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PROFESSIONAL EXPERIENCE

2016– University Research Professor
2012–2016 Professor
2009–2012 Associate Professor, tenured
2006–2009 Assistant Professor of Russian
Department of Russian Studies, Dalhousie University
2004–2006 Visiting Assistant Professor, Department of Romance, German and
Slavic Languages and Literatures, The George Washington
University
2005–2006 Adjunct Assistant Professor, Department of Languages and
Foreign Studies, American University, Washington, D.C.

AFFILIATED RESEARCH EXPERIENCE

2015 (1 June – 1 August) Research Fellow, American Academy in Rome, Italy
2013-2014 Alexander von Humboldt Senior Research Fellow,
Heidelberg University, Germany

EDUCATION

Ph.D., *Summa Cum Laude*. The Hebrew University of Jerusalem
Department of Slavic Studies, 2002
Dissertation: “Poetics of Urbanism in the Writings of Vladimir Nabokov”
(Advisors: Roman Timenchik, Elena Tolstoy)
Ph.D. (*ABD*). University of Southern California, Los Angeles
Department of Slavic Studies, with concentration in visual studies, 2001–2004
M.A., M.Phil. with honors. The Hebrew University of Jerusalem
Department of Slavic Studies, 1998
B.A., The Hebrew University of Jerusalem
Department of English Literature; Department of Slavic Studies, 1996

GRANTS AND AWARDS

2017-18 The 2017 American Association of Teachers of Slavic and East European

- Languages (*AATSEEL*) Award for Outstanding Contributions to Scholarship (presented in Washington, D.C.).
- 2017-2020 SSHRC *Insight Grant* (IG), “The poet or the artist? The role of the visual arts in the works of the Nobel Prize laureate Joseph Brodsky,” Social Sciences and Humanities Research Council (amount granted: \$60,040)
- 2017 Nahum Goldmann Fellowship, Kinneret (Israel, \$1,500)
- 2016 New Publishing Support Fund, FASS (\$831)
- 2015 Research Development Fund, Award (\$3,500)
- 2013 FASS Publication Fund Award (\$2,750)
- 2012 Nahum Goldmann Fellowship, Warsaw (Poland, July 2-11, 2012, \$2,500)
- 2011-2014 SSHRC Aid to Scholarly Journals (amount granted: \$38,742)
- 2011-2014 SSHRC *Insight Development Grant* (IDG), “Studying Literature in a Digital Environment: New media and information systems strategies,” Social Sciences and Humanities Research Council (amount granted: \$66,490)
- 2012 FASS Book Subvention Fund (\$3,000)
- 2010 Filming a documentary about the poet Joseph Brodsky (The Nobel Prize in Literature, 1987). Subvention from the Vice President-Research Office, Dalhousie University (\$2,000)
- 2009-2010 The Burgess Award (Research stipend to cover a course release: approx. \$5,000), FASS, Dalhousie University.
- 2009-2010 Teaching and Learning with Technology Grant – “*The Gift Project*,” Stage II (\$2,000), Dalhousie University
- 2007-2010 SSHRC, Standard Research Grant, “Becoming a Great Writer” (\$43,510)
- 2008-2009 Teaching and Learning with Technology Grant – “*The Gift Project: Visual Commentary and Concordance*” (\$1,800), Dalhousie University
- 2009 Publication Subvention, VP-Research Office, Dalhousie University (\$2,000)
- 2006 Nominated for the GW President J. Trachtenberg Teaching Prize.
- 2005 Awarded the title of *GW Luminary* in recognition of the scholarly contribution within the area of study
- 2004 Book *Train Station – Garage – Hangar* short-listed for Andrey Bely Literary Prize in Russia (Humanities scholarship category)
- 2003 Summer Research Grant. University of Southern California, College of Letters, Arts and Sciences (\$2,500)
- 2002 A Book Subvention. University of Southern California, Slavic department (\$1,500)
- 2002 GPSS Travel Grant. Graduate Professional Student Senate (\$1,500)
- 2001 The Golda Meir Award for the Outstanding Emerging Scholars (Honorary International Chairmen of the Foundation include Dr. Henry Kissinger, Baron Edmond de Rothschild, and Gregory Peck)
- 2000 Award from The Luxemburg Foundation
- 1999 Award from The Mathew Ginsbourg Foundation

TEACHING EXPERIENCE AND CURRICULUM DEVELOPMENT

Courses taught at Dalhousie since 2006:

- NEW, 2017: Putin's Russia (cross-listed with the History and Political Sciences departments)
- NEW, 2016: Artistic St. Petersburg; Special Topics: Close reading of Tolstoy's *War and Peace*
- NEW, 2016: Beats and Notes: Russian Music from Baroque to Rock (cross-listed with the Music program of the Fountain School of Performing Arts)
- How iRead the Eye-Books: Film Adaptations of World Literature (cross-listed with the English department / Theatre department / Film Studies program)
- East European Cinema: War, Love, and Revolutions (cross-listed with the Theatre department / Film Studies program)
- Russian Film I: 1900-1953 (cross-listed with the Theatre department / Film Studies program)
- Russian Film II: 1953-2008 (cross-listed with the Theatre department / Film Studies program)
- Russian Literature and Culture since Stalin's Death
- The Seven Deadly Sins: Contemporary Russian Culture
- Masterpieces of Russian Short Fiction
- Survey of Russian Literature
- Modern Russian Culture and Civilization
- Nabokov (cross-listed with the English department)

Courses taught at The George Washington University in 2004-2006:

- Russian Poetry of the XX c. [Taught in Russian]. Spring 2006.
- Russia Today: Advanced Russian. Fall and Spring 2005/06.
- Russian Prose of the XX c. [Taught in Russian]. Fall 2005.
- Contemporary Russian Literature: From WWII to Postmodernism. Spring 2005.
- Russian Culture since 1825. Spring 2005.
- Introduction to Russian Literature (II): From Dostoevsky to Babel. Spring 2005.
- Introduction to Russian Cinema. Fall 2004.
- Russian Culture to 1825. Fall 2004.
- Introduction to Russian Literature (I): From Pushkin to Tolstoy. Fall 2004.

Courses taught at American University in 2005-2006:

- Russian Culture and Civilization. Spring 2006.
- Intermediate Russian. Fall 2005.

Courses and related experience at USC in 2001-2004:

- Elementary Russian II. Fall 2003. Organized Russian Culture Club activities, Film Screening (including the visits on campus of participating actors and producers).
- USC Overseas Summer Russian Language Program. Academy of Social Management and Business Administration. Moscow, Russia, June 20 – July 15, 2003.

- Judge at Russian Language Olympiad for children of California (San Diego, Santa Barbara, Los Angeles and Santa Monica) organized by the Language Center of University of Southern California in association with Slavic Languages and Literatures department of USC, April 5, 2003.
- Advanced Russian & Intermediate Russian. Spring 2002; 2003. Organized Russian Table and social events on campus.
- Russian Thought and Civilization. Fall 2002.
- Concepts and Symbolic Systems: Russian Avant-Garde. Thematic Option Program. Fall 2001.

SERVICE

- 2018 Peer reviewer for *Studies in Russian & Soviet Cinema* (UK);
External evaluator of a file submitted for promotion to a full professor,
Faculty of Arts, University of Ottawa.
- 2017 Canadian Studies Advisory Committee, CANA Co-ordinator,
Committee Member; Promotion to University Teaching Fellow, FASS,
Committee Member.
- 2017 Commissioned reviewer of the book manuscript (345 pp.) submitted to
the Bloomsbury Publishing House (New York).
- 2017 External referee for the AATSEEL 2017 international conference program
committee.
- 2017 Peer reviewer for *Slavonic & East European Review* (University College
London).
- 2016 External referee for the AATSEEL 2016 international conference program
committee.
- 2016 Peer reviewer for *The Russian Review* (Wiley Periodicals, Inc.,
The University of Kansas).
- 2016 Commissioned reviewer of the book manuscript (285 pp.) submitted to
Northwestern University Press.
- 2016 Commissioned reviewer of the book manuscript (350 pp.) submitted to
Brill Publishing House (The Netherlands).
- 2015 External referee for the AATSEEL 2015 international conference program
committee.
- 2015- Undergraduate Advisor.
- 2015-16 Professional Development Committee (tenure & promotion), Faculty of
Arts and Social Sciences, Dalhousie University, member.
- 2014 The Digital Humanities committee, Faculty of Arts and Social Sciences,
Dalhousie University, member.
- 2014 External Member of the promotion committee to a full professorship,
Department of Religion and Culture, University of Saskatchewan.
- 2014 External reviewer & member of the Ph.D. defence committee, Department
of Russian and Slavic Studies, University of Michigan.
- 2013 -- Commissioned reviewer of the book manuscript (320 pp.) submitted to
the Bloomsbury Publishing House (New York – London).

- Peer review of the article submission for *AvtobiografiЯ: Journal on Life Writing and the Representation of the Self in Russian Culture* (Padova University Press).
- 2012 Chair of the organizing committee for the international cultural festival “Exploring Russia in Nova Scotia” (Supported by the Embassy of the Russian Federation in Canada and by the President’s Office of Dalhousie University).
- 2012 The Faculty of Arts and Social Sciences Online Journals Fund Committee, Member.
- 2011 Search Committee for the instructor of Chinese Culture position, Member.
- 2011 Search Committee for the Visiting Asst. Professor in Russian History position, Dalhousie University, Member.
- 2009 Search Committee for the Instructorship position in Russian Language, Chair
- 2009 - 2009-10 Director, Russian Programs Abroad in St. Petersburg, Russia, and Tallinn
Chair of the Committee for 65th Anniversary Celebrations of the Russian Program at Dalhousie
- 2010 Search Committee for the Assistant Deanship Student Matters, Faculty of Arts and Social Sciences, Chair
- 2009 Search Committee for the Acting Deanship of FASS Committee, Chair
- 2009 Chair for the Panel: “Guide for the Perplexed: Faculty Workshop on Anti-Israel Activities on Campus.” CFI Conference, *Emerging Trends in Anti-Semitism and Campus Discourse*. Munk Centre for International Studies, University of Toronto. March 9, 2009
- 2008 Co-Organizer of two panels on “Marketing Literature and Posthumous Legacies” at AATSEEL Annual Conference in San Francisco, CA. 29 December, 2008
- 2007 - Outside Referee, University of Toronto Press; Palgrave Macmillan; Canadian Slavonic Papers; New Literary Observer; *Russkii Put’ [Russian Way]*
- 2008-2013 Council of Chairs, Faculty of Arts and Social Sciences, Member
- 2008-2013 Chair, Department of Russian Studies**
(two consecutive terms)
- 2007-08 Research Development Committee, FASS, Member
- 2007-08 Information and Technology Committee, FASS, Member
- 2007-08 Organizer of the research seminar series under the title “Poetics, History, Evolution” (focused on a variety of interdisciplinary topics, it included ten speakers during the academic year)
- 2008 “Reflections on Crisis, Change and Conscience in Russian Literature,” Canadian Association of Slavists Annual Congress. University of British Columbia, Vancouver. Chair of the panel
- 2007 Search Committee for the Russian Studies Sabbatical Replacement, Chair
- 2007 Commissioned reviewer of the manuscript submitted to the University of Toronto Press

- 2006 Search Committee for the Instructorship position in Russian Language, Pedagogy, and CALL technology, Department of Russian Studies; Member
- 2005 ‘Soviet Cinema from the 1950s to the 1970s,’ AATSEEL, Washington, DC. Chair of the panel
- 2005 Exhibition Curator and Organizer: “Nabokov’s *LOLITA*: 1955 – 2005. Celebrating 50 years.” Washington, DC, April 1 – July 31
- 2004 Representative in the Gelman Library Committee of the Department of German and Slavic Languages and Literatures, George Washington University
- 2004 Business Language Program development. Language Center, USC. Spring semester
- 2003-2004 Editor and translator of the Summary section in English. *NLO* (New Literary Observer, Moscow)
- 2001- Member of the Editorial staff. *The Plexus* (Literary journal published in Moscow and Jerusalem)
- 2001 Member of the Editorial staff, compiler. *Catching One's Bearings In the Land*. Russian-Israeli Literature of the 1990s: Anthology. Jerusalem: Aliah, 2001. (Poetic and prosaic anthology)
- 1998-1999 Editor-in-Chief: *Our Scopus*. The Quarterly Student Magazine. The Hebrew University of Jerusalem
- 1998-1999 Vice Editor-in-Chief: *Jerusalem Russian-Jewish Herald*. Publication of the Russian Jewry Abroad Academic Center
- 1998 Section editor: Russian-Jewish literature of the 20th century. *Jews in the Russian Culture Abroad*, Ed. M. Parkhomovsky. Vol. I (VI). Jerusalem, Israel

PUBLICATIONS

Books authored:

1. *Train Station – Garage – Hangar (Vladimir Nabokov and Poetics of Russian Urbanism)* [“*Vokzal – Garazh – Angar. V. Nabokov i poetika russkogo urbanizma*”]. St. Petersburg: Ivan Limbakh Publishing House, 2004. Cloth, illustrations, 400 pp.

AWARDS:

- A. Short-listed for *Andrey Bely Literary Prize* (2004)
- B. Chosen as one of the FIVE BEST BOOKS OF THE WEEK by *ExLibris Literary Review* (2004)

Selected reviews:

- “I find Leving’s text quite daring in the way it gives a radically innovative shape to traditional scholarship... *Train Station – Garage – Hangar* may be an important contribution to Nabokov studies, but it also manages to remain relevant to any scholar working on the themes of city, movement, or materiality in Russian literature of the early

- twentieth century.” — Dennis Tenenboym, *Slavic and East European Journal*. Vol. 49 (4), 2005, p. 688.
- “Leving does an excellent job of subjecting bygone days to philological science while completely avoiding the all-to-common structuralist flaw of stripping the old world of all of its charm. Here, charm is ever-present.” — Stephen H. Blackwell, *Nabokov Studies*, No. 9, 2005, p. 228.
 - “Leving employs an extensive system of cross-referencing allusions and associations; his fine-tuned ear and impressive research catch even the smallest echo of correspondence in the employment of an image or motif to a given end. He is particularly adept at revealing hidden subtexts, not only in Nabokov's work, but among the numerous other Russian, European, and American poets he cites. The sheer range of his material, not to mention the rich archival information and illustrations he provides, makes this book an interesting and valuable resource for scholars of Russian modernism. ...his book is a solid and very pleasurable-to-read achievement.” — Jennifer Day, *Slavic Review*. Volume 66. Number 1, Spring 2007, pp. 176-177.

FULL LIST OF PUBLISHED REVIEWS OF THIS EDITION:

1. A. Balakin. “The Union of Word and Iron.” *Sankt-Peterburgskie vedomosti*. September 29, 2004.
2. Ian Levchenko. “To Make it Expensive and Tasty.” *Russian Journal*. Peterburgskie tirazhi. December 3, 2004.
3. K. Reshetnikov. “Perepisyvaia nabelo. Obiavlenn short-list premii Andreia Belogo.” *Gazeta*. November 3, 2004.
4. M. Trofimenkov. “Incest and Militarism. The Andrey Bely Literary Award short-list has been announced.” *Kommersant*. # 207. Thursday, November 4, 2004.
5. D. Davydov. “Nabokov. Train Station – Garage – Hangar.” *The Book Review* [Knizhnoe obozrenie] December 13, 2004.
6. G. Amelin. “About temperature of coronal bone. Y. Leving’s *Train Station – Garage – Hangar*.” *Russian Journal* [Russkii zhurnal]. January 31, 2005.
7. M. Malikova. “Nabokov today. Review of the new books on Nabokov: Books by Yuri Leving, Alexander Dolinin, Brian Boyd.” *New Literary Observer*, # 70, 2005.
8. Y. Isahaia. Review of Yuri Leving’s Book “Train Station – Garage – Hangar”. *Krug*. The Newsletter of The Nabokov Japanese Society, Tokyo, No. III (8), 2005.
9. Stephen H. Blackwell. Yuri Leving. *Vokzal – Garazh – Angar: Vladimir Nabokov i poetika russkogo urbanizma*. 50th anniversary of *LOLITA* issue of *Nabokov Studies*, No. 9, 2005, pp. 228-230.
10. Dennis Tenenboym. Yuri Leving. *Vokzal – Garazh – Angar: Vladimir Nabokov i poetika russkogo urbanizma*. *Slavic and East European Journal*. Vol. 49, No. 4 (Winter 2005), pp. 688-689.
11. Alexei Filimonov. Skvozniak bessmertia. Review of Y. Leving’s book // *Proza.ru*. National Server of Contemporary Prose. <http://www.proza.ru/texts/2006/08/28-290.html>
12. Jennifer Day. *Vokzal—Garazh—Angar: Vladimir Nabokov i poetika russkogo urbanizma*. By Iurii Leving. *Slavic Review*. Volume 66. Number 1, Spring 2007, pp. 176-177.
13. Valery Shubinsky. Nabokov: Subject or reason? Review of the latest books on Vladimir Nabokov. *New Literary Observer*. 2009, No. 97.

2. *Upbringing by Optics: Book Illustration, Animation, and Text* [*Vospitanie optikoi: Knizhnaia grafika, animatsiia, tekst*]. Moscow: New Literary Observer, 2010. 250 ill., 516 pp.

Review:

- “Leving employs in his book a unique semantic strategy... It is akin to an intellectual optics. One can even consider this as a foundation of a peculiar kind of a cultural anthropology: a way of understanding human beings through the dynamics of their material and intellectual environment, which Leving scrutinizes by a ‘peripheral vision’.” — Olga Balla, “With Noise and Details: A Russian-Canadian Scholar Educates Optics to Examin Man,” *ExLibris: An Independent Review* [*Nezavisimaya Gazeta*], Moscow, 25 November, 2010.

3. *Keys to The Gift. A Guide to Vladimir Nabokov’s Novel*. Boston: Academic Studies Press, 2011. Cloth, illustrations, 560 pp.

The companion website to this edition is www.keystogift.com.

Praise and reviews:

- “Prof. Yuri Leving’s book on Nabokov’s magisterial *The Gift* is a masterpiece in itself, the last and definitive word on the subject.” — Alexander Theroux, the author of *Darconville’s Cat* (1980) and *Laura Warholic* (2007), the literary critic of *The Wall Street Journal*.
- “Yuri Leving’s meticulous dissection of Nabokov’s last Russian novel, *The Gift*, fully vindicates his claim for it as one of the masterpieces of twentieth century modernist literature, fit to stand beside Joyce’s *Ulysses* for the allusive richness of its content and the musicality of its prose. In seven richly fact-filled chapters Leving has unearthed a wealth of historical, chronological, biographical, textological, literary critical and bibliographical material to bolster his case, and like a scrupulous archaeologist, uncovers the multiple layers of Nabokov’s complex creation to illustrate and illuminate its artistic essence. In its masterly marshalling of evidence, Leving’s work is unlikely to be surpassed anytime soon.” — Michael Scammell, the author of *Solzhenitsyn, A Biography* (1984) and *Koestler: The Indispensable Intellectual* (2010), the translator of *The Gift* into English.
- “*Keys to ‘The Gift’* is a remarkably useful contribution of the understanding of one of Nabokov’s most difficult and brilliant novels.” — Ellendea Proffer, the co-founder of the *Ardis Publishers*.
- “Leving solves Nabokov’s puzzles we’d otherwise likely never even notice... This book will be treasured by scholars and serious Nabokov fans everywhere for its wide scope and in-depth analysis.” — Jeffrey Halperin, *The Toronto Review of Books*, 16 May, 2012.
- “It would be more accurate to call Leving’s work ‘an encyclopaedia of one novel’... No minute stylistic shifts can escape Leving’s attention... These are wonderful exercises not only for the Nabokov studies but for an entire literary scholarship.” — Alexander Ulanov, *New Literary Observer*, No. 114 (2/2012)
- “In this hefty compendium Yuri Leving has assembled a stupendous amount of information about *The Gift* <...> Leving’s guide is... a valuable resource for teaching *The Gift*, enabling a visual reconstitution of Nabokov’s Russian Berlin and identifying

- multiple layers of allusions hitherto explicated... only in Russian.” — Priscilla Meyer, *Slavic Review* 71 (3), 2012.
- “Yuri Leving’s *Keys to ‘The Gift’* represents a huge and ambitious undertaking. Leving justifies his effort at the outset as essential to *The Gift*’s English language audience, for the novel ‘requires an especially meticulous and expansive scholarly guide’. Leving’s claim might seem overstated — but not by much. <...> *Keys to ‘The Gift’* provides a vast amount of information, much of it discovered by the many scholars who have worked on the novel, who are credited extensively. Leving also adds many significant finds of his own — historical, textological and documentary. In his summaries of leading approaches to the novel, he is thorough, objective and fair, yet not afraid to disagree respectfully with some critics or take sides in certain debates... For those wishing to embark on serious study of *The Gift*, Leving’s *Keys* is a vital and invaluable starting place” — Stephen H. Blackwell, *Slavic and East European Review*, 91 (2), April 2013.
 - “Yuri Leving’s *Keys to The Gift* is a passionate tribute to one of the great literary masterpieces in the twentieth century <...> *Keys to The Gift* attempts to decipher and illustrate the complex structures, style, and plots of Nabokov’s novel through an examination of tremendous amounts of documentary material, beginning with Nabokov’s original manuscript and moving through some seventy years of literary criticism since that time.” — Kiun Hwang, *Slavic and Eastern European Journal*, 57 (1), 2013.
 - “This detailed study of V. Nabokov’s last Russian-language novel, *The Gift*, highlights essential facets of the work that are often overlooked by first-time readers. The clarifying nature of this guide will be of special service to casual readers and students looking for background on a novel that can be quite difficult to understand. For advanced scholars, this work will be a useful reference for visual materials and quotations related to the novel’s development both in its Russian and English incarnations. <...> The book itself is well designed, with appealing cover art and strong binding. The supplemental website deserves special mention for its innovative presentation of additional material....” — Joseph Schlegel, *Canadian Slavonic Papers*, 2015, 57:1-2, 131-133.

4. Marketing Literature and Posthumous Legacies: The Symbolic Capital of Leonid Andreev and Vladimir Nabokov (Co-authored with Frederick H. White). New York, Lanham, MD: Lexington Books; Rowman & Littlefield Publishing Group, 2013. 294 pp., illustrations, cloth.

Nominated: 2014 *Historia Nova* prize (The Mikhail Prokhorov Fund), Long list

Praise and reviews:

- “The adduction of theories [on the economics of culture] endows the book with a high degree of analytical rigor and generates a plethora of valuable insights into Andreev’s and Nabokov’s reception in Russia and the west.” — Richard Tempest, *University of Illinois, Urbana-Champaign (Slavic Review, Vol. 74, No. 3 (FALL 2015), pp. 672-673).*
- “Interestingly, in his 2013 work *Marketing Literature and Posthumous Legacies*, Yuri Leving notes that the paperback in the early 20th century was more concerned with crime novels and romance dramas. This is an interesting point insofar as *Lolita* arguably contains elements of both (though the romance factor might be debatable). Leving also notes how the Russian publication of *Lolita* was marketed as ‘a semi-erotic thriller.’ What this may suggest is that the over-hyped sexual imagery we see today is not necessarily born out of misinterpretations.” — Siobhan Lyons, “Cover girl: The difficulty of illustrating *Lolita* persists, 60 years on,”

- The Conversation* on CNN. October 23, 2015.
<http://www.cnn.com/2015/10/23/design/difficulty-of-illustrating-lolita-persists-60-years/index.html>
- “These are all stimulating topics. Leving asks provocative questions about why Nabokov retained so many of his rejection letters from publishers, and he has interesting things to say about the manner in which more recent Russian writers have dealt with ‘the potentially shattering force of Nabokov’s discourse’.” — Eric Naiman, *University of California, Berkeley (The Russian Review)*. January 2015, Volume 74, Issue 1, pp. 149-151).
 - “Leving’s chapters are vividly written, they articulate stimulating problems and pose paradoxical questions... The monograph is very valuable and useful for study of the literary marketing mechanisms in general and for our understanding of the posthumous legitimization of authors’ legacies, i.e. the transformation from a ‘pornographer’ into ‘genius’ or ‘classic’.” — Mikhail Makeev, *Moscow State University (New Literary Observer)*. 2015, Volume 131, Issue 1, pp. 350-354).
 - “This engaging, highly accessible study examines the role of marketing in shaping the legacies of Leonid Andreev and Vladimir Nabokov. Yuri Leving and Frederick H. White take an original approach to literary study by focusing on how these two writers and their friends, family, contemporaries, and rival writers publicized their works, reframing them for diverse audiences while profiting from them economically and professionally. Rather than marginalize these mercantile issues as unworthy of interest in relation to a writer’s aesthetic value, Leving and White convincingly demonstrate that the establishment of what Pierre Bourdieu calls symbolic capital is essential to our appreciation and understanding of literature.” — Alexander Burry, *The Ohio State University*.
 - “Applying concepts from Pierre Bordieu’s sociology of culture to the careers and posthumous legacies of Andreev and Nabokov, Frederick White and Yuri Leving show how the actual business of culture works: by bypassing aesthetics, the authors aim to show how literary reputations are made by authors, publishers, booksellers, literary executors, academics, and even readers seeking to maximize their ‘capital,’ either financial or symbolic. The careers of Nabokov and Andreev, two central names in the history of Russian literature of the 20th century, the publication history of their books, and the roles played by their literary executors make for a fascinating and highly enlightening story about an aspect of the culture business that is usually ignored by general readers and academics alike. Highly recommended for anyone interested in modern Russian literature as well as the economics of literature.” — Anthony Anemone, *The New School*.

5. *The Revolution of Visible: Images on the Retina* [*Revoliutsiia zrimogo. Obrazy na setchatke*]. Moscow: New Literary Observer, 2017. 400 pp., illustrations [Signed contract, submitted to press; Expected publication date – 2018].

6. *Joseph Brodsky in Rome*. St. Petersburg: Perlov Design Center, 2017. In 2 vols. 900 pp., color and b/w illustrations, hard cover. [Expected publication date – 2018].

Books single edited:

7. *Shades of Laura: Vladimir Nabokov's Last Novel The Original of Laura*. Montreal: McGill-Queen's University Press, 2013.

Praise and reviews:

- “Vladimir Nabokov subscribed to the esthetics of bliss and even in his last, posthumous novel, *The Original of Laura*, we come across fragments of pure pleasure. Contained in this fascinating book, *Shades of Laura*, are all the studies, reviews and scholarly investigations excited by the controversial publication of an unfinished novel Nabokov wanted to be consigned to the flames. Because it wasn't burned we have these glowing embers.” — Edmund White, the author of *Hotel de Dream* (2007) and *Jack Holmes and His Friend* (2012), professor of creative writing in Princeton University's Lewis Center for the Arts.
- “Nabokov scholar Yuri Leving has now gathered 21 essays by scholars, translators, and reviewers about Nabokov's last publication. Most of the essays are by prominent Nabokovians... it is good to have them gathered together. Summing Up: Recommended.” — D. B. Johnson, *Choice*, Vol. 51.11 (July 2014).
- “Yuri Leving's *Shades of Laura* attempts to make sense of *Laura* itself and seeks to further its understanding... [the volume] does help to contextualize and understand both the text and the event it has generated.” — Stanislav Shvabrin, *The Russian Review* (73, October 2014).
- “All in all, *Shades of Laura* is a competent attempt to present a complete picture of the novel's reception that brings together, uniquely, fellow writers, journalists, academics and translators... [T]he reader is pleasantly surprised by the book's global organization which combines academic rigour with a certain originality... Captivating, full of valuable information and well worth reading it offers a useful entry into the history and structural enigmas of Nabokov's last, unfinished novel.” — Rene Alladaye, *The Slavonic and East European Review* (92, 4, October 2014).
- “The volume exemplifies and assesses the reading tendencies associated with posthumous and unfinished publications and with Nabokov's writing in particular. It reflects on the process of reception as insightfully as it contributes to the reception of Nabokov's most enigmatic work. <...> *Shades of Laura* captures the living process of reception. Its conversations, reasoned speculations, analyses, and reassessments, together with Leving's creative approach to the volume itself, make a valuable contribution to Nabokov studies... *Shades of Laura* contributes substantively to a scholarly corpus that is rapidly cohering around a manuscript whose bodies were intended to disappear.” — Lisa Ryoko Wakamiya, Florida State University, *Slavic Review*, Vol. 74, No. 4 (Winter 2015), pp. 948-950.
- “Yuri Leving's edited volume does a wonderful job of capturing both the critical and the celebratory spirit in which the book was received by Nabokov scholars, and by the writers and reviewers who discussed the published edition... The whole volume is scrupulously researched and covers a wide range of issues” — Monica Manolescu, *University of Toronto Quarterly*, Summer 2016, Vol. 85, Issue 3:496-498)
- “This collection... is remarkable in several ways. [T]he book offers an unusually versatile approach to the posthumous publication of a canonical author's manuscript; the diverse topics will attract a range of specialists from the publishing sector to literary theory and translation. And finally, the book itself, a peculiar arrangement of conventional and not so academic genres, recalls the electronic hypertext the contributors mention so often given the rich connections between Nabokov's work and the digital humanities. <...> Leving and the crew are up to this task as they offer to the reader –

each according to their own field and degree of involvement – their detailed perspectives on this literary phenomenon and, together, create a comprehensive picture of the event of Nabokov’s posthumous premiere.” — Daria Smirnova, *Canadian Slavonic Papers*, April 2016, Vol. 58 (2), p.184-185.

8. *Anatomy of a Short Story. Nabokov’s Puzzles, Codes, “Signs and Symbols.”* With an Afterword by John Banville. New York: Continuum, 2012.

Praise and reviews:

- “The volume [...] will certainly be the discriminating starting point for all subsequent research on the story. The book is a treasure house for anyone who read, lectures or writes about Nabokov. Summing Up: Highly recommended. Lower-division undergraduates through faculty; general readers.” — Donald B. Johnson, University of California, Santa Barbara, *Choice* (February, 2013).
- “Signs or symbols, satire or realism, closure or no closure, soluble or insoluble riddle? Responding to the challenge presented by this enigmatic short story, aware that Nabokov did not believe in what he called ‘the symbolism racket,’ the contributors to this excellent collection of articles have mobilized a wide spectrum of hermeneutics... The result is a challenging exercise of ‘Practical Criticism’ which touches upon the bone and structure of Nabokov’s work.” — Maurice Couturier, Professor Emeritus, University of Nice, France, writer and translator, editor-in-chief of the Pléiade edition of Nabokov’s novels.
- “In this new volume, Yuri Leving reprints the original story, and adds to it an extremely large and diverse body of critical material... the implicit dialogue conducted throughout the collection makes for fascinating reading. Nabokov’s story is well served by such a project” — Julian W. Connolly, *The Russian Review*, Vol. 72, Issue 2 – April 2013.
- “The critical anthology is called *Anatomy of a Short Story* not accidentally. What we have here is not a marauding or exhuming of a senseless body, but a study of a living artistic organism. Collective dissection presupposes using various methods, diversified optics and descriptive procedures... Yuri Leving’s own array of scholarly interests turns “Anatomy” from a potentially dull registrar’s compendium into a collection of peculiar and often unexpected utterances about Nabokov’s text... This book will prove handy to anyone interested both in Nabokov as well as in studying literary texts in general” — Mikhail Efimov, *LiteraruS – Literaturnoe Slovo*, Finland, 2013. No. 1 (38)).
- “Never shy to fight a point, Nabokov scholars have searched and argued fiercely for ‘meaning’. This search has led to a substantial body of criticism, leaving the field overwhelmed and somewhat lacking in coherence. Fortunately, Yuri Leving’s *Anatomy of a Short Story: Nabokov’s Puzzles, Codes, ‘Signs and Symbols’* sets out to change this by creating a robust companion to Nabokov’s most enigmatic short story. Following the success of his *Keys to the Gift: A Guide to Vladimir Nabokov’s Novel* (Boston, 2011) Leving’s latest foray into Nabokov studies comes at a crucial moment in the field. Little has been published on Nabokov in recent years that matches the powerhouse of scholarship of the past; maybe the time is right to address where we are with Nabokov and, potentially, where we are going. In this regard Leving’s collection is a huge achievement, and its scope is impressive... This is the book’s foremost triumph and as such positions itself alongside the *Garland Companion to Vladimir Nabokov* (New York, 1995), is a must for anyone interested in Nabokov’s story and, more generally, the historical progression of Nabokov studies.” — Matthew Apperley, *The Slavonic and East European Review*. Vol. 92, No. 2 (April 2014), pp. 327-328.

9. *The Goalkeeper: The Nabokov Almanac*. Boston: Academic Studies Press, 2010. 350 pp.

Praise and reviews:

- “A virtual cornucopia of Nabokoviana! With its impressive diversity of contributors and stylish format, Yuri Leving’s *The Goalkeeper* promises to be the place to look for the latest on one of the twentieth century’s greatest writers and most stimulating thinkers.” — David Bethea, Vilas Professor of Slavic Languages, *University of Wisconsin-Madison / University of Oxford*.
- “*The Goalkeeper* is a remarkable team effort. It should be required reading for anyone interested in the life and art of Vladimir Nabokov.” — Leland de la Durantaye, Gardner Cowles Associate Professor of English, *Harvard University*
- “*The Goalkeeper*, in its refreshingly disorienting way, in its shaking-up of the academic red tape that is draped over most other scholarly offerings, is a must have for any bona fide Nabokovian.” — Michael Rodgers, *The Slavonic and East European Review* (Vol. 90, No. 1, January 2012, pp. 138-139).

Books co-edited:

10. *Lolita: The Story of a Cover Girl – Vladimir Nabokov’s Novel in Art and Design*. (Co-edited with John Bertram). New York: Print, 2013. 320 pp.

Awards

1. Named one of the ‘Five Stunning Art Books That Made a Difference in 2013’ by *The New Republic*.
2. *A Notable Design Book of 2013 (Designers & Books choice)*

Selected reviews:

- “The sexualized vision of Lolita perpetuated by popular culture has very little to do with the text of Nabokov’s novel, in which Lolita is not a teen-aged seductress but a sexually abused twelve-year-old girl. *Lolita – The Story of a Cover Girl: Vladimir Nabokov’s Novel in Art and Design* challenges this prevailing misrepresentation with essays by book designers, artists, and Nabokov scholars, and a preface by Mary Gaitskill that considers the problem of capturing Nabokov’s psychologically complex story in a single image. The book’s centerpiece is the Lolita Book Cover Project, for which the co-editor John Bertram, an architect based in Los Angeles, commissioned designers to create new covers for the book.” — *The New Yorker*
- “After Stanley Kubrick’s movie adaptation of the novel, readers and editors came to expect a girl on the cover. Throughout its beautiful 258 pages, *Lolita – The Story of a Cover Girl* reproduces many of these covers, many of which feature nudity, women’s lingerie (e.g., a Dutch language edition from the 1970s) and girls in skirts with Oxford shoes (the 1997 Vintage paperback edition and many others). A Brazilian edition juxtaposes a close-up of a young woman’s bathing suit with an image of an older man who looks a lot like Nabokov.” — *The Los Angeles Times*

- “Gorgeous” — *BuzzFeed*
- “Stunning” — *The Huffington Post*
- “The book presents the most exhaustive and dimensional topography of *Lolita*'s cultural landscape examined through the lens of design and visual communication.... *Lolita: The Story of a Cover Girl* is a rare gem at the intersection of lust for literature and lust for design.” — Maria Popova, *Brain Pickings*
- “*Lolita: The Story of a Cover Girl* provides a highly valuable contribution not only to Nabokov scholarship. The interdisciplinary approaches and the careful analyses—accompanied by a wealth of illustrations—render the volume an excellent compendium also for Nabokophiles and for readers with a general interest in the art of cover design and in visual culture studies.” — Sabine Metzger, *The Russian Review* (Vol. 73, Issue 2, April 2014).
- “Edited by John Bertram... and indefatigable Yuri Leving, editor of the *Nabokov Online Journal*, the volume contains numerous illustrations, a set of essays on the issues confronting a would-be cover designer for *Lolita*, and several reflections on the fate of *Lolita* at the hands of publishers (and Nabokov himself) as they sought to market this unique work of art <...> In the longest essay in the volume Yuri Leving provides a fascinating analysis of the evolution of *Lolita* cover designs in the Soviet Union and Russia, and he chronicles the way in which the changing design has reflected changing social and cultural conditions in the country as a whole. For those interested either in *Lolita* or in book design, this entire volume offers an intriguing reading and viewing experience.” — Julian W. Connolly, *Slavic and Eastern European Journal* (Vol. 58, 2, Summer 2014).
- “As *Lolita* is a novel that has – perhaps inadvertently – spawned myriad iconic images (think lollipops and heart-shaped sunglasses), this melding of art and analysis is incredibly rich and nuanced.” — Mahnaz Dar, *The Library Journal*
- “Through the lenses of design and literature, *Lolita – The Story of a Cover Girl* tells the strange design history of one of the most important novels of the 20th century—and offers a new way for thinking visually about difficult books. You'll never look at *Lolita* the same way again.” — *Designers & Books*
- “All the cover designs, from the most indecent (and there are quite a few of these in a book) to just glamorous, they boil down to the very same issue – how to interpret *Lolita*.” — Alexander Genis in conversation with Solomon Volkov, *Radio Freedom* (svoboda.org)
- “At turns sad and hilarious, deeply disturbing and insanely clever, *Lolita* is an immensely rich reading experience. Still, if there ever were a book whose covers have so reliably gotten it wrong, it is *Lolita*. This book explores why this is so — *Lolita: The Story of a Cover Girl*.” — *Print Magazine*
- “*Lolita: The Story of a Cover Girl* is more than an art album – it is a scholarly compendium demonstrating the evolution of the book design and the history of Nabokov's *Lolita*'s reception.” — *Marie Claire* (Russian edition)
- “One of the best-looking books of the year – which are also great reads.” — *Hollywood Reporter*
- “How to even hint at the devilish and unstable mix of beauty and cruelty in Nabokov's most shocking work of art? Perhaps the book would be best served by a simple warning: ‘Contents may be combustible’.” — *Bookforum*
- “Book jackets, like sheet music, have long been designed to entice potential consumers to buy the product... *Lolita – The Story of a Cover Girl* presents new possibilities by contemporary designers.” — *The New York Times Sunday Book Review*
- “Nabokov would doubtless have been pleased with the integrity and quality of Bertram and Leving's book. *Lolita – the Story of a Cover Girl* presents a fascinating, multi-

- dimensional study that foregrounds, for the first time, the nuances and complexities of the production processes that guide and continuously revise our responses to Nabokov’s art” — Barbara Wyllie, *The Slavonic and East European Review* (93, 2, April 2015)
- “Many of those [Lolita] covers are featured in John Bertram and Yuri Leving’s book *Lolita: The Story of a Cover Girl, Vladimir Nabokov’s Novel in Art and Design* (2013), in which they argue: ‘If there ever were a book whose covers have so reliably gotten it wrong, it is Lolita.’ Bertram and Leving’s book was inspired by a competition that Bertram held in 2009 for readers to redesign the cover of Nabokov’s novel. It shows how the novel’s cover has become something of an experimental terrain, and the number of covers just keeps growing.” — Siobhan Lyons, “Cover girl: The difficulty of illustrating *Lolita* persists, 60 years on,” *The Conversation* on CNN. October 23, 2015. <http://www.cnn.com/2015/10/23/design/difficulty-of-illustrating-lolita-persists-60-years/index.html>
 - “*Lolita. The Story of a Cover Girl* is highly recommended for readers seeking a dynamic new take on the history of book design in the latter part of the twentieth century, Nabokov studies, and the story of Nabokov’s role in mediating the visual marketing of his works.” — Katherine Hill Reischl (Princeton University), *Canadian Slavonic Papers*, 2015, 57:1-2, 131-133.

11. *Eglantine. Festschrift in Honor of Professor Roman Timenchik’s 60th Birthday.* (Co-ed. with Alexander Ospovat and Yuri Tsivian). Moscow: Vodolei Publishers, 2005. 568 pp.

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G. Amelin. “Kto raspilat na bukve ‘T’,” *Russkii zhurnal* . December 27, 2005.

K. Mil’chin. “Eglantine in Full Blossom,” *Knizhnoe obozrenie* . January 3, 2006.

12. *Empire N. Nabokov and his Heirs.* (Co-ed. with Evgeniy Soshkin). Moscow: New Literary Observer, 2006, 563 pp.

Review:

- “Nabokov’s global reach explains Yuri Leving’s and E. Soshkin’s choice of title for this collection of essays, suggesting an expansive ‘Nabokov Empire’ which spans cultural, national and linguistic borders... This collection of essays, published in Russian, is a further step towards bringing scholars from East and West closer together, albeit with Russians this time not as the ‘poor relatives,’ which the editors claim is the common perception of their role, but as the hosts...” — Siggy Frank, *The Slavonic and East European Review* (Vol. 87/2, 2009, pp. 347-349)

REVIEWS OF THIS EDITION:

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3. Sergei Shpalov. “Nabokov, Likhachev, and the Soviet Estrada,” *Kultura*. № 46 (7556), November 2006, pp. 23-29.

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78. “Joseph Brodsky and Andrei Tarkovsky: An Attempt at the Parallel Viewing” *New Literary Observer* [Novoe Literaturnoe Obozrenie], No. 112, 2011, pp. 273-287.

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79. “Eystein or Eisenstein? Tricking the Eye in Nabokov’s *Pale Fire*,” *Nabokov Online Journal*, Volume VI / 2012.

80. “Breaking the Code: Nabokov and the Art of Short Fiction,” [Introduction to] *Anatomy of a Short Story. Nabokov’s Puzzles, Codes, “Signs and Symbols.”* New York: Continuum, 2012, pp. 1-8.

81. “Names,” in *Anatomy of a Short Story. Nabokov’s Puzzles, Codes, “Signs and Symbols.”* New York: Continuum, 2012, pp. 130-135.

82. “The Jewish Quest,” in *Anatomy of a Short Story. Nabokov’s Puzzles, Codes, “Signs and Symbols.”* New York: Continuum, 2012, pp. 165-168.

83. “The Castling Problem in ‘Signs and Symbols,’” in *Anatomy of a Short Story. Nabokov’s Puzzles, Codes, “Signs and Symbols.”* New York: Continuum, 2012, pp. 270-276.

84. “Nabokov’s Jewish Family,” *Tablet magazine* (December 17, 2012) <<http://www.tabletmag.com/jewish-arts-and-culture/books/119287/nabokov-jewish-family>> [Non-refereed]

85. “The Top 10 Nabokov Short Stories,” *Publisher’s Weekly* (June 8, 2012). <<http://www.publishersweekly.com/pw/by-topic/industry-news/tip-sheet/article/52412-the-top-10-nabokov-short-stories.html>> [Non-refereed]

86. “‘We will go on fighting.’ IN MEMORIAM Omry Ronen (1937-2012),” *Toronto Slavic Quarterly*, Vol. 42 (Fall 2012), pp. 308-313. [Non-refereed]

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87. “Selling Concubines: Who is the Face of the Russian Lolita?,” in *Lolita: The Story of a Cover Girl – Vladimir Nabokov’s Novel in Art and Design*. New York: Print, F&W Media, 2013, pp. 178-207.

88. “Colorful Misunderstandings, Graphic Misinterpretations,” Co-authored with John Bertram [An Introductory article to] *Lolita: The Story of a Cover Girl – Vladimir Nabokov’s Novel in Art and Design*. New York: Print, F&W Media, 2013, pp. 14-21.

89. “Nabokov’s ‘Swan Song’,” [Introduction to] *Shades of Laura: Vladimir Nabokov’s Last Novel The Original of Laura*. Montreal: McGill-Queen’s University Press, 2013, pp. 3-14.

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90. “The Eye-deology of Trauma: Killing Anna Karenina Softly,” *New Literary Observer* (Moscow), Vol. 1 (125), 2014.

91. Reprint of Whose is a Seal-Ring? Kliuev’s Subtexts in Mandelstam’s Poem “Give Tiutchev the Dragonfly” [Originally published in *Slavic and East European Journal*, Winter 2009 (Vol. 53, No. 1), pp. 40-63], in: *NCLC (Nineteenth Century Literary Criticism)*, Vasily Zhukovsky, Volume 292, New York: Gale Publishing, 2014, pp. 329-343.

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93. “Joseph Brodsky and Painting,” *Zvezda*, 5 (May), 2015, pp. 247-259.

94. “Reconstructing Joseph Brodsky’s Visual Aesthetics: Five Notes on the Avant-Garde,” *New Literary Observer*, Moscow. Vol. 132 (2), 2015, pp. 1-18.

95. “The black-and-white music of Mikhail Lemkhin.” An Afterword to M. Lemkhin’s book on Bulat Okudzhava, *Fotograf shchelkaet*. St. Petersburg, 2015. [Non-refereed]. Pp. 69-72.

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96. “Anna Karenina’s Eye-delogy,” in *Border Crossings: Russian Literature into Film*. Ed. by A. Burry and F. White. Edinburgh: Edinburgh University Press, 2016, pp. 102-120. [The English-language version of No. 90]
97. “Nabokov and Balabanov: Towards the History of an Unrealized Adaptation,” in: *Bricolage Balabanova*, Ed. by F. White. Novgorod: Dekom, 2016, pp. 206-216.
98. [Editor of the entry and compiler of the bibliography on V. Nabokov’s “Signs and Symbols” in] *Short Story Criticism: Volume 224*. Ed. by Lawrence J. Trudeau. Columbia, San Francisco: Gale; Layman Poupard Publishing, 2016, pp. 209-266.

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99. “Joseph Brodsky’s Museums,” Proceedings of the conference *Theory and History of Ekphrasis*, Franciszek Karpiński Institute of regional culture and literary studies, Siedlce, Poland, 2018.
100. “Kuleshov’s ‘By the Law’ as a (possible) source for Tarantino’s ‘The Hateful Eight’,” *Kinokultura*, Issue 59, 2018. (<http://the url address>)
101. «Пока я все еще жива». Неизвестное письмо Н. Я. Мандельштам Эллендее и Карлу Профферам, in: “*Preserve my Speech...*” *The Mandelstam Almanac* [*Сохрани мою речь. Мандельштамовский альманах*], Vol. 6, 2018.
102. “Tales and Holes: Illustrating Andersen the Russian Way,” in: *H.-C. Andersen in Russia*. Ed. by M. Balina. Denmark, 2018.
103. “A Bomb,” in a *Festschrift to Professor A. Zholkovsky*. Ed. by Marcus Levitt, I. Pilshchikov and D. Ioffe. In print for 2018.
104. “Divers and Submarines in Russian Poetry,” in *Tynyanovskii sbornik*, Vol. 14. Ed. by M. Chudakova and E. Toddes. Moscow, 2018. In print.
105. “Nabokov in 3D: Teaching Upside Down and Digital” (under review).

Video documentaries
(concept, filming and editing); archival publications

106. Nabokov’s Unknown Interview to an Israeli Newspaper *Ma’ariv*. Archival publication. *Meduza*, March 11, 2015. Source: <https://meduza.io/en/feature/2015/03/11/i-am-ready-to-accept-any-regime-provided-mind-and-body-are-free>
107. “Natalia Gorbanevskaya: To Move Forward.” Video: interview with the poet N. Gorbanevskaya. Colta.ru. Source: <http://www.colta.ru/articles/literature/5522>

108. “Nabokov’s Berlin: Between Pleasure and Agony” (Dir. Yuri Leving, Canada, 2014, 18 min.) in *Nabokov Online Journal* (Vol. VIII, 2014). Source: <http://www.nabokovonline.com/current-volume.html>

Review Articles

109. “The Jewish Journal” (Munich, 1991-1993). *Jerusalem Russian-Jewish Herald*. Jerusalem: Russian Jewry Abroad Academic Center, Vol. II (March) 1998, p. 19-21.
110. Mir rasskazov Nabokova. Maxim D. Shrayer. *The World of Nabokov Stories*. Austin, University of Texas Press, 1999. *Literaturnoe obozrenie*, 4, 1999. Moscow, pp. 91-92.
111. [Review of Aleksei German’s movie “Khrustalev, my car!”]. “Skvoz’ magicheskii khristal’.” *Vesti – Jerusalem*, 1999, July 29, p. 7.
112. “Ocherki o russkoi emigratsii.” *Cahiers de l’émigration russe: Evrei Rossii – immigranty Frantsii*. Editors, Moskovich, V.; Khazan, V.; Breiar, S. Moscow – Paris – Jerusalem: Gesharim, 2000, 416 pp. *Windows*, 2’2001, p. 27.
113. *Wiener Slawistischer Almanach*. Gesellschaft zur Förderung Slawistischer Studien (Wien). Band 48. 2001. 270 pp. *Slavic and East European Journal*, Winter 2003 (Vol. 47, No. 4), pp. 698-699.
114. Joseph G. Kickasola. *The Films of Krzysztof Kieślowski: The Liminal Image*. New York: Continuum, 2004. 332 pp. *Slavic and East European Journal*, Summer 2005 (Vol. 49, No. 2), pp. 329-330.
115. *The Cambridge Companion to Nabokov*. Ed. by Julian W. Connolly. Cambridge: Cambridge University Press, 2005. 262 pp. *Russian Review*, Vol. 65, Number 4 – Winter 2006, pp. 855-856.
116. Michael Urban and Andrei Evdokimov. *Russia Gets the Blues: Music, Culture, and Community in Unsettled Times*. Ithaca and London: Cornell University Press, 2004. 200 pp. *Slavic and East European Journal*, Summer 2007.
117. Evgeny Dobrenko and Marina Balina, eds. *The Cambridge Companion to Twentieth-Century Russian Literature* (Cambridge: Cambridge University Press, 2011). *Canadian Slavonic Papers* [Revue canadienne des slavistes]. An Interdisciplinary Journal devoted to Central and Eastern Europe. Volume 53 (Nos. 2-3-4) June-Sept.-Dec. 2011, pp. 644-645.

118. Donald Johnson. *Worlds in Regression*, the new edition and translation into Russian [Дональд Джонсон. Миры и антимиры Владимира Набокова], *Openspace.ru* (22/08/2011)
<<http://www.openspace.ru/literature/events/details/24245/>>
119. Thomas Karshan, *V. Nabokov and the Art of Play* (Oxford: Oxford University Press, 2011). *Slavic Review*, vol. 71, no. 4 (Winter 2012), pp. 974-975.
120. Frederick H. White. *Degeneration, decadence and disease in the Russian fin de siècle. Neurasthenia in the life and work of Leonid Andreev*. Manchester: Manchester University Press, 2014. 304 pp. In: *Voprosy literatury*, Fall 2015.
121. White, Duncan. *Nabokov and his Books. Between Late Modernism and the Literary Marketplace*, 2017, 220 pp. In: *Slavonic & East European Review* (University College London), fall 2017.
122. *Russophone Periodicals in Israel: A Bibliography*. Ed. by Rogatchevski, Andrei; Besprozvannaya, Polina; Timenchik, Roman. Berkeley Slavic Specialties; Stanford Slavic Studies, 2016, Vol. 47. In: *Wiener Slawistisches Jahrbuch*, Harrassowitz Verlag, Wiesbaden, No. 5, 2017, pp. 288-290.

Essays

123. “Body and Motifs of Detachment of Flesh in Russian Literature.” *Our Scopus*. Jerusalem. Vol. 16, 1999, pp. 11-14. [Non-refereed]
124. About the meetings of Joyce, Proust, Dickens, and Dostoevsky that Never Happened. *OpenSpace.ru* (17/11/2011)
<http://www.openspace.ru/literature/projects/20135/details/31905/>

Interviews

125. An Interview with the poet Anatoly Naiman. *Our Scopus*. Jerusalem. Vol. 15, 1998, pp. 7-9; Vol. 1999, 16, pp. 8-10.
126. An Interview with the poet Evgenii Rein. *Our Scopus*. Jerusalem. Vol. 17, 1999, pp. 7-9.
127. “Translation Is a Bastard Form”. An Interview with Michael Scammell. *Nabokov Online Journal*. 2007. Vol. I.
128. “The Collector’s a Hedgehog, the Dealer’s a Fox,” An Interview with Michael Juliar, *Nabokov Online Journal*. Vol. 10, 2016.
129. An Interview with Donald Barton Johnson, *Nabokov Online Journal*. Vol. 10, 2016.

Original Creative Writing

(Selected publications)

130. “Milky Letters” (2 poems). *TextOnly* 39 (2), 2013.
131. “This is not an offer for the stocks sale” (5 poems). *TextOnly* 31 (1), 2010.
132. [Four poems]. *Air* [Vozdukh]. Ed. Dmitri Kuzmin. Moscow, Tver’: Kolonna. No. 2, 2008, p. 82-85.
133. “Orientation”. Poem. Translated from Russian by Maxim D. Shrayer. *An Anthology of Jewish-Russian Literature. Two Centuries of Dual Identity in Prose and Poetry*. Vol. 2: 1953-2001. Ed., selected, and cotranslated, with introductory essays by M.D. Shrayer. NY: M.E. Sharpe, 2007, pp. 1181-1184.
134. “Predicted Troubles” [Naprorochennye nepriatnosti]. Four poems. *Air* [Vozdukh]. Ed. Dmitri Kuzmin. Moscow, Tver’: Kolonna. No. 3, 2006, pp. 77-80.
135. Two poems. *Oktiabr’*. Literary journal. Moscow. 11, 2003.
136. *Two poems. Vavilon*. Literary Almanac. Moscow. 12. 2003.
137. “Solstice, Thursday.” Nine poems. *Jerusalem Review*. 10, 2002, pp. 83-88.
138. Five poems. *Catching One’s Bearings In the Land*. Russian-Israeli Literature of the 1990s. Anthology. Jerusalem, 2001, pp. 100-105.
139. Four poems. *Our Scopus*, 17, 1999, pp. 22-24.

CONFERENCE PAPERS AND GUEST LECTURES**Invited guest lectures** (1 hour + Q&A)

“Joseph Brodsky and his Art,” Department of Slavic Literatures and Languages, **University of Toronto**, 15 September, 2017.

“Joseph Brodsky the Graphic Artist,” The Harriman Institute, **Columbia University**, March 29, 2017.

“Nabokov in iClouds’: A Book? What’s That?,” guest lecture organized by the Department of American Studies in cooperation with the Office of International Relations and the Research Focus “The Cultural and Intellectual History of Europe.” **University of Graz**, Austria, June 13, 2016.

“Nabokov and Hefner,” guest lecture at **McGill University**, March 10, 2016.

“Nabokov and the American Spirit,” guest lecture at **Princeton University**, February 11, 2016.

“How to Read Brodsky’s Drawings?” An open public lecture at the **Dostoevsky Library**, Moscow (Chistorprudny boulevard), Russia. May 27, 2015.

“The Landscape and Speed in Russian Poetry,” guest lecture at Slavic Institute, **University of Konstanz**, Germany. May 14, 2015.

“Illustrating Nabokov’s Prose: A Dialogue with Text,” guest lecture at Slavic Institute, **University of Konstanz**, Germany. May 13, 2015.

“The Eye-deology of Trauma: Killing Anna Karenina Softly,” guest lecture at the **University of Heidelberg**, Germany. May 15, 2014.

Official European double book launch of *Lolita – The Story of a Cover Girl: Vladimir Nabokov’s Novel in Art and Design* (2013), and *Shades of Laura: Vladimir Nabokov’s Last Novel, The Original of Laura* (2013) at the “**Shakespeare and Company**” bookstore, **Paris**, France. April 24, 2014.

“Diver in Russian Poetry,” guest lecture at the **University of Leiden**, Netherlands. April 23, 2014.

“The Eye-deology of Trauma: Killing Anna Karenina Softly,” guest lecture at the **University of Leiden**, Netherlands. April 22, 2014.

“Go Home, Lolita! Publishing (and Selling) *Lolita* in Russia,” guest lecture at the Department of American and English Literatures, **University of Strasbourg**, France. April 4, 2014.

“Joseph Brodsky the Artist,” guest lecture at the Department of Russian Studies, **University of Strasbourg**, France. April 3, 2014.

“Anna Karenina in the World Screen Adaptations,” guest lecture at the **University of Padova**, Italy. March 7, 2014.

“Nabokov and *Playboy*,” guest lecture at the **University of Padova**, Italy. March 6, 2014.

“Joseph Brodsky the Artist,” guest lecture at the Department of Russian and German Studies, **Hebrew University of Jerusalem**, Israel. January 6, 2014.

“Reading Nabokov’s Novel *The Gift* Closely,” guest lecture at the **University of Mainz**, Germany. December 17, 2014.

“Digital Nabokov: Challenges and Solutions,” guest lecture at the **University of Glasgow**, UK. November 28, 2013.

“The Eye-deology of Trauma: Killing Anna Karenina Softly,” guest lecture at the **University of Edinburgh**, UK. November 27, 2013.

“The Eye-deology of Trauma: Killing Anna Karenina Softly,” guest lecture at the **University of Sheffield**, UK. November 26, 2013.

“Nabokov and the American Popular Culture at the Age of Rock-n-Roll,” guest lecture at the **University of Nottingham**, UK. November 25, 2013.

“Nabokov’s Novel *The Gift*: Studying Literature in Digital Environment,” guest lecture at **Ghent University**, Belgium. November 19, 2013.

“Transcending the Iron Curtain: The Unknown Art of Joseph Brodsky,” Six-Day Boat-Conference “Modernity, Socialism and the Visual Arts,” October 6–11, 2013, on board of MS Gretha von Holland, itinerary **Berlin, Germany – Frankfurt/Slubice (Oder/Odra)**, Poland.

“Nabokov and the American Readership in the 1960s,” guest lecture at **Tokyo University**. May 7, 2013.

“Diver in Russian Poetry,” guest lecture at **Hokkaido University**, Sapporo. May 2, 2013.

“Anna Karenina’s Suicide in Cinema,” guest lecture at **Kyoto University**. April 30, 2013.

“Diver in Russian Poetry,” guest lecture at the Department of Slavic Literatures and Languages, **Stanford University**. December 5, 2012.

“Nabokov and *Playboy*,” guest lecture at the Department of Slavic Literatures and Languages, **University of Southern California**. November 30, 2012.

“Nabokov, *Playboy*, and the America of the 1960s,” guest lecture at the Department of English, **The Hebrew University of Jerusalem**. April 18, 2012.

“Joseph Brodsky: An Immodest Proposal” (Screening of the excerpts from the documentary in progress), **Salt Lake City Film Society, Utah**. Lecture and feature presentation at the 300-seat Tower Movie Theater. April 1, 2011.

“Mafia and the Art House Cinema in Russia: From Petr Buslov’s *Bimmer-2* to *Crash: Five Stories about Love*,” guest lecture at **Utah Valley University**, March 31, 2011.

“Approaches to Close Reading of Nabokov’s *The Gift*: The Novel’s Debut,” Guest lecture at the Department of Slavic Languages and Literatures, **Tokyo University**, Japan. March 29, 2010.

“Using technology in education,” Guest presentation at CNLT 5000: Learning & Teaching in Higher Education, course taught by Dr. Suzanne Le-May Sheffield, Associate Director, Centre for Learning and Teaching, **Killam Memorial Library**, Dalhousie University, March 18, 2010.

“Russian Conflict with Chechnya and Georgia since the Fall of the Soviet Union.” Guest lecture for Dalhousie Department of Theatre students staging *The Caucasian Chalk*

Circle, a play by Bertolt Brecht. Dir. by Margot Dionne. **David Mack. Murray Theatre**, Halifax, NS. January 12, 2009.

“Communism, Messiah, and the Miracles of Freedom.” Guest lecture, **Oxford University** Chabad Society. Oxford, 6 July, 2007.

“Anna Karenina’s Suicide on the Silver Screen.” Guest lecture, Russian Studies Department, **Macalester College**, Minnesota. October 17, 2005.

“Neither Fiery Serpent nor Steaming Steed’: The Mythology of Locomotion in Nineteenth-Century Russian Poetry.” Guest lecture, **University of North Carolina**, Chapel Hill. February 19, 2005.

“How Do They Kill Her? Cinematic Representations of Anna Karenina’s Suicide.” Guest lecture, **George Washington University**, Washington, D.C. February 14, 2005.

“Divers and Submarines: The Underwater World of Russian Symbolism and Early Soviet Poetry,” Guest lecture at the **Institute of Modern Russian Culture**, Los Angeles. April 23, 2004.

Conference presentations

“Brodsky’s unpublished poems about Rome: New Evidence from the Archives,” Conference commemorating the 30th Anniversary of awarding Joseph Brodsky the Nobel Prize in Literature, The Brodsky Memorial Foundation, St. Petersburg, December 10, 2017.

“Kuleshov’s *By the Law* as a (Possible) Source for Tarantino’s *The Hateful Eight*,” ASEEES, Chicago, November 10, 2017.

“*Leningrad* Between Tradition and Transgression,” Roundtable, Chair and discussant, ASEEES, Chicago, November 9, 2017.

“Joseph Brodsky’s Graphic Album ‘Sultan Yusuf’,” Conference *Theory and History of Ekphrasis*, Franciszek Karpiński Institute of regional culture and literary studies, Siedlce, Poland, May 25-26, 2017.

Symposium “The Pedagogy of Images: Depicting Communism for Children – II,” Princeton University, Senior Mentor and discussant of the graduate and post-doctoral presentations. March 21-April 1, 2017.

“Exile and Estrangement in Russian Literature,” Chair & Discussant, ASEEES, Washington, DC, November 20, 2016.

“Why Did Nabokov Want, but Fail to Translate Hemingway’s *The Old Man and the Sea?*,” ASEEEES, Washington, DC, November 18, 2016.

“How the Revolution Was Made in Alisa Poret’s Book,” The Pedagogy of Images: Depicting Communism for Children, A Book Workshop-2, Princeton University. Princeton, NJ. Sept. 30-October 1, 2016.

“Alisa Poret’s Revolution of Vision,” BASEES, Cambridge University, 1-2 April 2016.

“From *Dar* to *The Gift*: Nabokov’s Revisions of M. Scammell’s Translation,” University of California, Santa Barbara, February 19, 2016.

“Unveiling the Graphic Legacy of Joseph Brodsky,” The Smolny University of Liberal Arts, St. Petersburg, Russia. 24 May, 2015.

“Silent Films and Talking Books: Soviet Artists as Cineastes,” The Pedagogy of Images: Depicting Communism for Children, An International Symposium, Princeton University. Princeton, NJ. April 30-2 May, 2015.

“Brodsky and Picasso,” Annual Convention of the Association for Slavic, East European, and Eurasian Studies (ASEEES), San Antonio, Texas. 24 November, 2014.

“Studying Literature in a Digital Environment,” Dalhousie University, The Digital Humanities working committee panel “Understanding Digital Environments,” Scotiabank Auditorium, Halifax, 24 October, 2014.

“French Theory, Russian Legacy: Reading Nabokov with Pierre Bourdieu,” International Conference of the Société Française Vladimir Nabokov, “Vladimir Nabokov et la France / Vladimir Nabokov and France,” Paris, France, May 30–June 1, 2013.

“The Eye-deology of Trauma: Killing Anna Karenina Softly,” *Adaptation: Russian Text into Film*, International Conference at the Ohio State University, Columbus, OH, 9-11 May, 2013.

“Selling Concubines: What Is Russian Lolita Face?” Annual Convention of the Association for Slavic, East European, and Eurasian Studies (ASEEES), New Orleans, November 18, 2012.

“The Upside of Wearing Bunny Ears: The History of Nabokov and Playboy,” Nabokov Upside International Conference, University of Auckland, New Zealand. 12-15 January, 2012.

“Nabokov in 3-D: Digital, Dioramic, Diegetic,” ASEEEES Annual Convention, Washington, DC. November 15-18, 2011.

“The Writer as His Own Literary Agent (Vladimir Nabokov and his Publishers),” AATSEEL Annual Conference, Pasadena, Los Angeles, California. January 5-7, 2011.

“From Lausanne to Montreux: Hemingway and Nabokov,” The Ernest Hemingway Foundation and Society Fourteenth Biennial International Conference – “Hemingway’s Extreme Geographies,” Lausanne, Switzerland, 27 June – 1 July, 2010.

“Reputation in Fragments: Nabokov’s Last Incomplete Novel *The Original of Laura*.” Canadian Association of Slavists Annual Meeting, Congress of the Humanities and Social Sciences, Concordia University, Montreal. May 28-30, 2010.

“Europe in Transit: Nabokov’s Last Russian Masterpiece, *The Gift* (1934-39),” Dalhousie University, Faculty-wide lecture; short-listed candidate for the Tier 2 *Canada Research Chair* in European Studies position. April 13, 2010.

“Nabokov and Hemingway: The Fish That Got Away,” The International Nabokov Conference, Kyoto, Japan. March 24-27, 2010.

“‘The book is dazzlingly brilliant... but’: The Critical Reception of Vladimir Nabokov’s *The Gift*,” American Association for the Advancement of Slavic Studies, 41st National Convention, Boston, MA. November 12-15, 2009.

“Mr. Twister in the Land of Bolsheviks:” The Ideology of Laughter and Auto-Censorship in Marshak’s Poem. *Totalitarian Laughter: Cultures of the Comic under Socialism*, Interdisciplinary conference, Princeton University. May 15-17, 2009.

“Interpreting Voids: Vladimir Nabokov’s Unfinished Novel *The Original of Laura*.” AATSEEL Annual Conference. San Francisco, CA. December 29, 2008.

“The Big Bang”: From Creation to Creativity.” The Scientific and Cultural Mythology of the Tunguska Event,” Federal Siberian University, Krasnoyarsk. June 28-30, 2008.

“‘Like rising bread forgotten by the baker...’ (Early Critical Responses to V. Nabokov’s *The Gift*).” Canadian Association of Slavists Annual Congress. University of British Columbia, Vancouver, BC. May 31 – June 2, 2008.

“Reflections on Crisis, Change and Conscience in Russian Literature.” Panel Chair. Canadian Association of Slavists Annual Congress. University of British Columbia, Vancouver, BC. May 31 – June 2, 2008.

“Evolution of the Text: From Manuscript to Publication (Nabokov’s *The Gift*).” *The Monday Research Seminar Series* in Russian studies. Dalhousie University, March 10, 2008.

“Mercurial glitter, quicksilver rhythms’: Nabokov’s and Rachmaninoff’s Unrealized Projects.” FASS Crosscurrents Panel: *Music and Literature*. Hosted by the Department of Music. Dalhousie University, January 31, 2008.

“Reading as Challenge: On Textological Problems and Literary Commentary to Nabokov’s *The Gift*.” AATSEEL, Chicago. December 27-30, 2007.

“Institutional Spaces in Soviet Culture,” Panel Discussant. AATSEEL, Chicago. December 27-30, 2007.

“Text to Music: Nabokov and Rachmaninoff.” Transitional Nabokov. Rothermere American Institute, Oxford University, 7 July, 2007.

“Antipathy with History (The Nabokovs and Suvorins in Life and Prose).” International Conference “Nabokov and Literature of Russian Emigration”, Nabokov Museum, St. Petersburg, 2005, July 21-24.

“Marketing *Lolita*: Light Images, Dark PR.” Symposium *Nabokov’s LOLITA: 1955–2005. Celebrating 50 years*. The Gelman Library, Washington, D.C. May 5, 2005.

“*Higher and Higher!* Aviation in Russian Poetry of the early 20th Century,” AATSEEL, Philadelphia. December 27, 2004.

“*Iron Birds Fight Gravitation: Airplanes in Russian Poetry, 1910-1920s*,” California Slavic Colloquium, UCLA, Los Angeles. April 24, 2004.

“A Writer on Trial: The Institutional Persecution of Literature (The Case of Vladimir Sorokin).” AATSEEL, San Diego. December 27-30, 2003.

“The Everyday Petersburg in Alexander Benois’ 1917 Diary,” *Image of St. Petersburg in the World Cultures: An International Conference* devoted to the 300-years anniversary of St. Petersburg, Institute of Russian Literature (Pushkinskii dom), St. Petersburg, Russia. June 30 – July 3, 2003.

“*Twirl of Mirror Darkness*”: Nabokov and Visual Poetics of the Text. AATSEEL, New York. December 27-30, 2002.

“Metaphysics of the Garage: Nabokov’s Automobile Aesthetics,” International Vladimir Nabokov Symposium, Nabokov State Museum in St. Petersburg, Russia. July 15-18, 2002.

“Filming Nabokov: On Visual Poetics of the Text,” International conference “Screening the Word: Visual Adaptations of Literature in Russian and Soviet Culture,” University of Surrey, England. May 28-30, 2002.

“The Other God, The Other Sex: O. Mandel’shtam’s *He Who Found a Horseshoe*,” California Slavic Colloquium, Stanford University, Stanford. April 6-7, 2002.

“*Russian Audio-Culture: Text and Music in the 1980-1990s*,” Panel on Russian Culture, University of Southern California. March 28, 2002.

“Modernist Movements and Byzantine Art,” International Symposium in Greece, Thessalonica. Workshop and Seminar organized by Prof. John E. Bowlt. State Museum of Contemporary Art, Greek Ministry of Culture, Greece. March 11-16, 2002.

“Pushkin and Nabokov the Artists,” International conference “A. S. Pushkin and V. V. Nabokov.” Institute of Russian Literature (Pushkinskii dom), Pushkinskaia komissiiia RAN, Nabokovskii fond, St. Petersburg, Russia. April 15-18, 1999.

“Towards the Semantics of Statue in Poetics of Alexander Pushkin and Joseph Brodsky.” *Pushkin’s Readings*. The Library of Zionist Forum, Jerusalem. June 22, 1999.

“History of Creation of the Slavic Department of The Hebrew University of Jerusalem,” International conference “Russian Jews in Israel,” Academic Center Russian Jewry Abroad, Jerusalem. June 17-19, 1998.

“Russian Literature after the Fall of Communism,” International conference, Department of Russian and Slavic Studies, The Hebrew University of Jerusalem. Discussion panel. March 29 – April 2, 1998.

“V. Nabokov and Jerusalem. The History of an Unrealized Visit.” The World Congress “Jerusalem in Slavic Cultures and Religious Traditions.” The Israeli Academy of Sciences and Humanities, Jerusalem. December 10, 1996.

SERVICE IN THE EDITORIAL BOARD OF ACADEMIC JOURNALS

Nabokov Online Journal (Founding Editor, 2007–present, Peer-reviewed academic edition)

Germano-Slavica: A Canadian Journal of Literary, Linguistic and Cultural Perspectives, 2008 – 2011 (Member of the Editorial Board, University of Waterloo)

Solar Plexus [Solnechnoe spletenie] (2001-2004, Member of the Editorial Board, Russia/Israel)

Philology and Man [Filologia i chelovek] (2006–present, Member of the Editorial Board, Russia)

SELECTED MEDIA INTERVIEWS

La Razón (“The Reason”) [A daily newspaper based in Madrid, Spain; the sixth-highest circulation among general-interest Spanish dailies]. EL ANÁLISIS / POR YURI LEVING, “LOS RIESGOS DE UN CONFLICTO DESCONTROLADO” (Sábado.

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MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

- CAS* [Canadian Association of Slavists]
AATSEEL [American Association of Teachers of Slavic and East European Languages]
ASEEES [The Association for Slavic, East European, and Eurasian Studies]
IVNS [International Vladimir Nabokov Society]