The intellectual biographical approach and comprehensiveness of coverage is in large part a strategy to "complicate" Shestov in several important ways. Oppo himself emphasizes two of these in his Introduction. First, he wishes to push back against Shestov's reputation as a "lonely thinker" (xiv) whom critics historically have found difficult to relate to contemporaneous philosophical and theological trends: by documenting his personal and intellectual connections to key actors of the Russian religious renaissance (among others Nikolai Berdiaev, Mikhail Bulgakov, Pavel Florenskii, Vyacheslav Ivanov, and Gustav Shpet) and the interwar French and German intellectual milieu (including Martin Buber, Andre Gide, Edmund Husserl, and Lucien Lévy-Bruhl), and—particularly in the very productive extended Conclusion—by analyzing the reception and legacy of his work. Here, Oppo argues, against Shestov's Russian contemporaries, that "[his] isolation is more apparent than real" (214). In Russia, Shestov's greatest contribution was to set the trend for harnessing Friedrich Nietzsche and Fedor Dostoevskii in the task of dismantling the type of systematic philosophy established by the late Vladimir Solov′ev (d. 1900), whilst in exile he played a vital role in introducing the French both to Russian literature and, still more importantly, to Søren Kierkegaard and the Germanophone phenomenologists and existentialists Buber, Martin Heidegger, Husserl, and Max Scheler, thus "decisively contribut[ing] to creating an intellectual atmosphere that fostered the rise of French existentialism" (215–16).

Oppo states that his second objective is to challenge what he sees as a lazy characterization of Shestov's thought as either irrationalist or fideistic (xiv), but in fact his defense of Shestov is broader than this, and addresses another entrenched view established by his contemporary compatriots: that Shestov is "a person of a single idea" (Berdiaev, 210)—*misologism* (after Plato, 149), or the impossibility of arriving at truth through reason—which, moreover, is "unanswerable" (Frank, 208): impossible to dispute or engage with in dialogue. This critique incorporates censure of Shestov's uncritical and subjective approach to the philosophers that he writes about, the "Shestovization" of his subjects (xii). Oppo often concedes the justice of elements of this view, but invites the reader to get beyond it and appreciate the originality of Shestov's method and the nuance of his stance. A strategy of "reading between the lines" (Rostenne, 239) gives access to a thinker who sincerely "sought a world of intuitions that lay behind the authors themselves" and who thereby becomes a "credible witness" (241). In Oppo's reading, Shestov is neither a rationalist nor an irrationalist, but an "antirationalist" who accepts the validity of reason and the European philosophical tradition and acknowledges its power, but critiques it from within. He exposes its limits but, far from going beyond—to skepticism, mysticism, or myth—"remain[s] in the contradiction. . . of a knowledge that seeks problems rather than solutions" (225). For Oppo, this is the meaning of Shestov's "philosophy of tragedy."

Students of Shestov will appreciate the meticulousness of Oppo's research, which is reflected in an excellent bibliography that is in itself a reason to invest in this book.

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Byloi Peterburg: Proza budnei i poeziia prazdnika. By Al′bin Konechnyi. Kul′tura povsednevnosti. Moscow: Novoe literaturnoe obozrenie, 2021. 672 pp. Notes. Index. Illustrations. Photographs. Maps. 600, hard bound.
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This beautifully produced volume brings together in a single edited collection many of the most important articles written over the last fifty years by the eminent scholar

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of St. Petersburg Al′bin Konechnyi. It will obviously interest those who work on the history and literary text or myth of St. Petersburg, but it also has a great deal to offer a broader scholarly audience, including specialists in Russian history, performance studies, and nineteenth-century literature.

The first and longest section of the volume contains lightly re-edited versions of Konechnyi's superb essays on life and leisure activities in eighteenth- and nineteenth-century Petersburg. His articles on the popular fairs and entertainments (*narodnye gulian′ia*) held during *maslenitsa* and Easter week; his work on portable panorama boxes (*raiki*), military reenactments, and "living pictures" (*zhivye kartiny*) as forms of popular theater; and his publications about Petersburg's public parks, restaurants, and dacha districts are all included. This section of the volume also features articles on the river Neva and the white nights in city culture and myth, a chapter on literary strolls and the culture of walking on Nevskii prospect, and a piece on merchant life. Konechnyi's articles on Petersburg enrich our understanding of the city in key periods and provide important context for interpreting the work of authors such as Nikolai Gogol′, Fedor Dostoevskii, and Aleksandr Blok. In his articles, Konechnyi relies on a rich base of primary and secondary sources, including memoirs and historical correspondence, periodicals, guidebooks, archival documents, and publications by both Russian and western scholars. His work with newspapers as sources is particularly impressive. Konechnyi's studies are filled with citations from reviews, feuilletons, sketches, and chronicles of city life. He not only manages to reconstruct largely forgotten aspects of old Petersburg, he also shows us how the phenomena he studies were understood and evaluated at the time.

The second section of this volume focuses on Konechnyi's publications on the discipline of Petersburg studies (Peterburgovedenie) and its most significant practitioners and institutions. Konechnyi's seminal articles on the *kraeved* and excursionist Nikolai Antsiferov (written along with Kseniia Kumpan), the Petrograd Excursion Institute, and the Society of Old Petersburg-New Leningrad are all included as is his essay on Faddei Bulgarin as chronicler of urban life and a sketch-writer. Konechnyi reminds us that Bulgarin, although an odious man and a secret police informant, was innovative as a journalist and, in the context of Russian literature, a pioneer in his use of new genres (the historical novel, the feuilleton, the sketch. . .) even as he sometimes slavishly imitated foreign models (396). Citations to Bulgarin's sketches and feuilletons run throughout Konechnyi's work on old Petersburg because Bulgarin, in his work as a journalist, was such a meticulous observer of urban life.

The ground-breaking 1976 article "Nabliudenie nad topografiei 'Prestuplenie i nakazanie,'" which Konechnyi authored with K. A. Kumpan at the very start of his scholarly career, appears as part of this section along with a note describing the genesis of the article and the role of Lidiia Ginzburg in mentoring the younger scholars. This note, which is titled "On the History of the Appearance of the article 'Observations Concerning the Topography of *Crime and Punishment*,'" also includes a selection of correspondence with other scholars (Iurii Lotman, Dmitrii Likhachev, Richard Pope) about the article, thereby offering an illuminating glimpse of key scholarly networks in the late 1970s.

Only two of the articles by Konechnyi that appear in this volume are new: the note on the composition of Konechnyi and Kumpan's famous Dostoevskii article that I reference above and a piece on the soundscape of pre-Revolutionary Petersburg titled "Petersburg's Melody" (*Melodiia Peterburga*). This latter article considers the rhymes shouted by street hawkers marketing various wares (as catalogued by Prince Vladimir Obolenskii), the noise of ice being scraped from sidewalks by Petersburg's yardmen (as remembered by Mstislav Dobuzhinskii), the everyday sounds that echoed through Petersburg courtyards (as recalled by Anna Akhmatova), and the

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tunes played by organ-grinders (as referenced by émigré journalist Sergei Gornyi) (374, 377, 379, respectively). Konechnyi notes that in the northern capital only the Peter and Paul Fortress offered a space of relative silence; everywhere else the city's melody dominated (383).

In addition to Konechnyi's articles, this volume contains some associated reference materials. Konechnyi's study "'Eating establishments' as a Fact of Everyday and Literary Life in Old Petersburg" is followed by an extensively annotated list of Petersburg's many restaurants, coffee shops and saloons that notes when they opened, who ran them, the kind of food they served, and who frequented them. Konechnyi's article on the Humanities Section of the Petrograd Excursion Institute is followed by an appendix that lists the papers delivered at the section's meetings between 1921 and 1924. Each republished article in this volume is accompanied by a note that indicates where it initially appeared.

This volume is well-edited and a joy both to read and to hold. I struggle to find anything to criticize beyond the choice to include both footnotes and endnotes, which seemed unnecessarily complicated at times. Reading through this fine volume of Al′bin Konechnyi's scholarly work makes his impact as a researcher even clearer. As Irina Paperno notes in her introduction to this collection, Konechnyi is "entirely original" as a scholar: his work cannot easily "be assigned to any existing school of urban studies" (9). This fine edition does a marvelous job of bringing together many of his best publications.

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Lyric Complicity: Poetry and Readers in the Golden Age of Russian Literature. By Daria Khitrova. Madison: University of Wisconsin Press, 2021, x, 298 pp. Notes. Bibliography. Index. Illustrations. $21.95, paper.
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Lyric Complicity is one of a rare company of scholarly books that combine ease, pace, and true pleasure of reading with seriousness, conceptual ambition, and depth. The central tenet of Daria Khitrova's study is that to fully understand a poem, we have to understand not only what it means "in itself," and not only what it meant (semantically) for given readerships and readers or a potential "intended reader," but what its contemporaries *did* with it, how it existed within a cultural metabolism extending beyond initial completion or passive reception, within a matrix of writer(s)—text(s)—reader(s) that, particularly in the given period studied—the so-called Golden Age—had unusually fluid boundaries. In other words, the author is invested, first and foremost, in restoring the "historical pragmatics" of the text, its use and performances: written, oral, musical, and occasional, "doctored or intact" (167). Khitrova's book is highly unusual, and quite possibly unique, in the sustained focus with which it goes about this, departing from both more narrowly textual studies and the sociological approach to the reader exemplified, for instance, by Abram Reitblat (see also p. 16 on western studies of poetry's pragmatics, which habitually exclude high literature.)

Khitrova sets the stage by drawing upon William James, J. L. Austin, Jonathan Culler, Roman Jakobson, and Yuri Tynianov, among others, to establish a theoretical framework for understanding the "dual felicity of verse," poetic and pragmatic, and then cogently demonstrate a tacit demand for this dual felicity in the Russian Golden Age. She also provides literary-historical background for the thematic, stylistic, and genre "downshifting" that prepared and dominated the age, with its "thematic

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