

shall Plan but without official congressional funding. Giroud spends a lot of time defending Nabokov against charges of running the organization with the knowledge that it served as a CIA front. But even he admits that by 1961, years before *Ramparts* published its condemnatory article in 1967, Nabokov knew that one of their major donors served as a CIA cover. But why would Nabokov have minded? His political goals were no different from the CIA's, and as a shrewd fundraiser he must have suspected that such large sums of money did not come easily to cultural organizations. Giroud also describes tough negotiations inside the Congress for Cultural Freedom, such as the American Committee's suggestion that Jean Cocteau's participation in the 1952 festival be rescinded "on the grounds that he had signed a public protest against the execution of Communist spies in Greece" (256). As much as one admires such intellectual collaboration and the splendid festivals Nabokov brought to life, it is hard not to see the irony in Giroud's tendentious subtitle, *A Life in Freedom and Music*, alongside the complex political negotiations he conducted to combine his artistic ambitions with an anti-Soviet political agenda.

Working closely with Nabokov's relatives, especially with his fifth wife, Dominique Nabokov, Giroud is obliged to present a sympathetic picture of the composer-turned-impresario, and consequently his authorized biography leaves his subject elusive. In the epilogue, Giroud tries to reestablish him as an unjustly forgotten composer who lacked the institutional support to further his career. This explanation is hard to take seriously in the case of Nabokov, who, as head of the Congress for Cultural Freedom, had leading orchestras and conductors at his beck and call and did, in fact, have several prestigious premieres. His real talent, however, was in organization, and that is why he is remembered mostly as a cosmopolitan cultural ambassador and a passionate Cold Warrior.

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"... Ozhidan'e bol'shoi peremeny": Biografiia, stikhi i proza Bulata Okudzhavy.

By Ol'ga Rozenblium. Moscow: Rossiiskii gosudarstvennyi gumanitarnyi universitet, 2013. xvi, 544 pp. Notes. Index. Photographs. Hard bound.

This is not *Okudzhava for Beginners*. To the timid and uninitiated, it will come across as a confusing hodgepodge of thoughts and documents. To those who are fearless or already familiar with Bulat Okudzhava, this indefatigably researched volume will provide a rich trove of comments, documents, and vignettes. The author pushes us to look beyond the bronze statue of Okudzhava on the Arbat, beyond the standard myth of the dissenting guitar poet.

Ol'ga Rozenblium states that she began her research in 1999, investigating the case against Okudzhava's father, Shalva Okudzhava, a communist with Trotskyite connections, and against Bulat Okudzhava at the University of Tbilisi. She did further research at archives in Kaluga, where Okudzhava lived and worked as a teacher for a time, and the Ministry of Defense. She then compared her findings with biographical elements in Okudzhava's own poetry and prose, especially his novel *Uprazdnennyi teatr: Semeinaia khronika* (*The Show Is Over: A Family Chronicle*), which was awarded the Russian Booker Prize in 1994. The result of this effort is not quite biography, not quite commentary, but something in between.

Rozenblium unflinchingly notes contradictions and lacunae in the historical record, showing how difficult it is to construct a verifiable biography. She also offers stories that demonstrate the tenor of various periods in Okudzhava's life. The dif-

faculties are indicated, for example, by confusion over the dates and locations of his military service and over his statement that he spent time in a psychiatric institution in 1944–45, which is undocumented and uncorroborated by others. In terms of the environment in which Okudzhava lived, one of the most charming episodes involves his discussion of his name. He reports that his parents' circle enjoyed a certain cultural flair, their revolutionary commitment notwithstanding, and they liked to name their children after striking characters in books and plays. Thus, Okudzhava was initially named Dorian Gray. (Can you imagine Okudzhava's legacy as "the guitar poet Dorian Gray"?). However, it turned out that the baby's father could not pronounce the English name and reverted to asking "Kogda my budem *etogo* kupat'?" ("When are we going to give *that one* a bath?"), or "Ty *etogo* uzhe kormila?" ("Have you already fed *that one*?"). "It was with a great sense of relief that they changed my name to Bulat. But," Okudzhava adds, "they only called me Bulat after I grew up. . . . When I was a kid they called me Kukushonok, or Ku-ku" (26). Other anecdotes include gentle digs at the authorities. For example, Okudzhava asserts that his professor's comments on his thesis on Vladimir Maiakovskii—"Excellent, but there are problems with punctuation"—indicate that it was never actually read (176). He reports on a negative review of his performance in the journal *Smena* with a similar sense of gentle irony: "A dubious-looking man came out on stage," wrote the reviewer. "He sang some vulgar songs and accompanied himself on a guitar. But the girls won't chase after him—they chase after the likes of Tvardovskii and Isakovskii." "So," responds Okudzhava, "that's the way to judge the quality of literature—whom the girls chase after" (295).

The book is arranged chronologically. The opening chapter introduces Okudzhava's real family members along with their avatars in *Uprazdnennyi teatr*. Much of the rest of the book traces the parallels in the fates of these two sets of figures. Some chapters are followed by segments subtitled "Dokumenty, pis'ma, interv'iu" ("Documents, Letters, Interviews"), containing excerpts of relevant materials. The book also offers a number of photographs, including an especially touching one of the young Okudzhava with his parents and other relatives from the 1930s. An appendix of more comprehensive interviews with Russian writers as well as some of Okudzhava's Polish friends and colleagues rounds out the volume. Among those interviewed by Rozenblium are Evgenii Evtushenko, Naum Korzhavin, and Inna Lisnianskaia, and Archpriest Aleksandr Borisov.

The book's notes, appendixes, and index of names attest to the seriousness of the endeavor. An index of songs and poems would make the book still more useful. In sum, readers needing an introduction to Okudzhava should turn to works by Dmitrii Bykov, Gerald Smith, and Vladimir Shlapentokh. Those equipped to cope with the idiosyncrasies of Rozenblium's volume, however, will be richly rewarded.

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Politika apolitichnykh: Grazhdanskie dvizheniia v Rossii 2011–2013 godov. Ed. S. V. Erpyleva and A. V. Magun. Moscow: Izdatel'stvo "Novoe literaturnoe obozrenie," 2015. 479 pp. Notes. Bibliography. Tables. RU 351.00, paper.

This is an edited volume produced by a team of Russian sociologists affiliated with the Laboratory of Public Sociology at the European University at St. Petersburg and the Faculty of Liberal Arts and Sciences at St. Petersburg State University. The book's main goal is to analyze the motivations and self-identification of participants in the social movement *Za chestnye vybory* (For Fair Elections), formed on the eve of the