

not satisfactory to their creator, to problems that continued to plague him and are never entirely solved. Still, as with Knapp's biography, Zorin's account is woven together by thematic threads, including love and death, as they manifest themselves throughout the author's life and in his writings. Zorin pays especial attention, for instance, to Tolstoi's relation to important women in his life, from his mother, who died before he turned two, to his wife Sonia and their off again on again love story, and to Sonia's sister Tania. When Zorin characterizes *War and Peace* as 'arguably the longest and the most exquisite declaration of love ever written by any man to any woman' (p. 79), the woman he has in mind is not Sonia, but Tania! Although Zorin does not say this, one can speculate that Tolstoi's undeniable attraction to his irresistible sister-in-law was all the more powerful because it was not, and could never be consummated. (He defended his occasional homoerotic feelings for men as higher than those he had for women, because they were chaste.) This was not true of his relations with Sonia, with whom he had thirteen children, the last one born in 1888, when he was sixty years old.

There is a trend now to publish short biographies for busy people. Such books can be assigned to provide context in one author courses. It is helpful to read more than one such biography, because great writers, even one like Tolstoi who stresses simplicity, are so complex that they deserve and need multiple perspectives. Professors Knapp and Zorin bring out different aspects of Tolstoi's life and works. And just because they disagree in some places does not mean that either of them is all wrong. This reviewer, having read both biographies, has profited from them and recommends them both to readers who are fascinated by the genius whose life they describe.

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Lappo-Danilevskii, K. Iu. and Zav'ialov, S. A. (eds). *Alkei i Safo. Sobranie pesen i liricheskikh otryvkov v perevode razmerami podlinnikov Viacheslava Ivanova so vstupitel'nym ocherkom ego zhe*. 3rd revised edition. Izdatel'stvo imeni N. I. Novikova, St Petersburg, 2019. lxiv + 398 pp. Illustrations. Notes. Bibliographical references. R 1,000.00.

THIS handsome volume is a scholarly gem and labour of love. Konstantin Lappo-Danilevskii, a specialist in Russian literature at IRLI (Pushkinskii dom), and Sergei Zav'ialov, a classicist, literary critic, translator and poet, have combined their impressive textological and philological skills to produce a definitive edition of Viacheslav Ivanov's remarkable translations of the two main lyric poets of seventh-century BC Greece, Alcaeus and Sappho.

As a classical philologist, leading Symbolist poet and experienced translator, Viacheslav Ivanov was uniquely qualified to undertake this task. Like his friend and fellow classicist Faddei Zelinskii, he strove to revive the spirit of ancient Greece in contemporary Russia and to establish connections between pagan cults and mystic Christianity. Translation was a powerful means of furthering his mythopoeic agenda. After publishing innovative versions of Pindar (1899) and Bacchylides (1904), he began translating Alcaeus and Sappho in 1910–12 for the benefit of his students at N. P. Raev's Historical and Literary Courses for Women. The project soon took off and grew into a substantial book, published by the Sabashnikov brothers in the prestigious series, 'Pamiatniki mirovoi literatury'. The first edition of 1914 (216 pp.) was followed by a second expanded edition in 1915 (255 pp.), incorporating new texts from the Oxyrhynchus Papyri. The third revised edition, prepared for publication in 1919 but not printed at the time, differed substantially from the first two editions. Ivanov merged the poems added in 1915 with the previous body of texts, added some verses, removed others, and revised the introduction and notes. The present volume (462 pp.) makes the final text of Ivanov's authorized typescript of 1919 available for the first time, a century after its completion. The editors' accompanying essays and commentaries contextualize and clarify the significance of Ivanov's work.

When the first two editions of *Alkei i Sapo* appeared, they created quite a stir in literary and philological circles. Early reviewers included poets (V. Khodasevich, V. Briusov, M. Kuzmin), classicists, historians and translators (E. Dil', A. Zakharov, V. Veresaev). Dil' welcomed the volume as an important event for Russian poetry as well as for classical philology. This was indeed the case. As subsequently shown by K. Taranovskii and G. Levinton, Ivanov's translations had a profound influence on Osip Mandel'shtam's Hellenistic verse. According to Diana Burgin, Sophia Parnok was inspired to write her first poems to Marina Tsvetaeva after reading Ivanov's versions of Sappho. Veresaev published his own translations of Sappho in 1915 and reviewed the second edition of Ivanov's book in the same year. Although he praised Ivanov's fidelity to the metre of the originals, versification technique and introduction, he was highly critical of the liberties taken with the original texts. In particular, he opposed Ivanov's obscurity, excessive use of archaisms and neologisms, and inappropriate introduction of Russian folk idioms. Reviewers who compared both translators' versions of Sappho generally supported Ivanov's metrical decisions, but preferred Veresaev's greater closeness to the original.

In his extensive, well-researched introduction (pp. v–lxiv), Lappo-Danilevskii recounts the genesis and reception of the first two editions and the history of the third, planned edition, drawing on his earlier articles of 2015 and 2016. After discussing Ivanov's ideas on translation, he traces the history of the Alcaean and Sapphic stanza in Russia and reviews twentieth-century Russian

translations of the two poets. One of the significant achievements of Ivanov's versions was to enrich Russian verse with new logaedic metres and rhythms. His metrical choices set the pattern for the subsequent rendering of Greek and Latin verse into Russian.

The final authorized text of Ivanov's book makes up the core of the volume. His introductory essay (pp. 5–19), revised for the 1919 edition and annotated by the editors, emphasizes the musicality of the melic verse of Alcaeus and Sappho and its roots in religious cults and popular song. To underscore its connections with ancient myth, Ivanov reminds his readers of the legend that Orpheus's severed head washed up on the isle of Lesbos and continued to prophesy from the Dionysian sanctuary where it was placed. He contrasts the two poets' lyric styles, themes and psychological temperaments, emphasizing gendered differences. Contemporary readers are urged to heed the poets' resurrected voices.

Fifty-one verses by Alcaeus (pp. 25–77) include odes, war lyrics, poems on wine and love, varied fragments and aphorisms. Sappho is more generously represented; her 111 verses (pp. 83–197) open with the famous ode to Aphrodite and embrace fragments of hymns, erotic verse, love poems, wedding songs and inscriptions on tombs. Many of these pieces are very short, incomplete fragments, sometimes only one or two lines long. Ivanov's brief translator's notes (pp. 199–201) indicate where he has 'restored' an incomplete original and conclude with his interesting definition of the goal of poetic translation: 'to create a musical equivalent of the original' (p. 201). In order to compose a true *perelozhenie* ('transposition'), the *perelagatel'-poet* ('transposer-poet') must sacrifice literal word for word closeness to the original and aim for a different kind of 'fidelity of interpretation' (p. 201). The drive to reproduce the musical qualities of the original no doubt accounts for the fact that many of Ivanov's translations were set to music very soon after publication.

The inclusion of all the variants from the 1914 and 1915 editions and the manuscript with corrections (pp. 211–36) makes it possible to track the course of Ivanov's revisions and to reach an understanding of his working methods. Lappo-Danilevskii's helpful note (pp. 239–41) sets out the structure of the publication and clarifies the goals of the commentaries.

Zav'ialov's informative survey, 'Aeolian melic verse — editions, metrics, translations' (pp. 242–55), covers several important topics concisely and lucidly. First, he reviews the history of printed editions of Alcaeus and Sappho in Greek from the collections assembled by sixteenth-century humanists through the classic nineteenth-century editions used by Ivanov (Bergk, Hiller-Crusius) to later standard editions (Lobel-Page, West, Davies, Voight). He then discusses the evolving understanding of Greek versification and Aeolian metrics, leading up to the pivotal work of Bruno Snell. This section is quite technical,

but essential for understanding the choices faced by translators into Russian and the novel solutions developed by Ivanov. An overview of the lyric poets of Lesbos sets Alcaeus and Sappho in their literary, historical and linguistic context. Finally, drawing on his earlier article of 2009, Zav'ialov notes that later translators tended to balance Ivanov's free approach with Veresaev's more literal method.

Zav'ialov's detailed commentaries to Ivanov's introduction and translations (pp. 256–378) are full of interesting information and perceptive insights. As well as noting bibliographic details of the translations and Greek originals, the metre of the originals and the textological sources of reconstructed versions (Hunt, Wilamowitz), he offers historical and literary information on the texts and previous translations, notes significant divergences from the originals (such as Ivanov's introduction of Christian motifs) and cites contemporary reviewers' comments and current academic opinions. In cases where fuller versions of the Greek text have subsequently come to light, he provides his own prose translations.

In sum, this milestone edition is a tremendous achievement. As well as casting new light on Ivanov's poetics and the development of Russian versification, it makes an important contribution to two important fields of growing interest: translation studies and the reception of classical antiquity.

UCL SSEES

PAMELA DAVIDSON

Dobrenko, Evgeny. *Late Stalinism: The Aesthetics of Politics*. Translated by Jesse M. Savage. Yale University Press, New Haven, CT and London, 2020. ix + 574 pp. Notes. Bibliography. Index. \$65.00: £45.00.

SOVIET cultural history is a steadily evolving field, its main challenge to understand the role of culture in the Stalinist regime's social, political and ideological endeavours. As Evgeny Dobrenko asserts in his monumental *Late Stalinism: The Aesthetics of Politics*, culture is the most important subject for the era's critical biographers because it is 'essentially the only means of constructing reality, of the regime's production and the masses' consumption of its own image and legitimacy' (p. 18). The goal of his book is thus to replace conventional historical analysis of post-war Stalinism with an analysis of cultural production that helped the party and its leaders to ingrain political ideas into the consciousness of the masses through textualization and narrativization. Following Frank Ankersmit's theory of the aesthetic perspective in the political sphere and Boris Groys's concept of the *Gesamtkunstwerk* of Stalinism, Dobrenko suggests that before the