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revolution (the critic Mikhail Osorgin refused to classify the novel ‘either as typically émigré or as typically Soviet’ in Postdanie novosti, 1 March 1934) was not something that the highly polarised Russian society had been ready for until the mid-1920s. Second, the book’s sophisticated structure, as an autobiographical roman à clef, makes its full appreciation difficult without a detailed annotation. This is undoubtedly one of the reasons why Dr Nikolai Andreev once said that Annenkov’s œuvre ‘was still awaiting an appraisal that would be commensurate with the author’s talent’ (Grafi, no.33, 1957).

At long last, almost half a century after this observation was made, Dr Aleksandr Danilevskii, Lecturer in the Department of Russian Literature at the University of Tartu (Estonia), is helping to provide the reader with all the necessary information, both in the form of an essay on Povest’ o put’istakh, published as a separate volume, and of a popularised apparatus to the Ivan Limbakh edition (pp.315–374). As a result of Danilevskii’s meticulous research, it is now possible to establish the prototypes behind Danilevskii’s characters. Thus, the critic Kornei Chukovsky is referred to in the novel as Apsuvin; the publisher Zinovii Grzhebin is given the identity of Dr Frendel; the editor of the newspaper is the publisher Zinovii in the costume design (black and white) category for his work, together with Rosina Delamere, on the set of Ophuls’s Madame de . . . (1953). The commentator could also have benefited from a wider knowledge of Western European composers, Arthur Lourié and Dmitri Tiomkin, who were the inspiration for the film score. The novel’s references to such films as The Tragedy of Exile, which are not mentioned in the novel where they should have been; see Povest’ o put’istakh, p.374). Still, these minor slips do not in any way diminish the role Danilevskii has played in helping to get Annenkov’s novel across to a broader public. In no small measure thanks to Danilevskii’s efforts, the acquaintance with Povest’ o put’istakh, which seems to have artistically distilled the Russian Revolution and Civil War down to their very essence, can usefully supplement, and in some instances even replace, many a historical research on the subject.

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account. It is possible that by referring to one of the greatest catastrophes of the twentieth century as put’istakh (‘trifles’), Annenkov is trying to distance himself emotionally from the abundance of unpleasant memories and experiences, and to assert his right, i.e., the book’s sophistication, as an attempt at being cavalierly non-judgemental sometimes appear to be nothing short of immorality (cf. two mutually exclusive depictions of Lenin, whom the artist knew personally, in Annenkov’s memoirs that appeared in his Dremin mozh vstrach, vol.II, New York, 1966, pp.253–83; and in the Moscow Nedaia newspaper of 10–16 April 1966, designed for émigré and Soviet consumption respectively).

Danilevskii’s comprehensive volume and commentary to Annenkov’s novel are not entirely error-free. Thus, M.L. Spivak is a woman (contrary to the male pattern of declension chosen for her surname in Povest’ o put’istakh, p.562), and Annenkov had never received an Oscar (Povest’ o put’istakh, p.9). Also, there are two misprints in the costume design (black and white) category for his work, together with Rosina Delamere, on the set of Ophuls’s Madame de . . . (1953). The commentator could also have benefited from a wider knowledge of Western European composers, Arthur Lourié and Dmitri Tiomkin, who were the inspiration for the film score. The novel’s references to such films as The Tragedy of Exile, which are not mentioned in the novel where they should have been; see Povest’ o put’istakh, p.374). Still, these minor slips do not in any way diminish the role Danilevskii has played in helping to get Annenkov’s novel across to a broader public. In no small measure thanks to Danilevskii’s efforts, the acquaintance with Povest’ o put’istakh, which seems to have artistically distilled the Russian Revolution and Civil War down to their very essence, can usefully supplement, and in some instances even replace, many a historical research on the subject.

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We in our green youth have to settle the eternal questions first of all. So said Ivan Karamazov to Alyosha, and it is my impression that Peter Holquist would agree with the sentiment. In an extraordinarily ambitious first book, which is intended to reshape the ways that we understand the Russian Revolution, Holquist addresses those eternal questions that have stimulated and plagued scholars ever since 1917. What was the relationship between the Great War and the Russian Revolution? How revolutionary was the revolution? How should the revolution be understood within the broader contexts of Russian and European history?

Given the vast amount of scholarship on these events, much of it of high quality, such ambition can be dangerous. If a first-time author blazes his own trail, he risks ignoring the important and labors of his predecessors, offending them and discrediting himself at the same time. If, on the other hand, he succumbs to the magnetic power of established and contentious
the book, where the cover is less visible, the chapter title, and
the page number, should be clearly visible. This will ensure that the
reader can easily identify the chapter and page they are currently
reading. Additionally, the title and page number should be
consistently formatted throughout the book to maintain an
organized appearance. The title should be written in a
conspicuous font size and style, while the page number should
be smaller and placed as a superscript after the title. The
placement of the title and page number is crucial, as it will
help the reader navigate through the book more efficiently.

The summary of the chapter includes a discussion of the
importance of understanding the book's contents and the
reader's goals. It highlights the key points of the chapter and
provides a general overview of the book's structure. This
summary is intended to give the reader an idea of what to
expect in the next chapter and to help them understand the
book's main themes and arguments. The summary is
organized in a logical manner, with each section
highlighting a specific aspect of the chapter. This will help
the reader follow the book's structure and understand the
development of ideas throughout the book.