

QUELQUES LETTRES D'IVAN TOURGUÉNEV À PAULINE VIARDOT: TEXTE INTÉGRAL D'APRÈS LES ORIGINAUX DE LA COLLECTION MAUPOIL DE 29 LETTRES DE L'ÉDITION HALPÉRINE-KAMINSKI AVEC EN APPENDICE, 8 LETTRES INÉDITES EN FRANCE D'IVAN TOURGUÉNEV À PAULINE VIARDOT. Edited by *Henri Granjard*. Études sur l'histoire, l'économie et la sociologie des pays slaves, 16. The Hague and Paris: Mouton, 1974. 244 pp.

The story of Turgenev's relationship with the great Spanish-French singer, Pauline Viardot-Garcia, is in itself the stuff of a novel. Turgenev left Russia in 1847 to follow her and, when forced to return home in 1850, thought of his native land as the country of exile. As soon as the frontiers were opened again in 1856, after the death of Nicholas I, he hurried to France; from that time on, he only returned to his homeland for a few weeks every year or two. During his remaining years, Turgenev followed the Viardots to Baden-Baden, England, and finally back to France (after 1871) where he lived with them until his death in 1883. The complexities of this relationship will probably never be unraveled. Was Turgenev's love for Madame Viardot ever consummated? Was he the father of her youngest child Paul? Was his adoration simply tolerated and did she exploit him in every way as his Russian friends claimed? As testimony of this forty-year affair, we have hundreds of Turgenev's letters to Madame Viardot, recounting all the events of his life. The publication of an epistolary dialogue, which perhaps could answer the questions raised above, has not yet seen the light of day. Sixty-five years after her death in 1910, Pauline Viardot's heirs have not yet released any of her letters to Turgenev, except for twelve letters which appeared in *Ivan Tourguénev: Lettres inédites à Pauline Viardot et à sa famille* (Ed. H. Granjard and A. Zviguilsky).

In her lifetime, Mme. Viardot exercised draconian censorship over even those letters of Turgenev which she made available for publication: sixty-seven Turgenev letters published by Halperine-Kamensky in 1907 (*Ivan Tourguénev: Lettres à Madame Viardot*) were strictly scrutinized and many passages were deleted by her before she penciled her authorization on each letter. The Soviet Academy of Science edition of Turgenev's letters (1961–68) was based on the Halperine-Kamensky expurgated version. A few months before the final two volumes made their appearance in 1968, Madame Maupoil, a granddaughter of Mme. Viardot, donated letters she inherited from her grandmother to the Bibliothèque Nationale.

The volume under review consists of twenty-nine originals of the letters published by Halperine-Kamensky, and an appendix which presents six originals of the letters already published in the Academy of Science edition, plus two letters, previously unpublished either in French or in Russian, uncovered by Mr. Patrick Waddington. These originals span the years 1847–71, and reveal the degree of control exercised by Mme. Viardot. The omissions cover three areas. Mme. Viardot deliberately struck out passages which reflected negatively on other artists (for example, Grisi, Frederick Lemaitre, Gounod), and pruned pejorative references to Turgenev's own friends, like Grigorovich. More significantly, she eliminated Turgenev's endearments and phrases declaring his passion for her, which he used to pen in German. Finally, passages relating to her own family are omitted.

The rationale for the publication of this volume, by the distinguished Turgenevist Henri Granjard, seems to be an attempt to throw more light on Turgenev and this mysterious relationship. First of all, we see Turgenev ironic, witty, and acerbic, in contrast to the generally urbane image we have of him, the image

Mme. Viardot apparently sought to preserve. The fact that she wished to hide the depth of Turgenev's feelings for her was, of course, consistent with her general policy of obscuring the truth about their intimacy. But it is the last group of omissions that arouse the most interest. In the original letters we see Turgenev closely linked to the familial life of his French friend, expressing his concerns about her children as if they were his own. The veil of privacy which Mme. Viardot maintained, for so long a time, over her relationship with Turgenev is raised a little.

EVA KAGAN-KANS
Indiana University

KONSTANTIN LEONT'EV: ZHIZN' I TVORCHESTVO. By *Iurii Ivask*.
Bern: H. Lang, 1974. 430 pp.

Konstantin Leontiev believed that Russia's cultural identity was threatened and that he understood the requirements for its survival. This messianism explains his shrill struggle to convince those who had not yet been contaminated by an alien culture. Alas, for many reasons, he died utterly frustrated, misunderstood, isolated, and ignored by the society he wished to preserve. His vision evoked widespread discussion in print only after his death in 1891, culminating with the publication of his collected works in 1912–14. Russian émigré, Western, and Soviet commentaries on Leontiev appeared after the Revolution, and Professor Ivask's contributions to both émigré and Western criticism combine to make him the leading contemporary authority on Leontiev. The volume under review is based on Ivask's study of Leontiev (published ten years ago in the journal *Vozrozhdenie*), and is supplemented by footnotes, an annotated bibliography, index, and five appendixes.

Ivask attempts to "reconstruct the image of the unified Leontiev, that is, the principal literary hero of Leontiev's tales and memoirs." The book is divided into four parts which trace the evolution of Leontiev from physician-beginning writer, diplomat-novelist, and publicist-philosopher to monk-epistolographer. The author examines Leontiev's creative works individually, drawing upon letters and memoirs as well as secondary sources for a depiction of the interaction between Leontiev's life and works. The result is a fascinating portrait of a narcissistic Leontiev, the aesthete whose original "poem of life"—even with its agonizing contradictions—commands both the reader's attention and envy. Leontiev and his super-heroes blend into a common identity in this book, a much more convincing view than Lukashovich's contention that Leontiev merely sublimated a pathetic real life in his works.

Writers have varied in their emphasis on Leontiev's aestheticism, religiosity, and philosophy of history. Ivask dismisses the latter, considers Leontiev's religion distorted, and concludes that the whole of Leontiev is contained in the words "nothing but beauty." Professor Ivask argues that because Leontiev ruthlessly applied an aesthetic criterion to his life, literature, criticism, society, and philosophy, he is entitled to a place in the nineteenth-century "counterrevolution" against the banality of bourgeois civilization, and, therefore, continued interest in him is justified. In literature this aesthetic sensibility stimulated a style, content, and criticism which alienated Leontiev from his contemporaries, but anticipated the symbolists and formalists of the twentieth century.