The thematic "red threads" (18) that run through the book are so numerous that no more than a few can be mentioned. In her insightful analysis of Zofia Wędrowska's wildly popular *100 Minutes for Beauty and Health*, Ksenia Gusarova explores how an emerging consumer society at odds with the realities of continued scarcity leads Wędrowska's readers to embrace "elective asceticism" (230)—the same standards of beauty that the women alongside Stiazhkina's sated "Other" arrived at via a different route entirely. This is arrived at via a different route entirely. The "ethic of care" (248) that Ona Renner-Fahey identifies as fundamental to Irina Ratushinskaya's gulag memoir resonates with Melissa L. Caldwell's formulation of dachas as a "feminized site of problem-solving" (183). When Stiazhkina invokes the "gastronomic mother" (152) who seeks to maintain her power in the domestic domain by controlling all aspects of food consumption, we hear echoes of the "superwoman-like pride" (Lakhtikova, 83) with which highly educated women applied themselves to the task of entertaining, perhaps as a means of compensating for the lack of power in their professional lives. In addition, cabbage appears intermittently throughout the book, picking up additional layers of meaning eventually made explicit in an article by Brintlinger.

Sometimes the connections between the articles are paradoxical. At the same time that Lakhtikova's party hostesses were sharing recipes as a way of countering official discourse on proper nutrition for Soviet workers, the zeks in Renner-Fahey's article were sharing knowledge about health and nutrition to help them endure disease and organize effective hunger strikes. Whereas women in most contexts in the book are engaged in various forms of resistance to the dominant discourse, Lidia Levkovitch demonstrates how the female characters in Vil Lipatov's *Gray Mouse* instead function as mouthpieces for official ideology set against the male protagonists and the "alternative spaces their drinking creates" (200). The collection is rounded out by a final paradox, Amelia Glaser's analysis of the poetry of Nonna Slepakova, in which the cyclical time of the "female everyday" (301) balances precariously between stagnant *byt* and sustaining images of home and hearth.

In her Afterword, Diane P. Koenker skillfully recaps and ties off the thematic threads, while adding additional context and raising new questions for investigation. The cumulative bibliography and index at the end further enhance the value of this book for the broadest possible readership, ensuring it will take its rightful place on the shelves of anyone interested in food and Soviet culture.

Laura Goering
Carleton College

Chto takoe khorosho: Ideologiia i iskusstvo v rannesovetskoi detskoi knige. By Evgeny Shteiner. Ocherki vizual′nosti series. Moscow: Novoe literaturnoe obozrenie, 2019. 392 pp. Appendixes. Bibliography. Index. Illustrations. ₽396, paper.
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Evgeny Shteiner's recent study of early Soviet children's books from the 1920s to the early 1930s revisits and augments the material he examined in *Stories for Little Comrades: Revolutionary Artists and the Making of Early Soviet Children's Books* (1999), in English, and its Russian republication, *Avangard i postroenie novogo cheloveka: Iskusstvo sovetskoi detskoi knigi 1920 godov* (2002). Steiner's earlier work proved pathbreaking in raising awareness about Russian avant-garde children's books as a phenomenon worthy of popular and scholarly attention, as did the illustrations and full-page plates in color and black and white in his 1999 book. *Chto takoe khorosho*

revisits materials from this period with a wider lens, taking a more encyclopedic approach to the categorization of leftist children's books of the period. It includes sixty-eight black and white illustrations, and in these and in its analysis consciously draws attention to lesser-known materials.

Over twenty years some of these materials have become more accessible through exhibitions and the digital archives of worldwide libraries. Meanwhile, Russian children's literature research has grown tremendously in past decades, and scholarship in Russia and abroad has paid more attention to these materials from a variety of scholarly perspectives. Shteiner's 2019 book thus enters a different scholarly environment, one to which his work contributed, but which also has developed in new directions. *Chto takoe khorosho* rightly engages with later scholarship on relevant topics, including new research on Russian children's literature, radical children's literature, and modernist infantilism. It also expands his study both in time and in scope, rather than focusing on the avant-garde in particular. In so doing, it gives welcome scholarly attention to less-examined materials and lesser-known figures.

The book aims to consider innovative early Soviet artists and authors and focuses particularly on the "production" books that Shteiner argues dominated children's literature in this period. A preface and introduction contextualize the books for children produced in the 1920s and 1930s in the context of an ideologically-motivated call to create the "New Man" through children's literature. Three body chapters then discuss a wide range of materials from 1918 to 1936. The first chapter highlights significant moments from the origins of early Soviet children's books from 1918 onward. The second chapter focuses on production books about manufacturing, professions, industrial phenomena, mass kitchens, and machines such as the steam engine. The third chapter particularly showcases the locomotive as an apotheosis of the new world, as well as flying machines. A conclusion reflects on the political changes that spelled the end of leftist experimentation. Following the conclusion, a new, fourth chapter serves as a "coda," expanding the focus by considering similar radical experiments in children's books in the west, particularly in Germany, France, and the United States. Throughout the book, Shteiner historicizes the material from a post-Soviet perspective and notes the ultimate fate of artists and writers, who often faced imprisonment or death unless they adapted their aesthetics to intensifying ideological pressure.

By not confining its focus to the avant-garde and the most aesthetically significant or influential materials of the time, the book strives to be more comprehensive in its range, but in the process its claims lose some specificity. Some terminology might be better defined or theorized, such as "avant-garde," "stereotype," or "constructivism." The thematic organizing principle of the material, largely retained from 1999, offers some advantages, in identifying the symbolic significance of the locomotive, for example, but the categorizing approach also presents limitations. Like the avant-garde itself in its excesses, it has a somewhat totalizing effect that overlooks the diversity of voices in the period. Indeed, the celebration of production, machines, and manufacturing to which Shteiner attends did not necessarily stop in the 1930s as socialist realism took hold; rather, it was the aesthetic approach to these subjects that had to change. Such ruptures and continuities might be considered more closely. Although the thematic organization, categorical approach to analysis, and significant extension of the third chapter may leave something to be desired in terms of structural organization (as does the addition after the conclusion of a new chapter that goes beyond the outlined scope of the book), the augmented material and added final chapter do offer valuable material for comparative scholarship.

Apart from the evident value of including a variety of lesser-known materials in his analysis, it is when Shteiner moves beyond categorizations to place the

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significance of key works, figures, and moments in context, or to analyze the significance of patterns in greater artistic or theoretical depth, that his work makes its most significant scholarly contributions. In sum, Shteiner's updated and expanded work *Chto takoe khorosho* makes a valuable contribution to the study of early Soviet children's literature that will be of considerable interest to researchers of Russian children's books, radical children's literature, picture books, art history, and the avant-garde.

Sara Pankenier Weld
University of California, Santa Barbara

That Third Guy: A Comedy from the Stalinist 1930s with Essays on Theater. By Sigizmund Krzhizhanovsky. Ed. and trans. Alisa Ballard Lin. Madison: University of Wisconsin Press, 2018. xxii, 301 pp. Foreword by Caryl Emerson. Appendix. Index. Illustrations. Photographs. Figures. $79.95, hard bound.
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Sigizmund Krzhizhanovskii, the witty, prolific, and long-overlooked Soviet author, worked with Aleksandr Tairov's experimental Kamernyi Theater in Moscow for almost three decades. From the early 1920s until 1948, while accumulating a vast repertoire of unpublished prose fiction, Krzhizhanovskii lectured on the philosophy and practice of drama for the Kamernyi's acting school. He also produced ten dramatic texts, including adaptations of G.K. Chesterton's *The Man Who Was Thursday* (a popular hit for the Kamernyi in 1924); a Falstaff mash-up based on three different Shakespeare plays; a version of *Evgenii Onegin* commissioned for the 1937 Aleksandr Pushkin jubilee; and, among a handful of never-performed original drama, a four-act play based upon the shadowy figure of "tot tretii," or "that third guy," the Egyptian queen's anonymous third suitor in Pushkin's poem "Cleopatra." In Krzhizhanovskii's 1937 play, *That Third Guy: A Comedy*, the nameless protagonist is a penniless Roman poetaster whose obsession with posthumous fame leads him to bid for a night with the beautiful queen. But, reluctant to die for the privilege, he escapes the morning after, thus challenging received notions of honor, identity, and authorship as he flees.

Alisa Ballard Lin's critical edition includes the first English translation of this skittish (in both senses of the word) piece, with a selection of Krzhizhanovskii's writings about theatrical philosophy and on his idols George Bernard Shaw, Shakespeare, and Pushkin, also translated here for the first time. Each translation is prefaced by an explanatory note from Ballard Lin (Krzhizhanovskii, as a devoted exponent of the study of paratexts, would have approved). Every effort is made to counteract the writer's lingering obscurity: Ballard Lin's thoughtful and substantive introduction, "Krzhizhanovsky and Theatrical Modernism," places him not only in the context of Russian but also European dramatic innovation of the early twentieth century, alongside Bertolt Brecht, Luigi Pirandello, and Antonin Artaud. Her second essay, "Thirdness in the Theaters of Art and Life," explains why the play *That Third Guy* should be considered as both the fullest exposition of Krzhizhanovskii's personal metaphysics of theater, and a significant drama in its own right. Caryl Emerson, long an advocate for Krzhizhanovskii's re-integration into the Russian literary canon, has provided both a foreword and a separate chapter detailing Krzhizhanovskii's involvement with on-stage Pushkiniana ("Krzhizhanovsky's Collapsed Contributions to the Pushkin Jubilee"). The 1828 version of Pushkin's "Cleopatra," which Krzhizhanovskii cited, is reprinted here in Ballard Lin's translation. Striking archival