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Book Reviews

Ana Siljak, Nick Baron, Katarzyna Zechenter, Jefferson Gatrall, Karen Evans-Romaine, Sergei Toymentsev, Juan Miguel Hernández León, Martin Paulsen, Jacob W. Kipp, Svitlana Kukharenko, Alyssa Ilich, Brigitte Le Normand, John-Paul Himka, Julia Mikhailova, J.-Guy Lalande, James N. Tallon, Florin Curta, Adrienne M. Harris, Robert Niebuhr, Timothy Ormond, Anna Berman, Lee A. Farrow, A. J. Demoskoff, Ross (Rostyslav) Bilous, Susanne Fusso, Seth Bernstein, Ivelina Tchizmarova, Tristan Landry, Andriy Zayarnyuk, John D. Stanley, Tracy McDonald, Natalie Kononenko, Sergey Lobachev, Jonathan Brent, Stanislav J. Kirschbaum, Michael Jabara Carley, Alison Rowley, Thomas Tiemann, Konstantin Avramov, Elizabeth Blake, Steven E. Harris, Brian Bonhomme, Brian Porter-Szűcs, Iryna Barkova, Patricia Loubeau, Annie Gérin & Colum Leckey

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Marcus C. Levitt and Tatyana Novikov, eds. *Times of Trouble: Violence in Russian Literature and Culture*. Madison: University of Wisconsin Press, 2007. x, 323 pp. Index. $60.00, cloth.

> "Only look about you: blood is being spilled in streams, and in the merriest way, as though it were champagne […] Take Napoleon—both the Great and the present one. Take North America—the eternal union. Take farcical Schleswig Holstein…"
> Fyodor Dostoevsky, *Notes from Underground* (New York: Penguin, 1960) 21.

"Human beings are brutal creatures," writes Marcus Levitt in the introduction to *Times of Trouble*, "but Russian culture, it seems, has been particularly and emphatically marked by violence" (p. 3). This is an unfortunate introductory sentence for an interesting collection of essays. It suggests that the different approaches to Russian violence analyzed in the collection—literary critiques of violence, violent rhetoric, capital punishment, essays praising capital punishment, visual depictions of violence, "alimentary" violence, and the actual, devastating violence of Russian terrorism and Soviet terror—are all meant to be read as evidence of a particularly Russian penchant for brutality. Perhaps aware of the exoticizing (or even orientalizing) implications of the above sentence, Levitt later softens his stance and suggests that "Perhaps we should speak here about the Russian cultural imperative to mythologize violence, Russians' preoccupation with making sense of it […]" (pp. 4–5). At that point, however, the reader may wonder how Russia differs from any other culture, Western or non-Western.

Indeed, in some of the essays in this volume, the reader can find interesting evidence to contradict the assertions of the introduction. For instance, Charles Halperin specifically notes that "Through the sixteenth century, religious violence in Russia was much less than elsewhere in Europe" (p. 26) and that it was possible for a visiting Englishman to criticize the Russians for "not using capital punishment enough" (p. 25). In the nineteenth century, Vasilii Zhukovskii penned a description of an "ideal" Christian form of capital punishment that was mostly a critique of the public spectacle of execution found *in the West*, as Ilya Vinitsky explains. In Vinitsky's words, Zhukovskii was addressing a Russian audience that, unlike its Western counterparts, "had not seen public executions for several decades" (p. 58). The "alimentary" violence described by Ronald Leblanc—found especially in literary metaphors of beasts devouring their prey—is indebted to Russian interpretations of Darwin and Nietzsche (interpretations Leblanc calls "vulgar" and "largely distorted" [p. 130], though as described, they appear fairly accurate).

Even in essays where violence is described as peculiarly Russian, counter-examples come immediately to mind. The execution of the Decembrists might have been viewed "negatively" by educated Russians and some "Western diplomats," as Ludmilla Trigos states (p. 46), but capital punishment was used for a whole host of crimes in many European states and was often performed publicly, as Vinitsky explains in the very next essay. Terrorism was, of course, a powerful weapon in the hands of nineteenth-century Russian revolutionaries, as Daniel Brower notes. But by the end of the nineteenth century, and certainly throughout the twentieth, it was a worldwide phenomenon. Contemporary Russian violence against the Chechens, though terrible, simply cannot be seen as

exceptional—not in the wake of the terrible and bloody twentieth century and in comparison to the wars (including Iraq and Afghanistan) of the twenty-first.

It is only when discussing the Soviet Terror, and the bloodshed of the Soviet era as a whole, that a case can be made for the peculiar intensity of Russian violence under Communism. Anna Geifman does an excellent job of explaining just how quickly Lenin and the Bolsheviks adopted terror tactics, and she convincingly describes the fear and intimidation that spread quickly through Soviet society. But she stops short of helping the reader to understand why Soviet terror was so intrinsically intertwined with the Soviet experiment. J. Arch Getty runs through a possible list of explanations for Stalinist mass murder—ideology, totalitarianism, modernity—but seems to settle on a peculiarly psychological one: the Bolsheviks were, in his words, like a "maniacally depressed" person who undergoes a kind of "psychotic break" and begins to shoot random people indiscriminately (p. 186). The most insightful essay on Soviet terror is by Maureen Perrie, who focuses on the rehabilitation of Ivan the Terrible in the 1930s, a phenomenon that points towards Stalin's understanding of himself as exterminating the "spies and traitors" who were in league with the "foreign enemies of the state" (p. 193).

In the end, perhaps the best approach to *Times of Trouble* is to read the essays individually, instead of as contributing to evidence of the peculiarities of "Russian violence." Essays such as those by Charles Halperin on the Mongols and their legacy, Kevin Platt on Ilya Repin, Anna Geifman on state terrorism, and Maureen Perrie on Ivan the Terrible stand out as interesting contributions to their own subjects, regardless of their contribution to overall theories of Russian culture.

Ana Siljak, *Queen's University*

Larry E. Holmes. ***Grand Theater: Regional Governance in Stalin's Russia, 1931–1941.*** Lanham: Lexington Books, 2009. xxi, 257 pp. Bibliography. Index. $85.66, cloth.

Marc Junge, Bernd Bonwetsch, and Rolf Binner, eds. ***Stalinizm v sovetskoi provintsii: 1937–1938 gg. Massovaia operatsiia na osnove prikaza N. 00447.*** Istoriia Stalinizma. Moscow: ROSSPEN, 2009. 928 pp. Cloth.

In this study of regional governance during the Stalinist 1930s, Larry E. Holmes builds on his own previous work on Soviet education as well as the expanding recent scholarship dedicated to provincial histories of the revolutionary and post-revolutionary period. As he notes, the closer, more concrete focus provided by micro-level analysis affords new insights into the workings of Soviet bureaucracy and the opportunities and constraints experienced by individuals in daily life on the periphery, remote from the formulation of ideological discourse and policy directives in the centre. Holmes's specific subject here is the administration of schools in Kirov region, in the European north of Russia. He considers how regional educational authorities implemented central initiatives (or failed to do so), how they collected and communicated (or hid) information, and how they "reacted when common citizens injected themselves into governance by making demands and complaints" (p. xviii). His primary source base is enormous, encompassing party and state records from district, regional, and central archives. Alongside official reports and directives issued by school directors and by education departments at all levels, he makes extensive use of stenogrammes of party committees and primary cell meetings, records of schools' councils and conferences, and letters written by teachers, parents, and pupils. Out of these materials, Holmes produces a detailed, nuanced, and largely persuasive picture of the operations of power in a Soviet province under the highly centralized, yet often chaotic,

Stalinist system. Holmes's original contribution to the scholarship is to offer a closely observed and compelling social history of Soviet bureaucracy, enriched and enlivened by attention to the agency and experiences of individuals, inside and outside official structures, and to the demonstrations and declarations of their ideological beliefs, political commitments, professional loyalties, personal attachments, and private enmities.

Through developing this dense yet deft sociological account of political behaviour, Holmes sets out to challenge the "relevance of bipolar concepts" (p. xx) which, he asserts, have largely structured recent historiography on Stalinist identities and subjectivities: state-society, perpetrator-victim, repression-freedom, public-private, political-personal, truth-fiction, and so on. This reviewer, however, considers that scholarship in the last decade has already explicitly and determinedly moved away from such categorical binaries, which certainly constituted the dominant analytical models earlier. Nor is Holmes's central argument concerning Stalinist Russia as "grand theater"—insightful, engaging, and stimulating though it is—quite as original as he implies, or entirely persuasive. The documentation on which his analysis rests, he proposes, did not simply represent and describe a social reality, but served to produce that social reality, by constituting a "script" according to which contemporary actors "performed" their roles. The script itself was the articulation in everyday life of a dominant—and powerfully dominating—discourse which individuals rehearsed, reinforced, modified by improvisation (within certain parameters), and thus, we infer, legitimized through their own communications and practice. However, Holmes seems uncertain to what extent his subjects believed in the "script" they were propagating or the reality they were thus constructing. At some moments, he argues that individuals exhibited "an acceptance of this theater as a necessary and worthwhile part of life" (p. 235), implying a social understanding of the theatricality of everyday life and at least the possibility of choosing to perform off-script or even off-stage. This approach echoes Stephen Kotkin's well-known concept of "speaking Bolshevik" which also draws attention to the public performance of discursive acts, while downplaying philosophically difficult issues of motivation, interiority, and subjectivity. At other times, however, Holmes argues that "[e]veryone accepted imagined reality as the objective world in which they lived" (p. 234), thus seeming (almost) to foreclose the possibility of any autonomous standpoint or agency, any apprehension of the distinction between "imaginary" and "objective" reality. Holmes is well aware, of course, of the differences between Kotkin's position on the Stalinist self and that of scholars such as Jochen Hellbeck and Igal Halfin, who see normative discourse as penetrating the very soul of subjects. (He makes no reference to the literature on socialist realism, as a mode of cultural production that dissolves the "truth-fiction" dualism, though this would also have been relevant to his concerns.) Yet Holmes's model of "theatricality" neither resolves nor transcends these differences. Thus the book offers a powerful and worthwhile restatement of a central issue in contemporary historiography, drawing on a fascinating new source base, but offers no theoretical innovations or major reinterpretation.

The book is organized into ten substantive chapters, each formed around a discrete but interrelated theme and presenting analysis and conceptual argument elegantly interwoven with and particularized by specific case studies (or "stories") of individuals or institutions. In chapter 1, Holmes examines the ideological script which shaped administrative behaviour. This script in particular predicated a striving for perfection, the necessary corollaries of which were the perception of ubiquitous failure and the assignment of blame. Chapter 2 probes more deeply into the sources and effects of a "discourse of negativity" (p. 39) that, the author argues, characterized institutional communications. Lower level

administrators offered their superiors a predominantly positive picture of reality. Higher placed bureaucrats, however, directed scathing assessments at juniors within their jurisdiction. At the same time, in reports to more senior levels they strove for a balance of the negative, proving their vigilance and justifying their supervisory role, and the positive, demonstrating the effectiveness of their authority. When accounting for actions to party authorities, the expected register at all levels was one of criticism and self-criticism. The third chapter explores the ways in which Stalinist ideological discourse during the early and mid-1930s fused the personal, professional, and political spheres into one "tripartite symbiosis" (p. 65), and the social consequences of this development. Now, any error or misdeed committed in one area of life was seen as evidence of the presence of or potential for failings in the other areas, which, if not apparent, could be swiftly revealed by investigation. This view and construction of reality, Holmes suggests, contributed to the terror in the late 1930s, and the curtailment of repression at the end of the decade was related to a discursive shift away from this symbiotic model.

In chapter 4, Holmes discusses the "art of complaint," considering teachers' letter-writing and the role of protests and denunciations sent to higher authorities in the "empowering" (p. 101) of both local citizen-writers and the central state-reader. Chapter 5 presents two case studies of letter-writing by teachers during the 1930s and the responses these communications elicited from the central regime and intermediary regional and local authorities. The next chapter tells the story of a friendship formed in the early 1930s between two administrators working in the Viatka Department of Education, their tough tactics of mutual protection and their intertwined fortunes. This account demonstrates how the discursive "tripartite symbiosis" was actualized in everyday behaviours, the playing out by social actors of their expected roles, and the limited scope for protagonists' reinterpretation of the script. Chapter 7 then focuses on the purges of 1937–1938 in the Kirov region educational bureaucracy, drawing together the themes and arguments already developed and showing how the "quest for perfection, the notion of a symbiosis of errors, and escalating negativity in reporting" (p. 151) were all factors that undergirded and enabled the regime's staging of terror—though the author refrains from assigning these factors direct causality in its initiation and implementation.

The remaining chapters consider the years between the winding down of repressions in 1938 and the outbreak of war in 1941. The conclusion provides an excellent synthesis of the work's core arguments, though also brings to the surface some of its interpretative tensions. Overall, this book is to be highly commended for its subtle analysis of Soviet governance in action at regional and local levels and of how power was experienced, rehearsed, and reproduced by social actors in everyday life on the periphery. The author's prose is simple, direct, lucid, and jargon-free. This is a lively and intellectually stimulating work, which will be of greatest interest to all scholars and students of Stalinist Russia and of modern European history.

The second book under review also considers the impact of Stalinist policies on the periphery, but focuses exclusively on the implementation of NKVD Order No. 00447, signed by People's Commissar Nikolai Ezhov on 30 July 1937, which unleashed mass repressions against "ordinary citizens" throughout the Soviet regions. Edited by German historians Marc Junge, Bernd Bonwetsch, and the late Rolf Binner, this volume, which weighs in at over 900 pages, presents a huge amount of evidence and compelling analysis concerning the August 1937 to November 1938 "mass operation" targeting former kulaks and other "anti-soviet elements," its centralized direction and local implementation, its procedural rationalities and repressive logic, and its evolution and expansion through a fatal conjuncture of intentionality and contingency. The book has less to say on high-level

decisions initiating and ending the operation. The introduction by the editors outlines the ambitious international research project on which this book is based and the sources its collaborators were able to exploit (which is still not comprehensive, owing to both old and new archival restrictions), and provides a cogent overview of the state of current research into Stalinist terror and into NKVD Order No. 00447 in particular.

The introduction is followed by thirty-three essays, organized into three sections, focusing on implementation of the "mass operation" in Donetsk, Kyiv, Kalinin (Tver), Novosibirsk, Sverdlovsk, and Altai regions. Most of the authors of these studies are Russian and Ukrainian historians from the regions in question. The first section considers the victims, with chapters on former kulaks, workers, clergy, former White Army soldiers and members of political parties, nationalists, and criminals. The second section directs attention to the perpetrators, with chapters on regional NKVD organs and officials (many of whom, of course, themselves became victims of the purges), local soviets, the procuracy, and the party. A shorter third part includes statistical case studies and "microhistories" of terror in some individual regions and localities.

The volume presents sufficient evidence, from a range of representative regions, to shape a clear and authoritative understanding of the implementation of NKVD Order No. 00447, under which nearly 800,000 people were sentenced, nearly half to death, the remainder to forced labour, and on the basis of which were elaborated the methods and procedures for similarly murderous campaigns directed against members of national groups. This Russian edition of the book unfortunately contains no index (nor does the German edition published in 2010 under the title *Stalinismus in der sowjetischen Provinz 1937–1938*), which would have transformed this important collection of archival essays into an indispensible reference volume. Nevertheless, this is a book to which all historians of the Stalinist repressions will need to refer.

Nick Baron, *University of Nottingham*

Michael Kandel, ed. and trans. ***A Polish Book of Monsters. Five Dark Tales from Contemporary Poland.*** New York: PIASA Books, 2010. xxi, 298 pp. $15.00, paper.

Despite its title, the five stories in this collection focus on the darkness of fictional space and time and not on modern Polish politics, which is a blessing for the reader. True, recent Polish politics can be truly dark, but that is of no concern to the authors of the stories: a physicist (Marek S. Huberath), a chemist (Andrzej Zimniak), an editor (Tomasz Kołodziejczak), and two writers (Andrzej Sapkowski and Jacek Dukaj) contributed to the volume and belong to different generations of Polish writers. The stories, mostly science fiction, are set either in the future or the past, but, while being disturbing, their significance goes beyond that of stories that fall within the tradition of the best-known Polish sci-fi writer, Stanisław Lem. Michael Kandel, the translator and editor of the volume, is himself not only a skilful translator of Lem's novels, but also an author of well-received fiction and a nominee for the 2012 American Science Fiction and Fantasy Translation Awards for this very volume.

Huberath's "Yoo Retoont, Sneogg. Ay Noo" is a disturbing story set in a time following a nuclear disaster. In it, humans are born with severe deformities and only some of them will finally be allowed to live as humans, while others will be harvested for their body parts. A problem arises when the deformed humans, kept in a prison-like laboratory, form strong attachments that threaten the existing social order by questioning who or even what constitutes a real human being. Huberath is well known for his earlier science fiction

novel, *Gniazdo światów* [The Nest of the Worlds, 2000], and three collections of short stories, but this is his first work to be translated into English.

The second story is by Sapkowski, a well-known fantasy writer whose *Spellmaker* saga (also in English as *The Witcher*) has been translated into more than seventeen languages and was published and re-published several times until it became the plot of a high-budget Polish film in 2001 (*Wiedźmin* [The Hexer]) and recently even a video game (2007). Sapkowski's protagonist, Geralt, is an ambiguous man whose job is to hunt down monsters as he travels from village to village and who now has to liberate the cursed king's daughter, a *strzyga*, (translated as "gomb"), a form of a female demon familiar from Polish folklore, who preys upon other living beings.

The contribution to this collection by another well-known fiction writer, Kołodziejczak (author of the award-winning novel *Kolory sztandarów* [Colours of the Banners, 1996]), is "Key of Passage," a story of a future Poland ruled by a race of trolls, jaegers, and their masters which moves among various worlds including Warsaw with its "four Palaces of Culture pointing at the sky with their golden spires" (p. 103). As with the author's novels, the story contains elements of the thriller and horror-story, but its ending is conspicuously surprising.

"Cage Full of Angels," a story by the oldest of the writers represented in this volume, Zimniak, the author of two novels and eight collections of short stories, introduces us to the world of Enkel, a man capable of fighting anyone who he believes represents a threat to him, but at the same time a man without scruples who is capable of absorbing the powers of others. Being a simple man though remarkably well self-educated, Enkel eventually creates his own morality, not always easy to accept, but recognisably within the realm of the medieval impudent prankster, Till Eulenspiegel, who originated in German folklore and is known in Polish culture as Dyl Sowizdrzał.

The last story, "The Iron General," was written by the youngest, yet most accomplished writer, Dukaj. Dukaj has received several prestigious literary awards including the Kościelski Prize (2008) and the EU Prize for Literature (2009), and a novella of his served as the basis for an animation, *The Cathedral*, by Tomasz Bagiński, which was nominated for an Academy Award in 2003. Dukaj's story is centred around the thousand-year-old Iron General, the last of the Vazhgravs, a man of many titles and talents in a world where technology and magic co-exist, yet where magic plays the more important role. In Dukaj's story nothing is as it seems, and Dukaj dissects the concept of a national hero across a multiplicity of worlds.

Although *A Polish Book of Monsters* contains only five short stories, it does provide the reader with a fascinating glimpse into the realm of Polish science fiction beyond the works of Lem. It contains some elements of Slavic and Polish folklore, yet it is identifiably Polish in the sense that it presents the monster condition as something that is actually not far removed from humanity and goodness, or even as the obverse of humanity. Thus it is difficult not to agree with Kandel when he writes that "Polish monsters […] are therefore always very near" (p. xix). And not only in politics.

Katarzyna Zechenter, *University College London*

Radislav Lapushin. *"Dew on the Grass": The Poetics of Inbetweenness in Chekhov.* Middlebury Studies in Russian Language and Literature, 32. New York: Peter Lang, 2010. xiv, 210 pp. Bibliography. Index. $86.95, cloth.

In *"Dew on the Grass": The Poetics of Inbetweenness in Chekhov,* Radislav Lapushin examines poetic language in Anton Chekhov's short stories, novellas, and plays. The book's title derives from a single line of dialogue in "Dama s sobachkoi" [Lady with the Little Dog]. As Lapushin demonstrates, "dew on the grass" (*rosa na trave*), an observation that is in itself simple and even trivial, belongs at one level to the reported speech of the story's heroine. Yet beyond this particular character's discursive horizons, the same line also partakes of the dense semantic and aural complexities of poetry, both in its immediate verbal context and across the story as a whole. Lapushin's study is devoted to such vacillations between the prosaic on the one hand and the poetic on the other. Thus, while acknowledging the sizeable body of scholarship on the poetic in Chekhov, Lapushin breaks new ground in attempting to articulate how these ostensibly opposing poles of meaning interrelate. At its core, his study consists of a series of close readings, from isolated sentences in Chekhov's oeuvre to the semantic and spatial networks of entire works. In each case, Lapushin elucidates the multifaceted nature of what he terms Chekhov's "verbal environment" (p. 6), one in which hidden metaphors, rhymes, and rhythms co-exist with, rather than supersede, the literal meaning of utterances or the mimetic presentation of characters' lives.

Lapushin—a poet in his own right, with several published volumes—has a finely tuned ear for the ways that Chekhov's prose resonates as poetry. In the first part of his study, he analyzes selected sentences and paragraphs as isolated units, scanning them as if they were lines and stanzas. In addition to teasing out intricate and embedded sound patterns, Lapushin uncovers the full figurative register of the Chekhovian sentence, reserving some of his best insights for the cliché in particular, an intragenre that, as Nabokov and others have noted, is rampant in the author's fiction. Through repetition, sound orchestration, and other poetic devices, Lapushin shows how Chekhov subtly—and only ever partially—restores some sense of lyricism to long-hackneyed figures of speech. At the level of the paragraph-stanza, Lapushin examines the local movement of Chekhov's images, which, while ostensibly isolated from one another and thus "incidental" (to use Aleksandr Chudakov's famous term), become infused with semantic density through concealed and unforced correlations.

The second half of Lapushin's study examines the configuration and progression of motifs in Chekhov's landscapes, both real and imaginary. As they move across a given story or play, basic binary pairs—hot/cold, dry/wet, and so on—acquire with each iteration new and even contradictory metaphorical nuances, yet without ever forfeiting their literal and mimetic functions. As their values become polarized, inverted, or reconciled, such semantic oppositions weave their own lyrical microplots. Lapushin locates a similar dynamic within Chekhov's spaces. Thus, as characters imagine other times and places, whether dead pasts or distant futures, their visions enter a complex network of correspondences, or "spatial rhymes" (p. 156), with the mundane settings of the here and now. In Lapushin's view, such fluctuation between disparate spatial planes or between the two poles of an opposition exemplifies the "inbetweenness" of Chekhov's poetic prose.

Lapushin's study succeeds both on a story-by-story basis and as a larger statement about Chekhov's poetics. As rich and multi-dimensional as his analysis of Chekhov's poetry is, however, Lapushin tends to limit "prose," its antistrophe throughout, to an

unproblematic given. Thus, prose is conceived as the "literal," the "realistic," and the "mimetic." Lapushin analyzes, and analyzes well, many narratological elements of Chekhov's fiction, such as his use of repetition and the activation of hidden motifs, yet it is not always made clear why such elements should fall under the category of poetry and not prose. A fuller definition of the prosaic, for example, might have led to a more precise articulation of how Chekhov's formal experiments compare with concurrent developments in the prose poem, a rising literary form in Russia and Europe. Lapushin's treatment of prose contrasts sharply with his exhaustive insights on Chekhov's poetry, and even if the exact interface between the prosaic and the poetic remains elusive in *"Dew on the Grass,"* he realigns the two in an original and productive manner. Through his book-length study, Lapushin provides not only masterful readings of such works as "Krasavitsy" [The Beauties], "Step'" [The Steppe], and "Gusev," but also a cogent and comprehensive contribution to the abiding problem of the poetic in Chekhov.

Jefferson Gatrall, *Montclair State University*

Boris Pasternak. ***Family Correspondence 1921–1960.*** Nicholas Pasternak Slater, trans. Maya Slater, ed. Foreword by Lazar Fleishman. Stanford: Hoover Institution Press, 2010. xvi. 439 pp. Photographs. Genealogical Charts. Name index. $39.00, cloth. $25.00, paper.

Scholars of Boris Pasternak have been extraordinarily fortunate. Pasternak's works have been published in collections meticulously edited by his son and daughter-in-law, Evgenii Borisovich and Elena Vladimirovna Pasternak, culminating in their most recent, eleven-volume edition of his complete works. Pasternak's life has been the subject of numerous biographies notable for their thorough scholarship and extraordinary detail, most notably by Evgenii and Elena Pasternak, Christopher Barnes, Lazar Fleishman, and more recently and in a different genre, Dmitrii Bykov. Works by and about Pasternak up to his centenary were catalogued in Munir Sendich's 1994 *Reference Guide*, whose bulk reflects the vastness of scholarship on his work. The centenary itself produced a veritable wave of studies, and Pasternak scholarship has continued to flourish since.

Pasternak's voluminous correspondence has also received excellent scholarly treatment. It has appeared in Russian and in major European languages in scholarly journals and in numerous separate volumes, often with superb commentaries, and it fills four of the eleven volumes in the above-mentioned edition. Some volumes, such as the editions of his epistolary triangle with Marina Tsvetaeva and Rainer Maria Rilke, are literary monuments in their own right. Pasternak's correspondence with his parents and sisters, published in Russian first in Stanford (1998) and, in an edition covering a larger time span, in Moscow (2004) forms a significant part of his epistolary oeuvre. As Lazar Fleishman points out in his introduction, Pasternak never kept a diary, and so his letters serve the function that a diary might for other writers. At the same time, as Fleishman notes, they are "accomplished literary works in their own right" (p. vii). Given Pasternak's reputation for seemingly impenetrable poetry and complex prose, his letters also provide invaluable insights into his views on life and art, including his famously changing views on his own work; his creative process; his artistic values and insights on history. Given the extraordinary barriers he and his family faced in eluding both Soviet and Nazi censors in some of the most challenging years of their correspondence, his letters provide the scholar of his poetic encoding with additional evidence of his devices: literary and historical allusions, word play, elliptical statements. Nicholas Pasternak Slater points out some of the most spectacular examples in his translator's introduction.

Yet these family letters, of course, provide more than commentaries on his work. They contain not only the mundane and intimate details that one might expect from family correspondence—that is, the health and financial difficulties only family members share and that often are left out of biographies; the life landmarks and accompanying congratulations, and the sharing of sorrows and sympathies; and the disagreements and misunderstandings that alternate with apologies and words of comfort and forgiveness. As a whole this body of correspondence reads like an historical novel, a decades-long family saga set against the backdrop of cataclysmic events, often conveyed in hints and fragments, or in the stripped language of telegrams, that portray the tragedies endured all the more poignantly. For the historian, Pasternak's letters provide vivid snapshots of major historical events, such as family experiences of the Great Terror, the contrast between Party privilege and famine from collectivization, and the wartime ransacking of the Peredelkino dacha, resulting in the loss of works by Leonid Pasternak. Although *Doctor Zhivago* is no simple mirror reflection of this family's correspondence or history, parallels abound throughout; yet the letters, elliptical as they can be, often reveal what the novel could not.

The literary impact of this correspondence is heightened by Nicholas Pasternak Slater's eminently readable translation and superb commentaries, adapted from those by Evgenii and Elena Pasternak for the Russian edition. Particularly well rendered is Leonid Pasternak's combination of paternal affection, consternation, and practical advice with cool irony. Ideally the entirety of the correspondence in Russian would be available to English-language readers, but this selection still constitutes a significant body of work that provides the non-Russian reader with valuable material as well as sheer reading pleasure. The apparatus could have been enriched with the addition of birth and death dates in the family genealogical charts and a subject index to accompany the name index. Despite these omissions, English-language readers, from specialists in literary and cultural history to the non-specialist interested in gaining more insights into the life and thought of one of the twentieth century's greatest writers, are all the beneficiaries of this monumental work.

Karen Evans-Romaine, *University of Wisconsin-Madison*

Thomas Redwood. ***Andrei Tarkovsky's Poetics of Cinema.*** Newcastle upon Tyne: Cambridge Scholars Publishing, 2010. 260 pp. Appendices. Bibliography. Filmography. Illustrations. Index. $59.99, cloth.

Thomas Redwood's *Andrei Tarkovsky's Poetics of Cinema* is a neo-formalist study of the narrative aspects of Tarkovskii's cinematic style exemplified in his last four films. As the author admits from the start, his perspective may seem "somewhat old fashioned" just as theoretical questions posed in his film analyses are "relatively modest" (p. 2). Approaching the filmmaker primarily as a storyteller rather than a mystic or film theorist, Redwood sidesteps outright the hermeneutic puzzles and labyrinths of existing Tarkovskii scholarship. Empirically grounded in minute and barely noticeable subtleties of Tarkovskii's aesthetics, Redwood's neo-formalist method powerfully demonstrates how the stylistic elements of his films involve the spectator in an active perceptual engagement with their narrational dynamics. Unlike such theorists of "parametric cinema" as David Bordwell and Kristin Thompson, who insists on keeping *siuzhet* and style conceptually independent, Redwood argues that it is precisely the style that underlies Tarkovskii's narrative poetics. In addition to an introduction, where the author provides an elaborate justification of his methodology, the book consists of four chapters successively discussing each of Tarkovskii's late films.

For Redwood, *Mirror* represents a perceptible yet narratively unintelligible mosaic of disparate episodes that are nevertheless stitched together via various aural and visual stylistic devices, or motific correlations, such as recurrent natural sounds and images of domestic objects, the doubling of characters, their staring at the camera, close-ups of hands, and motifs of wind blowing and flight. By organizing these motific props into a unified compositional whole, Redwood argues that *Mirror*'s pan-historical and global narrative is structured according to a cyclic seasonal development, rather than the Freudian dream logic of displacement and condensation, because of its narration being essentially dispersed through multiple loci.

Stalker's proairetic continuity subjected to the Aristotelian unities of action, time, and place might seem to counter *Mirror*'s disjointedness. Yet the deceptively chronological linearity of the former's plot is overly compensated by its formal complexity. As with *Mirror*'s stylistically driven narrative, Redwood argues, *Stalker* should equally be read according to its richly manifested aural and visual motifs, which make it a self-reflexive "narrative about the making of narrative" (p. 120). Unlike the film's first part, which is characterized by dynamic action rapidly progressing towards the narrative goal, the dramatic development of its second part is built upon protraction and redundancy, yet the narrative continues to evolve through diverse stylistic devices, such as colour coding, prioritization of natural sounds over character dialogue, framing and staging strategies, and recurrent spatial disorientation. In this regard, Stalker himself, rather than being a Christ-figure according to religious allegorical interpretations, is an artist who "constructs a narrative experience for his clients who need it" (p. 155).

From the spectator-centred perspective, *Nostalghia* represents another challenge for comprehension, as its narrative is constructed through a series of diegetic gaps bridged over by "stylistic permeations" (p. 184). As Redwood shows, "*Nostalghia* is an explicitly dialectical narrative film" (p. 163) where the inner "Russian" and outer "Italian" worlds of the protagonist are smoothly interconnected by a range of aural and visual motifs (fire, water, sounds of ringing telephone or electric saw, books, dogs, glass bottles, montage and staging techniques, set designs, etc.). Furthermore, the same dialectical tension is present between Gorchakov and his alter ego Domenico, whose personalities are also "subject to permeation" (p. 195), which makes the film's autobiographical narrative necessarily "trans-subjective" (p. 191).

Even though *The Sacrifice* seemingly upholds an ostensible causal unity, as a narrative, Redwood maintains, "[it] is explicitly incoherent, chaotic and incomprehensible" (p. 201). In fact, the film's incomprehensibility manifests itself long before Aleksandr's prayer is miraculously granted. By focusing on the subtle devices of composition and set design, the author convincingly demonstrates how Tarkovskii methodically subverts the reliability of causal relationships throughout the film. For Redwood, *The Sacrifice* represents both a culmination and fragmentation of Tarkovskii's mature poetics, because it creates a narrative chaos in disguise of classical dramaturgy and thus enables a possibility of "spectatorial freedom" (p. 235) of interpretation.

Redwood's analysis proceeds "at a snail's pace" with his utmost attention to details, multiple references to Tarkovskii scholarship, and restatements of his argument. In the light of such scholarly pedantism, it is rather surprising that the book has no section for concluding comments, where all the findings could be systematically generalized into what Redwood terms Tarkovskii's "poetics." Furthermore, it is not entirely clear why *Solaris* is excluded from the director's mature "artistic cycle" (p. 201) under examination, since all the key motifs explored in the study are already present in it, despite its being a plot-driven film. Finally, Redwood's somewhat puristic commitment to formalist methodology is "old-

fashioned" indeed, as he never allows his references to other fields—such as art criticism, musicology, psychoanalysis, or philosophy—to evolve into a mutually productive interdisciplinary engagement. Tarkovskii's oeuvre, on the contrary, highly welcomes an *interdisciplinary* approach, whereas the spectator-oriented model based on average comprehension skills unavoidably reduces his cinematic insights to a set of "incomprehensible" deviations from common sense. Nevertheless, Redwood's analytical rigour, his full immersion in the particulars of film style and narrative, as well as the surgical precision of his argumentations surely make his book a landmark contribution to Tarkovskii studies.

Sergei Toymentsev, *Rutgers University*

Ginés Garrido. ***Mélnikov en París 1925.*** Barcelona: Fundación Caja Arquitectos, 2011. 262 pp. Notes. B/W and colour photographs. Drawings. Bibliography. €32.00, paper.

In 1925 two particularly important buildings appeared at the International Exposition of Modern Industrial and Decorative Arts held in Paris. Their importance came from their statement on theoretical trends already irreversibly differentiated in the constitutive thinking of modern architecture. One was the Esprit Nouveau pavilion, with its introverted geometry and in which purist Le Corbusier synthesized his research on housing of the 1920s, and the other represented the USSR and was designed by Konstantin Melnikov. Ginés Garrido's historiographic study, which developed from his doctoral thesis, focuses on the latter. In his book he offers an international presentation of the expressive complexity of the constructivist avant-garde without neglecting the necessary contextualization of Melnikov's work in the theoretical and historical assumptions that underlie its true dimension.

Garrido's work is a thorough investigation, which not only includes a critical review of previous studies—especially the already classic contributions by Catherine Cooke, Frederick Starr, Selim Khan-Magomedov, and Jean-Louis Cohen—but also of original sources. In this sense, the use of the pavilion's detailed plans, made by *Les Charpentiers de Paris*, as the basis for insights about project decisions, provides a clue about the nature of this study, which has its origin in the author's dialectic view. This view oscillates between the tectonic vision of the architect-historian and the documentary logic of the historian-architect.

Melnikov's project, which has become iconic for its collective imagining of the architectural community, revealed the analytical decomposition mechanism of the unitary form to that point where it reached a strong expressive tension: a rectangular plan crossed diagonally by a stair-passage which directed the exhibit path on the top floor. This compositional strategy displaced the perceptual intensity toward the edge of the corners—an effect enhanced by the contrast between the visually open continuous glazing and the opaque surfaces closed by wooden panels. The slope of the roofs added to all this resounded with the interlocking panes covering the inner passage of the pavilion.

In Melnikov's preliminary drawings, the expressionist component, so close to that of Iakov Chernikhov's architectural fantasies, is clear. In these early attempts the dynamic nature of the roof is entrusted to curved shapes in a formal conflict of difficult synthesis. The end result, which reaches a higher level of coherence than previous images of naive dynamism, incorporates previous influences, some of which are not well known, such as the project by Ivan Volodko in the VkhUTEMAS (Higher Art and Technical Studios) workshops.

Melnikov's generic machinism is here reinterpreted, so that it transcends the simple metaphor of production. Each element-sign is isolated from its origin, displacing its meaning in the articulation of the ensemble and in the relations between the parts and the whole, and in that isolation it claims attention to the material's specific condition, resulting in a process of estrangement from the object. Just as the poetic or linguistic object was isolated by the Formalists—from any contamination that was irrelevant to its artistic specificity—in order to be analyzed in its internal structure, the constructive object was analogously manipulated by the technician of formal combinations, who reduced it to a correspondence of materials, such as the formalist Viktor Shklovskii demanded.

Formal structuralism and images of the significance of the new system of production are the traits that dominate Melnikov's figurative world. But this experimental field, which is seized by the ideology in which it finds reason, while offering the semantic neutrality of its *montages*, brought an inherent condition of sterility to the revolutionary context in which it was historically founded.

To use Manfredo Tafuri's metaphor, the *Letatlin*, a flying man designed by Vladimir Tatlin—with articulated wings expressive of its functional mechanism—is the symbol of the utopian naiveté of an avant-garde that finally fails in its inclusion in the production system, ending up as a useless machine.

Juan Miguel Hernández León, *School of Architecture, UP Madrid*

Zina Gimpelevich. ***Vasil' Bykov: Knigi i sud'ba.*** Kritika i esseistika. Moscow: Novoe literaturnoe obozrenie, 2011. 400 pp. RUB 234.00, cloth.

The book under review is a Russian version of the English-language monograph *Vasil Bykau: His Life and Work*, which was published by McGill-Queen's University Press in 2005. The monograph is divided into nine chapters in addition to a foreword, a preface, an introduction, and an afterword. Chapters 1 and 2 take us through Bykau's childhood and youth, as well as his war years. The chapters are partially based on an interview Zina Gimpelevich did with Bykau in Frankfurt-am-Main in 2001. Together with Gimpelevich's analyses of Bykau's works, these interviews constitute the main contribution of the monograph to our understanding of the writer. Chapters 3 through 8 present Bykau's literary oeuvre, mainly in chronological order. Gimpelevich offers her own analyses in the context of the general reception of Bykau's works. The discussion is thorough. Gimpelevich examines all the major works included in the 1992–1994 six-volume collected works, and many of the minor works as well. Chapter 9 returns to Gimpelevich's interview with the writer from 2001.

Gimpelvich's monograph is at its best when she makes widely held claims about Bykau subject to thorough discussions. A good example of this is the discussion of the quality of translations of Bykau's work into Russian and other languages (pp. 94–101). Her juxtaposition of her own translation of Bykau's original Belarusian with the official 1961 translation into Russian demonstrates the problem in full strength. Furthermore, the inclusion of the interview adds substantially to our understanding of Bykau's literary career. Much of the same information is of course available in Bykau's 2002 autobiography *Douhaia daroha dadomu* [A Long Way Home], but with her questions Gimpelevich manages to extract details and nuances that did not come out as clearly in Bykau's own book. Again, Bykau's answers to Gimpelevich's questions about the translations from Belarusian and why he eventually ended up translating his own works from Belarusian into Russian shed additional light on this important aspect of his literary work.

Gimpelevich's monograph is an academic book written for a wide Russian-speaking audience with an interest in Bykau's literary works. As an expert in Belarusian literature and history, she is in a particularly good position to present the specific Belarusian context of Bykau's works, and she does so with impetus. At the same time, the intention to explain local specificities occasionally leads to inconsistencies in the presentation. At points the book becomes overtly didactic in its striving to inform the general reader about Belarusian history, and we lose sight of Bykau. To my mind this background information could have been presented more efficiently. Additionally, I find it strange that the author has chosen to organize her discussion of Bykau's works according to their order of appearance in the collected works from 1992–1994 instead of putting forward her own thematic or chronological classification. By doing so, she concedes the definition of the author's oeuvre to the editors of the collected works rather than providing her own analysis.

Gimpelevich has done an impressive job in presenting the life and literary work of Bykau to a wide audience in English and Russian. This book on Bykau, the most significant Belarusian writer of the post-war era, clearly is a project of love. However, this obvious devotion to the writer is also the book's biggest weakness since it excludes the possibility of taking a critical stance towards Bykau's writing. With the tremendous job of presenting the writer now completed, what we need is more critical work on the writer and his legacy.

Martin Paulsen, *University of Bergen*

David M. Glantz. *Barbarossa Derailed: The Battle for Smolensk 10 July–10 September 1941.* Volume 2: *The German Advance on the Flanks of the Third Soviet Counteroffensive, 25 August–10 September 1941.* Solihull, England: Helion & Company, 2011. xiii, 620 pp. Index. Maps. Photographs. Bibliography. $62.60, cloth.

Some twenty-six years ago I had the good fortune to take part in one of Colonel David Glantz's Art of War Symposiums. That one covered the initial period of World War II on the Eastern Front. It was, as one has come to expect from Colonel Glantz, a tour de force. Glantz addressed the two sides' preparations for war, examined the initial fighting on the main axis of the German advance, reflected upon the crisis of command which shook the Soviet state, and then followed the development of the campaign down to the battle of Smolensk and the crisis of Barbarossa over follow-on objectives after the initial operations had not destroyed the Red Army. Glantz had recruited veterans of the Wehrmacht who fought in Barbarossa and their personal insights deepened the analysis of the campaign. Barbarossa had been based on the assumption that the Wehrmacht would destroy the Red Army west of the Dvina and the Dnipro Rivers and then mount a pursuit against remnants of the Red Army as *judischer bolschewismus* would collapse like a house of cards. Operation Barbarossa involved no subtle maneuvers, the application of those tools which had won in Poland and France but on a larger scale. Achieving tactical, operational, and strategic surprise against Soviet covering forces before they could mobilize and deploy was to guarantee operational-strategic success.

Since that symposium in Garmisch, Germany, David Glantz has become the outstanding scholar of the war on the Eastern Front. The end of the Cold War and the opening of Soviet archives have deepened his analysis. His books are many and cover well-known and forgotten battles and campaigns. In this work Glantz has used his pen as a wrecking ball on the narratives of that war created by defeated German generals, who explained their defeats by Hitler, winter, and the Soviet landmass. Likewise, Glantz has

deconstructed the Soviet narrative of the war based upon the collective genius of the Communist party, Stalinist industrialization, and a heroic Red Army that fought for the triumph of socialism. The title of the two-volume set, "Barbarossa Derailed," suggests the burden that a logistic crisis would impose upon the Wehrmacht once fighting moved beyond the frontier battles. The deconstruction of both myths begins on the Smolensk Axis in early July 1941, when Army Group Centre's Panzers are slow to close the trap around that city, the follow-on infantry divisions face hard fights with the Soviet forces surrounded at Mogilev and Smolensk, which refuse to surrender. The divisions of Panzer Groups Hoth and Guderian find themselves beating off badly-organized but determined Soviet counter-attacks to relieve the encircled garrisons. The first volume of this two-volume work dealt with the initial fighting down to the end of August. It ended with Hitler's directives to shift the Wehrmacht's operational centre from the Smolensk-Moscow axis to the north and south, towards Leningrad and Kyiv. What Glantz provides in great detail in this volume is the combat history to explain Hitler's decision. The key here was the ability of Stavka to find and deploy forces against Army Group Centre so as to keep it engaged in a battle of attrition for which the Wehrmacht was badly prepared and could not sustain. Field Marshal Fedor von Bock's Army Group Centre found itself facing three tasks simultaneously: destroying the Soviet pockets at Mahilyoŭ and Smolensk; dealing with Soviet attacks on its northern and southern flanks; and facing increasing pressure from Soviet forces in the centre seeking to relieve Smolensk. As Glantz makes clear, none of these tasks was handled well. The Smolensk pocket never closed and 50,000 Soviet troops escaped encirclement. German armour found itself being ground down in defensive battles. Soviet losses were heavy, but the USSR was fighting a war of attrition already, raising new armies and moving defence plants back to continue the war. Glantz credits Marshal Semen Timoshenko, who commanded the Soviet Western Front and served simultaneously as commander of the Western Strategic Direction, with inflicting serious damage upon German forces by determined attacks at great costs to his own forces.

In the end, Glantz deems Hitler's decision to turn north and south to have been in keeping with the prime directive of Barbarossa, which was the expedient destruction of Soviet forces. The problem is that the basic directive underestimated the capacity of the Soviet Army to resist and of the Soviet state to mobilize and field follow-on forces. When Field Marshal von Bock got the directive to begin planning for a renewed drive on Moscow in early September, after the destruction of the Soviet forces caught in the Kyiv pocket and the almost complete encirclement of Leningrad, the Wehrmacht was left to gamble on a winter campaign for which it had not prepared and to which it could not commit fresh forces.

This volume along with its companion provides a detailed tactical-operational history of a decisive phase of Operation Barbarossa. Glantz depicts two very different militaries engaged in a life-and-death struggle on the Smolensk-Moscow axis in the summer of 1941. The reader will find a wealth of tactical details presented in its operational context. This work is an assessment of operational art as practised by the Wehrmacht and the Red Army. It raises the question, which Aleksandr Svechin had posed in his interwar classic, *Strategy*: how does the integral commander go about ensuring that tactical actions are linked together to create operational results and achieve strategic goals? Svechin had suggested that the real choice began in preparing the state for war and the choice between a strategy of annihilation and one of attrition. He had warned that annihilation was a tempting choice but fraught with grave risks. And so the Wehrmacht discovered.

Jacob W. Kipp, *University of Kansas*

Natalia Khanenko-Friesen. ***Inshyi svit abo etnichnist' u dii: kanads'ka ukrains'kist' kintsia dvadtsiatoho stolittia.*** Kyiv: Smoloskyp, 2011. 392 pp. Photographs. Bibliography. Index. Cloth.

How does a local ethnic culture survive in a contemporary ever-changing multi-ethnic society? How do Canadians of Ukrainian descent understand their own Ukrainianness? What are the mechanisms of vitality in the Ukrainian community in Canada? What is the future of local Ukrainianness in Canada? How does the revived Ukrainian transnationalism impact the lives of ordinary Ukrainians in both Canada and Ukraine? In her solid monograph, Natalia Khanenko-Friesen, a cultural anthropologist, answers those and many other interesting questions. While doing so, the author explores the realm of private feelings and personal experiences of Ukrainians, and concentrates on the everyday life of local Ukrainian communities. Based on meticulous and lengthy fieldwork in both Canada and Ukraine, participant observations, and numerous interviews with members of local Ukrainian communities, the book captures readers' attention throughout its four main parts thanks to the author's masterful ethnographic description combined with insightful analysis.

In the first part, Khanenko-Friesen introduces the Ukrainian reader to the past and present of Mundare—a small town in central Alberta, Canada. Mundare, a typical Ukrainian settlement, becomes an excellent case study for several reasons: the first Ukrainian farmers settled in the area at the end of the nineteenth century and now, five generations removed, many of their descendants still farm that same land; the community shares historical memory about immigration and settlement, and is proud of its Ukrainian heritage. The author unveils how the Ukrainian community of Mundare developed its ethnic identity throughout the twentieth century and how social changes in the last quarter of that century challenged the community's stability. The local Ukrainian community responded to those challenges by producing various memorializing projects aimed at capturing its own collective past and distinct cultural heritage in fixed narratives.

In the second part, Khanenko-Friesen analyzes the documented collective memoirs and their impact on personal memories of Ukrainians in Mundare. The author carefully examines three official representations of the local Ukrainianness: a local history book, exhibits at the Ukrainian museum of the Basilian Fathers in Mundare, as well as published family histories. Although each of these narrative representations has its peculiarities, they all reflect the local myths about the community (namely, about its origin, the hardships of the initial years, and its ultimate flourishing), which, at the same time, help to shape the worldview of the community and preserve local Ukrainianness as stable yet ruptured from the Old Country.

The third part of the book shifts from the narrative representations of the local Ukrainianness to the Ukrainianness-in-process, or how it is "lived through" regular mundane practices. The author focuses her analysis on two very illustrative practices: creating a local wall mural, on the *Narodnyi Dim* (an explicit practice); and a ritual of cooking for a community event (an implicit practice). Both practices, as Khanenko-Friesen explains, maintain the vitality of the local Ukrainianness, which on the operative level, appears to be unstable yet shows a continuity with the Old Country.

In the final part, the reader learns about transnational challenges that local Ukrainianness in Mundare faced in the 1990s due to new immigrants from independent Ukraine who brought over their own idea of what Ukrainianness should be. Khanenko-Friesen explores another version of Ukrainianness using the Ukrainian village Hrytsevolia,

from which many Mundare families once came, as a case study. The author illuminates various factors that have led to contested Ukrainianness of rural Ukrainians from two continents.

In her monograph, Khanenko-Friesen skilfully and with sensitivity balances her analysis between two worlds, countries, locales, and cultures. She navigates her way through the landscapes of two geographically separated, yet symbolically related Ukrainian communities, elegantly shifting from local to global, central to peripheral, present to past, explicit to implicit, here to there, now to then. The book is further enriched by several telling photographs.

Overall, the book is fascinating. This excellent monograph based on a dual case study will be of great interest to scholars who deal with the complex topics of Ukrainian diaspora, ethnic identity, cultural continuity, and assimilation. It will also appeal to any interested reader who appreciates dense analytical writings.

Svitlana Kukharenko, *Winnipeg*

Tomislav Z. Longinović. ***Vampire Nation: Violence as Cultural Imaginary.*** The Cultures and Practice of Violence Series. Durham: Duke University Press, 2011. x, 212 pp. Illustrations. Index. $22.95, paper.

Tomislav Z. Longinović's *Vampire Nation* offers an in-depth examination of "the rhetoric of the nation" (p. 3) through the vampire metaphor, which links together blood and soil in the nationalist imaginary. Longinović's study is twofold, with the bulk of the analysis devoted to the place of the vampire in the Serbian cultural imaginary, wherein his argument is that nationalism is vampirism in action. The remainder is left to examining the way the vampire metaphor is twisted by the West and its media coverage of the Balkans, and used as a screen to mask a "larger projection of desire for global domination" (p. 81).

Vampire Nation offers a fascinating insight into elements of the Serbian cultural scene and its embracing of the vampirism projected upon it, as well as its own vampirism from within. Longinović examines the "sadomasochistic economy of submission and domination" (p. 25) as the cultural imaginary that fuels the Serbs, derived from experiences under the Ottoman Turks. The key to the cultural imaginary that constructs Serbian collective identity, Longinović posits, is the excess of memory that reproduces the image of the self as a victim. This memory and its reproductions in literature, music, and the oral tradition of epic poetry, are investigated in several chapters. He argues that these are the mediums through which past traumas are kept alive and circulating, combining the truth with the imaginary. In Longinović's analysis, the central theme that ties together authors from Vuk Karadžic to Petar Petrović Njegoš, and the one that bears the gravest political ramifications, is the notion of the Kosovo covenant. In this nationalist formulation, the Serbian nation was betrayed at the fourteenth-century battle of Kosovo, and avenging this defeat requires that just retribution be meted out to the Slavic converts to Islam. These centuries-old portrayals found a voice in the 1990s through their modern re-circulation by nationalist intellectual elites and politicians, keen to use the trope of eternal victimhood to stir resentment of the other.

Longinović argues that the same vampiric desires fuel the West, and he succinctly addresses the biases and hypocrisies of the United States when it came to dealing with the constituent nations of the former Yugoslavia. He points out that the Serbs were treated as Europe's other, as the only blood-sucking nationalists of the former Yugoslavia, with their neighbours cast exclusively in the role of victims. This understanding of the Serbs and their

role in the bloody Yugoslav dissolution was the consequence of the superficial gaze of the Western-led global media, whose one-sided "hysterical narratives" (p. 181) ensured a "volatile media representation" (p. 182) of a complex situation that guaranteed external intervention. While the premise that he posits is interesting, it is rather underdeveloped. Most of Longinović's observations and criticisms are legitimate, but they call for further examination and an interaction with the primary sources put forward by the very media that he critiques. Without engaging with news articles or secondary sources that analyze these and other primary sources, the evidence for the assertions that he makes is thin.

At the core of *Vampire Nation* is the argument that the West disingenuously positions itself as a vampire slayer, but it is truly using the "techno-supremacist logic of manifest destiny" (p. 45) and the inexorable logic of globalization to dominate other nations. But we must not let this cloud the fact that a country does not have to be an empire to have territorial aspirations and the desire to conquer. One has to wonder if the West is not every bit as much culturally constructed by the Serbs as the Serbs are by the West. Inasmuch as Longinović continuously refers to "the serbs" in lowercase and with quotation marks, "in an attempt to disarm the warring cultures" (p. 4) and to recognize the tenuousness of identity, the same is never done with the West, which is almost always referred to as such, and is sometimes imbued with the same vampiric properties that it is said to reserve for "the serbs." When the Serbs exhibit violence, it is only because they seek to "return" to and emulate the West (p. 85). Thus, the book has a very fine line to walk. While Longinović makes many valid points, a handful of more questionable ones are made as well. It is difficult to try and visualize the wars as "random acts of genocidal violence" (p. 4)—made into genocide and ethnic cleansing thanks to the gaze of the Western media. This and similar statements remove any and all blame from the warring ethnic groups themselves for the debacle of the 1990s and place it completely with the West. Not all of the Serbs' misdeeds during the war "emerged from the hegemonic media gaze of the West" (p. 48), and the danger herein is the potential to create an exculpating narrative. Responsibility should never be alien from the narrative, though this is difficult when we are told that the morbid results of ethnic chauvinism in the Balkans "was ultimately topped by NATO's sacrifice of an entire region" (p. 182). Nevertheless, Longinović makes an excellent point in highlighting the fact that the supposedly inherently Serbian propensity for violence is really a European one, and that Serbian nationalism and its use by leaders like Milosevic did not exist in a vacuum but existed in a climate of European conservatism (p. 142).

Vampire Nation makes the case that what is lacking both "here" in the West and "there" in the land of the undead creature is Derrida's notion of "infinite responsibility" for the other that must start with a critical re-examination of violence that occurred. This must happen here as well as there in order to overcome our "ethical emptiness" (p. 85)—we must take into account our own violent fantasies before condemning the other for their violent realities. In spite of its gloomy theme, the work ends on a positive note with hope for the future, through resistance to authoritarian modes of remembrance, notably technological and literary. What is needed at the core is a remembrance without sacralizing one's own victims while ignoring responsibility for the victimization of the other. Each ethnic group must instead acknowledge crimes and construct a positive identity for the future (p. 178) thus avoiding the mistake of the Tito era, when past atrocities could not be openly discussed.

Vampire Nation successfully highlights the need for intellectual honesty, both within the former Yugoslavia and within Western discourses about the region. Longinović is right to point out Western hypocrisy as well as the contradictions and paradoxes inherent in

Serbian nationalist views. A narrative is needed which resists both the argument of Western moral supremacy and that of the nationalist cultural imaginary, and this book is an important building block in forging such a narrative.

Alyssa Ilich, *University of Alberta*

Patrick Patterson. ***Bought and Sold: Living and Losing the Good Life in Socialist Yugoslavia.*** Ithaca: Cornell University Press, 2011. xvii, 351 pp. Illustrations. Bibliography. Index. $39.95, cloth.

In this pioneering study of consumption in socialist Yugoslavia, Patrick Patterson argues that Yugoslavia developed a unique consumer culture which distinguished itself both from what existed in the capitalist West and in the Soviet Bloc. Patterson emphasized its transnational origins. Consumerism flourished following the liberalizing economic reforms of the 1960s, aggressively promoted by a domestic advertising industry steeped in the practices developed in the West, particularly the United States. In Patterson's view, this new consumer culture created a society of consumers that was numerically, and potentially historically, more significant than Milovan Djilas's much more restricted *New Class*. The "Yugoslav Dream" they pursued, more modest than its American equivalent, became Yugoslavia's distinguishing feature in the club of East European socialist states, and a key factor in its popular legitimacy. The Yugoslav case demonstrates that neither advertising nor consumer culture are by definition attributes of capitalism.

Patterson digs beneath the glossy surface of Yugoslavia's image as a consumers' paradise, which has become familiar to us through Yugo-nostalgia, to reveal the predictable tensions inherent to the "Yugoslav Dream." The central actors of Patterson's narrative are advertising professionals, members of the Party establishment, and, of course, the ordinary Yugoslavs who consumed. After the Party introduced limited reforms in the 1950s, which offered Yugoslav firms the opportunity to respond to market incentives, advertising professionals strove to make advertising—and in the process, consumption—respectable. They did this not by innovating a new, socialist practice, but by emphasizing their integrity in contrast to advertisers operating in a cut-throat capitalist context. But this evaded the obvious question—is the promotion of consumer fantasies really compatible with socialism? Mainstream critics from within the Party establishment and in the mass media expressed concerns about the emergence of social differentiation and fretted about the unrealistic nature of the fantasies, but eventually came to accept the inevitability of consumerism. The Party itself does not appear to have been overly worried, and never targeted the excesses of consumerism with any zeal. The most scathing critique, in fact, came from the radical Left, in particular the Praxis circle. As these intellectuals saw it, in implementing self-management, the Party had actually sold out and essentially embraced capitalism. Its impoverished brand of socialism promoted the unfettered pursuit of material abundance instead of individual and social self-actualization, a charge that the Party found intolerable.

One of the refreshing qualities of Patterson's study, aside from his playful use of language, is his open-minded treatment of consumerism. While he impartially relays and analyzes the various criticisms and paradoxes of Yugoslavia's emerging consumer culture, he also demonstrates a nuanced understanding of the attraction and meaning of consumption to ordinary Yugoslavs. In his view, restrained by economic limitations and socialist ideology, the "Yugoslav Dream" was a much more democratic and attainable aspiration than the American one, for it promoted much less social differentiation.

Yugoslavs were satisfied because they believed life would only get better—until it actually got worse, in the 1980s. At this time, thwarted consumer aspirations turned into anger and frustration, contributing to the toxic political atmosphere that eventually destroyed Yugoslavia.

Bought and Sold is a thorough scholarly work in every respect: the breadth of its sources, the depth of the analysis, and the author's attention to the bigger questions—especially the matter of Yugoslavia's supposed exceptionalism, which this study tends to support. It is a truly open-ended inquiry, destabilizing categories we take for granted. It is also illustrated with delightful colour advertising and excerpts from television series.

It is not to discredit this excellent study that I note that the reader is left with some unanswered questions (as, arguably, every good book should). The first is about the hybrid nature of Yugoslav consumer culture—a topic which would also have profited from deeper explanation earlier in the monograph. What set Yugoslav consumer culture apart from capitalist and Eastern Bloc variants? Was it merely an attenuated, more self-conscious version of the capitalist version? If so, what was particularly socialist about it? Second, the replacement in public discourse of the worker-producer by the citizen-consumer is as perplexing as it is fascinating. If Yugoslavia's firms were self-managed, which is to say, controlled by workers, how did critics explain that they were behaving in the same predatory manner as capitalist firms? Finally, there is Patterson's claim that the decline in the living standard contributed to Yugoslavia's self-destruction. All scholars working on Yugoslavia are under pressure to speak to its ultimate disappearance, and this particular argument is both plausible and attractive. However, Patterson stopped short of proving causality. This task is arguably beyond the scope of his already ambitious—and satisfying—inquiry. Let's hope future studies follow up on these questions.

Brigitte Le Normand, *University of British Columbia-Okanagan*

Sophia Senyk. ***A History of the Church in Ukraine.*** **Volume 2:** ***1300 to the Union of Brest.*** Orientalia Christiana Analecta, 289. Rome: Pontificio Istituto Orientale, 2011. 320 pp. Index. Paper.

This is the second, and presumably final, volume of Sister Sophia Senyk's history of the Ruthenian (Ukrainian and Belarusian) church. The first volume, which came out in 1993, covered the history from the eve of the conversion of Rus' through the first half century following the Mongol conquest. The present volume shows how the ecclesiastical and political structures sorted themselves out after the decline of Mongol authority and then turns to the conditions that led to the Union of Brest of 1595–1596.

The first chapters focus on politics, secular and ecclesiastical, which were usually linked in any case. After sketching the historical context, Sister Sophia follows in detail the splits in the Kyiv metropolis now that Kyiv had definitively collapsed as a political centre. The main players were the rival metropolitan seats and principalities of Vladimir-Suzdal and later Moscow, of Lithuania, and of Halych and later Poland. The intrigues among the powers in Ukraine and Belarus involved also the patriarchs of the Byzantine and later Ottoman empire. Although moved partly by venality, the latter also favoured a metropolis based in an Orthodox state, hence the ultimate preference for Moscow.

A watershed was the Union of Kreva (Krewo) of 1386. Sister Sophia calls the marriage of the Polish princess and Lithuanian grand duke "one of the most portentous events in the history of Eastern Europe." Its consequence in the religious sphere was that it "decided the question whether the Lithuanians would become eastern or western Christians,

with profound consequences for the Ruthenian Church" (p. 71). That church now definitively lacked state patronage, unlike the Orthodox churches in neighbouring Musovy or Moldavia. It was treated primarily as an institution for exploitation. Its cathedrals were appropriated for their stones or for the structures themselves. Its benefices, including particularly bishoprics, were either given as rewards to lay servitors or auctioned off to investors. The Ruthenian church at its top level went into decline. The church also lost its interest for the Ruthenian elite itself, which converted to Roman Catholicism, sometimes with Protestantism as a way station.

The book recounts how lay confraternities and Prince Constantine Ostrozky tried to revivify the church and how, by the end of the sixteenth century, some reform-minded bishops pursued a solution of uniting with the Roman Catholic Church. Sister Sophia, who has long thought and written about the resulting Union of Brest of 1595–1596, makes a number of important points about the church union. A primary problem was that there was little interest in it. The papacy and Polish king welcomed it, but it came too late for the Ruthenian elite, which had already passed in the main to the Latin Church. As to the rank-and-file faithful, they were uneducated and inarticulate, but held fast to the traditions. The bishops, she writes, "were drifting away from an understanding of their own tradition, an understanding that need not imply a capacity to express it in words. The mute masses, on the contrary, possessed this understanding, and from this arose their opposition to the bishops" (p. 288). Or as she put it elsewhere, faith "is not an intellectual acquisition or enterprise" (p. 173). In the end, Brest turned out to be "not a union, but a division" (p. 287).

Sister Sophia also offers a brief comparison of the Union of Florence of 1439 and of Brest: "The Florentine union [...] was at least intended to be a union of two Churches, not a submission of one to another. The union of the Ruthenian Church with Rome did not even make the attempt to place two traditions on one level; rather, a part of the Greek Church submitted to Rome, and henceforth Rome would determine what teachings and customs the other would be allowed to maintain" (p. 302).

Although her theses are strong, Sister Sophia throughout the book makes balanced judgments and evinces suspicion of both Catholic and Orthodox apologetics. Her appraisal of Bishop Ipatii Potii, one of the greatest promoters of the union, is positive, almost glowing (p. 290).

Those familiar with Sister Sophia's brilliant articles on sacred culture which have appeared since the 1980s primarily in *Orientalia Christiana Periodica* will miss inclusion of this kind of material in a volume that focuses on politics. However, reminiscent of the *OCP* articles is chapter 10 of this book, which uses documentary material to construct an account of the nitty-gritty workings of the Ruthenian church from the episcopal to parish levels.

The volume might have been improved with maps and a historiographical introduction, but, as it is, it makes an outstanding contribution to scholarship.

John-Paul Himka, *University of Alberta*

Julia Titus, ed. *The Meek One. A Fantastic Story. Fyodor Dostoevsky. An Annotated Russian Reader.* Illustrations by Kristen Robinson. New Haven and London: Yale University Press, 2011. xv, 154 pp. $20.00, paper.

The Meek One is a Russian reader geared towards intermediate and advanced learners of Russian. Key features of this reader include author's suggestions on how to use the book; cultural, historical and linguistic commentary in English necessary to comprehend the text; vocabulary exercises; oral and written assignments; vocabulary quizzes, and an answer key.

The reader has extensive annotation of texts and glosses in the margins, which should enhance the reading process and make it more enjoyable. The glosses provide translation as well as some grammatical information (for example, aspect, case governance).

The beginning of the reader provides students a brief biography of Fedor Dostoevskii, the origin of the plot, and the work's main ideas as well as notes on the main characters. The story itself is eighty-four pages long divided into ten chapters. Each paragraph is numbered; the entire text and exercises have stresses. Double-spacing of the text makes it easy to read and allows the student space to write notes in-between lines. Several illustrations accompany the text and can be used as interpretive pre- or post-reading activities.

The chapters are followed by a section "*Review and Exercises"* which offers comprehension questions (called "*Questions for Discussion*"), work with vocabulary ("*Active Vocabulary*"), and a section with oral and written exercises geared towards the practice of the active vocabulary. As a guide for comprehension the author asks students to read questions for discussion prior to reading the text. I would suggest that students study the active vocabulary section prior to reading the corresponding chapter.

The "*Active Vocabulary*" covers different parts of speech. Verbs are presented with information with regard to their aspectual pair and consonant alternations in the paradigm. However, the visual manner in which the verbs, their explanations, and conjugations are presented creates an impression that learners are responsible for pages of new vocabulary. Since it is a bit difficult to navigate the vocabulary pages, learners should be encouraged to highlight the verbs to make them stand out from the list. Psychologically such a device might help learners see and memorize new words more readily, rather than diving into what feels like an ocean of unknown lexicon.

New vocabulary can be practised via meaningful fill-in-the-blanks exercises. However, the words to be reviewed appear in the same order in which they are listed in the "*Active Vocabulary*," making some exercises easy to complete—even without learning the words—by simply going down the list of new vocabulary and filling it in into the blanks.

Next, students can study word morphology (roots and semantic nests of words) and take a vocabulary quiz. However, it might be more beneficial to cover the morphology section both before studying the main Active vocabulary list and reading each chapter, so students can draw a connection between old and new knowledge prior to seeing new words in context. This is something that the author fails to explain in the preface on how to use the reader, but something that a teacher would need to focus students' attention on: students need pre-reading exercises which are missing from the reader.

The "*Exercises*" section ends with "*Other Activities*" that consist of oral and written exercises, which are unfortunately repetitive and monotonous. The oral exercises are connected with the Web site activities (though the Web site would not work in my case) and ask students to listen to the audio recordings of the text, to practise reading out loud selected parts from the chapter, and finally to record their speech and email it to the instructor for feedback. Written assignments are semi-creative in nature. For the most part they call for writing a summary of the chapter, composing a dialogue between characters, or turning a monologue into a dialogue. To vary the written assignments, students could retell episodes from the point of view of different characters, or provide their opinion on a situation and how they would behave in the situation that the character found him- or herself in and why. Teachers could make the discussion of the story more personal and engaging by means of connecting the situations from the story to students' lives.

I found the exercises that call for interpretation of certain passages and expressions particularly interesting; however, the author did not explain either in the preface or in the instructions how exactly to work with these assignments. Should students translate the passages from Russian into English? Why are students assigned to interpret passages and expressions in English rather than Russian? Is the purpose of those exercises to develop critical literary thinking, rather than oral skills in Russian?

The reader ends with a general review of vocabulary: translations, using words in context, role plays, and a group project that asks students to rewrite the play and stage it. The volume concludes with an answer key.

The author does not mention in the preface what linguistic goals the reader pursues and what language skills are targeted. The assignments include intermediate-level tasks, such as answering comprehension questions and creating dialogues, and advanced-level tasks, such as writing summaries and giving interpretations (possibly in the target language). It can thus be assumed that the goal of the reader and the purpose of the literary context are to develop reading comprehension with little focus on oral competency.

The vocabulary practised in this reader is useful; in particular, it expands the verbal reservoir. There is no doubt that students will enjoy the text in the original and benefit from the reader exercises and aid with the text. It is a combination of pleasure, challenge, and avail. Though the reader has many good features, it also leaves plenty of room for creating additional exercises.

The preface says the reader has a Web site to accompany the volume with additional cultural commentary, glosses, and audio files. I regret to say that the Web site did not have anything of the kind. What the Web site has is a marketing sample of the book (chapter 1, the bibliography of Dostoevskii, the same text as used in the paper copy, a sample of a fill-in-the-blanks exercise, illustrations from the book, and a link which leads users to purchase it). Instead of placing exercises from the book on-line for print, it would be desirable to allow students to type in their answers on the Web site and then have the computer program check their answers. The Web site shows an answer key only, which seems to be repetitive with what is already given at the end of the paper version itself. Maybe the Web site is still under construction? Nonetheless, the reader can be used without the Web site component.

Julia Mikhailova, *University of Toronto*

Francis W. Wcislo. ***Tales of Imperial Russia: The Life and Times of Sergei Witte, 1849–1915.*** Oxford: Oxford University Press, 2011. x, 314 pp. $77.95, cloth.

Appropriately for a biography, *Tales of Imperial Russia* begins with the story of a boyhood spent in a noble family of officers and civil servants, storytellers, and memoirists in the Caucasus region, far from the metropolitan centres of Moscow and St. Petersburg. There, on a colonial frontier and in close proximity to violence and war, the young Sergei Witte acquired from his immediate relatives the characteristics—bravery; intelligence; sense of hierarchy, duty, and service; imagination; and persistence—that would shape his adult life. A member of the nobility by ancestry and family upbringing, Witte encountered in 1860s Odessa, where he entered the physics-mathematics faculty of New Russia University, a milieu "that was becoming ever more intensely modern" (p. 14). However, the railway, not the world of academia, shaped Witte's career. The process began in Kyiv where, as the chief operations officer of the Southwestern Railroad, he oversaw by the 1880s a passenger and freight network that moved the human, mineral, and agricultural resources of Ukraine and New Russia in all directions. That expansive space nourished in this Victorian

gentleman visions and dreams of imperial grandeur, which he worked hard to actualize as Minister of Finance from 1892 to 1903.

Witte did this through the construction of a transcontinental railway across Siberia to the Pacific, international capital investment, the establishment of the gold ruble, and, unsurprisingly for a man influenced by F. List's *The National System of Political Economy*, the active intervention of the Russian state. For Witte, only an economy based on industrial power, not agriculture, could support and preserve Russian imperial power. A convinced monarchist and an Orthodox Christian, Witte firmly believed that the legitimacy of the Russian sovereign rested on the economic and social well-being that he created for his imperial subjects. Witte's vision of a strong and prosperous empire ultimately depended on the support of the tsar for its realization. He was fortunate that Alexander III, for whom he had great admiration as a ruler, shared Witte's views; however, the relationship with his successor, Nicholas II, was of a quite different nature. The latter's vacillating character irritated him; furthermore, the emperor's ambitious and adventurous foreign policy in the Far East, which Witte did not support, resulted in a disastrous war with Japan (1904–1905). Confronted in its wake with a social and political revolution, Witte sought again, first as the main negotiator with the Japanese at the treaty conference in Portsmouth, New Hampshire (not "Maine" as is written on pp. 190 and 205), and then as the Chairman of the Council of Ministers, to reform and preserve the Russian empire. This time, though, his loss of faith in an unlimited autocracy led him to believe that only a new constitutional settlement could regenerate public support for the imperial Crown. Such a radical change was not welcomed by Nicholas II and it ultimately cost Witte his position as Russia's first prime minister. The outbreak of the Great War in July 1914 shocked him, largely because it revealed the falsehood of the basic assumption that had consistently underpinned his decision-making and conduct—"that wealth would trump nationalism" (p. 243). Nevertheless, understanding the linkage between war and revolution and anxious to salvage the modern and powerful empire that he had struggled to create, Witte advocated, in vain as it turned out, the conclusion of a separate peace with the Central Powers. He died suddenly in February 1915.

In his introduction, Francis W. Wcislo acknowledges that his book "is only one telling of Sergei Witte's life" (p. 17). Certainly, *Tales of Imperial Russia* does not replace the late Sidney Harcave's much more traditional biography of Witte. What is unique about this monograph, however, is its focus on Witte as both a private man and a public figure as well as its portrayal of an imagined empire. For these reasons alone, it is evident that this well-researched (with a clear preference given by the author to Witte's own memoirs, written in retirement between 1906 and 1912) and well-written story of a senior statesman in the Age of Empire will not be surpassed for some time. This very fine monograph will appeal to students of *fin-de-siècle* Russia, empire, and all those for whom dreams (and their inevitable utopian undertones) have become at some point in their lives, even if fleetingly, a reality.

J.-Guy Lalande, *St. Francis Xavier University*

Robert C. Austin. *Founding a Balkan State: Albania's Experiment with Democracy, 1920–1925*. Toronto: University of Toronto Press, 2012. x, 222 pp. Map. Illustrations. Index. $48.00, cloth.

This volume, a reworking of Robert Austin's dissertation, is a welcome addition to the growing literature in English on the history of Albania. This book in particular deals with a

neglected moment in the historiography of Albania, the "democratic" moment of June-December 1924. The author contextualizes this "revolution," frequently referred to as the June Revolution or the Democratic Revolution, of Theofan (Fan) Noli and his subsequent struggle to bring stability and legitimation to his seizure of power. Moreover, Austin provides the precursors to the events of June 1924 as well as regional and international reaction after the events in question.

In part, this work tells the story of the struggle between Ahmed Zogu and Noli and their competing visions of what Albania should be. While the work focuses on Noli it does develop a picture of Zogu as well. In many ways, the first two chapters describe the interaction between the Zogu and Noli factions before the "revolution." Even after Noli's seizure of power, Zogu frequently appears as a challenge to his legitimacy.

Aside from simply developing a concrete narrative of events, Austin problematizes the idea of Noli's seizure of power as a true revolution. Instead, he categorizes it as a coup d'état and fleshes out the reasons for this assertion. Along with this, the author illuminates the internal politics of 1920's Albania very effectively. Moreover, this work illustrates that what Albania was to become and how it would be governed was an ongoing process long after the declaration of independence and the end of World War I.

After the antecedents of the "revolution" and Noli's seizure of power are laid out, the struggle for international recognition and the unwillingness of Noli to call fresh elections are carefully described. In the subsequent chapters, Austin describes Noli's faith in the League of Nations and the British to maintain his hold on power and the struggle with Greece and Yugoslavia on border modifications. Later, attempts to get recognition from the United States, Italy, and finally the Soviet Union are discussed in detail.

Along with the narrative and analysis of Noli's regime and its relations with Albania and the region, this work also offers engaging subtexts. The scramble for oil concessions by the British and Americans as well as the negotiations on the part of the Noli regime with the Soviet Union offers an interesting backdrop to Noli's drive for international recognition.

As a final point, Austin illustrates the collapse of the "democratic experiment." After Noli alienated Albanian and foreign allies, Zogu, Noli's erstwhile adversary, returned in force with Albanian and Yugoslav assistance and an army of White Russian freebooters. Thus, the June Revolution was destroyed by the forces of reaction, i.e., Zogu and Muslim landowners, and foreign intervention, but also by Noli's own intransigence, ineptitude, and lack of political acumen as well as the indifference of Noli's Western "allies."

A great strength of this work is that it offers a corrective to much of the Albanian nationalist literature on this topic from the communist and post-communist eras. Austin engages and references this literature directly and effectively proposes counter narratives. Several pre-existing assumptions are challenged and in some cases bluntly refuted. In order to buttress these arguments and the narrative, an impressive number of sources were consulted. The National Archive of Albania in Tirana (A.Q.SH) and a significant amount of printed material from the League of Nations, the British Foreign Office, and the US State Department as well as the personal papers of many contemporary Albanian politicians are utilized. Effective use is also made of periodical literature from the period.

One critique of the work is that it provides only one map, which is rather small and does not give much detail. The author makes frequent reference to various cities within Albania as well as the region more generally. While the specialist has a good sense of where the places are, general readers and the non-specialists may be confused.

Nonetheless, the strengths of this book are substantial. Austin advances a number of lively and compelling arguments about the nature of the "revolution" of 1924 and gives

shape to the personality of Fan Noli. In addition, the political climate of 1920's Albania is fleshed out in excellent detail. This work contributes significantly to the historiography of Albania in English, but it also succinctly sheds light on the history of the Balkans in the 1920s as well as the impact of the League of Nations within Europe in the same period.

James N. Tallon, *Lewis University*

Nora Berend, ed. *The Expansion of Central Europe in the Middle Ages*. The Expansion of Latin Europe, 1000–1500, 5. Farnham and Burlington: Ashgate Variorum, 2012. xxxvi, 507 pp. Index. $250.00, cloth.

Nora Berend has edited an important new collection on a topic—or, rather, a set of related topics—important to historians of the Middle Ages and worthy of the attention of others concerned with the history of the ethnic and cultural differences that have shaped East Central Europe. This anthology deals with the expansion into, as well as of, the region between 1000 and 1450. The collection consists of twenty studies, many of which were initially published in English, in addition to two articles translated from German (by Josef Žemlička, and Erik Fügedi and János Bak, respectively) and three new articles (by Lisa Wolverton, Attila Bárány, and Stanisław Rosik, respectively). Those studies are arranged in four sections: the question of "German expansion and colonization" in Central Europe; Bohemia; Hungary; and Poland. In the introduction to the volume, Berend notes that readings in the first section are "arranged chronologically in order to reflect the changes in the debate over German expansion and colonization concerning the entire region" (p. xxx). However, the choices are not sufficiently explained and contextualized. For example, Berend notes that James W. Thompson "writes of national and even racial conflicts" (p. xxxi), but neglects to inform the reader that his two-volume *Feudal Germany* (from which the first chapter has been extracted) was the first to apply Frederick Jackson Turner's thesis to the study of medieval colonization. She also describes the author of chapter 2 as an "economic historian." In fact, Richard Koebner was a Jewish-German historian, specializing in medieval political, not economic history. Moreover, after being fired from the university in Breslau in 1933, he emigrated to Israel and taught *modern* history at the Hebrew University in Jerusalem. Similarly, Berend fails to mention that Hermann Aubin played a key role in both *Ostforschung* and the planned deportation of Poles and Jews during World War II. However, far from being condemned by fellow historians, Aubin's views of the German colonization of the Middle Ages were highly appreciated in England during the war. It was Eileen Power who invited Aubin to contribute a chapter to the first volume of the *Cambridge Economic History*, which was published in the same year (1941) in which the *Wehrwolf Action* resulted in the deportation of a large number of Poles from the Zamość region of southeastern Poland in order to make room for German settlers.

There are also some puzzling holes in this anthology. As two chapters have been translated from German, one is left wondering why there are no works by Walter Schlesinger, Bernd Ulrich Hucker, Harald Zimmermann, or Christian Lübke. Conspicuously missing are any studies about "Germans" in the Kingdom of Hungary, particularly in Transylvania, and in the southeastern marches of the Empire, especially in Carniola. One would have expected at least some reference to the otherwise quite abundant literature on the Transylvanian Saxons from the pens of Thomas Nägler, Horst Klusch, Robert Dimitriu, and Konrad Gündisch. Perhaps this would have offered a much-needed corrective to such stubborn myths as that uncritically reproduced by Martyn Rady,

according to whom "the Saxons of Transylvania [...] partly comprised families which had previously been active in opening up new land in Silesia" (p. 200).

There are also problems with some of the newly published studies. For her chapter on Germans and Slavs in thirteenth-century Bohemia (chapter 11), Wolverton cites a 1975 article by František Graus, but completely ignores the relatively abundant literature on the subject by such outstanding scholars as Josef Žemlička and Jan Klápště. The latter's 2006 book on the medieval transformation of the Czech lands contains an entire chapter on the "nova villa" of Uničov, of which Wolverton, an American specialist in Czech medieval history, appears to be completely unaware. Similarly, Attila Bárány, in his otherwise captivating chapter on the "expansions" (sic) of the medieval kingdom of Hungary has no knowledge of Victor Spinei's work on the Cuman bishopric. In a rather bizarre way of taking sides in medieval politics, Bárány shows true understanding for the *Realpolitik* of the Hungarian kings, even when they were ready to betray their allies, but not for that of the "treacherous" (p. 359) rulers of Moldavia and Walachia. Unevenness is, of course, the problem of all anthologies. However, the editor of this one seems to have remained impervious to flagrant contradictions between statements made in various papers. For example, in her effort to single out medieval Bohemia and Moravia as a "land of opportunity," Wolverton declares that they were not "lawless wilderness" like contemporary Pomerania and Livonia (p. 305). That such a comparison is simply wrong results from the evidence presented in both Walter Kuhn and Stanisław Rosik's papers on Pomerania. One could provide more examples of illogic in this volume, but there is no need.

In short, this collection is like a fascinating, seductive jigsaw puzzle that is missing some of its pieces. It invites the reader to play with, and assemble in different ways, its major themes: ethnic vs. social identities; the complexity of the "German law"; the increasing awareness of the burden of nineteenth- and twentieth-century historiographical views of the problem. The advised readers will select the topics that intrigue them the most. Although it does not entirely keep its promise to provide an array of material concerning different aspects of the expansion of medieval Central Europe, there is no shortage of facts in this book, from which interesting perspectives might be forged.

Florin Curta, *University of Florida*

Richard Bidlack and Nikita Lomagin. ***The Leningrad Blockade, 1941–1944: A New Documentary History from the Soviet Archives.*** New Haven: Yale University Press, 2012. xxix, 486 pp. Illustrations. Notes. Index. $75.00, cloth.

Synthesizing primary sources, many of them archival, as well as recent scholarship, Richard Bidlack and Nikita Lomagin aimed to include a variety of perspectives in their comprehensive history of the Leningrad Blockade. In addition to a cohesive narrative of the siege, the voices of participants range from those of ordinary Leningraders to political, military, and security elites in Moscow and Leningrad. The text also contains six maps, seventy illustrations (many of them reproductions of archival photographs), sixty-six translated archival documents, most from TsGAIPD (Central State Archive of Historical-Political Documents) in St. Petersburg, and a chronology of the blockade. In addition, the volume includes appendices detailing food rations and distribution. The book is thoroughly annotated and indexed.

In the first chapter, "Leningrad during the Second World War and Its Aftermath," the authors provide a well-written narrative of the siege, complete with tables and figures. They explain how city officials mobilized the city for the war and shed light on the

discrepancy between state objectives and realities. This chapter would serve as useful background reading for those wanting to know more about actual conditions from the average person's perspective. It concludes with a concise, yet detailed, description of the Leningrad Affair which serves as an excellent contextualization of the event for students of literature.

In "Who Ruled Leningrad?" the second chapter, the authors analyze archival documents as a means to elucidate the power struggle between the Kremlin and Leningrad's leadership. They present multiple disagreements about policies related to Leningrad's defence, industrial production, and evacuation. They detail Lavrentii Beria's plans for the destruction of the Baltic fleet and mining of the city in the event of abandonment. The authors also analyze declassified documents concerning the rather strained relations that existed among Leningrad officials. The chapter concludes with a thorough discussion, accompanied by documents, of the church's re-emergence during the war. While the first half of the chapter would likely prove helpful to those studying party history, scholars of cultural and religious history will find this last section particularly valuable.

The third chapter, "Policies of Total War," examines how the party, military, and NKVD aimed to control people's actions and shape their thoughts during the first six months of the war. The authors detail mobilization efforts and factory conversions. In this chapter I find one potential problem: the authors are less successful in illustrating change in Soviet policies of surveillance and repression from peace to war, given that the NKVD already pursued these objectives prior to the Nazi invasion; they do note, however, that the NKVD had to recruit thousands informants as replacements for those who had died or been mobilized during the war. In addition to documents related to party enrollment, crime, and morale, the chapter includes reproduction of German propaganda leaflets.

"The Struggle to Survive" details mortality rates, risk factors, the measures city leaders employed to deal with disposal of corpses as prevention of epidemics, and evacuation. The authors also focus their attention on how black markets, gardens, and factories affected mortality rates and life in the city. Finally, the authors discuss food theft and cannibalism in this chapter.

In the fifth chapter, "The Popular Mood," the reader finds one of the most interesting connections. These documents reveal the link between popular support for the war and volunteer efforts within Leningrad itself. The authors detail how the party and the NKVD dealt with instances of Soviet anti-Semitism during the war.

In the final chapter "The Question of Organized Opposition," Bidlack and Lomagin ask to what extent anti-Soviet sentiments evolved into organized opposition to Soviet power. They include numerous documents related to trials of alleged counter-revolutionaries and pay special attention to the trial of the "Academicians"—distinguished scholars who were accused of aiding the Germans in their seizure of Leningrad. They conclude that had the Nazis taken the city, they would have found many willing collaborators among those who had never learned to think "in Bolshevik" (p. 403) and those who become disillusioned with communism and angry at the party. Yet, Bidlack and Lomagin show how these notions of resistance almost never evolved into organized activity in wartime Leningrad. In spite of rumours to the contrary, no large anti-Soviet conspiracies within the blockaded city have been substantiated. They determine that the overall effect of organized anti-Soviet opposition had been negligible.

Perhaps the only relevant issue that the work might have included was the relationship of Leningraders actually at the front to those they left behind in the city. After a brief

discussion of special mobilization for the Red Army defending the city, we learn little about the front element of this city-front. How much access did soldiers have to their families only a few miles away? Could they send supplies or pay and improve the lives of civilians? How did newly mobilized units change the makeup of Red Army defenders? These are some of the questions that might have received attention to provide a more complete picture of the blockade.

Bidlack and Lomagin have produced a compelling, well-written, thorough narrative with remarkable attention to detail. The authors organized *The Leningrad Blockade* in a manner convenient for scholars in numerous fields. This documentary history provides invaluable insight into multiple facets of the Leningrad blockade and serves as a superb contribution to Soviet World War II historiography.

Adrienne M. Harris, *Baylor University*

Isabelle Delpla, Xavier Bougarel, and Jean-Louis Fournel, ed. *Investigating Srebrenica: Institutions, Facts, Responsibilities.* New York: Berghahn Books, 2012. 200 pp. Maps. Chronology. Index. $70.00, cloth.

When the wars that rocked Yugoslavia took shape as the Cold War faded rather peacefully into memories, scholars began to question what went wrong in Belgrade. Why did this country, which was doing well compared to its neighbours, fall apart so rapidly and violently? Was there an innate Balkan violent streak, was it the nature of dictator Josip Broz Tito's regime, a larger failure of Marxism, or a lack of assistance by the Western governments? Indeed, as fighting moved from Slovenia to Croatia and then to Bosnia, questions persisted in the face of increased brutality where nothing seemed taboo. As someone who lived for a time in Bosnia, along with several other former Yugoslav republics, I listened intently to how people spoke of Bosnia as the heart of Yugoslavia, and I too believe that there is something special about the countryside as well as cities such as Mostar, Sarajevo, Višegrad, and the like. No event brings to light the tragedy and sadness of those years better than Srebrenica.

Investigating Srebrenica: Institutions, Facts, Responsibilities is an edited collection that attempts to examine how select governments and organizations responded to the outrageous acts perpetrated at Srebrenica. Each author with one exception hails from Europe, and, correspondingly, the essays are translated from the original French. The flow and quality of the translation is high, and there is no noticeable choppiness between essays, yet I felt that the latter chapters moved faster, especially the last one, which summarized and highlighted the purpose of the book. There were a few grammatical points that caught my attention, but the text was much cleaner than might be expected given that it is a translation. There are several maps in addition to a list of reports and Web sites regarding Srebrenica and a chronology, which help situate the reader within the topic and keep things in perspective.

Despite such useful items, I suspect this book will not be functional to the casual reader or the novice to recent Yugoslav history. Instead, it will appeal more to a graduate student, established scholar, or someone doing detailed research into the Srebrenica incident. I could see using this book as a text in a graduate seminar, especially one that focuses on war and genocide (or, war crimes more broadly). The text is appealing because it is written both by scholars in the fields of East European studies as well as practitioners. Such balance is a welcome change because, even though this is a specialized topic, it neither loses the reader with scholarly tangents nor nitpicks nuanced arguments from competing works. Instead, the authors recognize the limitations of their particular studies

and direct the reader to seek answers more broadly, for example from Chuck Sudetic's *Blood and Vengeance* (Penguin, 1999) and David Rohde's *Endgame* (Penguin, 2012). Both of those books have obvious merit in gaining a better understanding of the region's past and contrast sharply with the official reports and investigations that form the basis for the book under consideration.

At first I was a bit put off by mention of how the authors were trying to "establish the facts" of what happened at Srebrenica because the truth, as we all know, has multiple layers and colours. By the end, though, I understood how this particular exercise differed from, say, other studies in genocide or other crimes against humanity. When anything like Srebrenica happens, it gives pause and demands questions from the society in which such a tragedy can occur. What we have done since World War II is try to codify and normalize the rules of war on a global level. Institutions like the United Nations, the International Court of Justice, and various other organs at the state and international level all work—with varying levels of effectiveness—to treat cases like Srebrenica based on the model set at Nuremberg. This is obviously a flawed approach, which the authors admit, yet together they add something useful to the larger picture. Investigations led by police inspectors helped uncover mass graves, piece together events using multiple testimonies, and give forensic scientists enough materials to identify victims and bring closure for many families involved. Such work would have been impossible had no international justice agency existed to try perpetrators as criminals. Additionally, French and Dutch government reports do not bring to light striking new evidence, but rather they openly question the power of the international community in preventing violence like that done at Srebrenica. Dutch officials in particular took on this task of finding out what happened to the people under the so-called protection of their soldiers; as a result, they identified the flaws of working within a multinational group with a dispersed, and at times, conflicting chain of command. Criticism like that is valid, I think, even if the Dutch employed it to justify their failings, and it might help scholars to draw conclusions to help if something like Srebrenica ever happens again. Finally, I think it was a welcome addition to the book's general balance to discuss Bosniak responsibility in addition to the report by the government of Republika Srpska.

Overall, reading this reminded me of another recent book on the tragedies that occurred in Bosnia. Namely, the similarities of just how fragile the international institutions are and how little action governments take outside of selfish interests resonate when discussing Srebrenica. Regarding the international community, we have a long way to go until we can effectively navigate a correct path and deal with each other in a manner whereby brutality like this never has a chance to happen. Former Ambassador Swanee Hunt in *Worlds Apart* (Duke University Press, 2011) remarked that "remaining neutral in the face of evil is de facto complicity"—which is exactly what too many, specifically within the international community, did and thousands of people paid the price (p. 225).

Robert Niebuhr, *Arizona State University*

Catherine Depretto, ed. *Un autre Tolstoï.* Paris: Institut d'Études Slaves, 2012. 288 pp. Illustrations. Index. €24.00, paper.

Un autre Tolstoï gathers the proceedings from « L'œuvre de Léon Tolstoï », an international colloquium held in Paris from 17–20 November 2010. With contributions from European, Russian, and American scholars, it offers a comprehensive survey of some of the latest scholarship on Tolstoi. The collection reveals more about his work as an activist, polemicist, and anarchist than it does about his accomplishments as a novelist,

psychologist, and historical thinker, suggesting that the author's later life and work offer the most fertile ground for uncovering the "other" Tolstoi.

Several chapters do deal with the earlier Tolstoi, but they grapple with this familiar territory in new and exciting ways. For example, Susan Layton traces the role of tourism in Tolstoi's fiction, starting with *Lucerne* and culminating in *Anna Karenina*. Travelling abroad distracts characters from their search for family happiness. The rural Russian home, by contrast, unites the family and places it in harmony with the rhythms of nature and peasant life, thereby ensuring integration and order. In his essay on *War and Peace*, Andreas Schönle identifies analogies between Foucault's *archeology of modernity* and Tolstoi's appreciation of the role of institutions and power. Even though Tolstoi would have rejected much of Foucault's relativism, Schönle insists that the two share an interest in the individual's sense of agency and the monolithic forces that govern the social fabric (p. 59). Stefano Garzonio tells how Angelo De Gubernatis introduced Italian readers to *War and Peace* by publishing excerpts from Parts I–III along with commentaries in *La Revista Contemporanea Nazionale Italiana* in 1869—the complete novel did not appear in Italy until 1891 (p. 196). Gubernatis analyzes how *War and Peace* influenced the development of Italo-Russian literary relations in Italy at the end of the nineteenth century. Applying Walter Benjamin's idea that the modern novel avoids universal truths in favour of representing individual ones, Dominique Rabaté considers the role of interiority and revelation in *Anna Karenina*. Levin's "invisible conversion" at the end of the novel must remain secret from Kitty because, an example of Benjamin's *erfahrung*, it involves a higher plane of experience, one that cannot be revealed with words, something, ironically, the novel purports to be able to accomplish (p. 30).

There are several essays that discuss the later writings. Michel Aucouterier examines the contradictions and paradoxes at work in *What is Art?* and demonstrates that Tolstoi betrays his preference for Russian realism. Barbara Lönnqvist examines Tolstoi's *Primer* (1872) and shows that "Prisoner of the Caucasus" was based not upon Aleksandr Pushkin or Mikhail Lermontov, but *Prisonniers du Caucase* of Xavier de Maistre (1816). Tolstoi liked de Maistre's story because, unlike Pushkin and Lermontov, de Maistre rejected Byronic overtones and used his work as a canvas to create a new style that was precise, brief, and clear and thereby that enabled him to communicate with the largest possible audience.

Many of the essays grapple with the international reception of Tolstoi's death. Vladimir Alexandrov, examining the American press, shows that by 1910 Tolstoi's popularity in the US rested as much upon his literary reputation as on his criticism of the Russian social order. Journalists expressed shock over Tolstoi's willingness to abandon the mother of his children and attributed such eccentricity to the diminished intellectual capacity of an old man (p. 205). Ben Hellman shows that by 1910 the Finnish intelligentsia admired him primarily as a social and religious critic. His attack on the Russian government and his exposure of the backwardness of Russian society resonated with the Finnish intelligentsia as did his view that the Russian policy towards Finland was a crime (p. 214). Olga Maiorova discusses the reaction of the Russian-speaking intelligentsia of Turkestan. Maiorova demonstrates that it resorted to rhetorical strategies to circumvent the official perspective on Tolstoi.

Three papers look at Tolstoi's influence on other art forms and artists. Valérie Pozner explains why Iakov Protazanov's 1912 film *The Departure of a Great Elder* was never screened in Russia, something that did not prevent it from being discussed passionately in the Russian press. Laure Troubetzkoy examines Tolstoi's relationship with visual artists through the lens of *What is Art?* She discusses Tolstoi's attitude towards genres like portraiture and illustration. Her exposition of Tolstoi's attitude to religious art is most

revealing, especially as it pertains to the work of Nikolai Ge and Nikolai Orlov. Troubetzkoy demonstrates how, despite its criticism of modernism, *What is Art?* shares certain values with the avant-garde, namely its rejection of beauty and privilege. Hélène Henry delves into Tolstoi's influence on the dramatic arts in her discussion of Leopol'd Sulerzhitskii, who worked with Konstantin Stanislavskii at the Moscow Art Theatre. She considers the link between Sulerzhitskii's tolstoyan principles and Stanislavskii's method.

The majority of papers in this book confront the issue of Tolstoi's influence on Russian culture and society, both during and after his life. Luba Jurgenson demonstrates how the quest for an ideal and transparent language, born out of the crisis of meaning implicit in Tolstoi's spiritual dilemma, introduces a philosophy of language that anticipates the preoccupations of twentieth-century thinkers. Peter Ulf Møller examines how *The Kreutzer Sonata* marked the beginning of Russian literature's focus on sexuality, the so-called *polovoi vopros*. Even though discussions of sex took an entirely different direction than Tolstoi suggested, he nevertheless initiated them and retained a central position throughout, publically expressing views on Leonid Andreev's "Abyss" and "In the Fog" and on Mikhail Artsybashev's *Sanin*. Nikolai Bogomolov looks at the relationship between the Russian Symbolists and Tolstoi, pointing to the discrepancy between their published ideas about him and their intimate opinions.

There are several noteworthy analyses of Tolstoi's interactions and influence on important individuals. Michel Niquex demonstrates how Tolstoi admired the style and directness of Mikhail Men'shikov even if he rejected his political and anti-Semitic views. Roberta De Giorgi follows Vladimir Chertkov's career after Tolstoi's death and reveals how devoted he was to spreading the author's literary heritage around the world. Geneviève Piron traces the evolution of Tolstoi's influence on Lev Shestov's philosophical thought into the twentieth century. Tolstoi's indignant refusal to accept existential impasses empowered Shestov to withstand the excesses of idealism and rationalism of his time. Catherine Géry shows how Nikolai Osipov was one of the first critics to apply psychoanalytic theory to literature. From 1911 he published a series of papers about Tolstoi and his characters, a body of psychoanalytic work of profound impact until the psychoanalysis's prohibition in 1930. Catherine Depretto offers a periodization of Boris Eikhenbaum's writings on Tolstoi, showing how the critic tenaciously held on to his subject despite dangerous cultural shifts. Depretto not only traces the evolution of Eikhenbaum's interpretation of Tolstoi but also demonstrates the connection between biographer and his subject. Delving into the writings of Stefan Zweig, Boris Czerny reveals that the Jewish-Austrian pacifist ignored the popular image of Tolstoi as a Russian peasant and considered his writings to be a part of a larger European and humanist culture.

Un autre Tolstoï accomplishes its goals of reconsidering old questions and exploring uncharted territory. Its greatest strength lies in its exposition of the late Tolstoi and his influence immediately following his death. It is an excellent companion to the other books published to mark the centenary of Tolstoi's death, such as William Nickell's *The Death of Tolstoy* (Cornell University Press, 2010) and Donna Tussing Orwin's (ed.) *Anniversary Essays on Tolstoy* (Cambridge University Press, 2010), to name two notable examples. Another one of its strengths lies in its interdisciplinary approach, showing that while Tolstoi will always hold relevance to literature, history, and philosophy, his legacy holds importance for an ever increasing number of disciplines and approaches. One final strength is its amassing of scholars from around the world, which will hopefully lead to other collaborations between Tolstoi scholars in Europe, North America, and Russia.

Timothy Ormond, *University of Toronto*

Christina Ezrahi. ***Swans of the Kremlin: Ballet and Power in Soviet Russia*****.** Pittsburg: University of Pittsburg Press, 2012. xi, 322 pp. Illustrations. Appendices. Index. $27.95, paper.

The survival of ballet in Russia was anything but a certainty in the wake of the Revolution. How ballet—the most traditional symbol of aristocratic culture—not only survived, but became a symbol of the Soviet Union's cultural successes is the subject of Christina Ezrahi's *Swans of the Kremlin*. Her thoughtful study fills a gap in the English-language scholarship, offering an intriguing window into the fate of ballet from 1917 through the Khrushchev era. Drawing on extensive archival research, Ezrahi succeeds in bringing to life a rich narrative about the competing political, ideological, and artistic factors that directed the fate of ballet during this challenging half-century. The book focuses on the intersection of politics and art, glorifying the struggle of choreographers and dancers who sought artistic autonomy within an oppressive regime. Ezrahi highlights their attempts at "artistic repossession," a term she coins to capture the ways "artists reposed or creatively adapted and redefined what the Soviet regime sought to control" (p. 7). Using the Bol'shoi and Mariinskii (renamed the Kirov in the Soviet period) as her case studies, she draws on records of theatre debates, memoirs, and personal conversations with former dancers to craft her nuanced picture of Soviet ballet's evolution. At times, the shifting between the two theatres makes either company's trajectory difficult to discern, but this is certainly made up for by the comprehensive picture Ezrahi provides.

In its six chapters (plus introduction and conclusion) *Swans of the Kremlin* travels from the immediate crisis facing ballet after the Revolution to Iurii Grigorovich's multi-faceted *Spartacus* (1968), which Ezrahi uses to exemplify her thesis that "even within the confines of an overtly unambiguous ideological framework, there could be room left for artistic interpretation" (p. 227). Chapter 1, "Survival," takes up the initial struggle of the Bol'shoi and Mariinskii ballets to make a place for themselves in the post-revolutionary landscape. Following the dictates of Anatolii Lunacharskii, ballet would seek a middle ground between preservation of classics and new works that would convince the country "that the Bolshoi was not just a museum that was barely alive but that it had the potential to become an organic part of contemporary culture, a source of 'revolutionary happiness' and of 'revolutionary-artistic self-consciousness'" (p. 27). Ezrahi traces this tension between preservation and the quest for new Soviet ballet through the remaining chapters, each a vignette illuminating a different aspect of this theme.

Chapter 2, "Ideological Pressure," explores the attack on classical ballet from 1923–1936 and the rise of *drambalet*. In chapter 3, "Art versus Politics: The Kirov's Artistic Council, 1950s–1960s," Ezrahi examines the complex impact of the Soviet cultural project on its two main ballet theatres, teasing out the "real" work of the theatres and the "official" work they completed in order to maintain the goodwill of the regime. Given that the Kirov was an opera and ballet theatre (as was the Bol'shoi), the almost complete omission of any discussion of opera feels like an oversight, especially in light of Ezrahi's summarizing comments like: "the theater's leadership dutifully defined the creation of Soviet operas and ballets as its primary task," that seem to conflate the two arts (p. 91). Chapter 4, "Ballet Battles: The Kirov Ballet during Khrushchev's Thaw," takes a slightly different approach, focusing on conflicts within the ballet community embodied in the confrontation between different artistic generations. Ezrahi shows how the ideological framework imposed on the arts "offered the opportunity to delegitimize competitors by attempting to brand them as ideologically suspect" (p. 136). Her close analysis of these debates brings to light the complex interaction of ideological dogma with artistic concerns. However, the reader is

given little analysis or even description of actual choreography, which could have strengthened her claims. Chapter 5 explores the Bol'shoi ballet's tour to London in 1956 and the political and artistic ramifications of the first exchange of ballet performances across the Iron Curtain. The final two chapters each take up an individual ballet, Leonid Iakobson's *The Bedbug* (1962) and Iurii Grigorovich's *Spartacus* (1968) as case studies that exemplify the artistic freedom that still existed amidst tight ideological constraint. Ezrahi concludes with two useful appendices for the non-connoisseur: a "Who's Who" of Soviet ballet, and information on all the ballet productions mentioned in the text (including composers, librettists, choreographers, designers, dates of premieres, and a brief summary of the plot).

Swans of the Kremlin is lucidly and compellingly written in a manner that has much to offer both ballet scholars and readers with a general interest in arts during the Soviet period. Its impact for scholars could have been made stronger by a more rigorous engagement with theoretical models of the relationship between politics and art. Yet, even without a strong theoretical grounding, Ezrahi's work still deepens our understanding of this complex interplay. By reinstating ballet to its proper place of prominence in the Soviet cultural landscape, *Swans of the Kremlin* makes an important contribution to our understanding of the way creativity could thrive even within ideological constraint.

Anna Berman, *McGill University*

Glenn J. Farris, ed. *So Far From Home: Russians in Early California.* A California Legacy Book. Berkeley and Santa Clara: Heyday and Santa Clara University, 2012. 330 pp. Illustrations. Notes. Index. $21.95, paper.

As early as 1768, Spanish officials in California had begun to worry about a possible incursion by Russians who already dominated the North Pacific and, acting on these fears, started to move north. They set up the first Catholic mission in Alta California the following year. It was accompanied by the establishment of military supply stations and more missions in subsequent years. For all this worry, it was decades before Russians appeared in California. When they finally arrived, they established Fort Ross as a base for hunting and agricultural production, and it became the headquarters for Russian California for thirty years. This volume, edited by historical archaeologist Glenn J. Farris, is intended to commemorate the 200th anniversary of Fort Ross's establishment and to share new research in Mexican, Spanish, and Russian archives. With the help of scholars from Russia, Canada, Alaska, and California, Farris has assembled a collection of documents that include primary sources already translated and/or published elsewhere but not easily available to potential readers, as well as new material from the Russian State Naval Archives relating to the story of Russians in California. Each document or set of documents in the collection is preceded by a nice introduction that sets the context and explains the relevant names and events mentioned.

The end result is a history in documents of the Russian presence in California, including the relationship of the Russians with the Spanish and the local tribes in the area. In 1805, for example, Count Nikolai Rezanov arrived in Sitka/New Archangel to find the Alaskan colony on the verge of starvation and promptly took his ship to San Francisco in search of supplies and a trade relationship with the Spanish. This was the beginning of a series of Russian visits to California. Several documents in this collection describe these visits and the various advantages that were sought by the participants. Georg von Langsdorff, a surgeon aboard Rezanov's ship, for example, recounted the romance between Count Rezanov and Maria Concepción Argüello, the daughter of the commandant of the

presidio at San Francisco. According to Langsdorff, Rezanov contrived this romance in the belief that through their marriage, "a close bond would be formed for future business intercourse" between the Russian American Company and California (p. 27). Other documents indicate that the Russians were very critical of the Spanish and their interaction with the natives, in particular. In 1808, Aleksandr Baranov, chief manager of the Russian American Company in Sitka/New Archangel, gave instructions to his lieutenant, Ivan Kuskov, for his mission to explore the coast of California and establish a permanent base from which to hunt sea mammals. The directions specifically addressed the manner in which the local inhabitants should be treated, insisting, "you must strictly prohibit even the slightest exploitation of the local natives either by Russians or by members of the hunting groups […] You must not use fear because of the superiority of your firearms, which these people do not possess. Rather, seek to attract them through kind gestures based on humanity […]" (p. 52). Later, Achille Schabelski, an interpreter who spent time at San Francisco in the 1820s, described how the Spanish conscripted labourers and "converted" them to Christianity. Schabelski pointedly noted, "The manner of converting the Indians being the same today as it was before [independence from Spain], and having had previous occasion of seeing it put into practice with my own eyes, you may judge from this description that it did not at all conform to the principles of Christianity" (p. 107). Schabelski also took issue with earlier descriptions of the Indians as savages, like "overgrown infants"; instead, he believed they were capable not only of all types of agricultural work, but artisanal crafts, as well (p. 110).

Several documents are particularly interesting for their detailed descriptions of Fort Ross and its facilities, as well as the methods of agricultural production employed there. In 1833, Russian American Company Governor Baron Ferdinand von Wrangell reported on his visit to Fort Ross. He described the buildings, livestock, cultivation, and inhabitants. He also included a thorough and itemized discussion of salaries and living expenses. Several years later, the Russian agronomist Egor Chernykh visited Fort Ross and wrote several letters outlining the state of agriculture in California and the "wretched" method of threshing that was common there in which horses were used to trample out the grain, often resulting in injury to the animals. Chernykh's frustration prompted him to build a wooden threshing machine which later showed up in the inventory of goods when the Russians sold Fort Ross to the Swiss immigrant John Sutter in 1841.

Finally, *So Far From Home* includes a collection of "Kashaya Texts," accounts by the Kashaya Pomo people who lived near Fort Ross. Because the Russians did not focus on proselytizing the way the Spanish had, the Kashaya Pomo people got along relatively well with their foreign neighbours. These texts describe the people's first encounter with "the white man's food," and how the Russians subsequently taught them about processing and storing grain. The stories also reveal the ways in which the Russians intervened in the lives of locals, punishing Kashaya men for wife-beating and attempting to mediate peace and change old habits of vengeance feuding between groups. The last few chapters of Farris's collection tell of "the enduring romance of Fort Ross," its fascination for popular writers and historians in the twentieth century. This volume is a fine tribute to Fort Ross and its historical significance in the story of the Russian American Company and its brief experiment in California. It is a welcome addition to the literature on Russians in "America."

Lee A. Farrow, *Auburn University at Montgomery*

Isaiah Gruber. ***Orthodox Russia in Crisis: Church and Nation in the Time of Troubles.*** DeKalb: Northern Illinois University Press, 2012. xii, 299 pp. Bibliography. Index. $48.00, cloth.

Orthodox Russia in Crisis: Church and Nation in the Time of Troubles, by Isaiah Gruber, is intended to be a comprehensive history of the Russian Orthodox Church during the Time of Troubles (p. 19). While the paucity of primary sources from this period makes this undertaking ambitious, Gruber's careful textual analysis has resulted in an insightful and significant contribution to the histories of Orthodoxy and of the Time of Troubles. In his examination of the role of the Church in Russian society and its activities during this period of crisis, Gruber locates the roots of modern Russian national identity.

One of the key arguments made throughout the book pertains to the significance of the "New Israel" paradigm to Russian Orthodox mentality in Muscovy. Gruber notes the incorporation of the heritages of Israel, Rome, and Byzantium into the Muscovite identity as the state came to present itself as representing "God's chosen people and the vanguard of Orthodoxy" (p. 36). The suffering endured throughout the Time of Troubles was thereby interpreted as the punishment of God for the sins of his people. Loyalties could then be transferred away from a leader who was considered out of favour with God.

Another important contribution to the historiography on the Time of Troubles is found in Gruber's analysis of the economic activity of the monasteries throughout the period. He argues that the "pursuit of economic profit by ecclesiastic institutions played an important role in shaping the Time of Troubles," and contributed to the growing divide between the resource-rich north and the impoverished and rebellious south (p. 52). The comparison of monasteries to modern corporations (p. 56) with CEO monks and prayer as a commodity may be somewhat overstated, but the author demonstrates that the economic activities of the monasteries and their role in the process of colonization (p. 61) shaped the context of the Time of Troubles as it unfolded.

Gruber also provides a careful interpretation of the texts that were produced to legitimize each successive tsar. Rather than reading these sources as historical accounts of their accessions, he offers a critical analysis of their role as propaganda. Starting with the rise of Boris Godunov, the author examines the legitimation schemes that evolved and the efforts of the church authorities to support the tsar. He contends that each successive ruler used three arguments to justify his reign—the voice of God (*vox dei*), the voice of the people (*vox populi*), and the voice of a woman (*vox feminae*).

Despite the author's compulsive need to mark every ironic or humourous incident with an exclamation mark, as well as a slight problem of redundancy between chapters 3 and 4 regarding the legitimation scheme used by Fedor Borisovich, the prose is lucid and readable. The pairing of quotations at the beginning of each chapter draws the reader to compare the time period under discussion with other historical contexts. This is most effective in the chapters where excerpts from the Ostroh Bible are paired with quotations from the Time of Troubles, providing a subtle reinforcement of the New Israel thesis. In similar fashion, although the illustrations, consisting primarily of photographs and modern paintings, could be considered ahistorical, they do lend credence to the author's suggestion that the roots of modern Russian identity are to be found in the Time of Troubles.

To some extent, Gruber assumes a division between popular and official religion (p. 153) and his work begs a more direct discussion of recent literature that has brought these categories into question. He also suggests connections between the Time of Troubles and later developments, such as the apocalyptic imagery related to the seventeenth-century

church schism (p. 193) or the series of female rulers in the eighteenth century (p. 189). These intriguing suggestions require additional investigation and hopefully will inspire further scholarship. Gruber's critical analysis of the propagandizing work of the church hierarchy in support of new monarchs, his discussion of the economic role of the monasteries, and even his contribution to the dating of the Troubles themselves (p. 156) will make this mandatory reading for both students and scholars of the Time of Troubles and of the Russian Orthodox Church more broadly.

A. J. Demoskoff, *Briercrest College and Seminary*

Irina Ivanova (dir.) en collaboration avec Patrick Sériot. *Lev Jakubinskij, une linguistique de la parole (URSS, années 1920–1930)*. Collection « Bilingues en sciences humaines ». Limoges : Éditions Lambert-Lucas, 2012. 330 pp. Textes édités et traductions. 30€, livre broché.

Dans le but d'introduire les idées et les pensées de Lev Petrović Jakubinskij des années 20 du dernier siècle à la communauté linguistique moderne, au bout de sa recherche de quinze ans Ivanova a mis ensemble, édité et traduit les articles de ce linguiste, rédigés en polémique avec les linguistes de son temps. Ce recueil comprend les sections suivantes : 1) partie introductive (Préface) composée d'une explication des raisons de traduire Jakubinskij, d'un compte rendu des difficultés reliées à la traduction de ses textes et, finalement, d'une biographie de Jakubinskij assez détaillée ; 2) présentations des textes en russe accompagnés d'une traduction en français et de commentaires des traducteurs ; 3) annexes où on trouve une bibliographie de Lev Jakubinskij qui couvre deux décennies à peu prêt, une liste alphabétique avec une petite description des activités professionnelles des auteurs et personnages mentionnés par ce linguiste dans ses articles, références bibliographiques, un index des noms et un index des termes linguistiques.

Au début de son ouvrage Ivanova cherche à valider l'importance de traduire Jakubinskij, un spécialiste de l'histoire de la linguistique peu connu et tombé dans l'oubli immédiatement après son décès en 1945. Étant le fondateur de la Société d'étude du langage poétique, l'un des initiateurs de la création de l'Institut du Mot Vivant et à l'origine de la sociolinguistique en Russie, Jakubinskij "a pris une part active aux […] bouleversements" (p. 14) de son époque. L'éditrice de cet ouvrage a choisi les textes qui présentent l'intérêt le plus important du point de vue de l'histoire des idées linguistiques et qui appartiennent aux origines de la théorie du dialogue et du dialogisme dans la linguistique russe (p. 15), un sujet sur lequel travaillent actuellement un nombre de chercheurs russes et étrangers. Ensuite, en parlant des difficultés de traduction, Ivanova met en relief trois types de difficultés : 1) le style qui ne représente pas le registre de l'écrit et qui "se manifeste par la présence de nombreuses remarques subjectives" ainsi que par "l'usage abusif des incises qui expriment l'opinion de l'auteur" (p. 19) ; 2) l'absence de correspondance entre certains termes russes et français (par exemple, entre les termes russes *jazyk*, *reč* et les termes français *langue*, *langage* et *parole*) représentant un défi bien connu pour la traductologie russo-française ; et 3) le caractère dialogal des articles de Jakubinskij (qui représentent une interaction avec les travaux des savants russes contemporains). Finalement, en abordant la question du parcours de la vie de Lev Jakubinskij Ivanova vise à jeter la lumière sur l'ambiance où il vivait et travaillait. Ses réflexions impartiales et détaillées sont très informatives et utiles car elles aident le lecteur à bien comprendre la complexité de l'époque postrévolutionnaire.

Ivanova souligne maintes fois le fait que les articles de Jakubinskij inclus dans l'ouvrage comprennent beaucoup d'idées innovatrices pour son époque, nourries "par des sources très variées" (p. 54), et ils font une partie importante de la discussion dans le milieu intellectuel de son temps. Le premier article « Sur la parole dialogale » touche aux questions qui se trouvent à l'interface entre la linguistique, la psychologie et la sociologie. Il s'agit d'une linguistique qui analyse la parole vivante, soit le "langage en action" (p. 16). En conceptualisant la langue comme une activité langagière, Jakubinskij décrit plusieurs styles fonctionnels qui seraient à la base de la stylistique fonctionnelle. Selon lui, l'énonciation est l'élément principal de l'activité langagière influencé par un nombre de facteurs, dont le rôle actif de l'auditeur dans la production d'un énoncé.

Le deuxième article, soit « F. de Saussure sur l'impossibilité d'une politique linguistique », comprend les pensées de Jakubinskij liées à son rejet de la théorie de Ferdinand de Saussure. Cet article témoigne du fait que les centres d'intérêts de Jakubinskij changent à la fin des années 20, à cause d'une "polémique anti-saussurienne" et d'une "orientation anti-positiviste et volontariste" (p. 177) dans la linguistique soviétique de l'époque. De façon parfois très agressive et sarcastique, qui caractérise le discours (réactioniste) des intellectuels scientifiques russes et russophiles des temps postrévolutionnaires, Jakubinskij critique le "saussurisme" (p. 188–189) comme si c'était un fléau. Dans l'article en question il présente une argumentation (faisant recours à un nombre de données empiriques en russe) contre l'affirmation de Saussure que les locuteurs ne peuvent pas changer leur langue et pour la nécessité d'une politique linguistique. Il s'attaque aussi au caractère arbitraire du signe saussurien.

Le troisième article, intitulé « Contre le "danilovisme" », fait partie des bases de la sociolinguistique soviétique et a un caractère particulièrement polémique et marxiste, mais, selon Ivanova (p. 18), est quand même "en lien direct avec le premier" article. Dans cet article Jakubinskij critique généralement la façon dont Danilov analyse des données linguistiques pour appuyer son idée qu'il existe un lien entre le langage des locuteurs d'une classe sociale et leur statut social. Plus spécifiquement, Jakubinskij révèle l'inconsistance de Danilov dans le choix de certaines constructions linguistiques et de ses informateurs ainsi que son usage des matériaux fragmentés et réorganisés à sa convenance.

Le livre est très bien structuré, toutes les parties sont très utiles, car elles contribuent à notre compréhension tant de la vie professionnelle de Jakubinskij que de l'état de la linguistique soviétique à son époque. Les présentations qui précèdent les trois textes sont d'une valeur particulière : elles réalisent pleinement l'objectif de l'éditrice d'aider le lecteur à "retracer le contexte dans lequel chaque article a été produit" (p. 19). Les explications et les interprétations de l'auteur et des traducteurs sont généralement bien claires et accessibles même à ceux qui ne sont pas spécialistes en certains domaines de linguistique.

Ross (Rostyslav) Bilous, *Université York*

Ingrid Kleespies. ***A Nation Astray: Nomadism and National Identity in Russian Literature.*** DeKalb: Northern Illinois University Press, 2012. x, 242 pp. Index. $48.00, cloth.

This is an ambitious study that "examines the discourse of wandering, traveling, and nomadism that developed around the perception of an uncertain, or unfixed, Russian identity, particularly as it was imagined in relation to Western Europe" (p. 5). Ingrid Kleespies analyzes Russian literary texts from the eighteenth century (Nikolai Karamzin) to

the twentieth (a coda on Aleksandr Blok's *Scythians*) in an attempt to show that what she calls "nomadic wandering" (p. 11) is a key explanatory concept for the development of Russian national identity. She takes her cue from Fedor Dostoevskii's 1880 "Pushkin Speech," in which he identified homeless Russian wanderers (p. 5) as central figures in the Russian national story. Accordingly, she discusses Dostoevskii's 1863 *Winter Notes on Summer Impressions* out of chronological order, in the first chapter, along with Karamzin's *Letters of a Russian Traveller* (1797), comparing the ways in which the two texts model border-crossing for the Russian intellectual. Subsequent chapters deal with Petr Chaadaev; Aleksandr Pushkin ("To Ovid," "The Prisoner of the Caucasus," "The Gypsies," and *Journey to Arzrum*); Ivan Goncharov (*The Frigate Pallas* and *Oblomov*); and Aleksandr Gertsen (*My Past and Thoughts*).

Kleespies's thesis is fresh and original, and the reader will learn much from her thoughtful analyses of works that are not among the "usual suspects." Her writing is free of jargon, and she has read widely and deeply in both literary-historical and theoretical sources. The chapters on Chaadaev (in which she identifies Chaadaev's *First Philosophical Letter* as the source for Dostoevskii's "Russian wanderer") and on Gertsen are the strongest ones. Her comparison of Gertsen and Dostoevskii, which comes near the end, is illuminating and thought-provoking:

> Albeit in slightly different terms, both Herzen and Dostoevsky posit the idea that European inauthenticity and stagnation signal the end of the West's historical progression. Russia represents the potential for future historical development, specifically in terms antithetical to their definition of the West. Russia offers some form of the commune, whether it be Dostoevsky's vision of Christian brotherhood or Herzen's argument for Russia's nascent Socialism. Both visions suggest revolution and dynamic change (p. 173).

She also offers intriguing remarks on the idea of the "anti-Odyssey" (p. 133) in Russian literature; one wonders if she might have made more of this line of inquiry as a strategy for focusing her discussion, which can at times be hard to follow.

There are pitfalls to Kleespies's approach. The concept of "nomadic wandering" is stretched to its limits, as it refers now to literal travel, now to a sense of intellectual displacement, now to the circulation of texts (this is only a partial list of the various roles the concept is asked to play). Such capaciousness begins to deprive the term of explanatory power after a while. Kleespies tends to zero in on specific passages in the texts under discussion that relate to her major theme. This can be confusing and often leaves the reader unsure how these passages fit in the larger economy of major works like *Oblomov* or *Journey to Arzrum*. It might have been helpful to narrow the range of works discussed in order to deal more comprehensively with the overall significance of each work (rather than selected passages) and thereby make a stronger argument for the centrality of the "nomadic wandering" theme. Kleespies is to be commended for tackling works that are not over-studied, but can a book that claims to account for the development of Russian national identity safely omit Lev Tolstoi, perhaps Russia's most famous wanderer? Unlike Nikolai Gogol' and Lermontov, who are discussed episodically, Tolstoi is omitted from this work.

These reservations aside, Kleespies has taken a genuinely new approach to the big picture of the development of Russian national identity through literature, and her book offers many new paths of inquiry.

Susanne Fusso, *Wesleyan University*

Brian LaPierre. ***Hooligans in Khrushchev's Russia: Defining, Policing and Producing Deviance During the Thaw.*** Madison: University of Wisconsin Press, 2012. xiii, 281 pp. Notes. Bibliography. Index. US $25.00/Cdn $30.50, paper.

What do murder, domestic violence, and snowball fighting (with malicious intent) have in common? The perpetrators of all these offenses could have been considered guilty of hooliganism of one form or another in the Soviet Union under Khrushchev. Brian LaPierre's *Hooligans in Khrushchev's Russia* analyzes the causes and outcomes of the campaign that created millions of hooligans. Using extensive data from Russian archives, LaPierre's work demonstrates the contradictions of Khrushchev's thaw. In a period best known for increasing political tolerance, the regime increasingly resorted to invasive methods of policing society.

The introduction of *Hooligans in Khrushchev's Russia* provides an excellent, concise overview of the literature on hooliganism in Russia and on theoretical approaches to understanding deviance. Engaging with other Soviet labels (for example, *kulak*) LaPierre asserts that hooliganism was a social-legal category that defined deviance in the Soviet Union—a construction of public mores, personal interactions, and the ever broadening Soviet criminal code. The first chapter provides a broad overview of hooliganism in the Khrushchev period. It delves into the legal and press portrayals of hooliganism before moving into a detailed statistical examination. LaPierre argues that, in contrast to young scofflaw in public portrayals, the statistically average hooligan was a man who was older than twenty-five, had a typical level of education, and was a blue-collar worker. Khrushchev's average hooligan was thus the average male urban dweller.

The remainder of the book examines the ways that Khrushchev's regime expanded the definition of hooliganism, the cohort of hooligans, and its methods of policing social behaviour. Under Stalin, hooliganism had loosely encompassed various forms of disorderly behaviour (for example, public intoxication or assault) but only outside the home. Khrushchev-era authorities extended hooliganism into homes through the introduction of domestic hooliganism, a criminal offence that reconfigured the boundaries between private and public space. The redefinition of hooliganism allowed authorities to police offences from domestic violence to noise complaints. Along with domestic hooliganism, petty hooliganism enabled police to enlarge the number of offences and offenders whom they could punish. The ambiguity and elasticity of these offences became the pretence for charges against millions of Soviet people, bringing the regime into the mundane lives of citizens. Chapter 4 examines the ways that Soviet authorities sought to mobilize society (*obshchestvennost'*) against hooliganism through comradely courts and the *druzhina*. Chapter 5 looks at the "soft line" the regime took on crime in 1959 and 1960, marking a significant decrease in reported hooliganism for those years. But while authorities trumpeted a real decrease in crime, petitioners frequently complained that the "soft line" simply encouraged administrators to falsify statistics on crime and enabled offenders in serious crimes to escape punishment. Reacting to these protests, a "hard line" on hooliganism followed once again, but LaPierre concludes that elements of both the soft and hard lines persisted into the Brezhnev period.

Addressing the use of social monitoring in the anti-hooliganism campaign, LaPierre remarks that what was new was not that the regime was using collective surveillance to discipline society, but instead that the scope of the campaign was much larger. And though *Hooligans in Khrushchev's Russia* argues that aspects of Khrushchev's fight against hooliganism were truly novel, the scope of the attack on hooliganism more generally seems

to have been its defining feature, expanding disciplinary methods and goals that had existed under Stalin and before. Perhaps the most interesting suggestion LaPierre makes is that the "attempt to rehabilitate and reintegrate hooligans had produced an increasing stream of career criminals rather than converts to the Soviet cause" (p. 51). Yet the evidence for this argument—high and increasing levels of recidivism among convicted hooligans during various years in the 1960s—is relatively tenuous. Was this recidivism the product of an "upbringing" of the Soviet penal system or did it occur because, like *kulaks* and various anti-Soviet elements of the 1930s, Soviet authorities sought out enemies among people previously categorized as hostile? LaPierre argues the former, but it seems just as likely that repeat hooligans were unable to escape the label.

Hooligans in Khrushchev's Russia provides a mountain of evidence about an important social and cultural campaign under Khrushchev. LaPierre has produced a compact, and often entertaining, work that contributes to and complicates the growing literature on policing and social activism during the Thaw. This work is mandatory reading for anyone working on deviance and criminology in Russia or the Soviet Union, and sections would provide undergraduate students with a nice introduction to the paradoxes of the Khrushchev era.

Seth Bernstein, *University of Toronto*

Holger Limberg and Miriam A. Locher, eds. *Advice in Discourse.* Pragmatics and Beyond New Series. Amsterdam and Philadelphia: John Benjamins Publishing Company, 2012. vii, 376 pp. Subject index. $142.00, paper.

Computer-mediated discourse, corpus-based studies, and recent advances in linguistic theory and practice have led to the re-examination of a number of linguistic issues, including speech acts such as advice-giving. *Advice in Discourse*, edited by Holger Limberg and Miriam A. Locher, is a recent collection of articles from the Pragmatics and Beyond Series on advice-seeking, advice-giving, and advice-related practices. It gives us a fresh new look at the linguistic and extra-linguistic elements of advising practices in three major types of settings: (1) academic, educational, and training-related; (2) medical and health-related; (3) computer-mediated.

What makes this collection special is not one single ground-breaking discovery about advising, but how each article highlights a slightly different aspect of advising, giving us the feeling we are putting together more and more pieces of the puzzle as we go. The book not only examines face-to-face advice-giving of usually solicited advice in institutional settings, but also, in line with most recent research, seeks to explore advice-related practices in less well-studied contexts such as peer-to-peer and online advising.

Part I examines the hierarchical structure of interactions between advice-givers and advice-recipients in academic, educational, and training settings in Finland, New Zealand, the US, and the UK from a conversation and discourse analytic perspectives (Sanna Vehviläinen, Ken Hyland and Fiona Hyland; Andrea DeCapua and Joan Findlay Dunham). One of the important issues discussed in this part is the compensatory strategies employed by advice-givers and seekers to counteract the potential loss of face of less statusful advice-seekers by using text feedback (for example, in the form of spoken or written question-answer sequences) and hedges to preface advice-giving. Other key issues are the potential for communication breakdown when advice-seekers (for instance, ESL learners) may misconstrue such interactions as lacking advice, and the need for advice-givers to "develop

sensitivity and awareness of the cultural and educational background of the students" (Hyland and Hyland, p. 65).

Part I also sheds light on the growing trend of peer-to-peer advising in academic settings and the less hierarchical interactions characteristic of peer tutoring. Two major types of peer tutoring sequences emerge from these studies: (a) "building a case" usually employed with global problems (such as the organization of a paper) and including orientation to the problem, negotiation of the problem, negotiation of a solution, and a closing phase, and (b) "cutting to the chase" or advice-giving without grounding, usually employed with local problems (such as wording) (Hansun Zhang Waring, p. 114). Analyses of the dynamics of graduate-undergraduate tutoring reveal that despite differences in age, academic experience, rank, and tutor preference for more or less directive advising, the prevailing model seems to foster collaboration and learning from others' feedback (Jo Angouri, p. 139). Training contexts (for example, New Zealand mentors helping Chinese immigrants transition to the workplace) provide evidence of more direct advising style and "co-construction" practices, where mentors guide mentees how to integrate successfully into the new culture, and mentees are passive recipients as prompted by their native culture, yet they also show an emerging awareness of the different interactional norms in the new culture (Bernadette Vine, Janet Holmes and Meredith Marra, pp. 161–162).

Part II deals with advice practices in medical professional settings in Britain and Hong Kong, and in the context of phone helplines on health issues in Australia and the US. It offers insights on the problems both mothers and home-visiting nurses face in terminating a sequence where advice is intended as advocacy, usually due to mothers' reluctance to acknowledge the advice or their own lack of competence, or where advice is given as information and is more difficult for mothers to discern (John Heritage and Anna Lindström, pp. 189–190). Patient-initiated advice sequences (in prenatal hospitals during Down syndrome screening) reveal the mismatch between patients' advice-receiving expectations and doctors' information-providing but mostly advice-avoiding practices (Olga Zayts and Stephanie Schnurr).

Phone helpline studies focus on advice-seeking by lay people and advice-giving by professionals or peer volunteers. They underscore the contrast between face-to-face advice-giving, usually initiated by the professional, and advice-giving on the phone, usually caller-initiated (Michael Emmison and Alan Firth), portray callers as experts on their situation controlling interaction structure, and analyze the steps call-takers make to pursue advice-acceptance after their advice was initially rejected (Christopher Pudlinksi, p. 250).

Unlike earlier studies on face-to-face advising in institutional contexts, Part III focuses on Internet sites offering peer advice. It shows that speaking and online communication share a number of parameters such as assessment-and-advice discursive moves (for example, in Japanese Internet forum advising on divorce, Phillip R. Morrow), and that advice practices across cultures are strikingly similar. Unlike professional settings, however, these practices and the so-called Netiquettes such as Spanish advice posts on beauty and style (María Elena Placencia) exhibit a good deal of peer support, understanding, bonding, and linguistic indirectness, in other words expressions of solidarity and empathy not expected or found in professional settings.

Part IV explores important cross-cultural and corpus linguistic aspects of advising. It looks at the use of the words 'advise' and 'advice' in various genres, senses, and collocations as they emerge in the British National Corpus of English (Catherine Diederich and Nicole Höhn), and examines advising from yet another point of view—applying Natural Semantic Metalanguage theory to the study of advising in English and Russian

(Anna Wierzbicka). Again, the complex interactions involved in advising are brought to light, and we note alongside Wierzbicka that this book is not about "the discourse of advice" per se, but an exploration of "language practices comparable to 'advice,' in a wide range of settings, languages and cultures" (p. 328).

The collection makes valuable contributions on a number of issues among which: (i) the conceptualization, communication, and reception of advice; (ii) peer advising in everyday, non-institutional, settings; (iii) offering unsolicited advice; (iv) information-giving, suggesting, and story-telling as advising; (v) providing written advice in printed and online sources; (vi) responding to advice, suggestion, or recommendation (for example, by following the advice or not). The book unveils the enormous linguistic and relational complexity of advice-giving in a variety of settings and cultures, and is a fascinating reading for those interested in advising practices from a linguistic, communicative, ethical, pragmatic, and socio-cultural perspective.

Ivelina Tchizmarova, *Simon Fraser University*

Olaf Mertelsmann. *Everyday Life in Stalinist Estonia.* Tartu Historical Studies. Frankfurt am Main: Peter Lang, 2012. 163 pp. €35.00, cloth.

Dans ce petit livre, publié dans la collection qu'il dirige avec Eero Medijainen, Olaf Mertelsmann, professeur à l'Université de Tartu, prolonge sa réflexion sur la soviétisation des États baltes et, plus particulièrement, de l'Estonie. Après une introduction expliquant le sens à donner à la soviétisation et comment cette dernière s'est déclinée différemment selon les régions, Mertelsmann offre à ses lecteurs une série d'explorations de diverses facettes de la soviétisation en Estonie. Chacune de ces études se fonde sur des documents d'archives et des enquêtes orales.

Le premier de ces textes explore le niveau de vie des ouvriers estoniens avant et pendant le stalinisme, notamment à travers une série de tableaux résumant des statistiques de l'époque et envers lesquelles l'auteur ne démontre pas toujours suffisamment de prudence, sauf peut-être quand il compare ces statistiques avec des sources d'histoire orale. La conclusion de ce premier texte, prévisible, est que ce niveau de vie s'est largement dégradé au cours de cette période. C'est d'ailleurs une constante dans ce livre, soit des résultats largement prévisibles à la lumière de la littérature sur l'URSS en général.

Le second texte focalise sur les distilleries illégales en Estonie, avant, pendant et après la Deuxième Guerre mondiale, pour conclure à un lien direct entre l'essor de l'alcoolisme et la soviétisation. L'auteur aborde ensuite les représentations des Russes par les Estoniens. Sans surprise, ces représentations font du Russe l'« ennemi national ». Le texte suivant est sans doute le plus original, où Mertelsmann tente de comprendre le phénomène de la résistance en Estonie dans son rapport à l'« accommodation » de la société estonienne au régime soviétique. La brève existence des « frères de la forêt » s'expliquerait, ainsi, non seulement par la sévère répression dont ils furent victimes, mais également par les nouvelles formes d'ascension sociale offertes aux Estoniens par le régime. Autrement dit, les *promesses* furent autant, sinon plus efficaces que les *menaces* dans la destruction du soutien populaire apporté au maquis.

Le cinquième chapitre est une étude des stratégies (vol, tirage au flanc, marché noir, potager privé…) que les paysans estoniens ont dû adopter afin de survivre à la « politique d'austérité » qui sous-tendait la collectivisation de l'agriculture. L'État prélevait en effet une large part des revenus générés par les kolkhozes, afin de financer l'industrialisation de l'URSS, ce qui se traduisait par une pauvreté généralisée, voire, en cas de sécheresse, par

des famines. L'intérêt supposé de ce chapitre est de documenter, à partir d'archives orales, les stratégies de survie spécifiques à l'Estonie. Dans les faits, l'auteur ne livre aucune stratégie que l'on ne pourrait retrouver dans les autres kolkhozes d'URSS, sinon peut-être la vente de poisson séché sur les marchés locaux.

Le chapitre subséquent — le plus substantiel — touche à la sphère privée sous le stalinisme et montre un passage, dans les années 1950, de cette dernière vers une sphère domestique. Puis, Mertelsmann se penche sur les médias (particulièrement étrangers, comme *Voice of America*) dans l'Estonie soviétique au début de la Guerre froide. Dans l'avant-dernier chapitre, l'auteur se concentre sur les loisirs en Estonie, avant et pendant le stalinisme (sport, musique, cinéma, lecture, radio, alcool), ce qui amène certains recoupements avec les chapitres précédents. Le dernier chapitre, enfin, conclut (avec certaines nuances) sur 1956 comme une année charnière dans l'histoire de l'Estonie soviétique.

L'énumération des chapitres de ce livre montre d'emblée le problème de ce dernier, soit son manque d'unité. Ce à quoi s'ajoute la trop grande brièveté de ses chapitres, qui ne permet d'approfondir aucun sujet de façon satisfaisante. Le résultat est un livre éclaté et — au risque de paraître sévère — superficiel. Certes, le livre a certaines forces: l'auteur est polyglotte; les enquêtes orales sont toujours précieuses. Mais l'anglais écrit est souvent incorrect; le vocabulaire parfois inadéquat; et la mise en page aussi, notamment les appels de note. Bref : c'est un livre qui a du potentiel, mais qui semble avoir été publié prématurément.

Tristan Landry, *Université de Sherbrooke*

Eleonora Narvselius. ***Ukrainian Intelligentsia in Post-Soviet L'viv: Narratives, Identity, Power*****.** Lanham: Lexington Books, 2012. xviii, 413 pp. Illustrations. Appendix. Bibliography. Index. $90.95, cloth.

Eleonora Narvselius's book tackles one of the most elusive social groups in a rapidly transforming social and physical landscape of a very unusual post-Soviet city. The topic is strewn with many theoretical and empirical challenges that range from defining the intelligentsia and the intellectuals to the assessment of specific urban development and political problems in present-day L'viv. Narvselius has traversed these difficult terrains using insights from social and cultural theory and a combination of methods taken from ethnology, cultural studies, and sociology. Her endeavour produces a rich narrative that contains one of the most nuanced analyses of cultural change in post-Soviet Ukraine.

The book is largely based on the author's interviews with forty L'viv intellectuals, on the personal observations she made while living in the city, and on the contents of many publications from L'viv and about L'viv scattered all over local and national media, intellectual magazines, and internet forums. This composition of sources has determined the author's focus on the narratives produced by the intelligentsia, on the intelligentsia's self-reflection as well as its vision of future. This book proves that, despite the economic cataclysms of the post-Soviet period and the intelligentsia's significantly weakened social status, the group remains an important player in the post-Soviet cultural landscape. Members of the intelligentsia are still setting the terms for much of the public debate. The imagery vis-à-vis their own social identity as intellectuals and the nature of the place they live in (be it the city of L'viv itself, Ukraine, or "Galicia") comes from the narratives generated by the intelligentsia, who are simultaneously carving out and claiming physical and institutional space for their own activities.

Among numerous observations Narvselius makes, two strike the present reviewer as especially convincing and fully developed. The first has to do with the very nature of the intelligentsia or of the intellectuals. Despite significant inter- and intra-generational differences and divergences, and despite all the tectonic shifts of the post-Soviet transition, Narvselius's respondents continue to define the intelligentsia in terms of the cultural capital they expect the group to possess. They also delegate to the intelligentsia the authority of moral judgement about the state, the society, and the world. The second observation is about the place itself. Narvselius argues that L'viv's rich history, clearly discernible in a multi-layered urban "semiosphere," has made the city especially fertile ground for various identity projects. At the core of those efforts are narratives produced by the intelligentsia that link selective interpretations of the past with explanations of the present and expectations for the future. Even though at the moment the Ukrainian nationalist narrative seems to have the upper hand, this narrative is not monolithic. It is constantly challenged and remains open to reinterpretation.

The wealth of observations, combined with insights gleaned from an impressively wide (even though somewhat eclectic) range of theories, often tends to blur the book's focus. Some of the issues raised by Narvselius merit a separate discussion, and are neither specific to nor originating in L'viv. This would be the case with Ukrainian collective memory, "blank spots," and battles over remembering and representing nation's past. Some of the intellectuals extensively cited by Narvselius, such as Iurii Andrukhovych or Oleksandr Irvanets', do not live in L'viv and have only tentative connections with the city. It is also not clear why certain organizations were selected for closer scrutiny while others ignored. The author discusses the nationalist youth organization *Spadshchyna* dozens of times, while the arguably more open, diverse, and numerous scout organization *Plast* receives only a passing mention in the book.

Finally, the book would have benefitted from a dose of "hard" sociology. How many people with higher education are there in L'viv? What is their occupational structure? How do the numbers of technical and humanities intelligentsia compare? What are their incomes and from what sources do they come? How many non-governmental organizations are in L'viv, and can their leadership be defined as part of the intelligentsia? What is the readership of forums like <www.zaxid.net> and of the intelligentsia's printed production? Should we not distinguish the new business elite, with its peculiar interest in the city's history and urban space, from the more traditional intelligentsia?

These criticisms notwithstanding, Narvselius's book is the most extensive and sophisticated treatment of L'viv's intelligentsia during the two decades that followed the collapse of the Soviet Union. It is a must-read for anyone working on cities, social change, and cultural projects in post-Soviet Ukraine.

Andriy Zayarnyuk, *University of Winnipeg*

Tomasz Nastulczyk and Piotr Oczko. *Homoseksualność staropolska*. Biblioteka Tradycji, nr CVII. Cracow: Collegium Columbinum, 2012. 541 pp. Illustrations. Bibliography. Index. Paper.

Two young scholars have undertaken the known medieval, Renaissance, Reformation, Counter-Reformation, and early Enlightenment texts from Poland that deal with homosexual behaviour. Tomasz Nastulczyk is a doctoral candidate in Polish literature at Jagiellonian University in Cracow while Piotr Oczko is an assistant professor in Polish literature at the same institution. The authors proclaim their aim as philological analysis of

texts (p. 20), but they use this methodology to construct (or rather de-construct) a history of homosexuality in Poland through their framework, analysis, and commentary. The work provides useful information for researchers, although few new discoveries, and the text wanders far beyond pre-modern Poland.

Although within the academy, the authors dedicate their work to Jerzy Krzyszpień, one of the earliest gay-rights activists. They have also utilized the extraordinary research skills of Wojciech Szot, a journalist, not an academic. Moreover, in keeping with Krzyszpień, the book generally avoids language that may be regarded as stigmatizing, using *homoseksualność* instead of the medical term *homoseksualizm*. The authors insist that their work be regarded within the context of "lesbian and gay studies," rather than "queer theory." They also firmly place themselves within the essentialist school, rather than the constructivist paradigm (p. 131–132). However, they seem to confuse mentality with physical act in their defence of the essentialist position.

Unfortunately, the organization of the material challenges users. The book is divided into three parts. The first section provides a broad sweep of queer issues—past, present, and future. The second part discusses representations of homosexuality in pre-modern Polish texts, repeating most of the issues dealt with in the first section, but with extensive polemics that have little bearing on the ostensible topic. The final section consists of an anthology of excerpts from primary and secondary texts concerning homosexuality in Poland.

The different sections apparently have different audiences in mind. The first section roams widely as Oczko spends much space reviewing non-Polish topics, such as the molly houses of eighteenth-century England and homosexuality in English poetry. Presumably this section is meant for a general audience, but cramming as much as possible into the volume has weakened the book's focus. The second section might be of use to students of contemporary queer politics in Poland, but the third section requires expertise in four languages, limiting its audience to scholars.

The two authors are dogged researchers, but their analysis frequently fails them as their positions seem naïve, even arrogant. The thousands of years of Christian condemnation of homosexuality are treated as no more than a mistaken interpretation of scripture (pp. 160, 243). While they can be quite critical of scholars in their own field, they can be quite gullible about those outside it. For example, they treat Alfred Kinsey's sexual statistics as if they were valid, when they were long ago dismissed for their poor methodology (p. 123, n. 217).

The trend of Oczko's and Nastulczyk's analysis is to cast doubt on the accumulated evidence of homosexuality in Poland. The discussion about the alleged sodomy of Bolesław II the Bold (*Śmiały*) makes sense in noting that "sodomy" encompasses so many behaviours that one cannot definitely establish that the sin attributed to the king by the chronicler Jan Długosz was homosexuality, but then Oczko jumps to the conclusion that it was really bestiality—which contradicts his own argument. There is a full, if unconvincing, discussion of Władysław III's homosexuality. However, the comment that the king must have really been bisexual since he was reported to have had extramarital affairs with women borders on the absurd. The authors make further sweeping assumptions. For example, the absence of church court cases against homosexuals is treated as evidence of the issue's low priority, even that the absence of such cases could indicate that Polish society did not regard such homosexuality as a crime against nature (p. 50), which contradicts the very texts cited. In reality, the slender fragments of church court records

that survive allow no assumptions; there simply is no surviving material documenting homosexuality from this source.

What could have been the most valuable contribution, the anthology, is inconsistent in its treatment of excerpts. The Latin text of a court case from Sieradz is found on p. 275 in the third section, but the Polish translation is in the first section (pp. 47–48); there is no indication to readers where this translation might be. Only a translation—not the original Latin text—is provided from the work by the Spanish Jesuit Tirso González de Santalla. However, in another instance, the opposite: there is no translation, only the original Latin. There is also much duplication. The 1682 court record of Lorentz Gottlieb Schütz is provided in Polish translation in the first section (pp. 54–56) and in its original German in the third section (pp. 278–280). The German is repeated when the work is cited as a secondary source (p. 421). As a result of such inconsistency, poor organization, and polemics, this anthology seems unlikely to serve as a "canon," as the authors proclaim (p. 241).

Scholars will inevitably be put off by the sarcastic criticism of other researchers in the field, such as Paweł Fiajałkowski, Paweł Leszkowicz, and Krzysztof Tomasik. I should also note that this reviewer is mentioned in the book and not positively. But I am in good company for nearly everyone doing work in the field of lesbian and gay studies in Poland comes under attack. Even one of the most visible achievements, the enormous 2010 exhibition, "Ars Homo Erotica," at the National Museum, is condemned (pp. 104–105).

This work inevitably provides more heat than light on Poland's queer history and the strident tone is bound to alienate. Neither author appears to have understood the political implications of their deconstruction. The field of Polish gay and lesbian history is still young, and Oczko and Nastulczyk stand on the shoulders of those whom they denigrate. It has taken decades to excavate stories and begin the process of constructing a narrative. This volume serves as a useful check on previous scholarship, returning to original sources and questioning conclusions, but it undermines rather than supports their purported goals. This book represents a lost opportunity that invites other scholars to build from the wreckage.

John D. Stanley, *Toronto*

Miriam Neirick. ***When Pigs Could Fly and Bears Could Dance: A History of the Soviet Circus*****.** Madison and London: University of Wisconsin Press, 2012. ix, 287 pp. Photographs. Index. $29.95, paper.

Miriam Neirick's *When Pigs Could Fly and Bears Could Dance: A History of the Soviet Circus* is a well-written account of some aspects of the history of the Soviet Circus. The book is skilfully crafted. Her story begins and ends with the death of Iurii Nikulin on 27 August 1997. Nikulin was arguably the Soviet Union's best-loved clown and a renowned star of numerous popular film comedies. He began working as a clown in the early 1950s and made his film debut in *Devushka s gitaroi* [Girl with the Guitar] in 1958. Probably his best known role was his lead in *Brilliantovaia ruka* [Diamond Arm] in 1969. Neirick writes, "Perhaps it was for the loss of this experience, the experience of being Soviet, that so many people wept when Nikulin died" (p. 28). She nicely articulates the connections among Nikulin, the circus, and the Soviet Union and shows that the circus rested on and propagated the idea that all Soviet citizens were united despite the realities of gender, age, status, hierarchy, power, nationality, or religion that separated them. "This story—the story of the Soviet Union—died with Nikulin because his death was also the death of the Soviet

Circus" (p. 28) as well as the end of the myth of the perfect community of friendship and harmony on which the Soviet Union rested.

At the centre of Neirick's history of the Soviet circus is an explanation of how and why the circus consistently remained "the darling product of Soviet culture" (p. 13), from 1917 to the fall of the regime in 1991. She argues that "the circus in the Soviet Union satisfied the diverse demands of both state and society by remaining an indeterminate, flexible, and polyvalent form of art that consistently propagated political messages, ideological lessons, and legitimating myths" (p. 216). She makes this argument thoroughly and convincingly. Neirick follows a familiar periodization. The circus of the revolution and civil war depicted the "revolutionary leap forward" and the ultimate victory of the Bolshevik revolution. NEP circuses toned down ideology and "more closely resembled their western European counterparts and Imperial Russian antecedents than their immediate postrevolutionary predecessor" (p. 43). Beginning in 1928, and coinciding with Stalin's "great transformation," the circus saw the replacing of foreign performers with Soviet trained ones, an emphasis on overcoming obstacles with technology, and stress on the perfectible Soviet body. Now the circus provided models to emulate rather than taking cues from audience desires. Neirick maintains that the circus was transformed most during the war years. She makes an interesting point that the circus during the war years became "once again, a safe place for language." During the 1920s, and even more during the 1930s, clowns avoided language. It was dangerous. But once again in the war, language was needed and it was safe to use it (pp. 94–95). Finally for the post-Stalin years, the ability of the circus to work so well with ambiguity and contradiction made it the perfect genre within which to promote an essentially contradictory foreign policy.

Neirick includes thoughtful reflections on women in the Soviet circus and illustrates how "female performers obeyed conventional gender norms while simultaneously dramatizing their own liberation from them" (p. 24). The circus is a rich and intriguing topic. There is more to be done. Masculinity and the circus would be fascinating to explore. There are a few references to the circus training schools which I find intriguing as a concept. Do other nations have circus schools? What are they like? More on the broader domestic and comparative contexts would have enriched the book. For example in the 1920s some young people held hostile views of the circus. In turn, Anatolii Lunacharskii criticized them for "misunderstanding" the circus (pp. 54–55). This issue fits incredibly well into broader debates on NEP and on the changes of 1928–1932. The shift under Stalin toward emulation also fits into broader debates on Stalinist subjectivity and Neirick's engagement with that literature would have deepened her contribution.

There is still much we do not know about the running of the circus, about salaries, animal acquisition, where performers lived, and about sociability among circus people. Oral histories could provide another rich source base. There were circus dynasties much like there were film industry dynasties. I would be interested to hear more about the Durov family as a whole or the Kio family, as their descendants still live and work in Russia. Finally, I think much more can be said about something like Oleg Popov's haunting skit "The Ray" (p. 188). Art such as his, alongside the comedic films in which Nikulin played such an important role, as well as the films of directors like Eldar Ryazanov tell a similar story. We need more informed and sensitive studies of late Soviet culture which, I would argue, explain the fall of the Soviet Union much more effectively than Sovietology ever could.

Tracy McDonald, *McMaster University*

Laura J. Olson and Svetlana Adonyeva. ***The Worlds of Russian Village Women: Tradition, Transgression, Compromise.*** Madison: University of Wisconsin Press, 2012. xiii, 368 pp. Bibliography. Index. Black and white photographs. Notes on transliteration and translation. $39.95, paper.

According to a Russian proverb, a woman is like the neck of the body and a man is like the head: wherever the neck turns the head must follow. Still, it is the head that gets all of the attention and not the neck. This proverb is meant to underscore the importance of women while recognizing the fact that their crucial role in society is often overlooked. Laura J. Olson and Svetlana Adonyeva's mission is similar to the message of the proverb: they wish to bring attention to the importance of women in village life. They also seek to understand women's contemporary culture and the mechanisms women use to make sense of their lives.

The authors begin by offering explanations for the lack of attention women have received: most collectors of folklore were men and they were interested in the genres performed by men, considering these to be the major expressive forms, the ones with historical and cultural significance. Furthermore, scholars, being educated urban dwellers, often failed to communicate with the people they were interviewing, a problem the authors themselves experienced.

After critiquing earlier scholarship, Olson and Adonyeva move on to their own work. In chapter 2 they identify the traditional stages of life, one set for women and another set for men. The Soviet system disrupted these hierarchies, especially the male one, and deprived men of traditional markers of status. Women's stages of life remained largely intact, although the personality traits valued in the past, such as passivity and submissiveness, came into conflict with Soviet emphasis on assertiveness. As a result, women needed to negotiate between new and old demands. Because of the great impact of history on village society, the authors group the women whose lives they examined by "generations," based on date of birth and the degree of Soviet influence in their lives.

Chapter 3 looks at courtship and marriage. It begins with a description of what might be considered traditional practice, namely rituals from the 1920s, a time when Soviet influence was minimal. It then offers women's own accounts of courtship and marriage, using these personal narratives to illustrate how women conformed to tradition—or went against it. The concept of generations serves to underscore growing awareness of personal desires, leading to greater independence.

Because of Olson's interest in songs, chapters 4 and 5 focus on singing traditions. The authors wisely examine all songs performed by their interlocutors: popular songs learned from television and other media as well as songs from oral tradition. Again they begin by describing traditional singing practice, songs typically sung by women versus songs sung by men, proceeding from this to show the modifications that have occurred with time. The chapter on *chastushki*, limerick-like ditties composed by their performers, shows how women used traditional modes to express their feelings and to negotiate and improve social standing.

Chapters 6 and 7 deal with magic and healing. A woman, when she became a mother, assumed responsibility for the well-being of her child and, by extension, of her whole family. Traditionally, she learned the appropriate actions from her mother-in-law, although, in more recent times, knowledge tends to be acquired from one's own mother. Access to spiritual powers can be used for good and it can be used for ill, and accusations of witchcraft and casting the evil eye can be ways of exercising control and articulating and modifying social relations.

The topic of access to the spirit realm is expanded in chapter 8, which deals with interactions with beings such as the house spirit, or *domovoi,* and with the spirits of the dead. Stories about such interactions, exchanged among women, help enforce proper behaviour. Interactions with the recent dead lead to a discussion of ancestors and the role of women as keepers of memory and preservers of the family line, the topic of chapter 9. Here the authors consider laments and show how a significant loss, such as the death of a parent, initiates women into the role of memory-keeper. The book concludes with a discussion of topics that necessarily needed to be omitted, such as the role of men.

Olson and Adonyeva have produced a useful book. The review of traditional practices which begins each section is helpful to readers who are not familiar with earlier descriptions of folk ritual. The song texts, most printed in both Russian and English translation, convincingly support the authors' arguments and help give the reader a feel for village life. Especially welcome are the personal accounts provided by the women from whom the authors gathered their material. These make the book come alive while grounding it in sound fieldwork. Still, there are problems. While the authors' familiarity with Russian scholarship is good, the same cannot be said for their knowledge of English-language publications, and studies on closely related topics such as Ukrainian laments are ignored. This is a minor quibble, however, and this book is highly recommended as an example of a modern, fieldwork-based study of contemporary Russia.

Natalie Kononenko, *University of Alberta*

Serhii Plokhy. *The Cossack Myth: History and Nationhood in the Age of Empires*. Cambridge: Cambridge University Press, 2012. 386 pp. Illustrations en noir et blanc. 87$, livre relié.

Le livre est consacré à l'*Histoire de la Rus'*, prétendue chronique « tenue à jour depuis des temps anciens ». Le manuscrit, qui commence à circuler quelques années après la fin des guerres napoléoniennes, est alors attribué à l'évêque orthodoxe Georgii Konyski. Il est publié pour la première fois en 1846. Ce texte a contribué à fracturer l'identité impériale russe et à poser les fondations sur lesquelles s'est construite la nation ukrainienne moderne. *The Cossack Myth* est une tentative d'élucidation du mystère entourant cette contrefaçon et une histoire des investissements successifs de sens qui y ont été faits. Serhii Plokhy est moins intéressé par l'exactitude ou la véracité historique de sa source que par sa capacité à créer une mythologie nationale autour de l'histoire des Cosaques.

La partie I retrace la découverte et la publication de l'*Histoire* et l'impact que cette dernière a eu sur l'imaginaire historique russe et ukrainien. Plokhy focalise habilement sur le poète Kondratii Ryleev qui, sans être ukrainien, a néanmoins nourri le nationalisme « petit-russe » avec ses vers historiques dédiés aux Cosaques. Plokhy explore aussi la réception de l'*Histoire* chez Taras Chevtchenko, Nikolaï Gogol' et Alexandre Pouchkine.

La partie II expose les précédentes tentatives pour identifier les auteurs de l'*Histoire* et montre comment ces recherches ont elles-mêmes été influencées par l'identité de ceux qui les menaient, motivés tantôt par un conservatisme impérial, tantôt par un libéralisme hostile aux valeurs nobiliaires qui y étaient véhiculées. Au vingtième siècle, les recherches pour déterminer l'identité de l'auteur se font plus pointues, recourant à la critique interne autant qu'externe. Plokhy semble avoir ici de la difficulté à ordonner chronologiquement l'emboîtement de ces recherches. Mais il réussit parfaitement à montrer comment, dans les années 1930, l'attribution de la paternité de l'*Histoire* à l'Ukrainien d'origine Aleksandr Bezborodko, qui occupa les plus hautes fonctions sous Catherine II puis Paul I^{er},

correspondait à la réhabilitation du rôle des élites dans l'histoire ukrainienne. Au début des années 1940, Oleksander Ohloblyn renouvela la problématique en posant la question de savoir où le manuscrit avait été écrit. S'appuyant sur des évidences toponymiques et patronymiques, Ohloblyn finit par cerner le Nord-Ouest de l'Ukraine, puis une famille, enfin un homme... qui ne s'avérera pas être le bon. Cette partie pourrait être utilisée dans un séminaire, pour initier les étudiants à l'érudition slavisante.

Dans la partie III, l'auteur reformule le problème en remettant en question le quand, le pourquoi et le comment de la contrefaçon. Plokhy examine ensuite les positions de l'auteur de l'*Histoire* en analysant son traitement de Ivan Mazepa. Les parties IV et V introduisent une liste d'auteurs potentiels. Plokhy précise pour chacun pourquoi il aurait pu être l'auteur du manuscrit, mais pourquoi également il pourrait ne pas l'avoir été. Ce n'est qu'au terme de ce laborieux processus d'exclusion que Plokhy livre enfin les conclusions de son enquête et resserre l'étau sur son « suspect n° 1 » : Stepan Shyrai. Mais cette conclusion est aussitôt mise en doute par Plokhy, qui s'interroge alors sur la possibilité qu'il y ait eu plus d'un auteur. La méthode paraîtra fastidieuse, voire décevante pour certains lecteurs, à qui l'on annonce en introduction la clé de l'énigme, pour finalement conclure sur un mystère non résolu. Si sa démarche contribue à situer Plokhy dans le sillage des Ernest Gellner, Eric Hobsbawm, Miroslav Hroch et Benedict Anderson, elle en diffère néanmoins. En effet, le travail de « détective » de Plokhy (il utilise lui-même la métaphore) pour identifier les possibles auteurs de l'*Histoire* l'a conduit vers des « suspects » qui ne sont pas les collecteurs de patrimoine et/ou activistes politiques auxquels nous ont habitués les études classiques sur la naissance des nationalismes. Ce sont plutôt des notables relativement bien intégrés dans l'empire. Le même constat s'applique à ceux qui, sans être les auteurs de l'*Histoire*, ont contribué à sa diffusion. Qu'est-ce donc qui a pu les pousser à promouvoir une nation distincte au sein de l'empire ? C'est en fait à cette question complexe (où la réforme des titres de noblesse est centrale) que s'efforce de répondre Plokhy, bien plus qu'à celle de la véritable paternité du manuscrit. Le livre s'adresse à un public spécialisé, ayant déjà de fortes bases en histoire est européenne. Mais le style de Plokhy est loin d'être austère pour autant, qui sait mettre en scène chaque chapitre de façon très imagée et ancrée dans l'actualité. Il est dommage que l'auteur n'ait pas joint à son ouvrage une bibliographie. L'index est défectueux par endroits. Mais pour tous ceux qui, comme moi, ont été inspirés par *The Invention of Tradition* et que fascine la question nationale en Europe de l'Est, ce livre apparaîtra comme une contribution respectable à un champ de recherche où tout est loin d'avoir été dit.

Tristan Landry, *Université de Sherbrooke*

Marie-Pierre Rey. *Alexander I: The Tsar Who Defeated Napoleon*. DeKalb: Northern Illinois University Press, 2012. xiv, 439 pp. Notes. Bibliography. Index. $39.95, cloth.

It is not an easy task to write a biography of a prominent historical figure whose life has already attracted a great deal of attention from scholars. It might be difficult not to fall under the influence of your predecessors and to avoid repetition of established perceptions, judgements, and interpretations. Marie-Pierre Rey has successfully overcome these challenges in her new biography of Alexander I, which now appears in English translation. The book provides a fresh look at Alexander's life and the major developments of his reign. It is largely based on a voluminous historiography, but also brings into account a number of new documents: correspondence, reminiscences, and memoirs written by the emperor himself as well as by his relatives, friends, courtiers, and diplomats. Rey uses these private

papers as a vital instrument in uncovering the "mystical" character of Alexander and assessing his role in domestic and foreign affairs. To strengthen her arguments, she often lets the readers hear the voice of the emperor and his contemporaries by providing numerous and lengthy quotation from primary sources.

Private correspondence reveals new details about Alexander's character. The emperor appears as a sensitive man with simple manners and lacking a thirst for power. He was attached to his father despite of the efforts of Catherine the Great to alienate him from his parent, and fully trusted his mother Maria Fedorovna whose influence on the emperor remained considerable for many years (p. 93). Alexander's behaviour in many respects was driven by feelings and beliefs rather than by rational considerations. He shared the idea of liberal reforms, but his distrust of the nobility and his faith in the divine nature of monarchical power prevented him from pursuing a consistent policy of change.

Rey argues that the burning of Moscow was the turning point of Alexander's life. The destruction of the sacred city brought the emperor closer to religion and mysticism. After 1812, "books of piety and the Bible became his preferred reading" (p. 257). This transformation had a far-reaching political impact. In international relations, Alexander came up with the idea of the Holly Alliance, a union of Christian monarchs based on principles of fraternity, justice, charity, and peace. In internal affairs, he put the country on a conservative path that had a negative impact on education, jeopardized religious freedoms, and indefinitely postponed improvements in the status of peasants.

Rey argues that despite this conservatism "the reign of Alexander was in many respects a period of political, intellectual, and social germination" (p. 380). She underlines the increase of Russia's power in European affairs, significant privileges granted to Poland and Finland, and the abolition of serfdom in the Baltic lands. All these changes, however, were concentrated on the periphery of the Empire and/or concerned foreign relations. In domestic policy, Alexander was incapable or unwilling to ally himself with the progressive part of the nobility and take responsibility for liberal reforms.

Whether or not readers agree with the author's assessment of Alexander's rule, they will definitely appreciate a well-written profile of his personality. Rey has produced by far the best psychological portrait of Alexander. She unveils the unknown facts of his relationships, aspirations, and love affairs, and describes the evolution of his character. She succeeds in understanding his motives and actions, but surprisingly is unable to produce a meaningful explanation of myths and rumours surrounding his death.

A short epilogue devoted to the mystery of Fedor Kuzmich diminishes an overall positive impression of the book. Rey was reluctant to take a definite position on whether the hermit from Siberia was in fact Alexander. Analyzing instead the contradictory evidence from primary sources regarding emperor's last days in Taganrog, she describes hypothetical scenarios that might cause his voluntary disappearance. This indefinite conclusion will encourage further studies of the epoch of Alexander I however.

Sergey Lobachev, *London, ON*

Efraim Sicher. *Babel' in Context: A Study in Cultural Identity*. Borderlines: Russian and East European Jewish Studies. Boston: Academic Studies Press, 2012. 309 pp. Twenty-eight black and white photographs. $80.00, cloth.

Many critics and scholars have noted and explored the Jewish element in the work of Isaak Babel', but none has given it the sustained and penetrating analysis that Efraim Sicher has undertaken over his long and distinguished career. Sicher has demonstrated persuasively

and, I think, definitively the extent to which specifically Jewish paradigms penetrate, shape, and give meaning to Babel''s texts, whether they derive from Sholem Aleichem, Mendel Mokher-Sforim, Khaim Bialik, the *kheder*, the Midrash, or Torah. "[T]he Yiddish language breathes in the coded subtexts of his Russian prose" (p. 21), Sicher writes, and he argues that understanding the midrashic approach to history provides the key to understanding Babel''s imaginative world. By embedding myths of history and religion in his stories, Babel' creates a fundamentally midrashic, intertextual narrative that in Sicher's view ultimately yields Babel''s understanding of history. Through this analysis, Sicher sets about to explain the persistent "identity crisis" of Babel''s narrators who seek to "combine the ideals of the Hebrew prophets and the October Revolution" (p. 124).

Without minimizing the influence on Babel' of Guy de Maupassant, Gustave Flaubert, Lev Tolstoi, Fedor Dostoevskii, Anton Chekhov, or Aleksandr Pushkin, this insistence on the primacy of the Jewish context expands appreciation of Babel''s work beyond aesthetic concerns or the autobiographical / psychological reality of specific texts to encompass the history of the Jewish people brought face to face with the dilemmas and horrors of the modern world. "In placing Mendel [Krik] alongside Joshua, who stopped the sun, and Jesus, in a radical and mischievous rereading of the bible, Babel' would be suggesting that historical change is inevitable […] but also cyclical" (pp. 146–147). With this cyclical conception of history comes, in Sicher's view, a reaffirmation of Babel''s "unspoken moral stance" (p. 207), which he characterizes as that of the Jewish humanitarian tradition. Sicher explicates this in a reading of the fate of Il'ia Bratslavskii in the story "The Rebbe's Son" from *Red Cavalry*.

> The first edition of *Red Cavalry* (1926) ends with Liutov's identification with his alter ego, Il'ia Bratslavsky, who has tried—and failed—to fuse Judaic values with communism, romance with killing. […] The dialectic ends without resolution, and it is unclear whether Liutov will overcome his own weaknesses or whether the ideal is doomed from the beginning. Nevertheless, it is from this Jewish Communist that Liutov draws inspiration for the unruly imagination that rages with his "ancient" Jewish consciousness (pp. 180–181).

Watching the dying Bratslavskii, Liutov reflects, "And I—who am barely able to accommodate the storms of my imagination within my ancient body—I received my brother's last breath" (p. 181). In the interests of demonstrating Babel''s intertextuality, however, Sicher may have overread the meaning of this moment. By defining the dialectic as being between Judaic values and communism, romance and killing, Sicher overlooks another opposition, which runs throughout *Red Cavalry* and does not yield the moral comfort of a cyclic view of history.

Il'ia's last name is composed of two parts *brat* and *slavskii*: "brother" in Russian and "Slav"—that is, "brother Slav." However, neither Il'ia nor Liutov are accepted as "Slavs" by their Cossack "brothers"—indeed, the two "fat-breasted typists in sailor blouses" stare unabashedly at Il'ia's "sexual organs, the withered, curly manhood of the emaciated Semite."[1] Consequently, they are "brothers" only ironically, perhaps only in the minds of the two fat-breasted typists, the Cossacks, and the rest of the Slav world that will never comprehend or accept them. Sicher makes a rare mistake in his reading of this scene when he writes that Liutov "draws inspiration for the unruly imagination that rages within his 'ancient' Jewish *consciousness*" (p. 181—my emphasis). Yet Babel' / Liutov writes that it is his body that is ancient not his consciousness—clearly the circumcised body on view

[1] Isaac Babel, *The Complete Works of Isaac Babel,* translated by Peter Constantine and edited by Nathalie Babel (New York: W.W. Norton & Company, 2001) 332.

before the two typists. Babel' therefore refers not to his humanitarian Jewish values but to something far older, darker, and more enigmatic: the circumcision that sealed the compact with God in his flesh forever—that is, to his difference. To difference. To that which is alien and unassimilable. What is this alien element? While it is true that his Jewishness is its sign, it is by no means certain that his Jewishness is its meaning. It is, rather, that which cannot be brought into context—either with the Cossacks or the Jews Liutov abandons. He is the outsider. His enigma cannot be explained by simple recourse to intertextuality, to the violence of the Cossacks, or the failed messianism of the Jews. The "dialectic" will not be solved by nationalism or the heroic resolve to adhere to humane values. Liutov faces a truth the modern world opened up for all those who dared to see it, and before this truth he can only remain silent.

Jonathan Brent, *The YIVO Institute for Jewish Research, Bard College*

M. Mark Stolarik. ***Where Is My Home? Slovak Immigration to North America (1870–2010).*** Bern: Peter Lang, 2012. 392 pp. Illustrations. $99.95, paper.

The back cover of this paperback publication indicates that the book tells "the epic story of Slovak immigration to North America" and that it also offers "a comprehensive history of this significant member of the family of Slavic nations." Such a description begs the following question: what is this book about? The reader quickly discovers that there are, in fact, three subjects interwoven in the narrative: a history of Slovakia, Slovak emigration to North America, and the Stolarik family saga.

The first story is meant to give an overview of Slovak history. It is, however, very brief and incomplete, serving primarily as a backdrop to explain why so many Slovaks left their homeland in the nineteenth and twentieth centuries, travelled to distant shores, and what they did upon arrival. It is also the background to the Stolarik family story, which, according to the author was representative of the history of the Slovaks both in Europe and in North America in the twentieth century. There is no dedicated chapter that gives the reader an overview, however short but comprehensive, of Slovak history; rather this history narrative appears briefly and in sections throughout the chapters to support the two other stories of Slovak immigration and the Stolarik family. This leaves the reader unfamiliar with Central European history with a very limited, if not confused, understanding of the social, political, and economic factors and events that drove so many Slovaks to emigrate. It also makes it difficult for the reader to appreciate fully the divisions that arose within the American and Canadian Slovak communities and the role and importance of the many organizations and publications they created. In other words, the history of Slovakia that is offered in this book does not provide a sufficient and understandable context for the other two stories.

The second story, that of Slovak immigration to North America, is far more complete and well-documented, but lacks conceptual coherence. The Slovaks who immigrated to North America did so for a number of reasons: economic, political, and personal. Once on this continent, they faced many issues related to their need not only to survive, but also to define themselves in a new environment that demanded their work and allegiance while simultaneously allowing them to create communities of compatriots. The tension that developed between these two processes is what makes the history of Slovak immigration to North America interesting not only on its own merit, but also because of the link to what was happening in Slovakia. Stolarik describes the major moments that marked American and Canadian Slovak communities, moments often connected to political developments in

Slovakia. He chronicles the establishment of the organizations in the United States and Canada and the events that had an impact like the signing of the Cleveland and Pittsburgh Agreements, documents that later played an important role in Slovak politics. A major contribution to the history of the Slovak diaspora is his descriptions of the creation of the Slovak World Congress as well as of the establishment of the Chair of Slovak Culture and History at the University of Ottawa (which the author currently occupies).

But this is only part of the immigration story. Not all immigrants were politically involved or wanted to be. Absent is an analysis of the importance of the assimilatory process, of the impact of the Slovak background on the next generation, and of the degree to which this background defined their identity and was carried forward. Waves of immigrants sustained many Slovak communities over the years, but not all communities survived. The reasons why some failed and disappeared are of interest because they explain the challenges these newcomers faced. Stolarik's failure to include the story of the farming community of Bradlo in Northern Ontario, whose past existence is now marked only by a plaque, although it is probably one of the better documented accounts, was criticized by many Slovak Canadians. To the extent that Stolarik's book purports not just to describe but also to analyze and explain the phenomenon of immigration, this omission is notable. It is indicative of the fact that there is little analysis in this book and this is a major deficiency. From an author who has been involved with and studying the American and Canadian Slovak communities for most of his professional life, one would have expected not just a descriptive, but an analytical, history of Slovak immigration. It will be up to future historians to write it.

The Stolarik family story, the third story, makes up a good portion of the narrative and provides many photos in the book. Unfortunately, the way it is told may leave the impression for some readers that the author feels that this story is more representative than any other immigrant experience. This is not to say that it is not an interesting story. Had this study of Slovak immigration to North America been organized differently and focused on an analysis of its history, the Stolarik family saga, on its own as an addendum or postscript, would have served well as an interesting example of one immigrant story.

When Joseph M. Kirschbaum, founder of the Chair of Slovak Culture and History, published *Slovaks in Canada* in 1967, he paid particular attention to Slovak Canadians who achieved personal success in their adopted country. His book was more descriptive than analytical of Slovak immigration to Canada, yet by these examples, he was emphasizing a basic point, namely that immigration is an experience that combines background, opportunity, and environment. How the immigrant experience turned out depends as much on how individuals dealt with these three factors as on the communities in which they found themselves. For some, the question of immigration was indeed the question "Where is my home?" (the title of the Czech national anthem); for others, immigration was an opportunity for a new beginning. These two approaches defined the first generation immigrant experience; for the next, it was already different. This is the story of Slovak immigration to the United States and Canada that this book should have told.

Stanislav J. Kirschbaum, *York University, Glendon College*

Andrei P. Tsygankov. ***Russia and the West from Alexander to Putin: Honor in International Relations.*** Cambridge and New York: Cambridge University Press, 2012. xii, 317 pp. Figures. Tables. Index. $99.00, cloth.

This is a strange book. The author, a professor at San Francisco State University, wants to show how "honour" influences foreign policy and more specifically how it influenced the foreign policy of Russia and the Soviet Union over the last two centuries. "I have tried to uncover," Andrei P. Tsygankov writes, "what Russians themselves understand to be their honor and honorable (sic) foreign policy." He delves back into Russia's past, "to the premodern era," to discover that the Russian sense of honour "originates from a culturally distinct source." It "differs from that of other members of the international system" (p. xi).

In order to establish his concept of "honour," which remains ill-defined, the author examines various periods in Russian foreign policy from the Holy Alliance (1815–1853) to the Russian-Georgian five-day war in 2008. Such a study would be a huge undertaking if based on archival research. In fact, the work is based largely on English-language secondary sources sprinkled with occasional memoirs. For an author who wants to know what Russians thought or think about an "honourable foreign policy," it is odd that the bibliography lists relatively few Russian sources. The book seeks to erect what appears to be an artificial framework for understanding Russian and Soviet foreign policy. As theoretical work often does, Tsygankov's study suffers from weak evidentiary foundations.

You can see how this book could easily go awry if the author fails to get his facts right. If the facts are wrong, how can the theory be taken seriously? That is the problem with theories which hang in the air and are not based on primary sources.

There are so many erroneous assumptions and errors of fact in this book, one does not know where to begin, but let us focus on a few examples. According to Tsygankov, Maksim M. Litvinov, the deputy commissar, then commissar for foreign affairs during the interwar years, pursued a policy of collective security in the 1930s against *fascism* (p. 43). In fact, it was a policy aimed at the containment of Nazi Germany, or at its destruction in war if containment failed. Litvinov initially envisaged fascist Italy as a member of this anti-Nazi, *not* anti-fascist, defensive alliance.

The author does not seem to know the difference between the treaty of Rapallo, concluded by Soviet Russia and Germany in 1922, and the Locarno accords (1925), involving, *inter alia*, Germany, France, and Britain, but not the USSR. "The Soviet decision to join the League of Nations in 1934," writes the author, "marked a clear departure from the old Locarno line in Bolshevik diplomacy" (p. 97). Unfortunately for Tsygankov, the USSR never had a "Locarno line"; it did pursue a Rapallo policy, not "Rappalo," which is misspelled (p. 99). In fact, Litvinov and G. V. Chicherin, commissar for foreign affairs during much of the 1920s, feared that the Locarno accords might undermine the nearly always fragile Soviet-German relationship.

When Italy invaded Abyssinia in 1935 and Germany moved into the Rhineland demilitarized zone in 1936, Tsygankov indicates that commissar Litvinov pressed for League of Nations sanctions, only to be resisted by France and Britain (p. 101). In fact, Litvinov was reluctant to support sanctions against Italy because it would undermine the anti-Nazi coalition he sought to build. When he did so, it was to strengthen the League, and the Anglo-French position, hoping that the crisis would quickly be resolved and good relations with Italy, restored. Sanctions against Nazi Germany were not seriously considered.

According to the author, I. V. Stalin named Litvinov to replace Chicherin as commissar for foreign affairs in 1930 in order "to practice moderate state-centered diplomacy […]," implying that Chicherin practised ideologically driven policies. Nothing could be further from the facts. In 1930 Chicherin was seriously ill and could not continue as commissar. "Although they shared commitments to an ideologically inspired yet pragmatic foreign policy," Tsygankov writes, "the two statesmen differed in their interpretations of pragmatism and collective security" (p. 104). As a *Soviet* policy so named, "collective security" was a strategy of the 1930s, not the 1920s. Litvinov and Chicherin were indeed rivals, but neither supported an "ideologically inspired" foreign policy. Both were no-nonsense pragmatists who sometimes differed over tactics, though not over strategy.

One could go on and on about the author's mangled evidence. In all of it, "honour" comes up from time to time, still ill-defined, but seemingly only as an after-thought, as if Tsygankov suddenly remembers that he must revert to his primary idea. The concept does not work, the more so because the author's muddle undermines his credibility. Is this book an example of the lengths to which someone will go to be trendy, to "do theory," or to publish something "new"? One can only speculate. The work does demonstrate how a prestigious publisher's peer evaluation system can fail. Readers may be reminded of Hans Christian Andersen's fable about the emperor who wore no clothes, but thought he was dressed in his finest suit. In this case it is Tsygankov about whom a child might say "But he doesn't know what he's taking about." The child was not fooled, though in this case the publisher apparently was.

Michael Jabara Carley, *Université de Montréal*

Anna Pavlovna Vygodskaia. ***The Story of a Life: Memoirs of a Young Jewish Woman in the Russian Empire.*** Eugene M. Avrutin and Robert H. Greene, trans. and eds. DeKalb: Northern Illinois University Press, 2012. xxxviii, 173 pp. Map. Notes. Index. $22.95, paper.

Originally published in Russian in 1938, Anna Pavlovna Vygodskaia's memoirs tell the story of a young Jewish woman who is tempted neither by the revolutionary movement nor by emigration. Instead, she dreams of acquiring a solid higher education and finding a place in the Russian empire's growing civil society.

The opening chapter of the book covers Vygodskaia's childhood from 1870 to 1880. Her mother's thirst for education—and willingness to defy social convention to quench that thirst—clearly played an influential role in Vygodskaia's own dreams. After her mother died, Vygodskaia was sent to live with a series of relatives. What is particularly striking about the narrative of these years is the relative absence of religion. Her family does not seem to be particularly observant, and her account offers no descriptions of religious or social discrimination. These absences are intriguing given the way that the historiography of Jewish life in the late Imperial period tends to emphasize exactly what is missing from Vygodskaia's memoirs.

At the age of twelve, Vygodskaia moved to Vil'na (then a major centre of Jewish learning and revolutionary activity) to rejoin her father, who had spent the last decade in Siberia and had remarried in the interim period. The second chapter deals with Vygodskaia's reconstituted family life as well as with her gymnasium studies. There was a noticeable tension within the extended family over whether it was more important to have a religious or a secular education. It was only with the death of her stepmother's parents, which removed the watchful gaze of a pious generation, that the question was truly

resolved and the household became, in Vygodskaia's description, more "Europeanized" (p. 54). Despite being only an average student, Vygodskaia found the years following her time at the gymnasium rather empty. She discovered boys and the pleasures of teenage courtships, but nothing truly removed her longing for further study. She decided to enroll in the Bestuzhev Higher Women's Courses in St. Petersburg. However, her father believed that allowing his daughter to live alone in a far-away city would damage the family's reputation, and he initially refused to give his official—and legally required—consent to her plan.

Vygodskaia would not be cowed into submission. Instead, as we find out at the start of the third chapter, she left without his permission and eventually blackmailed him in order to get it. (She threatened to register for midwifery courses, which he considered even more socially unacceptable.) The rest of the chapter offers a fascinating, and rather different, look at female student life. Usually, historians emphasize the poverty and difficult conditions faced by this generation of Russian women struggling to break through the educational glass ceiling. Vygodskaia, on the other hand, had far fewer financial worries. Armed with an allowance of thirty rubles per month from her family, Vygodskaia and her friend Roza became passionate aficionados of opera. The pair was not attracted to revolutionary activities, but they did occasionally let their room serve as a storage depot for politically questionable literature, and they raised funds to pay the bail of an arrested classmate. Vygodskaia's internalization of the Russian intelligentsia's values concerning serving and improving society becomes readily apparent as the chapter progresses. In the middle of her first set of spring examinations, Vygodskaia was shocked to learn that the Higher Courses would not admit any more students so hers would be the final class to graduate.

In the book's final chapter, Vygodskaia struggles with life after finishing her education. "I understood that I needed to take up some sort of employment," she writes, "but I was unable to find anything. In those days we thought little of how work might grant one material independence. We sought only to become independent in our thoughts, in our deeds, and in our choice of actions" (p. 132). She established a small reading circle, but it quickly fizzled out. She then took a book-binding course. Vygodskaia's restlessness is even apparent as she describes the preparations for her wedding to M. M., whom she had met while she was still a student. She chose her own spouse, but her father's position as a merchant of the first guild and factory owner dictated the elaborate spectacle that followed.

Vygodskaia's memoirs end at this point. The rest of her life story is filled in by the editors in their excellent introduction to the volume. Vygodskaia did eventually find fulfillment by working in education. She was attracted to the methods of Maria Montessori and, in 1918, founded the first Montessori school in Moscow. In 1923, frustrated with the increased bureaucratization of Soviet education, Vygodskaia returned to Vil'na, which was then under Polish control. She continued to teach until the city's Jews were herded into a ghetto by the Nazis in September 1941. Vygodskaia died when the ghetto was liquidated two years later. Her later writings did not survive that action.

Part family chronicle, part narrative of emancipation through education, Vygodskaia's memoirs offer a different perspective on Jewish life at the end of the Imperial period. They suggest that social integration and absorption of the values of the Russian intelligentsia could be as attractive as revolutionary activities to at least some young Jews in this era. As such, this book has much to recommend it. Anyone interested in the final decades of the Romanov dynasty, as well as more specifically in the history of Russia's Jewish community, will find Vygodskaia's words thought-provoking.

Alison Rowley, *Concordia University*

Jane R. Zavisca. ***Housing the New Russia.*** Ithaca: Cornell University Press, 2012. xv, 242 pp. Illustrations. Index. $26.95, paper.

While this book might better be titled ***NOT*** *Housing the New Russia,* Jane R. Zavisca, a sociologist at the University of Arizona, has produced an excellent piece of social science scholarship on an interesting and timely topic. Using the 1992 Housing Sector Reform Project (HSRP), a joint attempt of the United States' and Russian governments to import American-style mortgages and an American-style mortgage industry, as a starting point, the author uses qualitative and quantitative research to explain the housing woes of young Russians since the demise of the Soviet Union.

Young Russians spend a lot of time and energy worrying about housing. While many young couples live in multi-generational households, they believe that unless they have their own separate apartment, they cannot live a normal life. Though many young couples have one child while living with relatives or in one-room apartments, most believe that each child should have their own room, so that having a second child means having their own three-room apartment, a nearly impossible dream according to Zavisca. These young Russians also still expect the government to honour Khrushchev's promise of a separate apartment for each nuclear family.

With this background, it would seem that the introduction of mortgages through the HSRP would have allowed young Russians to obtain their own apartments. Unfortunately, interest rates and housing prices are high, so few can afford a mortgage. In addition, as Zavisca shows, Russians are very reluctant to take on long-term debt and, even when they do, they do not view a home with a mortgage as "their own." Similarly, renting an apartment is viewed as a poor substitute for ownership. Finally, the recent Russian policy of awarding Maternity Capital to couples having a second child does not provide enough cash to allow young couples to buy the three-room apartment they think a two-child family should own.

This state of affairs in Russian residential real estate is characterized here as "property without markets"; there is not a very active market for housing though many apartments have become private property. Though many young Russians are legally partial owners of their parents' (or grandparents') apartments, everyone thinks of the apartments as belonging to the parents. The children do not feel they have ownership until they have complete ownership through inheritance of the apartment. Uncertainty about future stability and reluctance to borrow for the long term make mortgages unpopular. Saving enough to buy an apartment outright is difficult. As a result of this perfect storm of limitations, young Russian couples find it a challenge to own their own apartment, something they think the government should make it possible to obtain.

Housing the New Russia guides the reader through expectations and problems faced today by Russians trying to acquire their own apartment and establish families. Zavisca has done an excellent job of organizing these expectations and problems. She has collected and presented both qualitative and quantitative data to support her argument. This book should be added to any collection serving scholars studying post-Soviet Russia.

Thomas Tiemann, *Elon College*

Choi Chatterjee and Beth Holmgren, eds. ***Americans Experience Russia: Encountering the Enigma, 1917 to the Present.*** Routledge Studies in Cultural History. New York: Routledge, 2013. Index. 232 pp. $125.00, cloth.

The book is a collection of essays seeking to explore the way Americans understood and experienced Russia from the late nineteenth century to the present day. One of the main goals of this volume, according to the editors, is to break away from seeing Russia though a narrow prism of "binary opposition" encouraged by US authorities during the Cold War—freedom vs. tyranny being the most glaring example. In addition, the volume examines how Americans' first-hand experience with Russia shaped their pre-existing views of that country as well as themselves. Essays touch on a broad range of subjects, from the birth and evolution of the Russian studies in the United States at the turn of the century to more recent encounters with Russian foreigner registration laws.

David Engerman's opening essay describes the development of the field of Russian studies in the United States in the early twentieth century. The author focuses on Archibald Cary Coolidge, a man of many scholarly interests, including Russian affairs. Educated in Europe, Coolidge came back to the United States and used family connections and vast sums of money to obtain a position at Harvard where he championed the field of Russian studies, largely funding the program himself. Coolidge adhered to a European view of Russia as a prisoner of its geographically determined national characteristics, such as laziness and fatalism. Engerman also mentions Charles Crane, the heir to a plumbing fortune, and a generous benefactor of Russian studies at the University of Chicago. In the end, Engerman argues that early Russian studies in the United States rested on a European focus on national characteristics. Unlike in Europe, American optimism eventually gave birth to the idea that these characteristics could be overcome. The author, however, offers little factual support to this last assertion.

Lynn Mally writes about Hallie Flanagan, an American theatre director who travelled to the Soviet Union several times in the 1920s and 1930s. Mally argues that Flanagan was much more interested in how certain features of early Soviet theatre could be used to improve the American stage, rather than in the ideological battle between capitalism and communism. Flanagan was particularly impressed with large-scale state support for Soviet theatre as well as its social relevance.

Frank Costigliola and Lisa Kirschenbaum explore the role of individual personality and its effect on the Russian experiences of diplomat George Kennan and journalist Harrison Salisbury. Costigliola shows how Kennan, already unhappy with the limitations of a monogamous marriage, embraced Bolshevik ideas of more open relationships. That, coupled with Moscow's lively intellectual climate of the early 1930s, led Kennan to develop a genuine affection for the Russian people. At the same time, Stalin's purges and limitations on contact between Russians and foreigners cemented Kennan's hatred of the communist government. Kirschenbaum noted similar traits in Salisbury's attitude towards Russia. She wrote that while romanticizing the Russian people, Salisbury detested the Soviet government for its tight censorship of the press, seeing it as an attack on his journalistic integrity.

Choi Chatterjee and Beth Holmgren focus on the idea of Russia in American popular culture. According to Chatterjee, beginning in the nineteenth century, American popular culture, influenced by exotic encounters with the New World, developed a romantic archetype of Russians as revolutionary noblemen or women—cultured yet full of dangerous and enigmatic ideas. In most popular fiction about Russia, Americans who came

into contact with Russia and Russians sought to Americanize (that is, democratize and consumerize) either the tyrannical Russian political system or the Russian revolutionary types. In the end, some Russians were unable to integrate into American society, whereas others eventually saw the benefits of Western lifestyle (consumerism) while still maintaining a revolutionary soul. In talking about Hollywood's depiction of Russia during World War II, Holmgren states that, for Americans, the sources for understanding the real Soviet war experience were limited. Therefore, these movies often resulted in a mish-mash of old clichés and presented reality as, for example, happy and well-fed Russian peasants singing folk songs and dancing.

Barbara Walker adds a thought-provoking essay on the complicated relationship between American journalists and the Soviet dissident community, specifically focusing on the phenomenon of gift giving. Walker noted that gifts from American journalists to Soviet dissidents were often in the form of Western goods or hard currency. For the Soviet state this eliminated a vital source of control over intellectuals and dissidents—access to desirable goods. Consequently they chose to denounce these people as only interested in material things—things not available to an average person. For this reason, the message resonated with average Soviet people. In the end, Walker poses an interesting question: whether these illegal channels of Western goods allowed dissent in the Soviet Union because they unshackled dissidents from reliance on the state in order to survive, or even permitted them to live rather comfortably. In the next piece, David Ransel adds an interesting work about his research in the Soviet Union, starting in the 1960s, dealing with childbirth and child rearing in Russian and Tartar villages.

The concluding essay by John Freedman challenges readers to re-examine the way we view and talk about Russia. Freedman rightly states that too often Americans focus only on the negative aspects of the Russian political system and judge Russia through the prism of the American experience. Ironically, the author falls victim to the very same bias. For instance, Freedman puts Vladimir Putin's KGB background and the trial of Mikhail Khodorkovskii on the list of negatives that occupy too much of Western attention. Neither, however, is viewed in negative terms by the majority of the Russian population.

If this volume has a weakness it is that it too often strays from its intended goal—examining how Americans experienced Russia. This flaw is most evident in two essays. First, Emily Rosenberg's essay dealing with the American businesswoman Ida Rosenthal's trip to the Soviet Union says almost nothing about her actual experience while in the country, instead focusing a majority of the work on her American business background. As a result, the essay is more suited for a volume on Cold War public diplomacy and propaganda. Similarly, Kate Brown's essay comparing American and Soviet plutonium cities, while fascinating, does not fit well with the overall narrative of this volume. It is more useful as an exploration of how Americans view their own country, in this case the author's surprise at the similarity in restrictive security measures in American and Soviet cities. Overall, however, the editors have done a fine job adding some answers and raising further questions about the often enigmatic and paradoxical relationship between the United States and Russia.

Konstantin Avramov, *California State University, Sacramento*

J. Douglas Clayton and Yana Meerzon, eds. *Adapting Chekhov: The Text and Its Mutations.* Routledge Advances in Theatre and Performance Studies. New York and London: Routledge Taylor and Francis Group, 2013. xviii, 316 pp. $135.00, cloth.

In dialogue with Linda Hutcheon's *A Theory of Adaptation* and categories outlined by Gérard Genette, *Adapting Chekhov* explores the potential of adaptation "as a permanent feature of globalized culture," as Caryl Emerson recognizes in her foreword, by engaging categories and methodologies of mutation in diverse, particularly post[ist], contexts and performances (p. xv). Examining concretizations and transformations—intramedial and intermedial transpositions—of the Chekhov text across cultures, recent histories, and media, this collection of fifteen essays attests to the challenge of collectively defining the much abused adjective "Chekhovian" as well as to the adaptability and mutability of Anton Chekhov's dramatic vision. With thorough inquiry as to the nature of the relationship between Chekhov and the modern dramas and performances informed and shaped by his texts, this selection of scholars and directors considers the socio-political contexts of text and intertext, hypertext and hypotext, thereby enriching "the enigma of Chekhov's poetics" (p. 7).

The first part of the collection centres on the artistry and historical context of Chekhov's plays and their mutations in modern "post-narrative" or "post-dramatic modes" (p. 8). J. Douglas Clayton's "Diagnosis and Balagan" draws on Vsevolod Meierkhol'd's "The Balagan" to identify a Chekhovian tradition of "linguistic satire" and "generic innovations"—a *balagannost'*—celebrated in *The Bedbug* by Vladimir Maiakovskii and in *Elizaveta Bam* by Daniil Kharms (pp. 28–29). Marie-Christine Autant-Mathieu ("Rewriting Chekhov in Russia Today") discovers a debased, deconstructed, and recycled Chekhov in several post-Soviet works, including those of Nikolai Koliada, Vladimir Sorokin, and Boris Akunin. Against the backdrop of Czech concretization of Chekhov in the 1960s in dramatic texts by such playwrights as Milan Kundera and Josef Topol as well as in the stagings of Chekhov by director Otomar Krejča, Veronika Ambros ("Talking and Walking Past Each Other") highlights Chekhov's appearance amidst Václav Havel's "pastische of fragments" from famous texts in *Leaving.* The remaining two articles address Chekhov's presence in anglophone drama with Maria Ignatieva ("The Flight of the Dead Bird") concluding that in *The Notebook of Trigorin* Tennessee Williams desymbolizes Chekhov's seagull and uses *sub-sex* to motivate his characters' behaviour, and with Charles Lamb in "Howard Barker's (*Uncle*) Vanya" analyzing Barker's conception of an angry and ironic Vanya that "puncture[s]" Chekhovian complacency in a polemic with the dramatist's extensive veneration in the British stage tradition (pp. 65, 105).

The second part of the volume focuses on Chekhov's participation in cultural transfer in post-communist and post-colonial contexts. The situatedness of his dramatic portrayals in a liminal period of Russian history (the *fin-de-siècle* transition between the old world and new) motivates their appropriation in post[ist] contexts, but the post-colonial reception of Chekhov's plays reflects a tension between their expressed anticolonial sentiments and their association with the language of Empire owing to their place in a Western canon imposed on colonial subjects. Following a brief discussion outlining the fusion of communist and Western influences on post-communist Romanian productions of Chekhov, Diana Manole ("Transtextual Crossbreeds in Post-Communist Context") identifies in her "anthropological analysis" of the Romanian hypertext *The Seagull from the Cherry Orchard* by Horia Gârbea a postmodern hybrid of Vanya and Lopakhin with Hamletian undertones (p. 109). Magda Romanska ("Chekhov in the Age of Globalization") considers

how anti-Soviet sensitivities and Russophobia affect the Polish reception of Janusz Gowacki's *The Fourth Sister,* which grapples with dislocation and fear of transiency arising from the liminal quality of post-communist existence in a world "fractured by globalization" without the communist-era myth of the American dreamscape, or "the Promised Land" (p. 128). The topic of post-colonialism connects the final three essays in this part, beginning with Bishnupriya Dutt's "Theatre and Subaltern Histories," which discusses Chekhov's appeal to India's progressive theatre movement of the 1860s that appreciated the Benghali adaptation (*Manjari Amer Manjari)* of *The Cherry Orchard* by Ajitesh Bandyopadhyay. Victoria Pettersen Lantz ("What Comes 'After Chekhov'?") examines Trinidad-born playwright Mustapha Matura's "adaptation about adoption" of cultural and personal identities, *Three Sisters After Chekhov*, in an exploration of Carribean hybridity that confronts cultural hierarchies and the Western tradition (p. 163). Martine Pelletier ("From Moscow to Ballybeg") traces Irish playwright Brian Friel's "metabiotic" relationship with Chekhov as well as the Chekhovian atmosphere, inflection, and ethos in his adaptations, such as *Three Plays After* (p. 181).

The final essays collectively present diverse intermedial mutations of Chekhov on film and stage that display the qualitative changes considered essential (by Patrice Pavis in the afterword) to produce autonomous creations rather than remediations (p. 300). With its emphasis on performance, this last section attests to the tenacity of his authoritative text whose themes, compositions, and structures palpably survive even when transposed with modern recodings (p. 10). In "Proyecto Chéjov" Jean Graham-Jones casts as "a single diptych" the conjoined Argentinean productions *A Drowning Man* and *Spies on a Woman Killing Herself* of playwright Daniel Veronese with a description of his inversion of the Prozorovs' gender roles in the former and his rewriting of Chekhov's *Uncle Vanya* interpolated with fragments from *The Seagull* in the latter. Then, James McKinnon ("Canadian Chekhovs") demonstrates that three modern plays which relocate Chekhov to a Canadian landscape both challenge and subvert the spectators' conceptions of "Chekhov" and "Canada," thereby exposing the performances to fidelity criticisms. In "The Japanization of Chekhov" Yasushi Nagata concludes that the unspoken in Chekhov's plays appeals to the Japanese "spiritual climate" so that adaptations of *Three Sisters,* often transposed to a local setting, represent a means by which dramatists can address family breakdown, homosexuality, prostitution, suicide, and social decay, in productions such as Minoru Betsuyaku's *Three Sisters in a Thousand Years*. The film medium remains a significant focus of Sheila Rabillard's "The Work of the Theater," which relates The Wooster Group's "extreme" adaptation in the experimental American tradition of *Three Sisters* in *Fish Story* that follows an imagined Japanese performance of Chekhov with video fragments on downstage and upstage monitors (p. 240). In "Interrogating the Real" Yana Meerzon further considers the cinematic boundaries of rewriting and transposing when depicting the dramatic and epic modes in Karen Shakhnazarov's film *analogy* of Chekhov's novella *Ward No. 6*, an adaptation situated in Russia of the 2000s that splices cinematic dramatization with reportage to convey an authentic Chekhovian "*stylistic liminality*" and *inbetweenness* (p. 276).

This collection emphasizes Chekhov's universality with frequent references to his dramaturgical appeal and "subconscious structures" that transcend his historical time and Russian locus, without sacrificing the elusive qualities of his corpus, evoked by the word Chekhovian (p. 296). The essays effectively argue that the vitality of his structures, which have withstood appropriation by colonial and Soviet power structures, should be celebrated in the plays' creative mutations, adaptations, rewritings, and translations by prominent dramatists, directors, and filmmakers. The focus on the adaptors or translators liberates

their creative activity from a fidelity discourse that can neglect the complex relations between the canonical text and its subsequent mutations. Modern intermedial dramatists and performers as well as scholars and students of literature, culture, drama, film, and new media will find productive this collaborative effort reflecting a contemporary diverse globalized culture.

Elizabeth Blake, *Saint Louis University*

Heather D. DeHaan. ***Stalinist City Planning: Professionals, Performance, and Power.*** Toronto: University of Toronto Press, 2013. 272 pp. Maps. Illustrations. Bibliography. Index. $70.00, cloth.

Historians have long recognized the central place of cities in Bolshevik visions for transforming a rural country into an industrialized one. Moscow and Leningrad draw the most attention as showcase cities of the Marxist-Leninist project to create a socialist society. More recent scholarship on cities such as Sevastopol' and Tashkent, as well as "closed cities" and "atom cities," reveals a wider variety of Soviet cities that emerged as municipal officials, urban planners and architects, and ordinary people negotiated local conditions, ideology, and economic plans. Heather D. DeHaan's *Stalinist City Planning* makes a welcome contribution to this literature by focusing on Nizhnii Novgorod, a city that was renamed Gorky in 1932 and reverted to its prerevolutionary name in 1991.

Stalinist City Planning reveals the local politics of professional elites who were charged with remaking a prerevolutionary city into a socialist urban centre under the extreme circumstances of industrialization, urban growth, and political violence. DeHaan examines Gorky city leaders' search for a general city plan from the late 1920s through the 1930s. Although a plan was not passed before World War II, the process of devising one, DeHaan argues, created something new: a field on which local actors driven by various professional, aesthetic, and political motivations sought to establish their authority in relation to one another.

Historians of the Stalin era and scholars of socialist city planning will find much of interest in this well-researched book. Students of urban life in the post-Stalin era should read it to learn about pre-war phenomena that continued into the Khrushchev and Brezhnev periods such as generational conflict among city planners and architects, real debates over planning, and campaigns to improve domestic and urban spaces. DeHaan joins a chorus of scholars who argue that Soviet citizens exercised greater agency in shaping socialism than previously believed and were motivated by more than coercion or naked self-interest. At times, its human actors are overshadowed by long descriptions of institutional conflicts and bureaucratic reviews of city plans. As unexciting as such detail can be, DeHaan nonetheless shows that paper work and bureaucratic hurdles mattered for local actors looking for ways to shape the city, establish their authority, and avoid getting purged.

DeHaan presents Aleksandr P. Ivanitskii and Nikolai A. Solofnenko as two archetypes of competing planning philosophies and governance. Ivanitskii learned his trade in St. Petersburg before the Russian Revolution and embraced the opportunities that Soviet power afforded for comprehensive urban planning. His star-city plan for Gorky placed practical solutions and a scientific approach ahead of politics and monumental designs. In contrast, Solofnenko was the product of a Soviet technical education and Stalin-era social mobility. He displaced Ivanitskii in the mid-1930s and energetically put politics above the demands of urban planning. Rather than bring Gorky's cityscape in line with industrialization and urbanization as Ivanitskii hoped, Solofnenko championed what DeHaan calls "iconographic

planning," which placed a premium on monumental projects that faithfully represented Stalinist power and mimicked Moscow's city plan.

DeHaan is often too sympathetic to Ivanitskii's approach and uncritical of his claims to scientific objectivity. Nonetheless, her focus on such pragmatists adds an insightful corrective to our standard narratives about the Stalinization of city planning and architecture. By some accounts, architects and planners who supported Stalin destroyed the revolutionary visions of the avant-garde and forged the neo-classical and monumental aesthetics of his regime. According to an alternative interpretation, made most famous by Boris Groys, the avant-garde did not fail but rather created the foundations for the aestheticization of everyday life at the heart of Stalinism. DeHaan shows that pragmatists like Ivanitskii also mattered and posed a more formidable challenge than the avant-garde to Stalinist city planning championed by the likes of Solofnenko.

Less convincing is DeHaan's critique of Stephen Kotkin's study of official discourses in the emergence of Magnitogorsk as a socialist city in his book *Magnetic Mountain: Stalinism as a Civilization* (University of California Press, 2004). She argues that Gorky's cityscape fell far short of what was envisioned in official discourses, which in any case were far more flexible than Kotkin would allow (p. 12). Yet in much the same way that DeHaan shows that the failure of the planning process created something new, Kotkin demonstrates how shortcomings in building Magnitogorsk were incorporated into a new civilization that state actors and urban dwellers recognized for their own reasons as socialist. In addition, the fluid nature of city planning debates and the scientific and party-minded discourses that Gorky's planners drew upon fell well within the boundaries of what Kotkin calls "speaking Bolshevik."

Kotkin's study also shows how ordinary urban dwellers shaped official discourses and what socialism became through their words and actions. In Gorky, DeHaan discovers something quite similar. She concludes, "As ideas became actions and state projects became programs, socialism came to life—not so much in the form of realized initiatives as in the form of a socialist script that was performed" (p. 163). So like socialism, Gorky was not built according to plan, yet local actors' attempts to do so created a "socialist script," which they used to play politics and make sense of their place in the world. For two cities with such different pasts, the ways in which Magnitogorsk and Gorky produced a similar socialist culture are striking.

These criticisms notwithstanding, DeHaan has made an important contribution to our understanding of urban planning and local politics under Stalin. One looks forward to more works on cities beyond the centre that examine what local actors created in their quest to build the socialist city.

Steven E. Harris, *University of Mary Washington*

Susan Grant. *Physical Culture and Sport in Soviet Society: Propaganda, Acculturation, and Transformation in the 1920s and 1930s.* New York: Routledge, 2013. xiv, 261 pp. Appendices. Glossary. Notes. Bibliography. Index. US $125.00/Cdn $124.20, cloth.

In the last decade, sport has become a major focus for historians interested in the construction of identity and changing conceptions of the body in the modern world. Susan Grant's *Physical Culture and Sport in Soviet Society* contributes to this field with an impressive archival study that examines the discursive and real impact of physical culture in the interwar Soviet Union. In contrast to previous narrative studies that tackle more than a half-century of Soviet sport, Grant's work has a more limited chronological scope and it

delves deeper into the meaning of physical culture for the Soviet project. The study's central argument is that "physical culture was an important part of the overall struggle to impose socialist ideals on Soviet society" (p. 3). While these ideals differed over time, place, and population, Grant contends that the Soviet subject not only had a soul to engineer, but also a body.

The first two chapters of the book provide the contextual background of Soviet physical culture. The first chapter places Soviet physical culture in a broader European framework, showing the similarity of its aspirations and practices to those of physical culture in Imperial Russia and contemporary Europe. The second chapter traces the organizational structures of Soviet physical culture. Conceived of as a part of the Soviet state but institutionally weak, the sports committee was first divided between bureaucratic factions in the 1920s, but came under firm central control in the 1930s.

The three middle chapters examine differing official conceptions of physical culture for youth, women, and peasants. Physical culture administrators aimed to give youth a wholesome alternative to depression and hooliganism. Complementing the work of Anna Krylova and Elena Shulman, Grant asserts that sport was meant to acculturate women as Soviet citizens and offered an identity that combined motherhood and athleticism. In the countryside and on the ethnic periphery, this study shows how officials attempted to displace or modify existing conceptions of physical culture with Soviet physical culture. On the whole, Grant shows that physical culture did not promote a monolithic identity, but rather was imbued with different meanings for different segments of the population.

Throughout the study, but especially in its final two chapters, Grant distinguishes official discourse from the reality of Soviet sport programs. Building on the recent work of scholars like Malte Rolf, Grant asserts that through sports festivals, parades, and the press, the Soviet state promoted its own discursive order through physical culture, emphasizing discipline and loyalty. At the same time, this study agrees with Robert Edelman's assessment that the stratified and individualistic world of elite sport clashed with the harmonious world of official physical culture. At the lower levels, too, physical culture was far from uniformly accepted and practised as presented. Nonetheless, Grant concludes that Soviet people had to engage with the regime's ideas about the physical culture, even if they modified or rejected them.

The strength of this work is that its thematic organization allows the author to show how physical culture fit into broader Soviet conceptions of citizenship, gender, and generation. Certainly, this level of analysis is missing from previous narrative histories of Soviet sport. However, the thematic focus of the book also obscures how physical culture on the whole developed over time. As Grant notes, Soviet approaches to physical culture and sport changed during the interwar period, but it is often unclear from this study why these approaches changed. In part, this lack of clarity seems to stem from unevenness of the sources, which I found covered the 1920s better than the 1930s. To take one example, Grant makes excellent points about how struggles between figures from the trade unions and Komsomol shaped physical culture in the 1920s and what these struggles can reveal about NEP-era governance more broadly. Yet the study skims over the key figures in Soviet sport from the early 1930s onward. Given the importance Grant assigns to bureaucratic infighting in the 1920s, it would have been worth identifying Ivan Kharchenko and Elena Knopova, two of the main sports leaders of the 1930s, as former Komsomol leaders and unpacking what this connection meant for Soviet sport.

As these critiques might suggest, this book may be too specialized for most undergraduate students. But scholars working on the history of Soviet culture and society,

or the interwar period generally, will find wonderful new material from the disparate actors involved in developing Soviet physical culture. Grant has done a great service by integrating physical culture into current debates in Soviet history and by revising our understanding of Soviet subjects' relationship—mental and physical—to the regime.

Seth Bernstein, *University of Toronto*

Paul Josephson, Nicolai Dronin, Ruben Mnatsakanian, Aleh Cherp, Dmitry Efremenko, Vladislav Larin. ***An Environmental History of Russia*****.** Studies in Environment and History. Cambridge: Cambridge University Press, 2013. 340 pp. Illustrations. Index. $74. 40, cloth. $29.95, paper.

Students and teachers of American environmental history have long been well-served by a number of good-quality general overviews and textbooks for their field. Those of us working in and teaching Russian environmental history, by contrast, have so far had to do without—a fact that I have lamented personally whenever preparing to teach the subject as a graduate seminar. The publication of *An Environmental History of Russia* is, therefore, both particularly welcome and somewhat overdue. The authors have undertaken a daunting task. Within their purview sits a good quarter-century of research—in a burgeoning and diverse field of study—about the interrelationships of human societies and the natural environment in the world's largest state. It is probably a good idea that the labour was divided up among six capable scholars. Paul Josephson—the only American among the bunch and a man with an impressive resume of publications on Soviet-era science, technology, and environment—seems to have shouldered the largest share of the burden, writing about half the book and editing it all. The result is, for the most part, very satisfying.

The introductory chapter describes geographical zones and sets contexts and themes. Josephson asserts the particular importance in modern Russian and Soviet history of state power and, consequentially, of state-sponsored "large-scale" engineering projects, all of which are rooted in the overarching large-scale projects of modern Russian and Soviet history itself: the emancipation of the serfs, the Bolshevik Revolution, the First Five-Year Plan, and so on. The rest of the chapters proceed more or less chronologically and are devoted to: 1861–1925; Stalinism; Khrushchev's reforms; "Developed Socialism" (Brezhnev through Chernenko); and Gorbachev's reforms and Soviet collapse. Although these are familiar topics, the environmental perspectives brought to bear will be relatively new to most readers. Thus, for example, sections on the collectivization of agriculture and the First Five-Year Plan mix treatment of political and economic goals and the appalling human costs with analysis of environmental contexts, constraints, and consequences. The final chapter combines concluding remarks with an overview of post-Soviet affairs and some speculation on possible Russian and Eurasian environmental futures. Given this list of contents—and the fact that the first 800 years of Russian history are treated in a little over two pages, with the following century-and-a-half getting about six—one wonders if a better title might not have been "An Environmental History of Russia and the Soviet Union, 1861-Present." Such a title might also have better represented the realities of the field in general, which at least among English-language scholars remains focused almost entirely on the Soviet period and its immediate background.

The overarching thesis of the book unfolds slowly as one reads: Russia—in its various incarnations—has always been a particular sort of place, environmentally speaking—both blessed and cursed by nature. On the one hand, it is endowed with unparalleled natural

resources; on the other, harsh climate and great distances between places have posed unending and at times almost existential challenges. Russian governments—the Soviet one especially—have been energetic and ambitious about trying to manage and overcome these circumstances. Their efforts have at times been misguided and harmful—occasionally hugely so (the human and environmental costs of Stalinist industrialization spring to mind). But at the same time one should understand that these projects often made more sense in context than they might seem to when viewed from outside and looking back. The authors also point out that apparent Soviet excesses—massive and environmentally-damaging hydrological projects, for example—have their all-too-similar Western counterparts. These points reflect not only the authors' own analysis but represent the dominate trends in scholarship in Russian environmental history.

My main criticisms are directed not at the authors, who have put together an important book, but more at the publisher who seems to have pushed it into print with insufficient care. An organization of Cambridge University Press's reputation (and resources) should have caught and fixed a lot more of the many typographical errors and inconsistencies that appear throughout ("rightists" and "leftists" confused [p. 77], "refuse" misspelled "refuge" [p. 79], "facultative" instead of "facilitative" [p. 121], "draught" in place of "drought" [p. 123], among others). (And surely Dickens's *Hard Times*, not *A Tale of Two Cities*, is intended on p. 56?) Of greater concern, why is there no bibliography? Presumably the answer revolves around money? I would argue, though, that the book's main function is as an introduction to and survey of a field, which more-or-less necessitates a full-length bibliography.

Nonetheless, *An Environmental History of Russia* provides important new perspectives that will be of interest and use to all scholars of Russian history. It will be invaluable in particular as an introduction to Russian environmental history for a broad spectrum of readers from undergraduate students to seasoned scholars.

Brian Bonhomme, *Youngstown State University*

Katherine Lebow. *Unfinished Utopia: Nowa Huta, Stalinism, and Polish Society, 1949–1956.* Ithaca and New York: Cornell University Press, 2013. xiv, 233 pp. Map. Illustrations. Bibliography. Index. $45.00, cloth.

Katherine Lebow's new book on the history of Nowa Huta exemplifies why this is such an exciting time to be an historian of Poland. *Unfinished Utopia* is an interdisciplinary masterpiece, combining methods and insights from history, anthropology, sociology, literary analysis, film studies, and more. Even more important, Lebow does not so much polemicize with older understandings of Stalinism as step outside them altogether. Since the late 1990s a number of scholars have been chipping away at the Cold War dichotomies and the nation-centred narratives that once dominated writing about Poland, but with *Unfinished Utopia* we can see the next stage: the construction of a new framework that will help us move forward. Instead of a straightforward picture of Stalinist oppression and coercion, we see here all the confusion, chaos, hardship, success, everyday resistance, violence, accommodation, frustration, and above all excitement that characterized those early postwar years. But this is not just a microhistory that repeats the historian's old refrain, "it's more complicated than that." Lebow argues that an understanding of the world of Stalinist-era Nowa Huta allows us to see how a very real sense of egalitarian idealism emerged at that time—both in spite of and because of the communists. As she insightfully observes, "Participation in Nowa Huta's construction 'made' ideology, just as much as

ideology 'made' Nowa Huta" (p. 7). The rhetoric of communism is evident enough, but equally obvious from Lebow's presentation are the ways in which people appropriated that vocabulary and those ideas for their own ends. New migrants from the countryside found opportunities in Nowa Huta (as in Poland's other massive postwar construction and re-construction projects) that would have once been unimaginable, and despite all the adversity of the early 1950s they gained a sense of both personal and collective agency. They built something that really was quite impressive, despite all its flaws (which are well accounted for in Lebow's unapologetic and unvarnished presentation), and out of that experience came a self-confidence that would manifest itself repeatedly over the coming decades. "Having the most to gain from Stalinist industrialization," Lebow writes about these peasant migrants, "many had responded enthusiastically to the Stalinist emphasis on active citizenship through labor. Thus, Stalinist political culture reinforced desires for civic inclusion, while the structures and rhythms of urban and factory life offered new social solidarities and mechanisms for self-organization" (p. 177). This sense of citizenship was in tension with both Stalinist authoritarianism and (less obviously) the paternalistic agenda of the Polish intelligentsia. Neither state authorities nor the anti-communist dissidents were ever entirely comfortable with the world of Nowa Huta: the former had to battle the Nowahucians (a delightful neologism from this book) on several occasions, sometimes quite literally, while the latter looked on from their Kraków cafés with some discomfort about working-class refusal to adhere to "acceptable" cultural norms and aspirations. Andrzej Wajda's classic film *Man of Marble* is a framing device for this book, but we learn that the real Mateusz Birkut (a bricklayer named Piotr Ożański) was in fact a somewhat unappealing character who drank too much and was viewed by peers as an opportunist and a careerist. This is a nice metaphor for the broader tension between the intelligentsia and the actual Polish working class. Yet Lebow also shows why that tension eased in the 1980s, as Nowa Huta emerged as one of the most determined centres of anti-communist dissent. This was not because of intelligentsia outreach, but because the working-class solidarities and the sense of enfranchisement nurtured (but of course unrealized) during the Stalinist era never went away. By focusing on the actual lived experiences of Poles during what we think of as a dark period of oppression (1948–1956), Lebow shows us not only that the darkness was much more colourful than we thought, but that it set the foundation for the labour activism that toppled the communists four decades later.

Brian Porter-Szűcs, *University of Michigan*

Aleksei Fyodorovich Losev. *The Dialectic of Artistic Form.* Oleg V. Bychkov, trans., with an introduction and notes. Arbeiten und Texte zur Slavistik, 96. München, Berlin, and Washington, DC: Verlag Otto Sagner, 2013. 412 pp. Appendices. €28.00 / $50.00, paper.

The Dialectic of Artistic Form, written by Aleksei Fedorovich Losev (1893–1988), one of the most prominent Russian philosophers, aestheticians, and classicists of the twentieth century, was first published in 1927. It is the last fundamental non-Marxist aesthetic treatise composed in pre-totalitarian Russia. Even today, published for the first time in English, this spectacular work remains one of the most outstanding of Losev's achievements, testifying to vast potentialities of free philosophical thought. We know that the philosopher paid a heavy price for this freedom: in 1930, for his "militant idealism," Losev was sentenced to forced labour camps. Following his release, he was unable to publish his works on philosophical topics until the 1950s and had to lead his life under the control of Soviet authorities.

This monograph is a part of Losev's famous eight-volume cycle: *The Ancient Cosmos and Modern Science* (1927), *The Philosophy of Name* (1927), *The Dialectics of Artistic Form* (1927), *Music as a Subject of Logic* (1927), *The Dialectics of Number in Plotinus* (1928), *Criticism of Platonism by Aristotle* (1929), *Essays on Classical Symbolism and Mythology* (1930), and *The Dialectics of Myth* (1930). As a rule, the books of this cycle have the same structure. They consist of two blocs: in the first one the philosopher develops and explains his dialectical method, conceived as universal; and the second bloc is this method in action, that is the dialectical immersion in the nature of a particular sphere (language, music, mathematics, myth, etc.) and the study of its living reality as such—at its ontological sources, in its antinomical dynamics, and in its creative force. It is necessary to remark that Losev's approach also includes some elements of phenomenology that serve as an instrumental fundament, and several ideas of Glorification of Name (Onomatodoxia), a Russian religious-philosophical conception of the early twentieth century, which was based on the Neoplatonic Hesychast doctrine of energitismus (perception of God's essence through its energy).

Thus, Losev's dialectical method has nothing to do with so-called dialectical materialism in its Soviet-Marxist official connotation. The philosopher builds his strictly deductible system of primary principles upon the models of classical Neoplatonic (Plotinus, Proclus) and German (Schelling, Hegel) dialectical conceptions. However, the structural form of his system is not triadic (*thesis—antithesis—synthesis*), but it is the tetrad becoming the pentad: *One—many—becoming—fact—expression*. Moreover, this horizontal tetrad (pentad) of primary principles includes in itself a second (vertical) dimension, which can be determined as a union of five foundational categories: *entity—rest—motion—identity—difference*, operating in the interior of the principles. Thus, the first dimension forms layers of *eidos* (the phenomenon of consciousness or mental appearance) of different degrees of complexity while the second dimension gives the general categorical characteristic for each differential determinity.

Starting from this basic construction and having established that it is precisely *expression* that is the subject of aesthetics as a science, Losev develops a complete dialectical chain of the generation of categories of his philosophy of arts, and provides a profound analysis of the main stages of expressivity: *eidos—myth—symbol—personality—essence's energy—name*. In that way the arts arise as a permanent process of becoming of artistic form through the mutual elimination of the eternal antagonism between logical *eidos* and alogical *other-being* of artistic fact. According to Losev, the artistic expression is directly sensed living reality, but, at the same time, it is wholly and adequately understood *eidos*. There is a conclusive equilibrium of logical and alogical components in the artistic form. Due to his innovative treatment of artistic expression as a living phenomenon of existence, Losev could avoid the lifeless abstractionism, characteristic for traditional metaphysical philosophy.

A thinker of great spirituality, sharp intellect, striking erudition, and prolific productivity, nowadays Losev is the object of rediscovery and re-evaluation. His scholarly writings appear extremely valuable for present-day social sciences and humanities. Nevertheless, it must be admitted that outside of Russia, the rich legacy of his work remains almost unknown. If the world still does not appreciate him adequately, it is because there are too few translations of Losev's works, but also careful theoretical researches of his philosophical doctrine are still not numerous—two defects that the translator, Oleg Bychkov, tries to remedy. As a result, we have not only a close, accurate translation of the famous treatise, but also a profound analysis (in Bychkov's introductory article) of Losev's

sources and argumentations of philosophical theory of arts, as well as a thorough study of the continuing relevance of Losev's dialectical-phenomenological theory to many recent discoveries in aesthetics.

Iryna Barkova, *Université du Québec à Montréal*

Mary C. Neuburger. *Balkan Smoke: Tobacco and the Making of Modern Bulgaria*. Ithaca and London: Cornell University Press, 2013. 307 pp. $37.95, cloth.

In *Balkan Smoke*, Mary C. Neuburger follows the tobacco leaf from its mountain plots in the Rhodope Mountains in southern Bulgaria to the smoky cafés of the capital of Sofia. She explores the long and complex history of tobacco and the reasons why Bulgarians are "behind" the rest of the world in their use and perception of tobacco. While a prodigious literature has focused on tobacco, her text adds a unique perspective to the implications of the tobacco commodity in a part of the world that is often neglected by historians. Unlike the rest of the world, tobacco smokers are still largely welcome in Bulgaria. This book explores the ways in which the life of tobacco in Bulgaria is shaped by local mores, political exigencies, and harsh economic conditions. As detailed by Neuburger, Bulgarian tobacco and the mystiques surrounding the use, misuse, and perception of smoking mirrors the economic, social, and political conditions of Bulgaria from the nineteenth century to the post-communist era.

But this book is about so much more than tobacco in Bulgaria. In chapter 3, "From the Orient Express to the Sofia café," Neuburger examines life in nineteenth-century Bulgaria in the *kafena* (coffeehouse or café) and the *krŭchmas* (tavern). This era was a highly textured world of intellectual contemplation and political interchange where smoking was integral to the scene. Much of Bulgarian literature of the period was written or at least conceived in the smoke-filled halls of Sofia where all classic writers inhaled heartily. It was at this time that smoking became an increasingly common social practice among Bulgarian women and, as Neuburger asserts, it became an indicator of emancipation, glamour, and cosmopolitan urban culture. It was also during this period that abstinence movements developed primarily under the influence of American Protestant missionaries and later, at least in theory, the Communist party.

In chapter 5, "From Leaf to Ash," the wide scope of this book is also in evidence. Bulgaria's role in World War II and the treatment of the Jews is interwoven with the story of tobacco. Jacques Asseoff, a wealthy Jewish magnate managed to depart the country toward the end of 1940 with one last load of Bulgarian tobacco. This was after years of slowly moving capital out of the country as life was becoming more difficult for Jews. According to Neuburger, Jews were traded much like tobacco for Bulgarian political favour and profit. The chapter illustrates how the Bulgarian-German commercial partnership—of which tobacco trade was central—provided one of the foundations for Bulgaria's entry into World War II on the axis side. By 1939 Bulgaria had the largest percentage of trade (67–70%) oriented toward Germany of any state in the region. As war swept the continent, the export of tobacco up the Danube to Germany was one of the only options for Bulgarian survival. Alliance with Germany also offered Bulgaria the promise of the territories of Thrace and Macedonia. In addition to emotional ties to these areas, these regions provided tobacco of quality and quantity that exceeded those of tobacco grown in Bulgaria proper. The occupation of Thrace and Macedonia gave Bulgaria a virtual monopoly on oriental tobacco and made it the biggest producer of tobacco in Europe.

Neuburger concludes by reflecting on the impact of the introduction of capitalism and the concomitant fall of communism on Bulgarian tobacco. Tobacco, while a shadow of its former self in terms of revenue, employment, and social acceptance, still has a stronghold in Bulgaria but much less so than in the previous centuries. The impact of public health lobbies and EU inclusion on smoking remains to be seen and would perhaps make another interesting chapter to this very informative book.

Patricia Loubeau, *Iona College*

Taline Ter Minassian (dir.). ***Patrimoine & architecture dans les états post-soviétiques.*** Collection "Art & société." Rennes: Presses universitaires de Rennes, 2013. 320 pp. Illustrations. $27.00, paper.

Heritage has been a hot topic in scholarship in the humanities and social sciences at least since the 1980s, especially following the publication of *Les lieux de mémoire* (1984) the must-read collection of essays edited by Pierre Nora. The notion of heritage in the specific context of post-Soviet states has, however, rarely been broached, and there is, to this day, no comprehensive work on the subject. *Patrimoine & architecture dans les états post-soviétiques* therefore has the potential to stand as a foundational work. It includes fourteen essays by heritage preservation specialists, anthropologists, archeologists, political scientists, art historians, historians, architects, and photographers. These are reworked versions of texts presented in the context of two study days that took place in Paris in February and May 2011, at the Observatoire des états post-soviétiques of the Institut national des langues et civilisations orientales.

The book is organized in three sections and follows a loose chronological timeline. The first part, "Patrimoine archéologique, restauration, reconstruction: l'héritage des pratiques soviétiques" brings together essays that examine monuments located in the Caucasus and in Central Asia dating from the antiquity to the sixteenth century, and the Soviet heritage practices that were employed to preserve them. Here, Taline Ter Minassian discusses the Soviet restoration of the Garni temple, a rare example of Armenian architecture from the Hellenistic period. In a similar vein, Agopik Manoukian chronicles the repair of the Saint Hripsimé Church, one of the most important monuments of medieval Armenia, and Pierre Chuvin reflects on the now considered excessive rebuilding of the Uzbek historical districts of Samarkand, Khiva, and Bukhara. Then, examining the ongoing restoration work conducted on an ensemble of Uzbek wall paintings dating from the Karakhanid Dynasty (999–1211), Géraldine Fray reviews Soviet methods for the restoration and preservation of wall paintings. The section ends with Catherine Poujol's article expounding the intricacies of the selective "heritagization" and obliteration of flora, as well as the role trees have played in urban planning and renewal practices in Kazakh cities since the nineteenth century.

The second section, "De la conception soviétique du patrimoine à la formation d'un patrimoine soviétique," shifts the discussion to the post-Soviet period. It examines how structures that were preserved because of their historical significance during the Soviet period are now re-examined and reframed, and how Soviet material culture itself is gaining heritage status. In the first essay, Alexandra Galitzine-Loumpet describes how Vyazemy, the ancestral home of the Galitsin family, is currently being stripped of its legitimate past in order to accommodate the demands of the tourism industry and a museum dedicated to Aleksandr Pushkin. Next Virginie Symanec recounts how the mass graves found in Kurapaty, Belarus, in the late 1980s were appropriated by nationalist discourse to fuel anti-

Soviet sentiment. Then François Gentili's article describes the unexpected discovery in 2004 of the series of sculptures that encased the base of the Soviet Pavilion at the 1937 Exposition Internationale des Arts et Techniques dans la Vie Moderne in a Parisian suburb and their archeological treatment. The section concludes with a text by Marie Vacher. Pondering late-Soviet and post-Soviet art practices, she reflects on the ways in which contemporary art adopts and transforms configurations and significations drawn from a shared, ideologically-laden past.

The third and last part of the book, "Architectures post-soviétiques: héritages et mutations," deals specifically with late-Soviet and post-Soviet architecture and its appropriation of early modernist, monumental, and traditional forms. Photographer Frédéric Chaubin herein discusses current uses of little-known futuristic architecture built in the USSR's last two decades, while Ioana Iosa expounds on the controversy surrounding the fate of the grandiloquent, unfinished Palace of the Parliament built by Romania's last socialist leader. In other articles, Jean-Robert Raviot writes about the changing Moscow skyline in relation to the heritage debate, in particular as it is currently conducted in "Moscobourgeois" circles; and Adrien Fauve describes the processes by which Astana, the new capital of Kazakhstan, was revitalized following the principles set by Japanese architect Kishio Kurowaka, while attempting to create a style that would bring together the various cultural traditions grounded in Kazakh territory. Finally, Olivier Boucheron and Léa Hommage explain how semi-nomadic *ger* (yurt) neighbourhoods endure at the periphery of the Mongolian capital Ulaanbaatar, resisting the modernization process.

As a whole, *Patrimoine & architecture dans les états post-soviétiques* is quite successful in demonstrating how heritage culture, as it plays out in the beginning of the twenty-first century in post-Soviet states, departs from earlier conceptions of heritage as a tool used by nation-states for the formation of cogent national narratives and identities. As the essays reveal, the mobilization of the concept of heritage brings together as much as it divides communities. It can involve destruction as well as the building of clumsy copies and heavy-handed repair. While it may be deployed by state power, it can also be used by grass-roots movements, mercantile cultures, and art world practitioners. The variety of disciplinary approaches represented here testifies to the complexity of the topic at hand.

Are there omissions? This is inevitable in an anthology that aims at opening a new field of study. Yet, in light of this specific goal, it would have been beneficial to anchor the general discussion in current debates about stakes and trends in heritage preservation. How are post-Soviet practices influenced by or developing differently than those in vogue in other countries? How do they relate to standards and practices proposed by international organizations such as UNESCO and DOCOMOMO? Furthermore, the thread that weaves all the case studies into a coherent body of scholarship is barely alluded to (this limitation might be the unfortunate upshot of the book's nevertheless commendable avoidance of Russian-centrism, so prevalent in studies of post-Soviet culture). This thread is their origin in a shared Soviet past and a history of heritage preservation initiated by a 19 January 1918 decree signed by Lenin himself. In a surprising passage from *Ten Days That Shook the World* (1919), John Reed's detailed insider account of the days that followed the October Revolution, we learn the importance certain Soviet leaders granted the preservation of heritage, right from the start. Upon hearing that in Moscow the Cathedral of Saint Basil the Blessed and the Cathedral of the Assumption were being bombed by Bolsheviks, Anatolii Lunacharskii, the newly-minted People's Commissar for Enlightenment, threatened to resign. Fortunately, the rumours were proven false. While there undoubtedly was destruction of churches and other valuable monuments throughout the Soviet period, there were also standards and guidelines that allowed for the selection and preservation of

monuments deemed worthy of heritage status. But what were these policies? What was the actual frame for thinking about heritage in the Soviet Union? And to what degree do post-Soviet heritage practices constitute continuities and departures from their own heritage?

Annie Gérin, *Université du Québec à Montréal*

Elise Kimerling Wirschafter. *Religion and Enlightenment in Catherinian Russia: The Teachings of Metropolitan Platon*. DeKalb: Northern Illinois University Press, 2013. x, 193 pp. Appendices. Index. $49.00, cloth.

In *Religion and Enlightenment in Catherinian Russia*, Elise Kimerling Wirtschafter explores the dynamics of Russian Orthodoxy's encounter with the European Enlightenment. Her subject is Metropolitan Platon (Petr Georgievich Levshin), the famous preacher whose eloquence enthralled audiences at the Romanov court and whose sermons form the source base for this study. Recent scholarship has shown that secular and religious writers in eighteenth-century Russia struggled mightily to square "philosophical modernity" (to use Jonathan Israel's term) with their Christian convictions, an intellectual upheaval which the author outlines in chapter 1 before turning to the ideas of her protagonist in subsequent chapters. The heart of the book analyzes Platon's positions on modern learning, human equality, the meaning of history, and the problem of free will as he tried to steer a course between "a nondogmatic Orthodoxy and a nonideological Enlightenment" (p. 134). Far from functioning as a "mirage" concealing injustices and inequalities (as the late Viktor Zhivov maintained), the Russian Enlightenment, according to Wirtschafter, was more a crisis of conscience for the educated elite as it attempted to reconcile "progress, reason, freedom, and equality [...] within the framework of established social and political arrangements" (p. 129).

Philosophical radicals of the eighteenth century saw little room for compromise between reason and traditional religion, a conclusion often repeated by many historians. Wirtschafter anticipates such objections and demonstrates how enlightenment (*prosveshchenie*) in the Russian Orthodox tradition required Christians to exercise their rational faculties and moral sensibilities in order to improve life in this world. Paraphrasing Platon, she writes that "only a perfect act with the best intention can come from God [...] he provided humanity with the means to realize his purpose. These means are reason/wisdom (*razum*) and conscience (*sovest'*), which are the 'truest guides to goodness'" (p. 29). We can only guess if such advice influenced his congregation's behaviour, but it is indisputable that the call to live an exemplary moral and rational life permeated Russian discourse after 1750. Still, Wirtschafter's belief that "Platon Christianized Enlightenment ideas" (p. 32) is not very convincing. For one, she offers little evidence that he systematically studied Enlightenment literature. Even if he did, he never integrated its critical approach into his sermons—his frame of reference remained anchored in the Bible and Greek church fathers. In contrast to secular thinkers of the time, he did not examine scripture through a critical or historicist lens (p. 71), but instead mined it for moral lessons.

While Wirtschafter is right to stress that the Enlightenment assumed many contradictory forms, she seems to forget that its adherents, regardless of their politics, all possessed a lot of nerve. Kant said as much; so have modern historians from Peter Gay to Jonathan Israel. Yet readers will search in vain for any signs of it in Platon's sermons. In fact, he seems to have tailored their content to reinforce and justify state policies—some of which were enlightened, others not so much. In 1768, for instance, he cautioned against the suppression of religious minorities (pp. 105–106)—an enlightened position to be sure, but a

redundant one given that Catherine had already put a stop to the forced conversion of Volga Muslims and *inovertsy* four years before. When speaking at Catherine's birthday celebration in April 1775, Platon underscored the sacredness of the bonds holding society together and denounced the evildoers who tried to break them (p. 96), employing the exact same reasoning and language used to justify Pugachev's execution only three months earlier. Like many conservative ideologues, Platon could not fathom why commoners might rebel against the established order. Similarly, in 1793 he actually *praised* the second partition of Poland as divine retribution for Polish resistance to Russian power (pp. 69–70). Again, this is rhetoric one might expect from a court preacher, but certainly not an example of reasoned argument by any stretch.

In sum, Wirschafter's book demonstrates that reason and religion in Catherinian Russia may have been compatible, but this does not make Platon an enlightener. Rather than criticizing the injustices of this world and offering solutions to fix them, he looked to the scriptures for answers to eternal questions and offered ideal types from church history for his audience to emulate. Platon's teachings may have constituted a "religious enlightenment" of sorts, but this is not the same as charting a navigable middle path between religion and philosophical modernity.

Colum Leckey, *Piedmont Virginia Community College*