a cultural signifier. Glass is a "threshold" material, located at the "intersection of art and science;" it also exercises a peculiar power over the imagination, the "workings of the mind's eye" (p. 5). In the case of Russia, glass arrived just as the country was opening up to the West and "simultaneously helped to both symbolize and realize modernity and the process of Westernization in Russia" (p. 5). This, Chadaga proposes, is the source of some of glass's particular ambivalence in the Russian imagination—openness and transparency walk hand-in-hand with surveillance; clarity of vision with distortion and reflection; light with darkness and obfuscation; opulence with danger and the harshness of labor conditions; glass's material stability countered by its shocking fragility.

The arc of this study rests on canonical works put into a fresh context. Lomonosov's "Letter on the Usefulness of Glass" takes center stage, as do Chernyshevsky's and Dostoevsky's ruminations on the Crystal Palace. The glass world of Zamyatin's *We* stands next to constructivist architecture and Eisenstein's *The Glass House*. The famous *lampochki Lenina* are put into conversation with the various iterations of Lenins glass sarcophagus and, finally, with Stalin's underground cathedral—not the Moscow metro, but the Avtovo station in Leningrad. Nestled among these familiar landmarks are innumerable gems—anecdotes, folk legends, diary entries, travelogues, little-known stories and histories.

If there is one aspect of the book to criticize, it is that the linear form of a scholarly book does not quite do its wonderful archive justice. Glass seems to beg for an even more "sparkling" treatment—I found myself wishing for a critical form that would emulate Khlebnikov's honeycomb houses (discussed in chapter five)—but, of course, that study would not be so eminently readable. The singular focus on glass makes the readings of some texts more compelling than others. To my (Modernist) mind, Chadaga's analysis of *We* and her concluding words on Mandelshtam stood out as particularly insightful. Here, she goes far beyond obvious architectural readings of glass and shows how transparency, and indeed language itself, can itself be figured as shards of glass wounding bodies and minds.

My personal favorite non-literary vignette concerns the stars on the top of the Kremlin towers: never before had I considered the hidden staircases; the complex electrical, ventilation, and cleansing systems needed to keep them illuminating the Moscow night. I did not know that the stars began as constructions of metal and precious stones or that their initial installation (in 1935) glorified the Soviet steeplejacks who put them into place, while their later iteration (in 1937) in "ruby-red" glass hid the human from view, typifying "the paradoxical Stalinist culture of spectacle and entertainment"

(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. No, this is not Putin's Russia, nor even the USSR during Brezhnev. Rather, it is the mid-nineteenth century Russia of music critic and composer Alexander Serov, as related by Paul du Quenoy. Well researched and written, this biography offers a unique insight into this mercurial operatic figure, less well known than his contemporaries Glinka, Mussorgsky, and Tchaikovsky, and even his friend turned foe, the immensely influential nineteenth-century critic Vladimir Stasov.

Though he claimed to be apolitical, Serov could not avoid taking part in the battles over nationalism that raged in nineteenth-century Russia, yet he was able to straddle the divide perhaps better than any other significant cultural figure. Serov was certainly not allied with the nationalists of "The Mighty Handful"—Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov—nor their spiritual advisor, Stasov, but he also kept his distance from the Westerners, led by Anton Rubinstein and his patron, the Grand Duchess Elena Pavlovna. Ultimately, Serov's heart lay with the West and, most importantly, with Richard Wagner, whom he championed like no other in nineteenth-century Russia. Further, his many trips to Europe from Russia and his numerous meetings with such figures as Wagner, Liszt, and Berlioz attested to Serov's true beliefs. So why was he not clearly in the Western camp? In short, because Serov was "rough and violent," "vain," "quarrelsome," and he "lacked character" (pp. 6–7).

Du Quenoy stresses that his book is not merely a biography, but "a cultural topography of the Russian Empire useful for understanding the totality of its experience at a time of immense transformation" (p. 10). This is understandable, insofar as the author has published extensively on Imperial Russia. Herein lies the value of this work. While there were certainly other more famous musical figures in nineteenth-century Russia, by choosing Serov as his lens through which to view the century, du Quenoy presents a new angle to what is, by now, well-trodden territory. In other words, Serov's story brings new views to the table, views that allow for a reexamination of some of the century's biggest controversies, such as the interpretation and reinterpretation of Glinka's *Ruslan and Lyudmila*. Because he championed Wagner (and Liszt) and knew him personally, and also because he distanced himself from Rubinstein and Russia's two new conservatories in St. Petersburg (1862) and Moscow (1866), Serov maintained a highly nuanced position and, to an important degree, avoided the state censor, which allowed his work to get to the stage.

Alexander Serov follows the life of Serov (1820–71) roughly decade by decade. With the possible exception of Taruskin (1981), you will not find a better discussion in English of Serov's formative years in law school, where he met Stasov, or of Serov's time working as a civil servant in Crimea, biding his time until he could return to his beloved St. Petersburg. Nor will you find a better exposition of Serov's three operas—*Judith* (1863), *Rogneda* (1865), and *The Power of the Fiend* (1871)—which made him the most popular composer in Russia in the 1860s. Notably, du Quenoy not only outlines the background and compositional process for these operas and their librettos, but also contextualizes how and why they became so popular. While Gerald Abraham dismissed Serov's "vulgar opportunism," du Quenoy explains the fine line Serov had to walk, with respect not only to state censorship, but also to the debate on nationalism that so engulfed nineteenth-century Russia (p. 310).

At times one wishes for a musicological perspective. This was particularly noticeable during the discussion of Wagnerian elements in Glinka's technique, or the Italian melodic influences in

Russian opera. In other words, at times it would have been nice to have some musical examples, or possibly analysis, to back up the claims made. Of course, the author acknowledges his lack of such musicological abilities, but the point remains. Still, this is a small issue that does not detract from the overall achievement. Du Quenoy writes, "my purpose in writing this book has not been to suggest that Serov was an unappreciated genius who deserves a twenty-first century Renaissance," to which I say, "Thanks!" (p. 347). Too often, when dealing with a secondary figure such as Serov, authors wish to elevate, even lionize, the subject of the work, all the while knowing, deep down, that no wave of enthusiasm is forthcoming. Rather, du Quenoy speaks of the new perspective that he is giving on the well-known topic of nineteenth-century Russia: the perspective of the critic and composer Alexander Serov.

Philip Ewell, Hunter College, CUNY

Sleptsov, Vasily. *Hard Times: A Novel of Liberals and Radicals in 1860s Russia*. Translated by Michael R. Katz. Pittsburgh: University of Pittsburgh Press, 2016. xxii +193 pp. $17.95 (paper). ISBN 978-0-8229-6422-3.

Vasily A. Sleptsov (1836–78) was a leading writer and activist of the 1860s. Of gentry origins, he was raised in Moscow and on an estate in Saratov Province. In the mid-1850s he briefly attended medical school, and later worked as an official in the Moscow Civilian Governor's office. At this time he also published sketches of the customs and rituals of peasants and workers based on expeditions in Moscow and Vladimir provinces. In 1861 he was introduced to the Petersburg circle of N. G. Chernyshevskii's *The Contemporary*. In an attempt to put radical ideas into practice, Sleptsov established a Petersburg commune based on socialist principles outlined by Chernyshevskii in his novel *What Is To Be Done*? The commune lasted less than a year, but brought Sleptsov a degree of fame in radical circles, as well as considerable attention from the authorities. He was imprisoned briefly in the spring of 1866 in connection with Dmitrii Karakozov's attempt on the life of Alexander II. Between 1861 and 1866, the period of his greatest literary activity, he published a series of tales in *The Contemporary*, including his most famous, the novella *Hard Times* (1865). His fiction showed the influence of his ethnographic writing in its attempt at detailed representations of the everyday lives of his countrymen. It also displayed the influence of a nihilist mindset typical of the period. It was critical of the exploitation of working people by the elite without romanticizing the people or expressing any optimism concerning their deliverance.

The hard times of the novella's title is the immediate aftermath of Emancipation (1861). It portrays the way that the terms of the agreement and the Great Reforms more generally generated uncertainty, tension, and violence in the countryside. In its pages, landlords grope for ways to maintain their economic and social position under challenging circumstances. At the same time, the peasants object strenuously to redemption payments, the size and location of their allotments, and their loss of access to common pastures, streams, and forests. Burdened by new debts, they hire themselves out to work the fields of their old masters under terms that leave both sides frustrated. Like other influential tales from this period, the setting is a country estate and our window onto this world is an odd visitor from the capital. Mr. Riazanov has been invited by an old university friend, Aleksandr Vasilievich Shchetinin, to reestablish their friendship and to advise Shchetinin on his attempt to manage his estate. Shchetinin, a liberal, is determined to establish relations with his peasants on a modern footing. Riazanov, a radical, who on his travels throughout the region sees only despair and unhappiness, shows no patience with his host's pretensions, which he demolishes cruelly over the course of several lengthy conversations. The Woman Question also plays a role in the novel. Shchetinin's wife, Mariia Vasilievna, having listened to these conversations, loses respect for her husband and falls desperately in love with Riazanov. Riazanov rejects Mariia's advances but prepares her emotionally to leave her well-intentioned, if limited, husband. In the end, having quarreled definitively with Shchetinin, Riazanov sets off for parts unknown.

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 alleged compliment to Chekhov: "you are Russian, very Russian" or by Erich Auerbach's claim that the landowners, civil servants, merchants, clergymen, petty bourgeois, and peasants seem everywhere to be "Russian" in much the same way and that what makes them the same is the unqualified intensity of their experiences and the intensity with which that other intensity is portrayed by their creators.

Russian realism consists of many varied paths and "mirrors on the road," Brunson argues, precisely because there are many different artists. Brunson's five chapters explore paths and varieties of Russian realism by looking at the projects of the Natural School in the 1840s, and moving on to masterpieces of Tolstoy and Dostoevsky before, in a particularly strong part of the book, turning to the Wanderers (*Peredvizhniki*), most significantly Repin. Brunson's embrace of aesthetic pleasure would be discomfiting to those who believe in Pisarev's dicta that realism and aesthetics are incompatible. For too long have we taken Pisarev's prompt literally, identifying Russian aesthetic, as Charles Moser did, with "nightmare." It would be good, however, to remember that the Greek word *theôros* originally means "onlooker" in addition to remembering, as we mostly do, that *poesis* means "making." This is Pisarev's point: if we do make, what is most important to make, shoes or poetry? He also asks that, if we do paint, why paint landscapes and still life and not genre or historical scenes?

Brunson's book relies on examples from a few Western genres, such as still life and perspective in the art of Holbein, Dürer, Dou, Courbet, and Monet. It co-opts aesthetic points of view expressed by Simonides of Ceos, Leonardo, Lessing, Belinsky, Clement Greenberg, Lydia Ginzburg, E.H. Gombrich, Roman Jakobson, Erich Auerbach, Peter Brooks, Leonard Barkan, Michael Fried, as well as those of Russian artists and writers themselves. Finally, it supplies us with a superb selection of sixty-four illustrations in high resolution. All of this allows the author to convince us that Russian realism is a supreme case of an overlooked "onlooker," a *paragone* in theory and practice. It asks us to look more closely at how Tolstoy creates the optical and perceptual illusion which is his realism and how Dostoevsky offsets the dangers of visual stillness through the polyphony of his narrative (his type of realism). And then how, as a consequence of the contributions of The Natural School's picture windows in the 1840s, we receive the mastery of Ilya Repin. The chapter "Painting of Reality" takes us to the roads travelled by Russian art (for example, Vasily Perov) that lead us to Repin. Brunson takes us through six stages of Repin's work on his Zaporozhe Cossacks, four stages

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 around, is featured in the conclusion as a vivid argument in favor of the mimetic capacities of artistic media explored in Russian realist *paragones*, and it brings this engrossing journey of discovery to its logical conclusion.

Inessa Medzhibovskaya, New School for Social Research

Friesen, Leonard. *Transcendent Love: Dostoevsky and the Search for a Global Ethic*. Notre Dame: University of Notre Dame Press, 2016. xiii + 224 pp. $50.00. ISBN: 978-0-268-02897-8.

Leonard Friesen champions Dostoevsky as a much-needed corrective to the contemporary field of ethics, which Friesen characterizes as rigidly Eurocentric, individualistic, relativistic, anti-essentialist (but also absolutist), anti-religious, hyper-rationalistic, and, ultimately, utilitarian. As Friesen points out, the empowerment of subjectivism, the crown jewel of Western ethics, is all but worthless to Dmitry Karamazov as he crouches, rudderless, armed, and desperate, outside his father's window. Standing alongside scholars of recent decades who have called attention to the loss of moral horizons in a post-religious world, Friesen promotes Dostoevsky as part of a new endeavor to look beyond Europe for an ethics according to which "obligations" might be said to "precede rights" (p. 10).

Friesen's implied reader has little to no knowledge of Dostoevsky, and the book takes the form of a general introduction to Dostoevsky's political and moral thought through an examination of the major novels and stories. Having provided overviews of the Russian author's biography and major works, Friesen explores Dostoevsky's negative view of the Europeanization of Russia: as giving rise to personal fragmentation and isolation, to the death of morality, to the privileging of "ends over means," and to the insidious evils of boredom and idleness. Friesen then sketches out Dostoevsky's "Christ-centered" ethics as an antidote to the malaise of modernity, emphasizing, in his review of the novels, the importance of memory, shame, kenotic humility, compassion, suffering, and radical responsibility, and developing Dostoevsky's notion of active love against the backdrop of Russian Orthodoxy. Finally, Friesen gives an account of Dostoevsky's publicistic work on the reconciliation of East and West in the final decade of his life with special attention to how it can inform our understanding of *The Brothers Karamazov*.

If the book seeks to reorient the contemporary Western ethicist, its success in this regard will be hampered by its wholesale rejection of European moral philosophy. For Friesen, Dostoevsky's universalism is strictly the province of Russian Orthodoxy; Dostoevsky, he declares, "did not need an iota of Enlightenment thinking to reach [his] all-encompassing conclusion" (p. 138). Though Friesen attenuates this picture with some minor qualifications (for example, Dostoevsky's admiration for George Sand), he ignores the transformative influence of Europe's own counter-Enlightenment on Russian spirituality in the nineteenth century. The binary logic of his argument forces him to overlook the importance of European idealism and romanticism for the Slavophiles and *pochvenniki*, not to mention for the synthetic philosophies of Dostoevsky and Solovyov. Nor does Friesen devote any attention to the many significant shadows cast by Dostoevsky's Slavic nationalism.

Dostoevsky's notebooks tell the story of a highly intuitive approach to artistic creation according to which instinctive preoccupations drove him in directions that frustrated and obscured his intentions. Friesen, however, finds the author's "ultimate intent" to be the chief question for the interpreter (pp. 20, 151). In order to "obtain a monological understanding of Dostoevsky's ethical worldview," he explains, one has simply to "follow the countless clues [Dostoevsky] lays out for us" (p. 24). Because Friesen treats Dostoevsky primarily as an ideologue who used his novels as vehicles for his own preconceived views, the works discussed often feel bereft of their psychological and philosophical

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 1 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

on. Belknap concludes that in this novel the shaping rule is "the terrifying alternation between the crime and the punishment, the rational calculation that the destruction of a bloodsucking insect was an action worthy of a great man and the direct, emotional realization that this was the murder of a helpless fellow human being. Dostoevsky uses his narrative tools to draw the reader inside this vacillation" (p. 107).

At the end of part 3, Belknap revisits the century-long debate about the nature and value of the epilogue in *Crime and Punishment*. He advocates the epilogue's openness and warns readers against viewing the novel's ending as an indication of the author's ideology. Belknap's approach to Dostoevsky's plots enables him to look at issues canonized in Dostoevsky studies from a different perspective. Such is the case with the issue of suffering, which Belknap views soberly: "most of Dostoevsky's plots proclaim that suffering makes us worse people" (p. 139).

The study maintains continuity with Belknap's two previous books: *The Structure of The Brothers Karamazov* (1967) features thematic clusters and parallelisms in Dostoevsky, while *The Genesis of The Brothers Karamazov: The Aesthetics, Ideology, and Psychology of Making a Text* (1990) touches on the making of a plot as being dependent on, and independent from, the literary tradition. Together with these path-breaking books on Dostoevsky, Belknap's latest study evolves as a rewarding synthesis—the trilogy constituting the most essential part of his scholarly legacy.

Ksana Blank, Princeton University

Solovyov, Vladimir. *The Burning Bush: Writings on Jews and Judaism*. Edited and Translated by Gregory Y. Glazov. Notre Dame: University of Notre Dame Press, 2016. 628 pp. $65.00. ISBN 978-0-268-02989-0.

In recent years, Judith Deutsch Kornblatt has gathered, translated, and edited Vladimir Solovyov's writing on Sophia, the Wisdom of God—a central and somewhat distinctive theological subject of both his spiritual experience and literary production. Likewise, there have been translated collections of other Solovyov works by Vladimir Wozniuk, on beauty and ethics, as well as writings on divine humanity, the anti-Christ, the meaning of love, and the Russian idea by Boris Jakim and others. Paul Valliere featured Solovyov in his now-classic work on modern Russian theology. And scholars from Michael Meerson to Antoine Arjakovsky acknowledge Solovyov's extensive reach and influence in their recent work.

Gregory Glazov's study, however, is simply without comparison. There is no other publication that so comprehensively gathers and presents Solovyov's lifelong commitment to understanding Judaism and the Jewish people. The collection is headed by a fascinating, powerful essay/lecture by Fr. Alexander Men, the great teacher and martyr of the last years of the Soviet era and the first years of post-Soviet Russia. As Glazov shares, Fr. Alexander, was personally instrumental in his family's entering the Orthodox Church. And Fr. Alexander's piece makes clear the great significance of Solovyov's writings for contemporary Christian thought, not just Eastern Orthodoxy. The commitment of Solovyov to Christianity's Jewish roots was taken in the face of violent and pervasive anti-Semitism in Russia, often supported at the highest levels of both the Orthodox Church and state. The range of primary texts translated and presented here with commentary is most impressive—on the Hebrew Bible, the Talmud, the mystical teachings of Kabbalah, the theology of the Christians and the New Covenant, the figure and person of Christ within the historical and contemporary social/cultural contexts of Judaism. These are only a few examples, the principal foci. There also are pieces on great literary figures and their relationship, often most problematic, with Judaism and the Jewish people of Russia, Dostoevsky and Tolstoy in particular. And then there is Solovyov's own correspondence with his contemporaries such as Tolstoy, Gintsberg, Grot, Arseniev, and Rabinovich, as well as Solovyov's own active work against anti-Semitism, including his many protest letters and his strong criticisms in print of Russia's "sins" of anti-Semitism.

Given the present specter of the realignment of church and state in the vision of Russkiy mir, with the accompanying reviling of the West's secularism, tolerance, support for women and for

LGBT people, and diversity in religion and ethnicity by intellectuals and church leaders as well as state officials in Russia, this formidable collection of the thinking of a truly open and progressive Russian philosopher and theologian is timely and likely to be provocative. I associate Solovyov's greatness and witness with that of Fr. Alexander Men as well as the great figures of the Russian emigration's religious thinkers in Paris: Berdyaev, Bulgakov, Zander, Afanasiev, and many others. Antoine Arjakovsky's comprehensive examination of them, the "Paris school," now disowned and rejected by the Russian Church, has just recently been translated. I also think of some others in light of Solovyov's stance. With respect to loving, even saving, the neighbor in need, I think of the Jewish people and others hunted by the Gestapo, and of the recently canonized martyrs of Paris, themselves linked to the "Paris school" just mentioned—Mother Maria Skobtsova, her son Yuri, Fr. Dmitri Klepinin, and Ilya Fundaminsky. Mother Maria cared for all who were in need in her hostels, hid and tried to save Jewish neighbors in Paris during the Holocaust, and was eventually turned in to the Gestapo. Along with her companions, she died in the camps. This was the same love of God and neighbor inspiring Solovyov's writings about Judaism and against anti-Semitism in this marvelous volume. Professor Glazov has done us a great service in bringing most of this together.

Michael Plekon, Baruch College of the City University of New York

Knapp, Liza. *Anna Karenina and Others: Tolstoy's Labyrinth of Plots*. Madison: University of Wisconsin Press, 2016. x + 326 pp. $79.95. ISBN 978-0-299-30790-5.

Liza Knapp's study of *Anna Karenina* seeks to move beyond consideration of the novel as possessing a fundamentally binary plot structure, as in William Faulkner's *Wild Palms*, toward what she refers to as a multi-plot novel. Knapp examines this multi-plot structure not from a purely formalistic perspective but as an expression of Lev Tolstoy's attempt to address fundamental questions of identity and moral responsibility that Knapp succinctly summarizes as a novelistic inquiry into "the interrelatedness of human lives" (p. 5). In essence, Knapp's approach to the novel offers an extended engagement with its famed "labyrinth of linkages" that is refreshingly original, both in design and execution.

The book contains six chapters, with the first setting out Knapp's basic approach to the Tolstoyan labyrinth. Chapters 2 and 3 deal directly with connections between *Anna Karenina* and other multi-plot novels, specifically Nathanial Hawthorne's *Scarlet Letter* and George Eliot's *Middlemarch*. Chapters 4 and 5 address issues of religious and philosophical affinity with, respectively, English Christianity and the work of Blaise Pascal; the final chapter, which Knapp refers to as an epilogue, gives an intriguing account of a possible response to *Anna Karenina* in Virginia Woolf's *Mrs. Dalloway*. The heterogeneity of the comparative approach may seem jarring to some, as may the controversial nature of the comparison with the *Scarlet Letter* in chapter 2 or the rather sweeping claims made for the centrality of Pascal to Tolstoy in chapter 5. But one may just as easily justify the book's heterogeneity by the variety and provocative nature of the connections it raises, suggesting an internal organization that reflects the multiplicity of its subject matter.

Indeed, the unifying thread in the book lies in Knapp's careful investigation of multiplicity itself. Knapp anchors this investigation in what she regards as Tolstoy's essentially ethical concerns with interrelation between different kinds of lives understood in terms of differing narratives or plots. Most remarkable, however, is the extent to which Tolstoy's "labyrinth of linkages" tends not to affirm a given ethical attitude but, to the contrary, appears to challenge the very possibility of ethics itself. In this respect, Knapp is candid, and she raises the issue of interpretive indeterminacy frequently in her study as endangering absolutes; the negative ethical consequences of a potentially infinite deferral of finality—the labyrinth is, after all, a prison—are never far from the surface of her study. For, in the end, the "eternal silence of infinite spaces" is precisely an enduring failure of authority that may show the fragility of all attempts to devise a stable code of norms for conduct or may become normative itself as a "negative" norm that precludes the possibility of assigning final authority to any one way of living or, in terms of the novel, narrative trajectory. In this sense,

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 assay 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, Rhetoricality, 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" as "rhetoreticality," Bialostosky first reviews the modulation of Booth's ideas in response to Bakhtin, and then notes an intriguing case of parallel evolution: Michael Billig's dialogic account of stoic philosophy as social psychology. Billig, apparently in complete ignorance of Bakhtin's work, expanded Protagoras' observation about the two-sidedness of human thinking into a conception of *logoi* as perpetually "haunted" by the possibility, if not the existence, of *anti-logoi*. By extension, any single opinion vocalized and pluralized becomes part of a social argument; so classical rhetoric may be seen as embracing rather than coercing the essentially disputative character of all discourse. This move allows Bialostosky to situate an implicitly dialogic characterization of utterance within classical rhetoric and to discern there early apprehensions of the insights that were to be achieved by

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 "resisted and repressed" a prior sophistic, even Platonic stream that would later carry over to a dialogically conceived rhetoreticality realized in the Bakhtin School (p. 138).

The task set is to prise rhetoric free from its status as a vulgar bag of tricks in Aristotle's *Poetics*, unworthy of the philosopher's sustained attention; from Booth's view of rhetoric as comprising the "techniques of domination;" and from Bakhtin's indictment of rhetoric as a kind of monologic conquistador possessing "intent to convert" with the end goal of "utterly vanquishing the opponent," thus "destroying the dialogic sphere in which the word lives" (pp. 43, 42). To redeem rhetoric, Bialostosky amplifies Aristotle's account of expressive tone in the Attic texts, comparing it with Bakhtin and Voloshinov's working definition of *intonatsiia* as "emotive-volitional" speech to achieve an understanding of intonation as freeing of the voice.

More effectively, in "Bakhtin's Rough Draft," Bialostosky offers a sustained reading of Bakhtin's own rhetoric in "Towards A Philosophy of the Act," to support his argument. Contending that Morson and Emerson, in *Re-Thinking Bakhtin*, had privileged the ethical at the expense of the rhetorical in their interpretation of this early and unfinished work, he challenges their assertion that *intonatsiia* is subordinate to the act, pointing to Bakhtin's stated claim for the inalienability of emotional-volitional tone from the performed deed. In a convincing reading of the early essay, he notes Bakhtin's highly "emotive-expressive" tone, hearing the frustrated voice of the junior scholar (with his all too recently oppressed inner graduate student), the censored free thinker, the philosopher for whom not taking a vocal stand was a form of treason against both the "I-for-myself" and the "I-for-the-other." In the volitional raw emotional tonality of the rough draft, Bakhtin is able to own his act although barred from redaction, peer review, the podium, and the printing press. Frustrated in his urgent desire to get published, and "not to continue drafting indefinitely," to get off the sidelines, to speak audibly and without equivocation in an era of censorship (p. 97). For Bakhtin, "what is at stake is not getting the last word but saying something" (p. 96).

Bialostosky returns to the idea of the rough draft and dialogism in his concluding chapter, reprising the constant redrafting imposed on the erstwhile Bakhtin scholar by an era of phased and delayed transmission and reception. Disarmingly, he shares the series of drafts of his own conference paper as it reinvented itself and obsolesced in response to the contestation of ideas at lectures and conferences. He then repositions his podium in the classroom to examine the revision process imposed on the student by the teacher of college English. In some ways, as much a memoir as a theoretical study, in its innovative theoretical claim on the provisional and "drafted" nature of discourse, as much as for its original scholarly analysis of Aristotelian rhetoric's affinities with the Bakhtin School, as for its plea for the dialogical freedom of the intonated speaking voice, Bialostosky's book has earned its place on the crowded shelf of Bakhtin studies.

Amy Mandelker, City University of New York

Kliger, Ilya, and Boris Maslov, eds. *Persistent Forms: Explorations in Historical Poetics*. Verbal Arts: Studies in Poetics. New York: Fordham University Press, 2016. x + 477 pp. $65.00. ISBN 978-0-8232-6485-8.

Recent years have seen increasing efforts to track the *longue durée* of cultural forms and artifacts. The results, which often connect us with unexpected pasts, have profoundly troubled standard conceptualizations of origin and historical teleology: instead of clear temporal demarcations, we find ourselves in a complex entanglement of past and present, where persistence and amnesia intermingle; the once-dominant cultural logic of modernism that insisted on rupture and novelty has in turn been replaced by an ongoing process of unbroken transformation; and the fluctuating values and privileges

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, Genealology, 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 parsed and organized according to epochal divisions and periodizations.

Ilya Kliger and Boris Maslov's anthology delivers an invaluable set of tools for scholarly operations within this crisis. Unlike most of the resources for understanding the nonsynchonicity of cultural forms, which emerged out of a German philosophical tradition, these new entrants hail from the East: the Russian Formalists, Mikhail Bakhtin, Iurii Lotman, Ol'ga Freidenberg, and, most importantly for this book, Alexander Veselovsky. These thinkers avoided many of the culs-de-sac of the Hegelian-Critical Theoretical tradition at the same time that they nuanced the study of nonsynchronous phenomena in novel and productive ways. The contributions in this book texture the field with a host of new and subtle distinctions (for example, between oblivion and extinction as two fundamentally different forms of forgetting). One of the great achievements of the volume is to extract, refine, and operationalize a number of robust concepts from the highly idiosyncratic and often frustratingly desultory corpus of Veselovsky's writings on historical poetics (above all, the notion of *perezhivanie*, or "survival," the Slavic cousin of Aby Warburg's *Nachleben* that plays a central role across a number of the contributions). More important, perhaps, than the fact that this book puts a specifically Russian set of theoretical resources on the map, however, is the fact that these resources derive from and are designed for the study of *literary* forms in particular. This is because, as an object, literature raises different questions about genealogy and continuity than do other cultural forms such as visual art (addressed by Warburg and, following him, Georges Didi-Huberman), film (Thomas Elsaesser), and acoustic media (Wolfgang Ernst). Literature establishes its own particular temporalities of production, transmission, and reception, yet the *Eigenzeit* specific to literature has often been either ignored or erroneously conflated with that of other media. For all of the ubiquitous invocations of "philology" in, say, scholarship on Warburg, students of literature—the alleged experts in the philological method—have failed to take up the challenge of producing the kinds of nonlinear cultural models that have been established in other disciplines (two notable exceptions are Benjamin's "Task of the Translator" and Derrida's "Living On"). With its focus on literary genres and devices, *Persistent Forms* at last provides a sophisticated theoretical framework for analyzing the verbal arts as nonsynchronous cultural phenomena that is on par with the frameworks that have already emerged for analyzing art and the technical media.

Devin Fore, Princeton University

Kelly, Martha M. F. *Unorthodox Beauty: Russian Modernism and Its New Religious Aesthetic*. Studies in Russian Literature and Theory. Evanston: Northwestern University Press, 2016. xvi + 285 pp. $39.95 (paper). ISBN 978-0-8101-3238-9.

As recently as three or four years ago, scholars of Russian Orthodoxy, including this reviewer, still felt compelled to make an academic apology for their subject matter. This defense, if you will, usually took the form of a revisionist statement. Books and articles would often begin with a declaration that Russian Orthodoxy was much more than a "backward, exotic faith confined to formal ritual and inchoate mysticism" and that the Russian Church was much more than a "handmaiden of the state," to use Gregory Freeze's now familiar phrase. The necessity of such claims was largely premised on the need to overcome long-standing assumptions about Russia's dominant confession as some kind of moribund, irrational, reactionary, and/or primitive religion, assumptions that were inherited from an assortment of prerevolutionary, émigré, and Cold War narratives about Russian religious culture. Much of the scholarship on Russian Orthodoxy produced since the collapse of the

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 Mancuso'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, Mancosu 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 volume is to present the range of ideas, creative experiments, and formal innovations that accompanied the social and political changes of the late

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.

Irina Anisimova, Miami University of Ohio

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 peculiar "syntax"—in Western, Socialist Realist, and, finally, late Soviet film. Each ends with a postscript that briefly but persuasively demonstrates the longevity of late Soviet cinematic discourses in post-Soviet cultural production. Although the Prokhorovs unfold their analysis of late Soviet cinematic genres in constant dialogue with Western and, especially, American film history, in fact, their book convinces that, by and large, post-Soviet culture—with the exception of melodrama—is endlessly recycling cultural rhetorics of the late Soviet era. The latter, however, appears as a much more significant break with Stalinist culture than one would expect—which explains the lasting effect of the "Stagnation" culture and its resonance, much deeper than one would expect, with Western film genres.

The book is full of eye-opening analytical discoveries and brilliant observations. My personal favorite is the deconstruction of Sergei Bondarchuk's universally lauded and Oscarized *War and Peace*, in which, as the Prokhorovs demonstrate, a state-centered perspective and a visual language of "prestige productions" destroy anything vaguely reminiscent of Tolstoy's celebration of everyday life and individuality, presenting instead "a pleasantly lavish and orientalist tale of Russia" (p. 39). Equally memorable is the analysis of Mark Zakharov's TV comedies: at the center of each, the Prokhorovs discover the figure of the trickster, whose performance, they argue, turns not only against other characters but also against late Soviet viewers, thanks to multiple Brechtian devices Zakharov employed: "The poetic trickster triumphs over late-Soviet cynic in front of their small screens and over cynical characters within the narrative" (p. 140). This observation, by the way, explains why in late Soviet comedies "the conflict is never completely resolved by the films' end. Nobody can reeducate anybody, neither the community the individual, as in Stalinist film, nor the individual the community, as some Thaw comedies proposed" (p. 131). Only the constraints of the review format stop me from quoting other excellent analytical insights—on Vysotsky and, in general "streetwise cops" in *The Meeting Place* and other Soviet and post-Soviet "police procedurals"; on paradoxical representation of masculinity in Konchalovsky's *The Lovers' Romance*; on the interplay of conformity and patriarchality in Riazanov's famous comedies; on the self-destruction of the ideological narrative in Panfilov's *I Want the Floor*; and so on.

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 Zviaginstev, 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* thus appears as one of the cornerstones for the growing field of Stagnation studies, which apparently is taking the lead over studies of the Thaw and even Stalinism.

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History

Geffert, Bryn, and Theofanis G. Stavrou, eds. *Eastern Orthodox Christianity: The Essential Texts*. New Haven: Yale University Press, 2016. xxvii + 447 pp. $29.95 (paper). ISBN 978-0-300-19678-8.

This anthology of primary sources in English translation for the study and teaching of Eastern Orthodoxy ranges from the beginning of the second century CE to the twenty-first century. It is arranged both chronologically and thematically and includes texts addressing theological, political, ecclesiastical, historical, spiritual, literary, popular, and liturgical themes, with a cultural focus on Greek and Slavic Christianity. Each thematic section of the anthology has an introductory essay orienting the reader to the collection of materials, and each text is prefaced with a brief contextualization. In addition to texts one would expect in such an anthology—from the Greek fathers and the great figures of Byzantine and Russian Orthodoxy—it also includes texts from ancient critics of Christianity or Orthodoxy and numerous texts from the Latin West, patristic and medieval, germane to the Great Schism. It offers texts related to the Islamic conquest of the Eastern Roman Empire as well as texts that help to tell the story of Orthodoxy in modernity, principally in Russia but also in the Ottoman Empire. There is an online companion of supplemental texts that is more than triple the length of the primary volume and includes additional texts and, very significantly, numerous full color images (artifacts, icons, photographs, and so on), links to recordings of liturgical chants and modern Russian composers inspired by Church music, and clips portraying Eastern Orthodoxy in film.

The range of material, with the online supplement and its multimedia sources, is truly stunning. The editors have gathered major monuments to Orthodox religiosity and presented them in an accessible manner, and they have made the most of the possibilities of digitization with the supplement.

The editors make no claims either to have been perfectly comprehensive or to have elaborated a rigorous work of history, and the work as a whole is written, arranged, and presented with introductory courses on Orthodoxy in mind. The introductory notes are basic and generally uncontroversial, and they could be augmented and nuanced in a classroom setting. As such, it is a marvelous resource and could serve as the core textbook for any course on the Orthodox Church.

It is easy and obvious to criticize the omission of this or that text from a necessarily finite anthology that has Eastern Orthodox Christianity as its subject, and the editors themselves are perfectly aware that they have left out important documents. Nevertheless, there are two places that should be mentioned. First, the culture of patristic scriptural interpretation, which is absolutely central to the unfolding of Eastern Orthodox theology and spirituality, is not at all prominent, indeed is hardly present at all, in the way that it should be as a reflection of the formation of Orthodox religiosity. A presentation of Orthodox theological and spiritual culture is significantly incomplete without this. Second, at the modern end, the focus on Russia in the modern world, which is certainly understandable given the significance of religious and political movements there, has perhaps caused the editors to overlook one of the more culturally significant expressions of Orthodoxy today, the ecological initiatives of the Ecumenical Patriarchate, for which there are many texts available; they have also omitted the very influential personalist movement in Greek Orthodox theology of the twentieth century, as articulated by John Zizioulas and others. While neither of these are universally regarded among the Orthodox (who is?), it is a fact that their respective influences on the expression and understanding of Orthodoxy, both in traditionally Orthodox lands and abroad, would certainly warrant inclusion in a collection of essential texts, at least within the supplemental materials.

Despite such inevitable omissions, however, the work of Geffert and Stavrou is a magnificent gift to the study and teaching of Eastern Orthodox Christianity, and will certainly enable a richer textual and aesthetic approach to this study and teaching.

Joshua Lollar, University of Kansas

Raffensperger, Christian. *Ties of Kinship: Genealogy and Dynastic Marriage in Kyivan Rus'*. Cambridge: Ukrainian Research Institute, Harvard University Press, 2016. x + 407 pp. $49.95. ISBN 978-1-932650-13-6.

In the introduction, Christian Raffensperger modestly claims that he hopes to supersede *Généalogies et mariages occidentaux des Rurikides russes du Xe au XIIIe siècle*. Published in 1927, Nicolas de Baumgarten's classic work provided the genealogical tables of the Rus'ian princes from the tenth to thirteenth centuries, followed by endnotes that clarified his sources. Although *Ties of Kinship* examines genealogy "only" until AD 1146, in every other aspect it transcends *Généalogies*. There are at least four reasons for this qualitative improvement. The first one is obvious: *Ties of Kinship* benefits from almost a century of ongoing scholarship. Second, while granting genealogy a place of honor and showing how much of a key discipline it is for historical studies, *Ties of Kinship* goes beyond the mere accumulation of genealogical tables and their endnotes. Third, this book grants the female members of the Volodimerovichi the attention they deserve, but rarely receive, as active members in marriage alliances. Finally, *Ties of Kinship* goes beyond the traditional book format.

From today's perspective, de Baumgarten made indiscriminate use of earlier scholarship. He relied on eighteenth- and nineteenth-century Russian historians as "primary" sources for his research. Thus, Vasily Tatishchev, Nikolay Karamzin, or Mikhail Pogodin often appear in his endnotes as the reference for the reconstruction of the spouse, offspring, or marriage of many a prince. In recent years, the shortcomings of de Baumgarten's methodology have been criticized. Raffensperger is fully aware of this and consistently resists the temptation to reconstruct convenient links in the chain that are not supported by reliable evidence. Raffensperger's list of primary sources is broad thanks to the inclusion not only of Rus'ian chronicles and Byzantine works, but also of numerous Western documents that range from Latin-language annals to Scandinavian sagas. Given the problems that any medieval source poses, Raffensperger's approach is generally cautious—and rightly so. For

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 supplies the information on which the interactive map of the "Rusian Genealogy Web Map" is built (http://gis.huri.harvard.edu/rusgen/ hosted by the GIS MAPA program of the Harvard Ukrainian Research Institute), are both based on Raffensperger's research. *Ties of Kinship* is still the place to go for scholarship presented in a traditional format, but the contents of the genealogical tables are just a couple of clicks away for anybody who has access to the Internet.

Ties of Kinship shows the importance of dynastic marriages in the making and breaking of alliances within Rus' and, especially, between Rus' and the rest of the world. By doing so, it successfully argues for an approach to the study of Rus' that brings to the fore its participation in the international arena of its time. Its hybrid format, through which a good part of the information in the hard copy finds a reflection, and hopefully a continuation, on digital platforms, promises *Ties of Kinship* a long life on and beyond the library shelf.

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Monahan, Erika. *The Merchants of Siberia: Trade in Early Modern Eurasia*. Ithaca: Cornell University Press, 2016. xiii + 410 pp. $49.94. ISBN 978-0-8014-5407-3.

Erika Monahan sets out to establish the importance of commerce across and within Siberia as part of the Russian commercial profile in the early modern period. The importance of that understudied trade, Monahan argues, is among several reasons why Russian commercial development should be reevaluated. The narrative of backwardness, which includes the collapse of overland commerce

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 remarkably complex and complete examinations of Siberian merchant families. The elite Filat'ev family of Moscow headed a large commercial network. Their trade in fur, salt, and silks represented a significant share of elite trade from China and through Siberia; it also made their family fortunes for several generations and ensured them a role in state service. By cultivating political favor and responding to changing commercial currents, their family fortunes grew through the seventeenth century and unexpectedly lasted through the Petrine era. Next, over four generations, the Shababins were an important commercial dynasty among Muslim diasporic communities (Bukharans) in the eastern Russian Empire, which accommodated them for economic reasons. Like the Filat'evs, their activities belie the collapse of the Silk Road, establishing the depth of Siberian integration with Chinese and Euro-Russian markets. Finally, in a third chapter, Monahan discusses "the missing middle-class" (p. 304). The Russian Empire had two categories of privileged merchants below *gosti* such as the Filatovs in the social hierarchy; these other merchants nonetheless played a very significant role in commercial developments. But so too, no doubt, did those who had not attained privileged rank. The unranked Noritsyn family as well as the Gostev and Liangusov familes (who included merchants of lower rank, often commercially linked to one another) are discussed, particularly in the context of the state China trade. The least privileged families included men who started (and sometimes completed) their commercial careers in the employ of other mercantile dynasties. Monahan, here as elsewhere, tries to envision a world that the Russian state only partially recorded, conjuring a rich environment with some effectiveness, despite the sometimes scanty evidence with which she necessarily works.

Monahan's emphasis on the big picture does raise certain questions. Thus, while the book provides a tantalizing sense of a vibrant trade through Siberia to China, the existing sources do not provide a concrete sense of its proportions relative to other commercial routes. Nonetheless, among the chief contributions of *Merchants of Siberia* is to provide a very different picture of commercial life in an area and an empire often underestimated for their contributions to global trade.

Carol B. Stevens, Colgate University

Chrissidis, Nikolaos A. *An Academy at the Court of the Tsars: Greek Scholars and Jesuit Education in Early Modern Russia*. DeKalb: Northern Illinois University Press, 2016. xv + 300 pp. $55.00 (paper). ISBN 978-0-87580-729-4.

As scholars reevaluate the *caesura* in Russian history associated with Peter the Great, they are removing the shutters from many lesser "windows on the West" that opened during the seventeenth century. One such window is the focus of Nikolaos A. Chrissidis's fascinating account of the establishment of formal institutional education in Russia by the brothers Sophronios and Ioannikios Leichoudes, two self-promoting educational impresarios who moved with great ease, and not a little controversy, between the cultural and religious worlds of seventeenth-century Europe. By founding the Slavo-Greco-Latin Academy in Moscow in 1685, the Leichoudes brought a Jesuit educational model that would facilitate Russia's participation in the erudition of Western Europe and prepare the way for the aggressive transformation of Russia under Peter the Great. Bolstered by an impressive

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 Leichoudes' 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 Leichoudes, 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 Leichoudes 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 Leichoudes 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 Leichoudes imparted to certain members of "the social and administrative elite a culture that was part of the shared educational experience of lawyer, notary, cleric, and noble in Western Europe" (p. 185).

In addition to its very important contribution to the history of education in Russia, the book is a testament to the genius of Jesuit pedagogical principles and their adaptability to a variety of social and religious contexts. It also demonstrates that, while no religious rapprochement between East and West was forthcoming, the Slavo-Greco-Latin Academy and its students helped to create an intellectual bonding between Russia and Western Europe that, for good or ill, would shape their respective futures.

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Kelly, Aileen. *The Discovery of Chance: The Life and Times of Alexander Herzen*. Cambridge: Harvard University Press, 2016. x + 592 pp. $39.95. ISBN 978-0-674-73711-2.

Aileen Kelly's new intellectual biography of Herzen emphasizes his early and sustained commitment to the natural sciences and an evolutionary point of view. In a nice balance of biography and history of ideas inspired by her mentor, Isaiah Berlin, Kelly convincingly shows how personal experience affected Herzen's thinking. As an interpreter of theory, she quite rightly distinguishes Darwinian evolutionism from the notion of development that dominated European progressive thought in the nineteenth century. Relying mainly on Ernst Mayr and Stephen J. Gould for her perspective on Darwinian evolution, Kelly brings Herzen into Darwin's camp. Despite his early interest in natural science, like other Russian intelligentsia thinkers of his generation, Herzen found German idealism and Romanticism entrancing and fell under Hegel's spell. He rejected the conservative Hegel and his statist followers for the Hegelian Left without, however, renouncing dialectic. Herzen also embraced

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.

Young revolutionaries of the 1860s found Herzen insufficiently radical. He did, however, find a continuator in Peter Lavrov. By the end of the 1850s Lavrov had become a disciple of Herzen and Proudhon. Roughly a decade later Lavrov presented in *Istoricheskie pis'ma* the ethical foundation for the *narodnik* movement pioneered by Herzen, Ogarev, and Bakunin. Lavrov based his ethics upon the "as if" freedom posited by Herzen: human beings are ordained by our species' psychology to act *as if* we are free. For Lavrov, critically thinking (that is, scientifically grounded) individuals would presumably *choose* freedom for all in an open-ended "subjective sociology." Lavrov's ethical foundation for social science created a moralistic but non-dogmatic foundation not only for gentry rebels, but for a broadly based movement under the banner of the Socialist Revolutionary Party, that in 1917 proved to be more popular than Lenin's interpretation of Marx's and Engels' variation of scientific socialism.

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Rabow-Edling, Susanna. *Married to the Empire: Three Governors' Wives in Russian America, 1829–1864*. Fairbanks: University of Alaska Press, 2015. xii + 276 pp. $50.00. ISBN 978-1-60223-264-8.

Susanna Rabow-Edling's detailed comparison of the experiences of the wives of three of Russian Alaska's governors is situated at the intersection of biographical history, women's history, Russian studies, and the history of imperialism. Rabow-Edling opens her work by explaining how it came to pass that her three protagonists took up residence in the distant colony, which was one of the very few overseas possessions of the autocratic empire. As she notes, from 1799, when Paul I granted the Russian-American Company (RAC) an exclusive charter to establish settlements in the region, until early in the reign of Nicholas I, the RAC's chief managers journeyed to the colony as single men, often forming liaisons—with or without the benefit of marriage—with creole or native women once there. This situation began to discomfit autocratic authorities, and in 1829 the tsar ordered that all Alaskan governors had to marry prior to leaving Europe for the region.

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 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 category of "European women," failing to tease out how prescriptive ideals about womanhood and gender might have been culturally specific and what the implications of this were.

The absorbing narratives that form the basis of Rabow-Edling's study illuminate both the public and private life of noblewomen who journeyed to and resided in the furthest reaches of the Russian Empire at a time when few women made such a trip, and even fewer kept records of it. As such, its contribution to the field is substantive. Even more importantly, it sets an agenda for further and even more nuanced work on the centrality of ethnicity and gender to the Russian imperial project.

Abby M. Schrader, Franklin & Marshall College

Nalivkin, Vladimir, and Maria Nalivkina. *Muslim Women in the Fergana Valley: A 19th-Century Ethnography from Central Asia*. Edited by Marianne Kamp. Translated by Mariana Markova and Marianne Kamp. Bloomington: Indiana University Press, 2016. vi + 231 pp. $32.00. ISBN 978-0-253-02138-0.

Ethnography was a young discipline when, in 1878, a Russian couple named Vladimir Petrovich and Maria Vladimirovna Nalivkin made the extraordinary decision to purchase a house and land in a small village in the Fergana Valley and live there with their children for six years. The area was part of the Khanate of Qo'qan (Khoqand) until 1875, and so had just barely come under Russian rule. V. P. Nalivkin served as an officer during Russia's conquest of Central Asia, developing an abiding interest in its people. M. V. Nalivkina came from a comfortable background in Saratov, but had the fortitude to travel to a new land and live as a local villager, learning the language, doing her own farm work, wearing the *paranji* when she went out in public, bearing at least four children, and researching and writing with her husband as an equal partner. The result is a uniquely intimate portrait of life in an Uzbek village, by turns fascinating and frustrating. Marianne Kamp and Mariana Markova are to be thanked for their fine job of translating and editing this text.

Neither of the Nalivkins had formal training in ethnography, although Vladimir had assisted with ethnographic expeditions and both of them were well read in contemporary studies of Russia's new territory. Kamp speculates in her very helpful introduction that the Nalivkins may have been motivated to focus their study on women's lives by some of the more lurid Russian accounts of debauchery among the natives. What makes this work outstanding among ethnographies of Central Asia is how well the authors convey the ordinary humanity of their subjects. The Nalivkins were fond of the Uzbek saying, *Hama odam bir odam* ("All people are the same"), and their sketches show us people celebrating, fighting with each other, and struggling to get ahead in ways that students will find "relatable." Maria spent her time interacting with women and children as no male observer ever could have, giving us valuable descriptions of children's games, the relations of husbands and wives, the process of childbirth, visiting etiquette, and much more. The precariousness of life in a poor rural area is one of the major themes of the book, although some of their descriptions of the sufferings of the poor veer into Victorian sentimentality.

The text varies wildly in tone, as though the authors kept changing their minds about who they were writing for. Some sections are addressed directly to the dear reader as a picaresque, with invitations to ride along on the journey to the village or join a trip to the bazaar, with all its colors and smells. Some sections catalogue standard ethnographic observations of physical types and material culture in a dry and scientific tone. Some sections read like sketch notes that the authors could not find the time to turn into finished prose. State censorship made its mark: the final section deals with prostitution before and after the Russian conquest, but it was cut abruptly and the book simply stops. Kamp's introduction does not say whether anyone has looked for an original manuscript, but apparently one has not yet surfaced.

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.

Shoshana Keller, Hamilton College

Marchenia, P. P., A. O. Lanshin, and S. Iu. Razin. *Narod i vlast' v rossiiskoi/smute*. Narod i vlast': Istoriia 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': Istoriia Rossii i ee fal'sifikatsii, Vol. 2. Moscow: "Vlast'," 2011. 472 pp. ISBN 978-5-904761-27-1.

Marchenia, P. P., et al. *Rossiia i revoliutsiia: Proshloe i nastoiashchee sistemnykh krizisov russkoi istorii*. Narod i vlast': Istoriia 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': Istoriia 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.

Michael Melancon, Professor Emeritus, Auburn, AL

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).

Michael D. Gordin, Princeton University

Lees, Lorraine M., and Williams S. Rodner, eds. *An American Diplomat in Bolshevik Russia: DeWitt Clinton Poole*. Madison: University of Wisconsin Press, 2014. xxiv + 332 pp. $26.95 (paper). ISBN 978-0299-30224-5.

DeWitt Clinton Poole served as a consular official in Moscow during the first year of Bolshevik rule in Russia. Appointed to the U.S. Consulate in Moscow in August 1917, he arrived in September and witnessed the Bolsheviks take power in October, before being sent to the Don in December to engage with counter-revolutionaries. He assumed the post of American Consul in Moscow in May 1918, where he remained until 1919. Shortly before he died in 1952, Poole took part in a series of interviews by the Oral History Research Office at Columbia University. It is from these interviews that Lorraine M. Lees and Williams S. Rodner have selected the most relevant extracts of Poole's reminiscences concerning the first years of Bolshevik rule, the Russian Civil War, and diplomacy in the period. Adding value to the volume, they have provided excellent annotation and cross-referencing of material which is of use to the reader (one should note that Poole himself frequently references his own and State Department papers in the text).

The memoirs proceed in a chronological order, beginning with his impressions of the Revolution. The reader then learns of his mission to Rostov-on-Don in December 1917, where he met with counter-revolutionaries. It is here, in his reports to Washington, that Poole begins to give insight into what is, perhaps, one of the more significant aspects of his recollections for the historian of the early years of Bolshevik rule, as he addresses the counter-revolutionary movement and its relationship to the Allied intervention in the Russian Civil War. Poole points out that Allied intervention at this stage was more concerned with Germany as an enemy than with countering Bolshevism.

After Poole became Consul in May 1918, and then became *de facto* American Ambassador in July 1918, he gained greater status within diplomatic circles in Moscow. Poole reports his relationship developing with Soviet Foreign Commissar Grigorii Chicherin. Their relationship was initially cordial, but Poole shifted to an anti-Bolshevik position as German-Soviet relations seemed to lead towards greater German control over Russia, while also playing an important role in hosting meetings in the U.S. Embassy for what remained of the Allied diplomats in Russia until he left the country in September 1918. The reader, though, is repeatedly reminded that in the context of the First World War, up to November 1918, it was the Germans, not the Bolsheviks, who were seen as the major enemy.

The memoirs, and their diligent editing with much that is useful by way of detailed annotation, are a welcome addition to the documentation of the Russian Civil War and, significantly, the Allied intervention. While Poole's reminiscences were the product of Cold War-era interviews, his insights into the period immediately following the Russian Revolution, in particular the relationship of the Allies to both the counter-revolutionaries and the Bolsheviks, and the repeated refrain that Germany remained the greater challenge for the Allies until late 1918, present a memoir that will be of great interest and utility to historians of the period.

Alastair Kocho-Williams, Aberystwyth University

Oosterlinck, Kim. *Hope Springs Eternal: French Bondholders and the Repudiation of Russian Sovereign Debt*. Translated by Anthony Bulger. New Haven: Yale University Press, 2016. xvi + 244 pp. $85.00. ISBN 978-0-300-190191-5.

Kim Oosterlinck's economic history of Russian debt repudiation opens with a fascinating puzzle: why did Russian state-issued bonds maintain so much of their value after the Soviets declared they would not pay Tsarist debts? Why did bondholders hang on to their bonds, maintaining hope of repayment, for so long after debt repudiation? Oosterlinck argues that "far from being a sign of irrational behavior," investors held onto their securities out of "expectation of one or more extreme events that would lead to repayment" (p. 2). Oosterlinck's confident analysis delivers an exciting

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 shifts from the initial repudiation to possible responses. The introduction presents key stylized facts about Russian bond prices, which motivate the historical narrative. Oosterlinck shows that Russian bond prices did not decline much relative to sovereign debt crises observed in other contexts, such as Argentina, Greece, and Romania. The book's first chapter presents a systematic treatment of sovereign debt nonpayment, including a comparison between default and repudiation and ways other governments have justified repudiation. The second through sixth chapters present a sad story: Russia's creditors might have been repaid when the Soviets bargained for trade agreements, had the Russian Civil War been won by the Bolsheviks' enemies, when former Imperial states negotiated with neighbors, or in the case of a French bailout. Each story's end proved a disappointment for investors.

The book's final chapter assesses investors' hopes quantitatively by examining daily returns of the 4.5 percent 1906 Russian sovereign bond around proposed key dates and by explaining the most extreme shocks to Russian bond returns. Oosterlinck's narrative evidence lines up well with the major movements in bond returns. The reader may worry about declining trading volumes throughout the period and, hence, what the prices really represent. Oosterlinck is similarly concerned, and has chosen to examine bonds with sufficient "volume and liquidity," though in the end he finds "no reason to question the representativeness of prices" from documentary evidence (pp. 22, 30). Presenting whatever evidence on trading volumes is available from documentary sources alongside the results on returns might have reassured skeptical readers.

The book draws evidence from Oosterlinck's previous econometric research, contemporary newspapers, French archives (including especially the archives of the National Association of French Securities Holders), and an impressive body of secondary literature. The in-text citations of secondary sources at times give the book the feel of an economics article literature review; these references could have been incorporated into the text more elegantly. On a similar note, the book presents an argument in the introduction, then a large body of narrative, and finally an econometric assessment. Presenting the econometric evidence only at the end makes the book feel a little thin on analysis, although it makes sense, in a way, to present the analysis of returns in one breath.

This book is great fun to read: Oosterlinck guides the reader through a particularly dramatic historical episode, and then takes control of the story by drawing bold conclusions from the evidence. Much of the book's body concentrates on a historical narrative of Russian debt repudiation, but the introduction, the sixth chapter, on econometric results, and the conclusion provide structure to the argument. It is a great example of using economics to make sense of history, and of using history to shed light on a puzzling economic fact.

Amanda Gregg, Middlebury College

Goldman, Wendy Z., and Donald Filtzer, eds. *Hunger and War: Food Provisioning in the Soviet Union during World War II*. Bloomington: Indiana University Press, 2015. xx + 371 pp. $35.00 (paper). ISBN 978-0-253-01712-3.

Issues related to food shortages and food provisioning have provided one of the hidden keys to the uniqueness of the Soviet experience, but scholars have not always studied them in sufficient depth. Thus, the field of Russian and Soviet food studies has lagged in comparison to other areas and regions in the world. But we are fortunate that all of the works that do pay attention to food-related issues have made important contributions (Lars Lih, Julie Hessler, Elena Osokina, William Moskoff, Darra Goldstein, and Melissa Caldwell, to name a few). Without hesitation, we can add the present work on wartime food provisioning to this list.

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 Pokhlebkin, 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'. In "Queues, Canteens, and the Politics of Location," Alexis Peri draws from her larger work with unpublished diaries of the Leningrad Blockade to further examine how *blokadniki* navigated a new social order where, to quote the editors, "bread store clerks and white-collar employees fared better than scientists and unemployed blue-collar workers" (p. 42). To Peri, the diaries show that despite a landscape of "stratification, atomization, and resentment," Leningraders did not reject Soviet socialism (p. 205).

The final two contributions turn to the more scientific and medical dimensions of starvation and mortality. Rebecca Manley presents us with the figure of the *distrofik*, the war-starved individual who was officially acknowledged in blockaded Leningrad and the occupied territories, but unacknowledged in areas of the rear. Manley skillfully guides us through the emergence or invention of the term "nutritional dystrophy" and its subsequent application in medical literature. Using data from the Statistical Administration of the RSFSR for twenty-one industrial cities and five provinces, Filtzer builds on his extensive previous research on wartime health and hygiene to tabulate starvation mortality in the rear. In the absence of clearer evidence, he resists the urge to speculate on the intentionality behind the Soviet regime's choices as it faced agonizing dilemmas between instrumental distribution for a few or equitable distribution for all.

The research is extensive and innovative, and the writing is deep yet engaging, resulting in a volume whose contribution to the historiography of World War II and to food studies in general will stand the test of time. In these days of shrinking budgets, Indiana University Press is to be commended for including the extensive apparatus of archival appendices, tables, and charts that grace this volume.

Mauricio Borrero, St. John's University

Kilian, Jürgen. *Wehrmacht und Besatzungsherrschaft im Russischen Nordwesten 1941–1944: Praxis und Alltag im Militärverwaltungsgebiet der Heersgruppe Nord*. Paderborn: Ferdinand Schöningh, 2012. 656 pp. €91.00. ISBN 978-3-506-77613-6.

In Germany, writing about Wehrmacht complicity in criminal acts against populations in occupied territories is clearly a delicate balancing act if one is to avoid simply falling into either a strongly apologist or revisionist mold—neither of which provides satisfactory causal explanation for what took place. Avoidance of being pulled too deeply into the political fray is, however, possible, given appropriate erudition. In 656 pages, Jürgen Kilian certainly provides a thorough and suitably learned assessment of a wide range of factors influencing the all-too-often brutal nature of German military occupation in northwestern Russia during the Second World War, with chapters considering

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.

Alexander Hill, University of Calgary

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.

Kucherenko does not suggest that the Stalinist government deliberately intended to oppress "street children" caught in the rapid rise of wartime juvenile delinquency. On paper, the government committed itself to the "resocialization" of the vast numbers of vagrant children, said to exceed a million by 1945. But, in fact, vagrant children were a low priority for a state fighting a war and struggling to keep order at home. The Stalinist government, focusing on industrial growth and military build-up, regarded social welfare as a "soft-line" issue.

Law and order took priority over children's well-being. Young wards were essentially locked up in receiver-distribution centers and reformatories and subjected to coercive methods and punitive legislation, which included deportations to distant locales. While the idea of reintegrating homeless children into mainstream society through education and labor training was never officially abandoned, neither did it ever really materialize.

The author cautions against an overemphasis on "sinister" state repression—as some students of the Soviet penal systems do. Although the war years saw the peak of repression against homeless children, she contends that evidence does not support the assertions of some scholars that the state deliberately targeted *besprizorniki* and their mothers to enlarge the involuntary labor force. Rather, the central government tried to act "humanely," but was unable to enforce its own decrees in the face of local authorities' bureaucratic indifference, misuse of funds, and local corruption. As a result, state institutions were plagued by neglect, hunger, cold, beatings, thievery, and bullying. Often brutish wardens inflicted deliberate abuse. According to the author, letters out were discouraged or prevented, frequently by beatings, but she does include the note of a young boy to his mother, "I beg of you to fetch me back to Moscow. If I tell you the truth, you'd be horrified. We're all crawling with lice, everyone is thieving" (p. 46). Not surprisingly, running away became the primary form of protest. Sadly, children escaped only to become vagrants, although some succeeded in eventually reuniting with their families.

Kucherenko is careful to avoid an overly simple apportioning of responsibility for the failure of efforts to help *besprizorniki*. While she blames local officials for endemic corruption, she notes defenders of homeless children at lower levels. A Major Sokolov wrote to Beria condemning judges for not taking into account that juvenile thefts occurred often simply because children were hungry. D. Gorvits appealed to Molotov urging attention to the differences between adults and juvenile suspects, contending that the poor quality of judicial work led to errors disastrous to children. V. Tadevosian published an instruction manual for judges to counter their frequent resort to obtaining confessions by any means. This did not stop abuses in which judges neglected evidence and confused not only adolescents' names and genders but even the dates on which "transgressions" took place.

Yet there was a relatively bright spot in the dreary tale of government failure to rescue children. Recognizing that it was overwhelmed, the government turned to public activism, calling on ordinary citizens to become involved. In some key locales, including Moscow, volunteers even outnumbered police, teachers, and youth leaders. Trade unions, kolkhozes, and even the military began conducting social work among children, such as summer camps and junior cadet schools, an approximation of civil society acting during the Stalin years. Kucherenko, highly critical of most of the state institutions responsible for the *besprizorniki*, singles out the junior cadet schools as "salvation" for children who had endured starvation and roamed the Soviet Union, "chased by the police and despised by the public." (p. 55).

This detailed and well-researched book is a welcome addition to the literature on homeless children in the Soviet era. With its extensive documentation, glossary, and bibliography, Kucherenko's work is useful both to scholars and to the lay reader.

Beatrice Farnsworth, Wells College

Polišenská, 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 Polišenská 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 Polišenská 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, Polišenská 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, Polišenská 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 Polišenská.

Far more convincing is her analysis of Czechoslovak decision making. Here the source base is a tremendous strength. For example, her exploration of Czechoslovak officials' review of prisoners prior to authorizing or prohibiting their return to Czechoslovakia is nuanced and revelatory. She shows how different Czechoslovak players pushed for different policies, and reveals how "the Czechoslovak government misused the screening to get rid of members of minorities they were not interested in, solely on the basis of language and ethnicity established in a routine interview," a process of selective repatriation that she nicely places in the larger context of the expulsion of well in excess of two million non-Czech and non-Slovak "minorities" (primarily ethnic Germans and Hungarians) who were blamed for Munich (p. 227). It turned out that the Czechoslovak government was only interested in the repatriation of the right kind of Czechoslovak citizen.

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.

Steven A. Barnes, George Mason University

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 great, purposeful famine—the *Holodomor*—caused by agricultural collectivization and forced requisitions from Ukrainian *chernozem* wheat-growing regions, including seizure of seed corn essential for next year's planting. Liber links the industrial five-year plans with collectivization, and he traces how this combined domestic military assault and revolutionary "social engineering" transitioned from a cruelly practical motive, to finance militarization of the USSR out of villagers' hides in anticipation of impending attack from the West, to relentless eradication of the distinction between countryside and city via genocidal abolishment of peasants as a class.

Soviet grain exports shot upward from less than 55,000 tons in 1928 to more than 2,480,000 tons in 1931, then fell sharply to 550,000 tons in 1933, as famine and other breakdowns in the collectivized Soviet countryside intensified (p. 156). Liber refers to Ukraine in these times as a "cauldron of brutality" (p. 235).

Polish-Ukrainian conflict persists throughout Liber's four decades and are as important as Russian-Ukrainian conflict, and almost as important as German-Ukrainian conflict. For example, in 1920, Poland invaded Ukrainian-speaking territories with French diplomatic support. Both sought advantages in the petroleum rich district of Drohobycz-Boryslav. The actions of Russians and of the emerging USSR are presented in all their complexity, for example, the early efforts at harsh and eventually impracticable "Ukrainization." Factions among Ukrainians and the many surrounding peoples and nation-states are stirred by Liber into limitlessly changing and frequently irrational patterns of often deadly hysterical struggle, as if humanity were the colored particles in a kaleidoscope shaken by an insane monster. Liber brings about as much coherence to these many jumbled tales as is possible.

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, devotion, and submission that shaped this era of Soviet history, thus confirming the claim by historian Joshua Rubenstein that the death of Stalin caused "a deep psychological shock, a mood of disorienting anxiety that overtook virtually the entire population" (p. 128).

The great contribution of this book is the sustained examination of this "shock" by exploring the context immediately preceding Stalin's death; the events associated with the death itself; and, finally, the reactions of Stalin's inner circle, starting with the helpless reactions to his final incapacitating stroke and ending with the execution of Beria at year's end. The early sections of the book, dealing with the escalating terror associated with the Doctor's Plot, provide a detailed narrative supported by available documents as well as recent scholarship. The narrative of Stalin's death, which fills the first chapter, is followed later by a detailed account of the memorial service, even as the intensifying struggle for power among potential successors was barely visible to outside observers. An analysis of how foreign governments responded to this sudden, if expected, change in Soviet leadership is most insightful in the case of the United States, where the recently inaugurated President Dwight Eisenhower, following the advice of hard-liners such as Secretary of State John Foster Dulles, hesitated to make any destabilizing changes in American foreign policy. As a result, any opportunity to shift the frozen relationship was postponed until the new Soviet leader, Nikita Khrushchev, was firmly in power.

As is the case with any study of the final stage of Stalin's dictatorship, this book suffers from the lack of direct documentation of the dictator's purpose, perspectives, or actions. The author relies on statements attributed to those around Stalin, observations of foreign communists and Western journalists, and speculations that fill the many gaps in the above materials. The latter are generally kept to a minimum, but they appear in situations where the author is comfortable projecting about Stalin's motives, involvement, and objectives beyond the documented evidence. A discussion of a 1952 show trial in Prague, for example, begins with the presumption that such an extreme political accusation against a communist ally "could not have been initiated without Stalin's approval,"

followed by the generalization that Stalin was "happy to exploit [communists'] blinkered loyalty, their naïve idealism, their cynical desire to exercise power, or whatever it was that bound them to the cause," which is then followed by an even more sweeping statement that Stalin was "more than happy to finger whoever seemed most suitable for the roles he had in mind" (p. 58). In this situation, as in others in this book, the gaps in the documentary evidence are filled by speculation drawn from a broader thesis about the "madness" of the dictator's methods and means.

This book will be most valuable to readers with an existing interest in Soviet history but seeking a detailed narrative of this crucial moment in the history of the dictatorship. At a time when understanding how Russia is ruled is once again increasingly vital to understanding a changing world order, this attention to the intricacies of Kremlinology will be seen as increasingly pertinent to contemporary, as well as historical, studies.

E. Thomas Ewing, Virginia Tech

Sanchez-Sibony, Oscar. *Red Globalization: The Political Economy of the Soviet Cold War from Stalin to Khrushchev*. New Studies in European History. Cambridge: Cambridge University Press, 2014. xiv + 278 pp. $99.00. ISBN 978-1-107-04025-0.

Oscar Sanchez-Sibony provides here an informative review of the Soviet Union's foreign economic relations. The basic premise of the book is that Soviet economic relations were driven less by Cold War politics than by domestic economic needs and the economic conditions of its trading partners (which makes it very hard to understand the title and subtitle!). Rather than an autarkic behemoth seeking to impose its economic will, the Soviet Union was a grateful participant in the world economy eager to promote world peace, per Sanchez-Sibony. The fact that the Soviet Union could not dictate its terms in international relations is not news. Nor is the fact that trade was important to the Soviet economy; this has been well documented by Sovietological economists. Shortages of all types made foreign trade essential. But Sanchez-Sibony believes that this contradicts the prevailing Cold War historiography. Perhaps historians and political scientists actually believed some of the things that Sanchez-Sibony ascribes to them; I do not know. As an economist I find little surprising in this volume except the ideological axes being ground. Absent those, I found this book quite interesting.

Sanchez-Sibony is a big fan of Anastas Mikoyan, the longest-serving member of the Politburo, and the book is practically a tribute to him. Read as a history of Soviet international trade relations, it is a useful book. It has a valuable discussion of Soviet efforts in the developing world, as well as accommodation to the postwar order. But you have to consume the ideology in order to read the good parts. For example, the debate over the size of the Soviet economy, among Sovietologists, was over analytic questions about how to value outputs in the absence of market prices. The author makes it out to be some American plot against economists from the United Kingdom, but only by ignoring the work of Gregory Grossman, among others.

Sanchez-Sibony's analysis is fruitful when he discusses the problems of the Soviet Union's integration with the world economy. But the reader would have benefited had he explained how central planning biased the system against trade. Soviet managers were induced to fulfill output quotas, and, because of soft-budget constraints, quality was of little concern. Conditions were different abroad, however. There, quality mattered, but Soviet enterprise directors had little incentive to bother, since they did not receive the proceeds from foreign sales: these went to the foreign trade monopoly (which purchased the goods at domestic prices). As the author argues, the Soviets wanted to engage, but central planning put them at a systematic disadvantage, which could not be reduced as long as domestic and world prices were separated. The Soviets wanted to import, but they needed to export to earn hard currency. The primary constraint the Soviet Union faced as it engaged was how to economize on the use of hard currency. Generally, trade was more likely when barter arrangements were feasible. When the price for Third World exports rose, developing countries were less inclined to barter with the USSR. Demands for hard currency payment usually nixed trade. The

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 the Soviet Union's weak international position that forced it to subsidize Eastern Europe! Another example: I think the fact that Russia still does not have an oil pipeline from western Siberia to the Pacific indicates that it was probably not the Cold War policies of the United States that prevented Japan from pursuing this in the 1970s.

Overall, I found this book interesting and useful, but I would have enjoyed it more without the ideological baggage.

Barry W. Ickes, The Pennsylvania State University

Peters, Benjamin. *How Not to Network a Nation: The Uneasy History of the Soviet Internet*. Cambridge: MIT Press, 2015. xiii + 298 pp. $38.00. ISBN 9780262034180.

Benjamin Peters's lively and engaging book takes the reader through the Byzantine labyrinths of Soviet bureaucracy, following the tortuous and tortured paths of several ambitious proposals to build nationwide computer networks in the Soviet Union in order to optimize the functioning of the national economy in the 1950s–1980s. Framing it as a "tragic story" of the lost opportunity to salvage the Soviet economy, Peters reconstructs the fascinating arguments between the Soviet computer network enthusiasts and the ministry officials whose control over their dominions was threatened by the onslaught of the "optimizers." The book concludes by drawing parallels between the mighty institutional interests of government agencies squashing the Soviet computer initiatives and the overpowering commercial interests of today's large software corporations posing threats to privacy and freedom on the Internet.

Adding new archival and oral history sources, Peters significantly expands the factual base of my earlier treatment of this topic in *From Newspeak to Cyberspeak* (2002) and in the 2008 article "InterNyet." He adds vivid detail to my description of Anatoly Kitov's 1959 proposal to build a nationwide network of dual-use military/civilian computer centers (with one small correction: Peters asserts that Kitov had intended to use "preexisting" military networks while Kitov had actually proposed to build a new network, which never materialized). He also adds substantial material to the story of Viktor Glushkov's proposed All-State Automated System (OGAS), particularly in discussing its mixed centralized/decentralized architecture, explaining the complicated relationships between Glushkov's Institute of Cybernetics in Kiev and the Central Economic Mathematical Institute in Moscow, and illustrating the playful subculture of Kiev cyberneticians, who combined computer jokes with a mild parody of Soviet rhetoric and rituals.

In terms of interpretation, Peters also goes beyond my original argument, and it is worth discussing the difference in some detail. We both find the most immediate reasons for the failure of the Soviet Union to act on the network proposals in the opposition of top government agencies, such as the State Planning Committee or the Ministry of Finance, whose authority would have been curtailed if these proposals were to come to fruition. Beyond the immediate reasons, however, there are always deeper factors in play. First, likening "USSR, Inc." to a large corporation, Peters argues that the failure of computer reformers came "due to entrenched bureaucratic corruption and conflicts of interest at the heart of the system they sought to reform" (p. 193). Then, accepting that the metaphor of the Soviet Union as a corrupt corporation is limited, he employs Hannah Arendt's analogy between the public/private and the *polis*/*oikos* oppositions. In this context, he asserts that the computer network controversy is not one of the state vs. the market, but should be reframed using Arendt's model of the "escalation of private interests over public ones" (p. 195). Trying to break down Cold War-era binary distinctions between socialist and capitalist economies, Peters ascribes "private interests" to Soviet government agencies and compares those to the "private interests" of large software corporations in today's networked capitalist economy. The same forces that brought down the Soviet networking efforts, he argues, are threatening the privacy of individual users and the transparency of services on the Internet.

Drawing parallels with today's concerns over the Internet might be insightful, but it is worth remembering the specificity of the Soviet case. In the case of the American ARPANET, the users actively redefined the initial purposes of the network, and it grew from below, eventually leading to what we now know as the Internet. The Soviet network proposals were unacceptable not only to top government bureaucrats but also to all potential users—from factory managers to individual employees—who routinely distorted the data they reported to their superiors. While ARPANET was advantageous to its users, the Soviet networks would have disrupted the flows of information and the balance of power on many levels, and therefore faced opposition from all sides.

By calling the failure to realize OGAS and similar proposals a "tragedy," Peters seems to suggest that their implementation would have been beneficial for the Soviet economy. But is it really true that OGAS, if implemented, would have rescued the Soviet economy, instead of sinking it faster? If the economic activities of the entire population were subjected to stricter computer monitoring, would this have improved the lot of the Soviet people? Did Soviet government bureaucrats, acting in pure self-interest, perhaps nevertheless serve the public good by derailing proposals that would have worked only in a different place, a different time, and a different economy?

How Not to Network a Nation is a fascinating, thought-provoking book which should spark a meaningful debate among Soviet historians, scholars of media studies, and historians of technology about the limits of technocratic thinking on both sides of the Iron Curtain, the interplay of free agency and surveillance in networked systems, and the uncanny ability of computer scientists to make fun of the ideological dogmas of their political systems, as well as their own utopian visions.

Slava Gerovitch, Massachusetts Institute of Technology

Florin, Moritz. *Kirgistan und die sowjetische Moderne*. Göttingen: V&R unipress, 2015. 309 pp. €45.00 ISBN 978-3-847-10313-4.

With the fall of Communism now nearly a generation ago, we witness the integration of Soviet studies into a larger context of colonial and postcolonial approaches, especially regarding the non-Slavic republics. Moritz Florin's book on Kyrgyzstan is a welcome part of this endeavor. His work traces the changing relationship between Soviet and Kyrgyz identities during the twentieth century. Based on archival documents, secondary literature, and forty-five interviews with Kyrgyz intellectuals, Florin presents a convincing portrait of a nation defining and redefining itself. His study also offers insights into the often presumed "backward" nature of Central Asian societies and their negotiation of Soviet modernity. From the outset, Florin argues that Kyrgyz society never resembled some scholars' view of a "closed Islamic civilization" immune to Communist ideology (p. 22). Instead, relying on scholars like Adrienne Edgar, Marianne Kamp, Douglas Northrop, and others, Florin attempts to outline a more complex process of acculturation, negotiation, and self-definition.

As Florin reminds us, there was no Kyrgyz nation in 1917. Rather, the Bolshevik policy of *korenizatsiia* accorded the Kyrgyz their own autonomous oblast' and a written language. However, the nomadic people lagged far behind other nations of the Soviet Union in terms of literacy rates and access to education and information. Nonetheless, the small elite of writers and officials who made their way through Soviet party and state channels would prove crucial for the process of embracing Soviet models of development. On the other hand, Stalinist terror and the Great Patriotic War eliminated part of that new elite and forged another layer of Kyrgyz group identity. Similar to the Kazakhs, Soviet war propaganda incorporated some elements of local "flavor" but reinforced central stereotypes of "liberation" and "internationalist" brotherhood. For example, the official celebration of the much-discussed Panfilov division caused concern early on, as movies neglected to highlight the ethnic composition of the unit formed in Kyrgyzstan.

The author emphasizes that Moscow was rarely able to completely dictate the modernization process in Central Asia, and that the locals had agency to influence the outcome. Florin's book includes many examples of the complex negotiation process between center and periphery. Soviet patriotism continued to be dominated by Russians: in terms of language, Russian competency became the vehicle for upward mobility, while Kyrgyz endured as the "kitchen language."

In his excellent chapter on the perestroika period, Florin underscores the ambivalent policies of Gorbachev, who could actually be seen as dangerously interventionist from a Kyrgyz perspective. By renewing the notions of "modernization" and "reform," together with campaigns against religion and nationalism, Gorbachev infringed on what many in Kyrgyzstan had viewed as traditional values embodied in their nationhood. The already fragmented identity of the educated elite continued to splinter: some Kyrgyz turned to Islam, some to pre-Soviet cultural traditions, some to a newly minted form of Kyrgyz nationalism, while yet others argued for a renewed Union based on more respect for its members. In the end, Kyrgyzstan received its independence without truly fighting for it.

Florin contends that many of his interlocutors shared the mix of relief and nostalgia of the Brezhnev generation of Soviet intellectuals. But for them, the dramatic changes also heralded the end of status and privilege as an indigenous elite embracing parts of the colonial *gestalt*. Critics might find flaws in the selection of a relatively small sample of interviewees and the absence of more general survey data. But in the field of Kyrgyz studies Florin's book will be a must-read, and it may also offer interesting insights for Central Asian scholars. This reviewer would have liked a more in-depth discussion on the fascinating debates concerning perceptions of Islam and Central Asia; perhaps this could be a subject for a future study.

Florin's study allows for a better understanding of subaltern elites and the thought-provoking process of negotiating an identity. In particular, the dramatic development of Kyrgyzstan during the twentieth century offers a fresh look into issues of modernization and communism.

Dónal O'Sullivan, California State University, Northridge

Braithwaite, Rodric. *Afgantsy: The Russians in Afghanistan, 1979–89*. Oxford: Oxford University Press, 2013. 432 pp. $18.95. ISBN 978-0-19-932248-0.

Set in 1988, year nine after the Soviet invasion of Afghanistan, there is a memorable scene in the Russian movie *9th Company* (2005). A veteran cadre officer delivers an orientation briefing on the country's ethnic and religious complexities to a bored and distracted group of Soviet conscripts. In exasperation he turns on one of the young soldiers bound for the strife-torn land, "You're not interested?" The reply: "Comrade Captain, does it matter whom we wipe out?" To which the officer responds, "You must remember that no one in history has ever conquered Afghanistan, no one and never!"

The irony was that the Soviets never intended to conquer Afghanistan, but only to fulfill their "internationalist duty," that is, to shore up a pro-Moscow bulwark against foreign influence and incursion on the USSR's southern periphery. In *Afgantsy*, Sir Rodric Braithwaite explores the nearly decade-long struggle to accomplish this mission, beginning in late 1979 with the circumstances and decisions that led to the initial Soviet military commitment, and concluding with assessments of the immediate and longer-term damage wrought by an intervention gone off course and costing too much. Braithwaite brings a superb set of credentials to the task: career diplomat, former ambassador to Moscow (1988–92), chairman of the UK Joint Intelligence Committee (1992–93), Russian linguist, and experienced historian with a deft pen and an eye for the human side of conflict. These attributes, together with a mastery of Russian sources, undergird what surely must be one of the best accounts of the slowly unfolding Soviet agony in Afghanistan, an account whose implications and value extend far beyond the period covered.

Among the many strengths of Braithwaite's book, four features stand out. The first is his preference to vary from a purely chronological approach in favor of topical coverage (informed by chronology, to be sure) that permits him to drill deeply into salient aspects of the Soviet experience in Afghanistan. Although Braithwaite pays due attention to the military dimensions of Soviet intervention, there is no slow slog through the war's innumerable small-unit actions and larger clearing operations. Instead there are richly drawn depictions of carefully selected subjects, ranging from background to the vagaries of decision-making in Moscow, from limited military assistance to the shift toward pacification and stabilization on to the inevitable drama of withdrawal.

The second feature, a product of the first, is Braithwaite's masterful focus on key developments, influences, and processes. A combination of interviews, primary materials, and direct insight reveals complexity and nuance. Neither the Soviet military nor the Soviet security organs saw much prospect in full-blown intervention. Once the Soviet 40th Army took the war path, there was no viable template to transform limited military success into lasting political settlement. By 1989 a Soviet leadership markedly different from the original interventionists, a leadership now intent on internal renewal and reform, simply remanded the problem to the Najibullah regime in Kabul with the advice to make necessary accommodations to maintain stability and order. There was no Marxist-Leninist fig leaf big enough to cover an ignominious withdrawal, only an assurance of continued and comradely low-level economic and military assistance.

A third remarkable feature of *Afgantsy* is Braithwaite's portrayal of the human cost of intervention, particularly for those whose trade was the give and take of death. Relying on first-hand witnesses (the Soviet veterans, or the "*Afgantsy*" of the title) for their accounts on "soldiering," "fighting," and "disillusion," he conveys a sense of the participants' full range of experiences and emotions: the boredom and sordidness of everyday life in the Soviet military; the shock and horror of combat; and the elation borne of survival and prospects for a trip home. For an unlucky fifteen thousand, that trip came in zinc-lined coffins, delivered to loved ones and relatives with little regard for feeling and still less explanation for the sacrifice.

A fourth notable feature of Braithwaite's book is his attention to legacy, both in the Soviet Union/Russia and in Afghanistan. Veterans languished, returning from an unpopular and little understood war to a home front that was soon engulfed in chaotic transition to a post-Soviet order. Only a decade after the disintegration of the Soviet Union were the *Afgantsy* accorded status as

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: Academic Studies Press, 2016. 204 pp. $69.00. ISBN 978-1-618-11501-0.

Slavists rarely publish personal memoirs, and that is a shame. Think of all the incredible stories we have heard from our professors and older colleagues: the daring nighttime escape from Czechoslovakia, the furtive favor done by an archivist at great risk, the exceedingly curious "roommate" in the MGU dorms, the smuggled manuscripts, the moment of serendipitous discovery in a provincial archive, and, of course, the love stories. What is lost in our field's lack of fondness for reminiscence is not only all these fantastic stories, but also examinations of how our scholarly and personal lives intertwine—of how we grow as people as we grow as scholars. As a result, younger scholars seeking models for "the scholarly life" have very little indeed to look to.

Marianna Tax Choldin's memoir is a refreshingly personal one. Her research on Russian censorship does figure throughout the book, but it is not really at center stage. Most of the book is taken up with personal anecdotes from a long career as a scholar-librarian devoted to what Tax Choldin calls "action Russian studies". This is an adaptation of "action anthropology" as it was conceived by her father, the anthropologist Sol Tax: the practice of working to help a community while studying it at the same time. Tax Choldin does offer a few glimpses into her scholarly practice, like her recollection of the day she first opened the book that would inspire her choice of dissertation topic: "Within moments I was experiencing that mysterious and wonderful shock one gets when everything falls into place" (p. 71). For me, her brief chapter "Dissertation and Book," in which she describes how her first book, *A Fence around the Empire*, came together, is the most valuable one in the book. We need more such accounts for graduate students, nearly all of whom struggle with the immensity of their first big project.

Perhaps even more valuable for junior scholars in this day and age would be reading about the course that Tax Choldin's career took. It was not what we think of as typical for twentieth-century academe. Indeed, Tax Choldin was already a leading Slavic librarian with tenure at the University of Illinois (where, among other things, she helped found the renowned Slavic Reference Service and Summer Research Laboratory) before she even started dissertating. And this followed a two-year stint in Bangladesh at the end of her MA studies. Tax Choldin would not have had it any other way. "It was good for me to be jolted out of my trip on autopilot to a PhD," she writes, "When I launched myself again, I did so onto a new path. I still loved Chekhov and the other giants of Russian literature. But now I wanted to learn about the society in which they lived and worked, and I wanted to do it as a scholar-librarian" (p. 61).

Garden of Broken Statues is a delightful and engaging read. Like all memoirs, it is episodic and features a shifting cast of characters, some of whom come and go rather quickly on the page. Occasionally, the fragmentariness of the narrative leads to some chronological confusion, and, in general, the book would have benefited from the work of a more careful and demanding editor. Poor copyediting is sometimes in evidence (for example, two different spellings of the name "Katya" in the same sentence on p. 144).

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 macro-economic management, provided this community of believers with the opportunity to spread its gospel in lands hungry for knowledge about the foundations of successful market economies.

Much of the economic advice that flowed from West to East after communism's collapse, though well intentioned, was naïve and unhelpful. Inattentive to the complexities of well-functioning markets and insensitive to the difficulties of policy implementation, many foreign advisors were guilty, at a minimum, of raising expectations too high and too fast. Some, no doubt, were complicit in leading countries down paths best not taken. Such critiques, however, are less easy to level at efforts to nurture central banks with mandates for price stability. Indeed, one of the clearest economic lessons from the 1990s in Eastern Europe and the former Soviet Union was that economic recovery only began once central banks possessed both the willingness and the ability to preside over relatively low levels of inflation. In short, Johnson depicts here one of the success stories in postcommunist East-West relations.

Much of the book focuses on how advice relating to central banking was effectively dispensed and why it was readily accepted. With professionalized cultures and the resources to support all manner of training programs, institutions like the Bank of England, the Bundesbank, the International Monetary Fund (IMF), and many others supplied a steady stream of advice to attentive audiences from Budapest to Bishkek. The integration of the East's new-generation central bankers into their well-established, relatively insulated, global community proceeded quickly. Drawing on survey evidence as well as a number of first-person interviews, Johnson demonstrates that "within a decade of the fall of the Berlin Wall, most central bankers in the postcommunist world had come to think and act much like those in the advanced industrial democracies" (p. 84). This transformation, a kind of cultural mimicry, was possible, she argues, because of the uniformity and coherence of the message. On the other hand, "no organized transnational community promoted a single, unchallenged vision for agricultural reform, social welfare restructuring, or military reorganization" (p. 126).

The sailing, however, has not always been smooth. Johnson also highlights how Western central bankers have made mistakes; how they have, on occasion, not spoken with one voice; and how they have not always been pushing at an open door. The IMF, for instance, erred in initially advising many newly independent post-Soviet states to maintain a single currency "ruble zone." The transnational banking community split over the advisability of Euro adoption in Eastern Europe.

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.

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Kaliszewska, Iwona, and Maciej Falkowski. *Veiled and Unveiled in Chechnya and Daghestan*. 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 Daghestani 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 Daghestani village, and vice-versa.

The first part of the book narrates about Daghestan, 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 Daghestan, "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 Daghestan 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 Daghestani—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.

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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 their respective national identities and languages *ab ovo*. The special case of global Russian is something like this: in the globalized world, you move across borders; in the post-Soviet space, borders move across you. Russian manifests a peculiar trifurcation of speech-community types: a classic diaspora of emigrants in far-flung countries, a new type of "beached" diaspora of Russians living in emergent non-Russian states, and non-Russians for whom Russian is part of a diglossia-with-bilingualism configuration in post-Soviet states with non-Russian majorities. Editor Lara Ryazanova-Clarke delivers a useful overview in the introduction, summarizing research up through the results of the current volume, which, alas, is rapidly becoming outdated as the status of Russia(n) moves into the post-frontier era, where cyberspace renders borders irrelevant. The editor's closing essay on "Globalisation and the Post-Soviet Imaginary" treats programmatic aspects of Russia's strategy to assert itself—with Russian language and culture at the forefront—on the global stage, significantly through the offices of the Russkiy Mir Foundation, and describes a world where the borders of Russian language and culture have no end.

Between these articles are deeper dives into the aspects of Russian in particular circumstances. In the case of treatments of Russian in the post-Soviet states, the issue generally centers around the competition between nation-building with the (non-Russian) titular language as a fundamental legal and symbolic value, on the one hand, and the minority rights and pragmatic value of Russian as a regional and international language, on the other. Two articles focus on legal issues connected with Russian: Michael Newcity's essay on language rights among Russians in the Near Abroad, and Bill Bowring's piece on Russian in Ukraine. Curt Woolhiser's investigation into how Belarusians use and think about the respective statuses of Russian and Belarusian gives insight into how subtle and multilayered the symbolic value can be, and also tackles the question of what constitutes a language in the perception of its users. For example, unlike global Englishes, Russian in Belarus is seen not to have a Belarusian variety but to be merely a less pure, more Belarusian-flavored, defective form of the language of Moscow (pp. 108–9). The use of Russian in Ukraine presents another case of overlapping domains and the persistence of Russian, albeit under more contested political circumstances. Volodymyr Kulyk's essay describes the status of Russian in Ukraine up until the Maidan events and the annexation of Crimea, which now requires an update to the story. In another

perspective, outside of the former USSR (as in Monica Perotto's study of Russian in Italy), the multiethnic nature of the post-Soviet diaspora makes the sense of identity less about Russianness as an ethnicity and more about Russian as a speech community. As in Italy, Russian speakers in the United States make up a significant, but still far from dominant, minority. In this context, David Andrews examines contact phenomena among Russian speakers in the United States in the 1970s and 1980s in comparison with Russian spoken in post-Soviet Russia, a fascinating comparison given the differential contexts and routes for the uptake of English in its American and global varieties. Contrasting with this circumstance is the status of Russian in Israel, where Russian speakers make up a significant subset of the population and have affected both cultural norms and political power in that country. Claudia Zbenovich's discourse-driven study focuses on the role of Russian in child-rearing in Russophone Israeli families, revealing clashes in values embedded in language choice.

Though already somewhat dated, this volume, the first of its kind, gives a substantive overview of Russian outside of Russia in both Near Abroad and diasporic settings. It will be fundamental reading for students of Russian identity and the identities of Russophone communities, as well as of the effect of globalization on languages.

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Polese, Abel. *Limits of a Post-Soviet State: How Informality Replaces, Renegotiates, and Reshapes Governance in Contemporary Ukraine*. Soviet and Post-Soviet Politics and Society. Stuttgart: ibidem-Verlag, 2016. 245 pp. $39.00 (paper). ISBN 978-3-8382-0885-5.

Abel Polese attempts to present a novel view on the issue of informality in the context of postsocialism. The functional definition of informality in this volume is "the space between two formal rules," a space that can be filled by practices that have a fluid relationship with legality and have various impacts on state practices (p. 19). Polese frames his analysis as an engagement with two main entities that define and configure informality: states or other overarching bodies, and the group of people whose lives are regulated by this body. He uses various examples from the postsocialist region to engage with the ways informal practices become solutions to gaps left between state policy and human necessity. While Polese's publication is filled with strong statements about the importance of studying informality and the constant presence of informal rules and practices in postcommunist communities, the work is muddled by an absence of a clear purpose, argument, or intervention.

One of the volume's drawbacks is that it never situates this research in a unified theoretical framework. While it contains an introduction and a conclusion, the various chapters do not congeal around a central argument about informality. The author organizes the chapters thematically, writing about welfare states, border crossings, "brift" (a portmanteau of "bribe" and "gift" that is meant to reflect the fuzziness of these categories), welfare in Chernobyl, hospitality, bazaars, and language use in Ukraine. Each chapter begins with a separate theoretical discussion that the author deems relevant to the chapter, but he does not link that theory to any other chapter in the volume (although every chapter references Polese's previous work on the particular theme). The book's overall argument, then, remains hazy, and Polese does not point the reader to the ways that each chapter's examples tie together for such an argument. This organization detracts from the author's extensive fieldwork and the potential contributions of this research to social studies of informality, states, and borders.

For example, in a chapter on hospitality, Polese argues that studying practices around guests and receiving in one's home is a way to broaden the scope of informality studies. He describes having "experienced" hospitality in various contexts from 2003 to 2008, across the post-Soviet space and in both urban and rural settings, and he claims to have worked with comparative data from colleagues and interlocutors. But Polese does not show these details to the reader to explain how this fieldwork allows him to come to the conclusion that hospitality is changing and that this tells us something about informality. He claims that the Black Sea cities of Odessa and Batumi have a "similar atmosphere" but does not use any comparative historical or ethnographic research to back up this

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.

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