

Annotated Bibliography for 2013–2014

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VII Большаковские чтения: Леонид Наумович Большаков — ученый, писатель, гражданин. К 90-летию со дня рождения. Круглый стол (научная конференция) с международным участием. Оренбург: «Агентство «Пресса», 2014.

This collection presents material from a roundtable dedicated to the artistic legacy of Leonid Bolshakov at the seventh Bolshakov Readings held on March 27, 2014 in the city of Orenburg. Various participants remark on Bolshakov's interest in Tolstoy and his preparation of the *Orenburg Tolstoy Encyclopedia* (1997).

1612 и 1812 годы как ключевые этапы в формировании национального исторического сознания: Сборник научных трудов. Санкт-Петербург: Президентская библиотека, 2013.

This collection features material from the November 21, 2012 roundtable “1612 and 1812 as Key Stages in the Development of Russian National and Historical Identity,” sponsored by the Boris Yeltsin Presidential Library and the History Department of St. Petersburg State University. Tolstoy's depiction of the

heroic ages of Russian history is explored in two papers: “The Patriotic War of 1812 and the Philosophical and Historical Conceptualization of L. N. Tolstoy” by Iu. K. Rudenko and “N. S. Leskov's 'Heroes of the Patriotic War of 1812 according to Count L. N. Tolstoy' (1869) as a Key to Understanding the History of the Novel *War and Peace*” by A. A. Shelaeva.

Alston, Charlotte. *Tolstoy and His Disciples: The History of a Radical International Movement*. London: I. B. Tauris, 2014.

This book reassesses the worldwide political influence of the Tolstoyan movement. The Bolshevik reaction to Christian anarchism, nonviolence, and collectivization is discussed, as well as the international spread of Tolstoy's teachings and the interpretation of these teachings by particular individuals.

Altmaier, Michael Bertram. *Vergöttlichung bei Vladimir Solov'ev und Lev Tolstoj: ein Dialog, der nie geführt wurde*. Würzburg: Echter, 2014.

This book details personal and artistic interactions between Tolstoy and

Vladimir Soloviev. It provides a comparative analysis of their religious, cosmological, and philosophical views.

Anderson, G. Brooke. “Tolstoy's Heat Waves: Each Catastrophic in Its Own Way?” *Epidemiology* 25.3 (2014): 365–367.

This commentary draws generalized conclusions from a comparison of heat waves experienced in Chicago in 1995, France in 2003, and Russia in 2010. The catastrophic nature of each heat wave is unique, much like Tolstoy's unhappy families from *Anna Karenina*.

Атарова, Ксения Николаевна. *Лоренс Стерн: Жизнь и творчество*. Москва: Б. С. Г. — Пресс, 2014.

This book focuses on the life and work of the eighteenth-century writer Laurence Sterne. A portion of the text discusses Sterne's influence on Tolstoy's worldview and artistic legacy.

Autour de Guerre et paix: la campagne de Russie. Publié sous la direction de Michel Aucouturier. *Cahiers Léon Tolstoï* 24. Paris: Institut d'études slaves, 2014.

This collection presents papers from a December 8, 2012 colloquium dedicated to the bicentennial of Napoleon's Russian campaign of 1812. Marie-Pierre Rey explores the historical sources used by Tolstoy in his preparation for *War and Peace*, Ilya Platov discusses the national significance of the battlefield of Borodino, Gérard Abensour considers the Russian author Mikhail Zagoskin as a precursor to Tolstoy, Vera Miltchina outlines the French diplomatic perspective on commemorative events held in Russia in 1834 and 1839, Michel Niqueux traces the literary heritage of the burning of Moscow, Louis Bergès examines the Russian campaign in the works of Honoré de Balzac, and André Lischke analyzes the representation of the Russian campaign in Sergei Prokofiev's operatic version of *War and Peace*.

Auyoung, Elaine. "Partial Cues and Narrative Understanding in *Anna Karenina*." *Stories and Minds: Cognitive Approaches to Literary Narrative*. Ed. Lars Bernaerts, Dirk De Geest, Luc Herman, and Bart Vervaeck. Lincoln, NE: U of Nebraska P, 2013. 59–78.

This chapter considers the effect of minimal cues in Tolstoy's novel *Anna Karenina*. Within Tolstoy's text, partial references provide associative identification. For readers, such references force additional engagement with the narrative, allowing Tolstoy to achieve a comprehensive representation of society.

Аверин, Борис Валентинович. *От Толстого до Набокова: Из истории русской литературы*. Санкт-Петербург: Издательство им. Н. И. Новикова, 2014.

This book contains a section entitled "The Epoch of Classics," which examines Tolstoy's trilogy *Childhood, Boyhood, Youth*. Special attention is given to the social critic N. K. Mikhailovsky's interpretation of the historiosophy in *War and Peace* and Tolstoy's article "Progress and the Definition of Education."

Азарова, Наталья Ивановна.

Л. Н. Толстой в жизни и творчестве: Учебное пособие для школ, гимназий, лицеев и колледжей. Москва: Русское слово, 2014.

This textbook provides a comprehensive outline of Tolstoy's life and works. It includes information about Tolstoy's ancestry, his childhood and adolescent years, his service in the Caucasus (including the writing of *Childhood* and *Boyhood*), his time in besieged Sevastopol (including the writing of *The Sevastopol Sketches*), his transfer to St. Petersburg, his period of literary fame, and his first trip abroad. His formation of the Yasnaya Polyana school, his second trip abroad, his marriage to Sophia Behrs, his creation of the novels *War and Peace* and *Anna Karenina*, his famous crisis (*A Confession, The Power of Darkness, Resurrection*), and the final years of his life are given detailed analysis.

Баганова, Мария. *Лев Толстой: Психологический анализ гениального женоненавистника*. Москва: АСТ, 2014.

This literary work features the story of Tolstoy's final days in 1910. The story is told from the point of view of the outpatient doctor at the Astapovo railway station, who struggles to come to terms with the contradictions he sees in Tolstoy's life.

Басинский, Павел Валерьевич. *Скрипач не нужен*. Москва: АСТ, 2014.

This collection by the writer and literary critic Pavel Basinsky features literary portraits of classic and contemporary Russian writers. His essay on Tolstoy ponders on the failure of Tolstoy and Fyodor Dostoevsky to forge a personal acquaintance.

Baskakov, Alexej. "Ströme von Kraft": *Thomas Mann und Tolstoi*. Köln: Böhlau, 2014.

This book traces the influence of Tolstoy in the works of Thomas Mann, beginning with Mann's first novel *Buddenbrooks* and continuing through his later life. Tolstoy served as an inspiration for Mann,

providing him with strength and support in moments of crisis.

Березин, Владимир. Виктор Шкловский. Москва: Молодая гвардия, 2014.

This volume of the series *Life of Remarkable People* highlights the life and work of the literary theorist and writer Viktor Shklovsky. Chapter thirty-one, entitled "The Mirror of Tolstoy," characterizes the stages of Shklovsky's research into Tolstoy's biography. Other chapters systematize Shklovsky's pronouncements on Tolstoy's work.

Bergamasco, Sonia and Emanuele Trevi. *Karénina: prove aperte d'infelicità*. Rome: Editori internazionali riuniti, 2014.

This stage adaptation portrays the creation of Anna Karenina's character through Tolstoy's development of plot and story. An "open rehearsal" of Anna Karenina's life is presented on an almost empty stage, limiting the focus to her character alone.

Berman, Anna A. "Competing Visions of Love and Brotherhood: Rewriting *War and Peace* for the Soviet Opera Stage." *Cambridge Opera Journal* 26.3 (2014): 215–238.

This article analyzes Prokofiev's reworking of the plot of Tolstoy's novel for the opera version of *War and Peace*. Prokofiev focuses on national unity rather than intimate family relationships. Prokofiev attempted to make the opera acceptable for the Soviet stage of the 1940s by advancing the use of unison singing to underline the shared outlook of the nation.

Blanch, Antoni. *Leo Tolstoy, Political Prophet and Evangelical Anarchist*. Trans. Joseph Owens. Barcelona: Cristianisme i Justícia, 2014.

This is a translation of Blanch's *Lleó Tolstoi, un profeta polític i evangèlic* (2013). This book examines Tolstoy's life and work in the socio-political and religious context of his age. Emphasis is

placed on the moral message of Tolstoy's late literary output.

Boer, Roland. "Lenin on Tolstoy: Between Imaginary Resolution and Revolutionary Christian Communism." *Science and Society* 78.1 (2014): 41–60. This article analyzes Vladimir Lenin's critical responses to Tolstoy's work. Lenin's focus on Tolstoy's contradictions can be seen as a precursor to the idea of "imaginary resolution" championed by Fredric Jameson and Claude Lévi-Strauss. Lenin's insightful reading of Tolstoy failed to identify the elements of revolutionary Christian communism present in Tolstoy's works.

Borowicz, Karina. "Reading *Anna Karenina*." *The Southern Review* 50.1 (2014): 23.

In this short poem, Tolstoy is depicted learning the craft of boot-making. Tolstoy's wife prefers his words over his artisanship.

Bouveresse, Jacques. *Le danseur et sa corde: Wittgenstein, Tolstoï, Nietzsche, Gottfried Keller et les difficultés de la foi*. Marseille: Agone, 2014.

This book is the third in a trilogy on the philosophy of religion. It investigates the influence of Tolstoy, Friedrich Nietzsche, and Gottfried Keller on the philosophical views of Ludwig Wittgenstein.

Broder, Bill. *Two Russian Bicycles: A Fictional Journey into the Past on Two Novellas*. San Bernardino, CA: Ainslie Street Project, 2014.

This book presents a pairing of two original novellas based on episodes of Russian history. The first of the novellas is entitled "Tolstoy's Wife." It focuses on the loss of romance between Tolstoy and his wife, Sonya, as well as the fight between Sonya and her daughter Sasha over the copyright to Tolstoy's work.

Burry, Alexander. "A Stony Vengeance: Donjuanism and Retribution in *Anna Karenina*." *Slavic and East European Journal* 57.4 (2013): 544–560.

This article traces the Don Juan plot through Tolstoy's novel *Anna Karenina*, focusing on the fusion of sensuality and retribution. Burry identifies key textual precursors in Mozart's opera *Don Giovanni* and Alexander Pushkin's little tragedy *The Stone Guest*. Tolstoy's characters—Vronsky, Anna, and Karenin—share features with and behave similarly to characters from the Don Juan story—Don Juan, Donna Anna, and the Commendatore.

Casado da Rocha, Antonio. "Narrative Autonomy: Three Literary Models of Healthcare in the End of Life." *Cambridge Quarterly of Healthcare Ethics* 23.2 (2014): 200–208.

This article outlines different models of end-of-life care depicted in Tolstoy's novella *The Death of Ivan Il'ich* (1886), Lorrie Moore's short story "Go Like This" (1984) and Bernhard Schlink's short story "The Last Summer" (2012). *The Death of Ivan Il'ich* demonstrates a classic model of benevolent paternalism, while "Go Like This" and "The Last Summer" provide for patient autonomy.

Чертков, Владимир Григорьевич. *Уход Толстого: Издание стереотипное*. Москва: Книжный дом «ЛИБРОКОМ», 2014.

This is a republication of V. G. Chertkov's 1922 study of the causes and circumstances surrounding Tolstoy's departure from Yasnaya Polyana in the autumn of 1910. Chertkov's work highlights the significant impact of Tolstoy's departure on his family and society.

Чисников, Владимир Николаевич. "«Шпион кается»: Ненаписанный рассказ Льва Толстого для «Круга чтения»." *Нева* 4 (2014): 194–200.

This article investigates Tolstoy's plans for a story entitled "The Spy Repents," intended for the *Circle of Reading*. The story was to be based on the history of a non-commissioned gendarme officer Prokofy Kirillov, who visited Yasnaya

Polyana in May 1896 and sent three letters to Tolstoy in 1896–97.

Christoyannopoulos, Alexandre J. M. E. "The Golden Rule on the Green Stick: Leo Tolstoy's International Thought for a 'Postsecular' Age." *Towards a Postsecular International Politics: New Forms of Community, Identity, and Power*. Ed. Luca Mavelli and Fabio Petito. New York: Palgrave Macmillan, 2014. 81–102.

This chapter discusses Tolstoy's views on politics and religion. Christoyannopoulos argues that Tolstoy's teachings on nonviolence serve as a bridge between secular and religious ideologies.

Coker, Christopher. *Men at War: What Fiction Tells Us about Conflict, from The Iliad to Catch-22*. New York: Oxford UP, 2014.

This book analyzes major military figures in classic works of literature to reveal the range and breadth of literary depictions of war. Coker establishes five key archetypes: warrior, hero, villain, survivor, and victim. Included in the section on warriors is Tolstoy's portrayal of the eponymous figure Hadji Murat in his posthumous novel.

Conversations with Jay Parini. Ed. Michael Lackey. Jackson, MS: UP of Mississippi, 2014.

This series of interviews with the poet and novelist Jay Parini touches upon his conversations with past and present literary friends. Included is a discussion of Jay Parini's novel *The Last Station*, which focuses on Tolstoy's last moments at the Astapovo railway station prior to his death in 1910.

Currey, Mason. *Daily Rituals: How Artists Work*. New York: Alfred A. Knopf, 2013.

This book outlines the work habits of famous writers, painters, musicians, philosophers, and other notable figures. The four-page entry on Tolstoy begins with a quote from his diary in which he notes that he must "write each day

without fail." Additional specifics about Tolstoy's daily routine are provided through quoted recollections from Tolstoy's son, Sergei, and daughter, Tatyana.

DeBlasio, Alyssa. "Nothing in Life but Death': Aleksandr Zel'dovich's *Target* in Conversation with Lev Tolstoy's Philosophy of the Value of Death." *The Russian Review* 73.3 (2014): 427–446. This article analyzes the role and position of death in Aleksandr Zel'dovich's *Anna Karenina*-influenced film *Target* (*Mishen'*, 2011). DeBlasio treats Zel'dovich's film as a philosophical interlocutor with Tolstoy. The search for youth in the film *Target* responds to Tolstoy's Newtonian formula that finds increasing value in life the closer it approaches to death.

Diaghilev, Serge. *Serge Diaghilev: L'art, la musique et la danse: Lettres, écrits, entretiens*. Ed. Jean-Michel Nectoux, Iliia S. Zilberstein, and Vladimir A. Samkov. Trans. Françoise Burgun and Marina Cheptitski. Pantin: Centre national de la Danse, 2013.

This volume presents the original works of Sergei Diaghilev and explores his relationship to Russian artistic circles and cultural history. Many of the texts are presented in French for the first time, including Diaghilev's correspondence with Tolstoy.

Di Tonno, Francesca. "Istitutori, professori e maestri impostori: La figura dell'insegnante nella letteratura drammatica russa da Denis Fonvizin ad Anton Čechov." *Between* 3.6 (2013): 1–20.

This article investigates the role of tutors, teachers, and professors in Russian drama. It includes a treatment of Tolstoy's satirical presentation of Professor Krugosvetlov in the play *The Fruits of Enlightenment*.

Diusambaeva, Gaukhar. "Пастернак отмечает столетие Толстого." *Toronto Slavic Quarterly* 43 (2013): 5–23.

This article provides a comparative analysis of the work of Boris Pasternak and Tolstoy. Pasternak borrows from Tolstoy's motifs, referencing particular words to recall whole episodes of crisis and inner anguish.

Doğan, Şahin. "Ünlü Rus Yazar Lev Nikolayeviç Tolstoy'un Kızı Aleksandra Lvovna Tolstaya'nın Hatıratında Ermenilerin 1915 Van İsyanı." *Gazi Akademik Bakış* 7 (2013): 127–140.

This article discusses the memoirs of Tolstoy's daughter, Alexandra Lvovna Tolstaia. Particular attention is given to Tolstaia's report on the Armenian rebellion at Van, a city she visited in the last week of June, 1915.

Draganov, Alexandr. "Socratic and Kantian Ideas of Virtue in *Anna Karenina*." *Tolstoy Studies Journal* 25 (2013): 52–56.

This research note considers Socrates and Immanuel Kant as references in Tolstoy's novel *Anna Karenina*. Two scenes in particular are analyzed: Levin's conversation with a carpenter concerning the length of a staircase and Levin's contemplation of the starry sky. The first scene presents similarities to Plato's *Meno* dialogue, in which a slave is provided with geometric hints for the calculation of the hypotenuse of a right triangle, and the second scene extols a Kantian formula for virtue while adhering to a pre-modern view of the universe.

Elborn, Geoffrey. *The Dedalus Book of Vodka*. New York: Dedalus, 2013.

This book details the cultural history of vodka throughout the world. In the section detailing Russian views on vodka, Tolstoy's temperance teachings are mentioned along with his design for a warning label.

Epstein, Joshua M. *Agent Zero: Toward Neurocognitive Foundations for Generative Social Science*. Princeton, NJ: Princeton UP, 2014.

This volume is the third part of a trilogy on agent-based modeling. It describes a

software entity named *Agent_Zero* that retains influence from emotional, cognitive, and social modules, thus providing a building block for generative social science. In a section entitled "Tolstoy: The First Agent Modeler," Tolstoy's novel *War and Peace* is described as foreshadowing agent-based modeling through its attack on the "great man" theory and its depiction of "swarmocracy."

Essays on Teaching. Ed. Bob Blaisdell. Mineola, NY: Dover Publications, 2013.

This compilation of essays, poems, and personal reflections related to the topic of teaching includes Tolstoy's 1862 essay "Who Is To Teach Whom to Write, We the Peasant-Children, or the Peasant-Children Us?"

Foster, John Burt, Jr. "From Tolstoy to Premchand: Fractured Narratives and the Paradox of Gandhi's Militant Non-Violence." *Comparative Critical Studies* 10.Suppl (2013): 57–74.

This article investigates Tolstoy's links to Premchand and the ties of each author to Mohandas Gandhi. Foster provides a comparative analysis of Tolstoy's novel *Hadji Murat* and Premchand's short story "The Chess Players." The fracturing of narrative serves as a device for dealing with the paradox of military action in the face of pacifist positioning.

---, "Love across Borders in *Hadji Murat*: Variations on a Cross-Cultural Motif in Tolstoy, Stendhal, and D. H. Lawrence." *Partial Answers: Journal of Literature and the History of Ideas* 12.2 (2014): 311–329.

This article explores the imagery of intercultural love in works by Tolstoy, Stendhal, and D. H. Lawrence. Foster outlines the development of Tolstoy's treatment of romantic themes, from his early fiction to his posthumously published novella *Hadji Murat*. In contrast to the works of Stendhal and D. H. Lawrence, the depiction of love in *Hadji Murat* stops short of grandiose gestures.

- Freeborn, Richard. *The Killing of Anna Karenina*. London: Dynasty Press, 2014. This crime novel focuses on the figure of Anna Karenina, recast as a reclusive lady in an English tower rather than a victim of suicide. The Anglophile hero, Prince Dmitry Rostov, uncovers her existence and learns of a Russian murder plot against her.
- Garcia, Renaud. *Léon Tolstoï contre le fantasme de toute-puissance*. Neuvy-en-Champagne: Passager clandestin, 2013. This book presents Tolstoy's thought as a precursor to theories of decline. Tolstoy's views on religion, politics, and progress are highlighted through the selection of key passages from his works.
- Gatrall, Jefferson J. A. "Tolstoy, Ge, and Two Pilates: A Tale of the Interarts." *From Realism to the Silver Age: New Studies in Russian Artistic Culture: Essays in Honor of Elizabeth Kridl Valkenier*. Ed. Rosalind P. Blakesley and Margaret Samu. DeKalb, IL: NIU P, 2014. 79–93. This article compares Tolstoy's description of Mikhailov's painting of Christ before Pilate in *Anna Karenina* with Nikolai Ge's depiction of the same scene in *What is Truth?* Tolstoy's different responses to the two works shed light on his views on the interplay between art and literature.
- Ghini, Giuseppe. *Anime russe: Turgenev, Tolstoj, Dostoevskij: l'uomo nell'uomo*. Milano: Ares, 2014. This book examines the relation of characters in works by Ivan Turgenev, Fyodor Dostoevsky, and Tolstoy to the authors themselves. The section on Tolstoy discusses themes of addiction, betrayal, seduction, depression, and despair as they relate to Tolstoy's characters.
- Гиленсон, Борис Александрович. *Русская классика в мировом литературном процессе: XIX — начало XX века*. Москва: ИНФРА-М, 2014. This book examines classic nineteenth- and early twentieth-century Russian literary works in a global context. Tolstoy is allotted substantial space in chapters focusing on French, English, American, German, and Scandinavian literary connections.
- Giraldi, William. "The Way of All Flesh: On Tolstoy and Mortality." *Virginia Quarterly Review* 90.1 (2014): 212–217. This review provides context and background for understanding and appreciating Tolstoy's novella *The Death of Ivan Il'ich*. Material for discussion is taken from Victor Brombert's *Musings on Mortality: From Tolstoy to Primo Levi* and Peter Carson's recent translation of *The Death of Ivan Ilyich and Confession*.
- Гладкова, Людмила Викторовна. "Послесловие. Лев Толстой и Исаак Тенеромо." *Рождественская легенда: Со слов Льва Толстого*. Записано Исааком Тенеромо. Москва: Издательство «ГАММА-ПРЕСС», 2014. This afterword details the biography of Isaak Borisovich Feinerman (Teneromo), an author, screenwriter, and committed follower of Tolstoy. The book presents a reprint of Teneromo's manuscript version of a story by Tolstoy.
- Glatz, Edith. *Wer suchet, der findet die Bibel in der Literatur*. Würzburg: Königshausen & Neumann, 2013. This book traces biblical themes through literary sources. Tolstoy is included in the section on the theme of "Resurrection."
- Goytisolo, Juan. *Belleza sin ley*. Barcelona: Galaxia Gutenberg, 2013. This collection by the poet and novelist Juan Goytisolo includes an essay entitled "Madame Bovary, Anna Karénina y La Regenta." In this essay, Goytisolo offers a comparative analysis of Flaubert's, Tolstoy's, and Clarín's heroines and reflects on the numerous film adaptations that they have inspired.
- Grossman, Morris. *Art and Morality: Essays in the Spirit of George Santayana*. Ed. Martin A. Coleman. New York: Fordham UP, 2014. This collection of previously published essays focuses on the ambiguous distinction between art and morality. Chapter fifteen presents Grossman's 1978 essay "Art and Death: A Sermon in the Form of an Essay," which analyzes Tolstoy's novella *The Death of Ivan Il'ich* as an example of closure in art. Ivan's evaluation of his life is akin to an artistic recapitulation that culminates in successful termination.
- Hellman, Ben. "I am fond of the French and the Swedes...": Swedish Visitors to Leo Tolstoy." *Tolstoy Studies Journal* 25 (2013): 56–67. This research note provides biographical and contextual details for various Swedish visitors to Tolstoy. These visitors include Jonas Stadling, a philanthropic Baptist who arrived in Russia to assist in famine relief efforts; Abraham Bonde, an eccentric merchant who gave up his fortune to find happiness; Ida Bäckmann, a friend of Tolstoy's youngest daughter, Aleksandra; Alfred Jensen, a literary critic making a Russian tour; and Valdemar Langlet, an Esperantist. Tolstoy enjoyed an overall genial rapport with his Swedish visitors.
- Herr, Joelle. *War and Peace: The Epic Masterpiece in One Sitting*. New York: Running P, 2014. This "mini edition" of Tolstoy's novel *War and Peace* provides concise summaries of each book, descriptions of characters, and a brief biography of Tolstoy. Herr reduces the epic scale of Tolstoy's work to enhance its accessibility to readers in a single sitting.
- Holland, Kate. "Genre and the Temptations of Narrative Desire in *Kreutzer Sonata*." *Tolstoy Studies Journal* 25 (2013): 1–14. This article explores Tolstoy's relationship to narrative fiction in his post-conversion period. Tolstoy's novella *The Kreutzer Sonata* presents a remedy to the seductive

qualities of his earlier novel, *Anna Karenina*. The limitation of space in the didactic novella prevents the reader from succumbing to narrative desire while simultaneously receiving a moral message.

Hughes, Michael. "Samovars and Quills: The Representation of Bureaucracy in Mid-Nineteenth-Century Russian Literature." *Archival Science* 14.1 (2014): 55–68.

This article inspects depictions of bureaucracy in nineteenth-century Russian literature, with attention given to works by Sergei Aksakov, Nikolai Gogol, Aleksandr Herzen, Ivan Turgenev, Fyodor Dostoevsky, and Tolstoy. In Tolstoy's novel *Anna Karenina*, Anna's husband Alexei Alexandrovich lives a bureaucratic life that fails to provide Anna with excitement; Tolstoy's novella *The Death of Ivan Ilyich* similarly reflects on the banality and hypocrisy of government service.

Яснополянский сборник: 2014. Статьи, материалы, публикации. Тула: Музей-усадьба Л. Н. Толстого «Ясная Поляна», 2014.

This twenty-seventh volume of the *Yasnaya Polyana Collection* focuses on Tolstoy in the context of Russian and European literature, philosophy, religion, and art. I. I. Aizikov presents a study of the letters and diaries of Tolstoy, while Iu. I. Krasnosel'skaia, M. A. Mozharova, N. A. Nikolaeva, E. Iu. Poltavets, O. A. Svetlakova, I. V. Arshinova, and N. I. Burnasheva examine issues of Tolstoy's poetics. Also included is material from two previous academic conferences held at Yasnaya Polyana devoted to the three-hundredth anniversary of the birth of Jean-Jacques Rousseau (June 6–9, 2012) and the French writer and philosopher Denis Diderot (June 19–21, 2013). Participants include Zh. Abensur, K. G. Alaverdian, T. B. Alen'kina, J. Benkrid, L. Meddakh Berekci, E. N. Vasil'eva, M. Kh. Villaverde, M. B. Voloshchuk, A. V. Golubkov, S. F. Dmitrienko, E. Zhmuida, A. A. Zlatopol'skaia, S. N. Ivashkin, B. F. Kolymagin, L. E. Kocheshkova, O. Lerik, S.

E. Liubimov, A. P. Liusyi, I. Iu. Matveeva, A. Montoya, Kh. Münch, K. A. Nagina, S. V. Panov, I. Piotrovskaya, E. V. Petrovskaya, A. N. Polosina, Iu. V. Prokopchuk, F. Roy, L. A. Sapchenko, A. Iu. Sorochan, A. F. Stroev, V. Tellier, L. Schmuck, and V. N. Ianushevskii. The section "L. N. Tolstoy and His Contemporaries" integrates the concerns of modern Tolstoy scholarship with the close study of Tolstoy's immediate environment. E. N. Kozhukhova and A. E. Luk'ianova draw focus to biographical details for F. I. Tolstoy, O. V. Gladun and A. N. Polosina reconstruct the relationship between N. I. Tolstoy and T. A. Ergol'skaia, A. R. Bokovnia and M. Nike analyze the effect of Tolstoy's articles from the 1880s on his contemporaries, and T. R. Mazur outlines the Dondukov-Korsakovs' perception of Tolstoy. Other articles in the collection include "L. N. Tolstoy and A. F. Koni" by S. V. Gaidamak and "L. N. Tolstoy and *Narodnichestvo*: The Volkenshtein Family" by L. K. Chursina.

Irwin, William. "Death by Inauthenticity: Heidegger's Debt to Ivan Il'ich's Fall." *Tolstoy Studies Journal* 25 (2013): 15–21.

This article explores the relationship of Martin Heidegger's thoughts on narrative to Tolstoy's novella *The Death of Ivan Il'ich*. The importance of authenticity underlies Heidegger's contemplation of death. Ivan's inauthentic life contrasts with the authentic forgiveness he offers himself and others on his approach towards death.

Jackson, R. L. P. "Defining Moments in *Anna Karenina*." *The Cambridge Quarterly* 43.1 (2014): 16–38.

This essay presents Tolstoy's novel *Anna Karenina* as one that avoids presenting any single moment as a defining one. Mundane yet significant moments, such as Kitty's time abroad with Varenka, Dolly's visit to Anna, and Karenin's forgiveness of Anna, are compared to dramatic moments of tragic expectation, such as Koznyshev's aborted proposal to Varenka, Anna's suicide, and Frou-Frou's

death. Jackson's reading of the novel is directly influenced by F. R. Leavis's essay "Anna Karenina: Thought and Significance in a Great Creative Work" (1965).

Jahanbegloo, Ramin. *Introduction to Nonviolence*. Basingstoke: Palgrave Macmillan, 2014.

This book outlines the development of non-violence movements during the twentieth century. Jahanbegloo discusses Tolstoy's advocacy of non-violence and his influence on social reformers such as Mohandas Gandhi.

Jameson, Fredric. *The Antinomies of Realism*. London: Verso, 2013.

This critique discusses the production and form of the nineteenth-century novel in its social, political and historical context. Tolstoy's works are discussed alongside those of Émile Zola, Benito Pérez Galdós, and George Eliot. Jameson highlights Tolstoy's use of affective details as a means of distraction and destabilization.

Kaminer, Jenny. *Women with a Thirst for Destruction: The Bad Mother in Russian Culture*. Evanston, IL: Northwestern UP, 2014.

This book examines the image of motherhood in Russian literature and film. During key periods of crisis, artistic representations of mothers become unstable and disorderly. In a section entitled "Sacrifice Subverted: The Bad Mothers of M. E. Saltykov-Shchedrin and L. Tolstoy," Kaminer analyzes the depiction of motherhood in *Anna Karenina*, with the emancipation of the serfs in 1861 serving as an influential backdrop.

Katz, Michael R. "Though this be Madness': Sofia Tolstaya's Second Response to *Kreutzer Sonata*." *Tolstoy Studies Journal* 25 (2013): 67–71.

This research note investigates the role of madness in Sofia Tolstaya's story "Song without Words," a text written in response to Tolstoy's novella *The Kreutzer Sonata*. Katz provides an overview of the

relationship between gender and mental illness in European and Russian history and underlines Tolstoy's successful treatment of this theme in her story.

Kaufman, Andrew D. *Give War and Peace a Chance: Tolstoyan Wisdom for Troubled Times*. New York: Simon & Schuster, 2014.

This book applies life lessons from Tolstoy's novel *War and Peace* through personal and related anecdotes. Tolstoy's views on timeless themes—plans, imagination, rupture, success, idealism, happiness, love, family, courage, death, perseverance, and truth—are discussed. Tolstoy's fiction presents the richness of human experience, with all of its contradictions and complications.

Kemple, Thomas. *Intellectual Work and the Spirit of Capitalism: Weber's Calling*. New York: Palgrave Macmillan, 2014.

This book discusses the ideas of Max Weber within the context of three of his lectures: "Technology and Culture" (1910), "Science as a Vocation" (1917), and "Politics as a Vocation" (1919). Weber's plans to devote a lecture to Tolstoy's works are presented, with a particular focus on the place of the character Platon Karataev from Tolstoy's novel *War and Peace* in Weber's ideas.

Холиков, Алексей Александрович.

Прижизненное полное собрание сочинений Дмитрия Мережковского: Текстология, история литературы, поэтика. Санкт-Петербург: Нестор-История, 2014.

This monograph examines the complete collected works published in the lifetime of Russian authors of the nineteenth and twentieth centuries, concentrating on the history, typology, and principles of scientific description of the collections. Focus is given to the 1914 collected works of D. S. Merezhkovsky, investigating textual criticism, literary history, and poetics. The issue of "Merezhkovsky and Tolstoy" is given comprehensive treatment. Kholikov discusses Tolstoy's popularity in the 1910s with the context of

an article by Lukian Sil'ny (S. F. Librovich) entitled "Who Will be Tolstoy's Successor?" Tolstoy's complete collected works in the *Library of the "Russian Word"* series are examined as the standard against which the Merezhkovsky collected works were measured. Significant attention is given to the personal and artistic contacts between Merezhkovsky and Tolstoy, including Merezhkovsky's and Zinaida Gippius's visit to Yasnaya Polyana and Merezhkovsky's critical evaluation of Tolstoy's life and works.

Kolstø, Pål. "Fame, Sainthood and *Iurodstvo*: Patterns of Self-Presentation in Tolstoy's Life Practice." *Slavic and East European Journal* 57.4 (2013): 525–543.

This article discusses Tolstoy's employment of *iurodstvo* (holy foolishness) as a means of attaining a prophetic status free from vainglory. Tolstoy's interest in *iurodstvo* can be found primarily in private writings of his post-conversion period, forming a key element of his quest for self-mastery. Tolstoy experimented with *incognito iurodstvo* as a means of balancing between stylitism and socialism.

Конусова, Елена Дмитриевна.

"Международная научно-практическая конференция «Testis Temporum. Дневники и воспоминания в русской литературе XX века»." *Русская литература* 2 (2014): 309–316.

This article chronicles material from the conference "Testis temporum: Diaries and Memoirs in Twentieth-Century Russian Literature," held on October 28–29, 2013 at the Institute of Russian Literature (Pushkin House) in St. Petersburg. It includes an outline of a paper presented by A. S. Aleksandrov entitled "Reminiscences of Tolstoy at the Beginning of the Twentieth Century: Functions, Specificity, and Typology (Towards a Staging of the Question)."

Kruszelnicki, Michał. "Tolstoj et la question du sexe." Trans. Nicolas

Litvine. *Slavica bruxellensia* 9 (2013): 1–15.

This article analyzes the role of sex in Tolstoy's works, focusing primarily on his novel *Anna Karenina*. By linking sexual desire with death, Tolstoy emphasizes that the passion of carnal love leads to inevitable destruction. Tolstoy's philosophy of extreme asceticism allows for an escape from the dangers of eroticism portrayed in the novel.

Kuzmic, Tatiana. "«Serbia — Vronskii's Last Love»: Reading *Anna Karenina* in the Context of Empire." *Toronto Slavic Quarterly* 43 (2013): 40–66.

This article examines the importance of Vronsky's involvement as a volunteer in Serbia in the epilogue to Tolstoy's novel *Anna Karenina*. The novel is read as an allegory for Russian nationalism, with Anna serving as an anthropomorphized Russia.

Lang, Gerald. "What Does Ivan Ilyich Need To Be Rescued From?" *Philosophy* 89.2 (2014): 325–347.

This article presents a pessimistic view of Tolstoy's novella *The Death of Ivan Il'ich*, arguing that Ivan does not receive redemption through his death and fails to improve as a human being. Lang makes extensive reference to Frances Kamm's essay "Rescuing Ivan Ilych: How We Live and How We Die" (2003).

Larlham, Daniel. "Stanislavsky, Tolstoy, and the 'Life of the Human Spirit.'" *The Routledge Companion to Stanislavsky*. Ed. R. Andrew White. London: Routledge, 2014. 179–194.

This chapter investigates the development of Konstantin Stanislavsky's acting method. Larlham traces Stanislavsky's concern for "the life of the human spirit of the role" to Nikolai Chernyshevsky's review of early works by Tolstoy. The psychological focus of Tolstoy's literary techniques influenced Stanislavsky's approach to theatrical representation.

Legeais, Raymond. *Tolstoï et le droit: les expériences juridiques d'un écrivain et*

les leçons d'un indigné. Issy-les-Moulineaux: LGDJ-Lextensto, 2013.

This book investigates Tolstoy's understanding of law through an investigation of his legal writings and personal accounts. Legeais analyzes the role of juridical figures in Tolstoy's fictional works, particularly in the novella *The Death of Ivan Il'ich* and the novel *Resurrection*. Tolstoy's views on law in relation to Christianity are also given explicit attention.

Лев Толстой в Иерусалиме:

Материалы международной научной конференции "Лев Толстой: после юбилея." Сост. Елена Дмитриевна Толстая. Москва: Новое литературное обозрение, 2013.

This collection features material from the conference "Leo Tolstoy after the Centennial," which was held at The Hebrew University of Jerusalem on October 24–26, 2011. The keynote address by Donna Tussing Orwin, entitled "Tolstoy Today," is included, along with the following papers: "British and American News concerning Tolstoy's Departure and Death (Based on Archival Material from The Leo Tolstoy Museum-Estate in Yasnaya Polyana)," by Galina Alekseeva; "The Irishman from Yasnaya Polyana: Shane Leslie on Tolstoy," by Andrei Rogachevsky; "Russian Jewish Tolstoyans: Ukrainian Evangelical Peasants and the founding of the Jewish Theater in New York, 1880–1898," by Sergei I. Zhuk; "Tolstoy's 'Jewish Question,'" by Inessa Medzhibovskaya; "'Under the Sky of Yasnaya Polyana': An Episode from 1885 and Its Reflection in the Dramaturgy of I. Teneromo," by Galina Eliasber; "Lea Goldberg and Leo Tolstoy," by Hamutal Bar-Yosef; "Tolstoy and Mysticism," by Vladimir Paperny; "'Each of Us Should Be Böhme' (The Masonic Text of *War and Peace*)," by Sergei Shargorodsky; "Alexander Druzhinin as Match Maker between Tolstoy and Denis Davydov," by Donna Tussing Orwin; "Prince P. A. Vyazemsky's Notes on the Fifth and Sixth Volumes of *War and Peace*," by Dmitry Ivinsky; "The

Labyrinth of Tolstoy's *Resurrection* Manuscripts," by Anna Grodetskaia; "On 'Lions and Little Dogs' (In Relation to Tolstoy's Story)," by Alexander Karpov; "'Why are Poetry and Prose so Closely Related...': Leo Tolstoy and Boris Pasternak," by Gaukhar Dusembaeva; "A Subjective Author and the Crisis of the Realist Narrative (Tolstoy's *Resurrection*)," by Vladimir Markovich; "A Great Writer of Russian Water (Naïveté as a Device in Tolstoy)," by Evgeny Soshkin; "'The Snowstorm' in Tolstoy's System of Associations," by Maria Pliukhanova; "Tolstoyan Pages in *The Charterhouse of Parma* (Towards the Estrangement of War in Tolstoy and Stendhal)," by Alexander Zholkovsky; "Female Images in *War and Peace* and Russian Literature of the 1830s," by Michael Weisskopf; "Napoleon in Anna Scherer's Salon," by Barbara Lonquist; "*Cherchez la femme*: Tolstoy in the Prose of Mikhail Kuzmin," by Lada Panova; "Once More on 'Aunt Sonya's Sofa' and 'Lectures of Dostoevsky' by Mikhail Kuzmin and the 'Dead' Tolstoy of 1907 and the 'Living' Classic of 1913," by Leonid Katsis; "A Conversation with the Ocean: Akim Volynsky at Yasnaya Polyana," by Elena Tolstaia; and "The Departure and Death of Tolstoy through the Eyes of Ze'ev Jabotinsky," by Pyotr Krikunov.

Линков, Владимир Яковлевич. *Бытие к бессмертию: Книга о Льве Толстом.* Москва: Книжный дом «ЛИБРОКОМ», 2013.

This book emphasizes the continuity between Tolstoy's life and works. Tolstoy's novel *War and Peace* is presented as evidence of Tolstoy's unique role as an author who brings his own ideals of happiness into his works. Tolstoy's influence on world literature is also discussed.

Ломоносов, Александр Геннадиевич.

Путь в Софию: Очерки феноменологии русского духа. Санкт-Петербург: Издательство РХГА, 2014
This book investigates the role of literary classics in the history of the Russian

people. The chapter entitled "Leo Tolstoy: In Search of Real Life" examines Tolstoy's religious and philosophical pursuits in books such as *An Investigation of Dogmatic Theology, What I Believe, A Confession, The Kingdom of God is Within You,* and *The Teachings of Jesus Christ for Children.*

Лотмановский сборник 4. Ред.

Л. Н. Киселева и Т. Н. Степанищева. Москва: ОГИ, 2014.

This fourth volume of *The Lotman Collection* features material from the International Lotman Congress on the topic of "Cultural Polyglotism" held in Tartu on February 28–March 2, 2012, in commemoration of the ninetieth anniversary of Yuri Lotman and the eighty-fifth anniversary of Zara Mints. Articles include "The Sources of the 'Anti-Tolstoy Trend' in Russian Religious Thought of the Mid-Nineteenth Century," by Vladimir Paperny, "Tolstoy's *ABC Book* as an Ideological Project," by Natalia Osipova, "The Three Fates of Two Subjects (Leo Tolstoy and the Memoirs of Viktor Shompulev)," by Anna Litvina and Fyodor Uspensky, and "Metaphors and Imagery in Fet's Verse Epistles to Tolstoy," by Lea Pild.

Lushchevska, Oksana. "Reasoning as a Pedagogical Tool: Tolstoy's Real Happening Stories for Children." *Children's Literature in Education* 45.1 (2014): 60–73.

This article analyzes Tolstoy's pedagogical approach to reasoning in stories written for and in collaboration with children, primarily in two volumes: *New ABC* (1875) and *Readers* (1875). Tolstoy's approach to child education shares key features with the works and essays of Jean-Jacques Rousseau, Jean Piaget, and John Dewey. Tolstoy's stories expose children to experiences that require critical choices and associated consequences.

Matveeva, Inga. "Discussing Art in the Second Redaction of *Resurrection*." Trans. David Houston. *Tolstoy Studies*

Journal 25 (2013): 72–78.

This research note analyzes an excised portion of Tolstoy's second draft of the novel *Resurrection*, in which the characters discuss particular works of art in the Tretyakov Gallery by name. In the final draft, Tolstoy removes direct references to contemporary artists but retains the thematic conclusions of the discussion.

Matz, Wolfgang. *Die Kunst des Ehebruchs: Emma, Anna, Effi und ihre Männer*. Göttingen: Wallstein, 2014.

This book explores the similarities and differences of the heroines of three nineteenth-century novels of adultery: Gustave Flaubert's *Madame Bovary*, Tolstoy's *Anna Karenina*, and Thomas Fontane's *Effi Briest*.

McNeil, Peter and Sanda Miller. *Fashion Writing and Criticism: History, Theory, Practice*. London: Bloomsbury Academic, 2014.

This manual provides an overview of approaches to fashion criticism and fashion writing. Included is a snapshot of Tolstoy's views on morality and fashion from his treatise *What is Art?*

Medzhibovskaya, Inessa. "TOLSTOY ON POGROMS? I. Teneromo (Feinerman): 'Reminiscences about L. N. Tolstoy. Pogroms' (Translation and Commentary)." *Tolstoy Studies Journal* 25 (2013): 78–82.

This translation of a previously unpublished note by Isaak Borisovich Feinerman (Teneromo) includes a summary of its archival provenance and a discussion of its placement amongst other notes by Teneromo on the subject, such as "In the Days of the Pogroms" and "Tolstoy on Jews." Teneromo's text provides insight into Tolstoy's views on the relationship between Christianity and Judaism in Russia and his negative appraisal of pogroms in general.

Mendelsund, Peter. *What We See When We Read: A Phenomenology, with Illustrations*. New York: Vintage Books,

2014.

This book discusses the problem of physical appearance in literature. Authors tend to give more attention to characters' behaviors and motivations than to their physical description, leaving readers to reference an incomplete image. Mendelsund presents Tolstoy's heroine Anna Karenina as an example, comparing a police sketch based on her description to various artistic sketches and portrayals of the character in film.

Miller, Andy. *The Year of Reading Dangerously: How Fifty Great Books (and Two Not-So-Great Ones) Saved My Life*. London: Fourth Estate, 2014.

This book details an experiment in which the author incorporates the reading of literary classics into his daily routine and writes his responses to those works. Tolstoy's novels *Anna Karenina* and *War and Peace* are included amongst the selections. Miller points out that Tolstoy's books in particular are much more enjoyable to read than he anticipated.

Moran, John P. "Tolstoy's Hedgehog: Violence, Conflict, and the Deification of Reason." *Perspectives on Political Science* 43.3 (2014): 153–161.

This essay counters Isaiah Berlin's classic definition of Tolstoy as a fox (a person who pursues many ends) who strives but fails to be a hedgehog (a person who relates everything to a single central vision). Moran identifies a central vision in Tolstoy's argument against the deification of reason in *War and Peace*. The four main characters (Pierre, Natasha, Marya, and Nikolai) present alternatives to modern Gods of Science, Cosmopolitanism, and Self-Interest. Various forms of Romantic idealism help to moderate the characters' viewpoints and prevent the heightened levels of conflict that arise from the deification of reason.

Morris, Marcia A. "Itinerant Barbaras: Anna Karenina's Peripatetic Guardian Saints." *Christianity and Literature* 63.2 (2014): 203–222.

This article explores the significance of three minor characters from Tolstoy's novel *Anna Karenina*: Varenka, Kitty's friend and companion; Varya, Vronsky's sister-in-law; and Princess Varvara, Anna's aunt. The three characters share the name Varvara, the Russian form of Barbara, a saint venerated as a protectress in the Eastern Orthodox tradition. The three Barbara-named characters serve a helper function for Kitty, Vronsky, and Anna, providing them with protection at key moments.

Мушин, Д. Н. "Слово и смысл: Проза." *Русская словесность* 4 (2014): 47–53.

This article analyzes the use of the verb "to join" ("сопрягать") in Tolstoy's novel *War and Peace*. Aspects of the verb's use include the joining together of nobility and common folk, the mundane and the extraordinary, the conclusion of war through peace, and the displacement of hatred through love.

Muza, Anna. "The Organic and the Political: Stanislavsky's Dilemma (Ibsen, Tolstoy, Gorky)." *The Routledge Companion to Stanislavsky*. Ed. R. Andrew White. London: Routledge, 2014. 37–51.

This chapter discusses the depiction of depravity in early twentieth-century performances by the Moscow Art Theater. The director Konstantin Stanislavsky focused on authenticity and accuracy in his staging of plays by Henrik Ibsen, Maxim Gorky, and Tolstoy. Tolstoy's play *The Power of Darkness* was presented by Stanislavsky under the cover of mud and included a live horse and ethnographically researched peasant costumes.

Naiman, Eric. "When Nabokov Writes Badly: Aesthetics and Morality in *Laughter in the Dark*." *The Russian Review* 73.4 (2014): 550–570.

This article about Vladimir Nabokov's novel *Laughter in the Dark* and its Russian forerunner *Kamera obscura* explores the aesthetics and morality of Nabokov's writing in relation to Tolstoy's manifesto *What is Art?* Nabokov used Tolstoy's

arguments against particular forms of art as a launching point for his own presentation of those forms. Nabokov incorporates elements from Tolstoy's novel *Anna Karenina* as a means of highlighting Tolstoy's best writing while simultaneously denigrating Tolstoy's later philosophies on art.

Nichols, Lawrence T. "Modern Roots of the Sociology of Love: Tolstoy, Addams, Gandhi, and Sorokin." *The Palgrave Handbook of Altruism, Morality, and Social Solidarity: Formulating a Field of Study*. Ed. Vincent Jeffries. New York: Palgrave Macmillan, 2014. 149–177.

This article details Tolstoy's influence on the social reformers Jane Addams, Mohandas Gandhi, and Pitirim Sorokin. Love forms an integral part of modern sociology in part as a result of this Tolstoyan line of influence.

Oei, Bernd. *Tolstoi: Seelenfänger – ein unkonventioneller Revolutionär*. Münster: Lit Verlag, 2013.

This monograph examines the expression of political, social, and religious ideas in Tolstoy's work. Oei highlights the broad range of Tolstoy's philosophical and artistic influences, as well as Tolstoy's widespread influence on the world.

Ореханов, Георгий, Протоиерей. *В. Г. Чертков в жизни Л. Н. Толстого*. Москва: Издательство ПСТГУ, 2014
This monograph focuses on the history of the relationship between Tolstoy and Vladimir Chertkov. Orekhanov makes extensive use of archival material to reconstruct Chertkov's biography, including his relationship with Tolstoy's daughter, Alexandra. Additional details about the origins of Tolstoy's will and the contemporary perception of Chertkov's role in Tolstoy's life are included.

Paperni, Vladimir. "Антимедицинские мотивы в романе Льва Толстого «Война и мир»." *Toronto Slavic Quarterly* 47 (2014): 154–173.
This article explores Tolstoy's opposition to and distrust of medicine. Tolstoy's anti-

medical stance appears throughout his novel *War and Peace* under four primary motifs: inefficacy, greed, maleficence, and social need.

Paperno, Irina. "Who, what am I?": *Tolstoy Struggles to Narrate the Self*. Ithaca, NY: Cornell UP, 2014.

This book probes Tolstoy's self-analysis and thoughts on identity, life, and meaning. It engages with a comprehensive selection of Tolstoy's non-fiction works, including diaries, personal accounts, confessions, memoirs, and religious tracts.

Perron, Jeff L. "Anna Karenina: One Story, Two Storylines, and the Importance of Oblonsky." *Studies in Literature and Language* 8.3 (2014): 1–4.

This article emphasizes that Tolstoy's novel *Anna Karenina* is a single story with two distinct storylines. Oblonsky plays a crucial role in connecting the storyline of Anna and Vronsky to the storyline of Levin and Kitty. The constant nature of Oblonsky serves as a neutral canvas upon which the actions of characters are contrasted from one storyline to the other, thereby forming the single story of the novel.

Peterson, Nadya L. "The Child in Chekhov." *The Russian Review* 73.4 (2014): 511–531.

This article on the representation of childhood in the stories of Anton Chekhov includes a brief comparison of the story "At Home" to Tolstoy's novel *Childhood*. Tolstoy responded enthusiastically to Chekhov's stories about children, considering "At Home" one of Chekhov's best.

王萍. "中国文化元素与欧美文学的接受--以列夫·托尔斯泰为例." *东北师大学报(哲学社会科学版)* 4 (2014): 107–111.
[Ping, Wang. "Zhongguo wenhua yuansu yu Ou Mei wenxue de jieshou—Liefu Tuersitaiwei li." *Dongbei shi da xuebao (Zhexue shehui ke xue ban)* 4 (2014): 107–111.]

This article examines the influence of Tolstoy on Chinese literature. Ping identifies four features of Tolstoy's writing that promote strong cross-cultural influence: his affinity to the people, his sage-like wisdom, his constant search for truth, and his teachings of simplicity.

Poljakova, Ekaterina. *Differente Plausibilitäten: Kant und Nietzsche, Tolstoi und Dostojewski über Vernunft, Moral und Kunst*. Berlin: De Gruyter, 2013.

This book provides a comparative analysis of the philosophical ideas of Kant, Nietzsche, Tolstoy, and Dostoevsky on the topics of reason, morality, and art. The chapter on Tolstoy investigates his views on religion, rationality, non-resistance to evil, and morality in art.

Полосина, Алла Н. "Образ моря в творчестве Л. Н. Толстого." *Вестник крымских литературных чтений* 9.2 (2013): 217–227.

This article investigates Tolstoy's use of marine imagery. Tolstoy's first visit to the Caspian Sea occurred in 1852, and to the Black Sea in 1854. In *The Sevastopol Sketches*, the sea serves a descriptive function, while in later stories Tolstoy invoked the sea to assist in moral instruction.

Popoff, Alexandra. "Sophia Tolstaia's and Anna Dostoevskaia's Autobiographical Writing." *Aspasia* 7 (2013): 19–41.

This article analyzes the autobiographical writings of Anna Dostoevskaia and Sophia Tolstaia, the wives of Fyodor Dostoevsky and Tolstoy, respectively. The reception of each woman's writing is reviewed, along with their opinions on the literature of their husbands.

---, *Tolstoy's False Disciple: The Untold Story of Leo Tolstoy and Vladimir Chertkov*. New York: Pegasus Books, 2014.

This book investigates Vladimir Chertkov's influence on Tolstoy. Popoff presents research from archival material, including diaries, letters, and notes to

demonstrate Chertkov's careful cultivation of his relationship with Tolstoy. Chertkov's censorship and control of Tolstoy's creative production corresponds to the Russian government's heightened apprehension of Tolstoy, a fact that suggests possible third-party involvement in Chertkov's engagement with Tolstoy.

Qualls, Karl D. "The Crimean War's Long Shadow: Urban Biography and the Reconstruction of Sevastopol after World War II." *Russian History* 41.2 (2014): 211–223.

This article details the importance of Crimea in Russian history, focusing on the influence of the Crimean War on perceptions of World War II. Tolstoy's depiction of the Siege of Sevastopol serves as an important point of reference in the urban biography of Sevastopol.

Rafter, Kevin. "A Great Deal of It Cannot Be Printed": W. T. Stead and E. J. Dillon." *Ireland and the New Journalism*. Ed. Karen Steele and Michael de Nie. New York: Palgrave Macmillan, 2014. 141–158.

This chapter outlines the relationship between W. T. Stead and E. J. Dillon, two Irish journalists who had significant interest in Russia. Rafter provides details about the collaborative undertaking by Stead and Dillon to translate and publish Tolstoy's controversial text, *The Kreutzer Sonata*, in 1890. Both journalists held private correspondence with Tolstoy and made personal acquaintance with the author.

Ранчин, Андрей Михайлович.

Перекличка Камен: Филологические этюды. Москва: Новое литературное обозрение, 2013.

This book presents analyses of classic works of nineteenth- and twentieth-century Russian literature. Sections are devoted to Gogol, Tolstoy, and Brodsky, along with various other authors. The section on Tolstoy consists of eight chapters: six focusing on questions of identification and meaning in the novel

War and Peace and two analyzing the symbolism of Tolstoy's story "Master and Man." An addendum concerning centenary celebrations of Tolstoy is also included.

Rawlinson, Mark. "Does Tolstoy's *War and Peace* Make Modern War Literature Redundant?" *War and Literature*. Ed. Laura Ashe and Ian Patterson. Cambridge: D. S. Brewer, 2014. 228–248.

This article presents the polemical position that Tolstoy's novel *War and Peace* makes all other writings about war superfluous. Rawlinson investigates responses to Tolstoy's novel and compares Tolstoy's work to later treatments of war to demonstrate Tolstoy's exhaustive development of the subject. Tolstoy presents war from various perspectives and permits a range of explanations within an overarching philosophy of history.

Rigler, Sibille. "Picking Up the Pieces": *Woody Allens intertextueller Dialog mit der russischen Literatur*. Wiesbaden: Harrassowitz Verlag, 2013.

This book analyzes the role of Russian literary references in the work of Woody Allen. Section 3.1.1.1 outlines the relative influence of Fyodor Dostoevsky and Tolstoy on the filmmaker's philosophical ideas.

Riss, Walter. "Play Tolstoi":

Kreutzeronate. München: Theater-Verlag Desch, 2013.

This confessional monologue is based on Tolstoy's novella *The Kreutzer Sonata*.

Роднянская, Ирина Бенционовна.

"Булгаков Сергей Николаевич." *Литературная учеба* 1 (2014): 147–167.

This passage from the soon-to-be-published volume *Russian Literary Critics of the Twentieth Century* includes a systematic overview of Sergei Bulgakov's reviews of Tolstoy.

Романова, Наталья Ивановна. "Сцена

бала в романе Л. Н. Толстого *Анна Каренина*: от ранних редакций к завершеному тексту." *Лесной вестник Московского государственного университета леса* 5 (2013): 147–157.

This article analyzes the ballroom scene that features Kitty Shcherbatskaia in Tolstoy's novel *Anna Karenina*. Romanova compares different manuscript versions of the scene to demonstrate its primary positioning in the overall structure of the novel.

Rosenshield, Gary. "Trauma, Post-Traumatic Stress Disorder, and Recovery in *War and Peace*: The Case of Nikolai Rostov." *Tolstoy Studies Journal* 25 (2013): 22–41.

This article investigates Tolstoy's novel *War and Peace* for its treatment of battlefield trauma. The experiences of Nikolai Rostov provide a close analog to current understandings of post-traumatic stress disorder.

Schönle, Andreas. "Tolstoy's Critique of Modernity in *War and Peace*: Intersections with Foucault." *Tolstoy Studies Journal* 25 (2013): 42–51.

This article investigates the convergence of Tolstoy's thoughts on modernity with those of Michel Foucault. Tolstoy's anti-modern stance appears as early as *War and Peace*, forming a seamless thread in his conceptualization of history over time.

Schwarz, Daniel R. *Reading the European Novel to 1900: A Critical Study of Major Fiction from Cervantes' Don Quixote to Zola's Germinal*. Hoboken, NJ: John Wiley & Sons Inc., 2014.

This study examines the development of the novelistic genre from its beginning through the end of the nineteenth century. Each chapter offers a close reading of a different masterwork. Schwarz presents Tolstoy's *War and Peace* as a historical epic and Tolstoy's *Anna Karenina* as a work of emotional and moral content.

Scognamiglio, Carlo. *Storia e libertà: Quattro passi con Hegel e Tolstoj*. Lecce:

Pensa multimedia, 2013.

This book presents a philosophical discussion of the conflict between history and personal freedom. Scognamiglio's investigation of the ideas of Hegel and Tolstoy concentrates strongly on Tolstoy's novel *War and Peace*.

Shukla, Rajesh. "Rethinking the Role of Religious Experience in Tolstoy's Thought." *Toronto Slavic Quarterly* 43 (2013): 115–136.

This article discusses the nature and role of religious experience for Tolstoy. Shukla considers the influence of spiritual experiences and conventional Christian practices on Tolstoy, as well as Tolstoy's skepticism and antagonism towards conventional Christianity. Tolstoy's religious experience consists of the personally developed virtues of universal brotherhood, non-violence, and compassion towards all mankind.

Shul'ts, Sergei. "Hemingway and Tolstoy: 'The Snows of Kilimanjaro' and 'Death of Ivan Il'ich.'" *Tolstoy Studies Journal* 25 (2013): 82–89.

This research note compares features of narrative composition and character placement between Ernest Hemingway's story "The Snows of Kilimanjaro" and Tolstoy's novella *The Death of Ivan Il'ich*. While many similarities link the two works, Hemingway offers key counterpoints to Tolstoy's text by using an individualized psychological focus.

Silva, Ana Cristina. *A segunda morte de Anna Karénina*. Alfragide: Oficina do Livro, 2013.

This novel presents a story of alternative perspectives and identity crises. Characters share particular traits with characters from Tolstoy's novel *Anna Karenina*. Themes of love and sex, sacrifice and death, and betrayal and retribution also align the book with Tolstoy's in its focus.

Синдаловский, Наум. "Графский род Толстых в петербургском городском фольклоре." *Нева* 4 (2014): 188–206.

This article provides historical and biographical information concerning representatives of the Tolstoy name connected to St. Petersburg and its environs. Included under review are P. A. Tolstoy, F. I. Tolstoy ("The American"), A. F. Zakrevskaia (née Tolstaia), A. I. Osterman-Tolstoy, A. K. Tolstoy, M. P. Tolstoy, and A. N. Tolstoy. The role of St. Petersburg in the artistic works of Leo Tolstoy is also discussed.

Сизова, Ирина Игоревна. "История создания рассказа Л. Н. Толстого «Как чертенок краешку выкупал»." *Филологические науки: Вопросы теории и практики* 12.1 (2013): 191–194.

This article investigates the textual history of Tolstoy's short story "Promoting a Devil." Sizova examines the five known manuscripts of the work and determines the chronology of Tolstoy's artistic interest in the subject of the first distiller.

---, "История текста драматической обработки легенды о царе Аггее Л. Н. Толстого." *Сибирский филологический журнал* 4 (2013): 58–65.

This article reconstructs the textual history of Tolstoy's dramatic reworking of an old legend about the Tsar Haggai on the basis of three preserved manuscripts. The material of the first draft is compared to two copies confirmed through diary entries by Tolstoy concerning problems in the representational system of the dramatic scenes. The chronological limits of Tolstoy's interpretation of the topic are determined through an analysis of the legendary sources referenced by him.

---, "Сюжет о первом винокуре в творчестве Л. Н. Толстого." *Филологические науки: Вопросы теории и практики* 4.2 (2014): 172–177.

This article tracks features of the plot of the first distiller through Tolstoy's works, highlighting the comedy *The First Distiller* and the short story "Promoting a Devil." Afanasiev's collection *Russian Fairy Tales*,

Borichevsky's collection *Slavic Folk Tales*, and A. F. Pogosky's ancient tale "The First Distiller" are investigated as possible sources for Tolstoy. Close studies of lithograph prints that feature distillation as a theme reveal methods of adaptation in Tolstoy's artistic works.

Slivickaja, Ol'ga V. "Vdrug' in Tolstoj: l'inaspettato nell'universo del logico." *Enthymema* 7 (2013): 201–218.

This is an Italian translation of Slivitskaia's article "Неожиданное в мире закономерного: «вдруг» у Льва Толстого," published in 2012. Slivitskaia analyzes unexpected occurrences in Tolstoy's writing, such as Pierre's "sudden" appearance on the field of Borodino in *War and Peace*.

Суровцева, Марина Евгеньевна. "Эстетика Льва Толстого с современной точки зрения." *Литературные знакомства: Альманах* 2 (2014): 191–202.

This article investigates Tolstoy's aesthetic viewpoints, which he formulated later in life in the treatise *What is Art?* Tolstoy's aesthetic ideas held tremendous influence for contemporary writers and later researchers of the twentieth century.

Süselbeck, Jan. *Im Angesicht der Grausamkeit Emotionale Effekte literarischer und audiovisueller Kriegsdarstellungen vom 19. bis zum 21. Jahrhundert*. Göttingen: Wallstein Verlag, 2013.

This book outlines the portrayal of war in literature and other media from the nineteenth century to the present day. Süselbeck explores the emotional quality of Tolstoy's writing in a section on the associative aesthetics of war, love, and lust. Tolstoy's depiction of active battlefield engagements is also examined.

Teaching Nineteenth-Century Russian Literature: Essays in Honor of Robert L. Belknap. Ed. Deborah Martinsen, Cathy Popkin, and Irina Reyfman. Boston, MA: Academic Studies Press, 2014.

This collection features material from the conference “Formulations: Teaching Nineteenth-Century Russian Literature” held in honor of Robert Belknap at Columbia University on February 12–13, 2010. Articles on topics related to Tolstoy include: “This Page Left Intentionally Blank: Absences in *Anna Karenina*,” by Gary Saul Morson; “Teaching ‘Literature and Empire’: The Case for *Anna Karenina*,” by Cathy Popkin; and “The Power of Pedagogy: Dispelling the Darkness in Tolstoy’s Drama,” by Maude Meisel.

Текст и традиция: Альманах 1, 2.

Санкт-Петербург: Росток, 2013, 2014
The anthology *Text and Tradition*, published jointly by Pushkin House and Yasnaya Polyana, investigates contemporary Russian literature in the context of ancient and classic literary traditions. In the first volume, Natalia Ponyrko presents material on the heritage of ancient Rus’ culture in Tolstoy’s life and works, Robert Chodel provides an overview of Tolstoy’s influence on Ludwig Wittgenstein, and Igor Volgin investigates the lack of personal acquaintance between Tolstoy and Dostoevsky. In the second volume, Mikhail Epstein studies Tolstoy’s use of the artistic device of estrangement in *The Death of Ivan Il’ich*.

Therivel, William A. *Studying Power: Divided (DP) versus United (UP): On Pluralism, Wisdom, Wise Lies, German Geniuses, Mexican Scripts, Scotland, Great Britain, Dante, Tolstoy, Einstein, and Pinker*. Minneapolis, MN: Kirk House Publishers, 2013.

This book focuses on one aspect of Therivel’s GAM/DP theory of creativity: the division/unity of power. Division of power leads to a visitor personality, while a unity of power leads to an insular personality. Tolstoy’s relationship to the social and political environment of nineteenth-century Russia influenced his development of artistic creativity.

Ткачёв, Александр Владимирович.
Подпоручик Севастопольский:

Мистерия войны и мира. Москва: Русский мир, 2013.

This book investigates literary and historical materials from archival sources and memoirs. It sheds light on Tolstoy’s military service, especially during the Siege of Sevastopol. Tkachev argues that the novel *War and Peace* contains images and scenes from Tolstoy’s first-hand experience as an observer and participant in the Crimean War.

Толстая, Мария Николаевна
(урожденная княжна Волконская),
мать Л. Н. Толстого: Каталог
материалов из фондов
Государственного музея
Л. Н. Толстого. Руководитель
проекта Н. А. Калинина. Отв. ред.
Л. В. Гладкова. Перевод на
английский язык: В. Щербаков.
Москва: Государственный музей
Л. Н. Толстого, 2014.

This catalog presents for the first time the materials of Tolstoy’s mother, Maria Nikolaevna Tolstaia, available in the archives of the Leo Tolstoy State Museum. Items include family portraits, objects of daily life, manuscripts, and various documents. The catalog features unique illustrations of museum objects and includes a scientific directory. Contributors include N. A. Kalinina, V. V. Alekseeva, V. S. Bastrykina, S. N. Bokareva, N. V. Zubkova, M. G. Loginova, T. G. Nikiforova, S. D. Novikova, A. Iu. Tereshina, A. A. Chursina, E. G. Shestakova, and Iu. D. Iadovker.

Толстой в жизни: Л. Н. Толстой, его
семья, родственники, друзья и
знакомые. Том 3. Ред. Л. В. Гладкова.
Москва: Кучково поле, 2013.

This photo album features Tolstoy’s life in pictures and the history behind the images. Volume three includes photographs from 1900–1905, a period filled with important moments in Tolstoy’s life and monumental events in society. Preface and commentary by M. G. Loginova and T. K. Popovkina accompany the material.

Толстой, Лев Николаевич. *Полное (академическое) собрание сочинений в ста томах. Художественные произведения в восемнадцати томах*. Том 9. Ред. П. В. Палиевский. Москва: Наука, 2014.

This publication brings together Tolstoy’s unfinished works from the 1860s–70s in a separate volume for the first time. They provide evidence of what came to be termed in the twentieth century “the creative laboratory of the writer.” The pieces are presented in accordance with the established or putative dates of Tolstoy’s final work on them. All of the texts were checked against existing drafts, authorized copies, and initial publications. Special attention is given to fragments being published for the first time. All of the works are given specialized commentary to help elucidate Tolstoy’s truncated fragments and scattered notes. The publication includes a bibliography of Tolstoy’s works and an annotated index of names and titles. Scholars involved in the production of the volume include: N. I. Azarov, I. P. Viduetskaia, L. V. Gladkova, A. V. Gulin, G. N. Kovaleva, M. A. Mozharova, I. B. Pavlova, Iu. V. Prokopchuk, N. I. Romanova, I. I. Sizova, and M. I. Shcherbakova.

Tolstoy, Leo. *Anna Karenina*. Trans. Marian Schwartz. Ed. Gary Saul Morson. New Haven, CT: Yale UP, 2014.

This new translation of Tolstoy’s novel *Anna Karenina* includes an introduction by Gary Saul Morson.

---, *Anna Karenina*. Trans. Rosamund Bartlett. Oxford: Oxford UP, 2014.

This new translation of Tolstoy’s novel *Anna Karenina* includes a comprehensive introduction and detailed notes by the translator.

---, *The Death of Ivan Ilyich and Confession*. Trans. Peter Carson. New York: Liveright, 2014.

This new translation pairs Tolstoy’s novella *The Death of Ivan Il’ich* with the author’s autobiographical *Confession*. An

introduction by Mary Beard details the process of Carson's unique translation.

Tolstoy, Leo; Sofiya Tolstaya; and Lev Lvovich Tolstoy. *The Kreutzer Sonata Variations: Lev Tolstoy's Novella and Counterstories by Sofiya Tolstaya and Lev Lvovich Tolstoy*. Trans. Michael R. Katz. Foreword by Ekaterina Tolstaya. Afterword by Andrey Tolstoy. New Haven, CT: Yale UP, 2014.

This collection includes a new translation of Tolstoy's novella *The Kreutzer Sonata* and related stories by his wife, Sofia, and his son, Lev. Extensive notes and summaries provide context to the associated family drama and social context.

Tolstoy on Screen. Ed. Lorna Fitzsimmons and Michael A. Denner. Evanston, IL: Northwestern UP, 2014.

This volume analyzes screen adaptations of Tolstoy's works throughout the history of cinema. The contributions are separated into eight sections based on the Tolstoy title they cover: "Father Sergius," *Resurrection*, *The Living Corpse*, *War and Peace*, *The Kreutzer Sonata*, *The Death of Ivan Il'ich*, "A Prisoner of the Caucasus," and *Anna Karenina*. Articles include "The Swansong of Early Russian Cinema: Iakov Protazanov's *Father Sergius* (1918)," by Denise J. Youngblood; "'A free adaptation of Leo Tolstoy's powerful novel': D. W. Griffith's *Resurrection* (1909) and American Commercial Cinema," by Vance Kepley; "Beyond the Melodrama of *Kachusha-mono*: Mizoguchi's *Straits of Love and Hate* (*Aien kyo*, 1937)," by Rie Karatsu; "Mikhail Shveitser's *Resurrection* (1960, 1962): Film Adaptation as Thaw Narrative," by David Gillespie; "When We Dead Awaken: *A Living Corpse* as a Moving Picture," by William Nickell; "Natasha at the Opera: Cinematic Treatments of Performance in Tolstoy's *War and Peace*," by Sharon Marie Carnicke; "Tolstoy's Comrades: Sergei Bondarchuk's *War and Peace* (1966–67) and the Origins of Brezhnev Culture," by Stephen M. Norris; "Tolstoy Transnational: Dornhelm's Adaptation of

War and Peace for Television (2007)," by Christine Engel; "Visualizing Ambiguity: Two Italian Adaptations of *The Kreutzer Sonata*," by Paolo Noto; "Out of Breath: Bernard Rose's *ivans xtc.* (2000) and Tolstoy's 'The Death of Ivan Il'ich,'" by Amy Mandelker; "Inverting the Imperial Dyad: Post-Soviet Screen Adaptations of Tolstoy's 'A Prisoner of the Caucasus,'" by Vlad Strukov and Sarah Hudspith; "Screening *Anna Karenina*: Myth via Novel or Novel via Myth," by Irina Makoveeva; "Anna in Almaty: Darejan Omirbaev's *Shuga* (2007)," by Alyssa Deblasio; and "Adaptation in Contexts: A Tale of Two *Annas*," by Catharine Theimer Nepomnyashchy.

Усачёв, Андрей. *Царство дураков*.

Иллюстратор: Игорь Олейников.
Москва: Machaon, 2014.

This children's book is based on Tolstoy's fairy tale "Ivan the Fool."

Verzuh, Ron. "Oregon's Doukhobors: The Hidden History of a Russian Religious Sect's Attempts to Found Colonies in the Beaver State." *BC Studies* 180 (2014): 43–81.

This article traces the history of Doukhor settlements in the state of Oregon. Tolstoy's monetary assistance to the Doukhobors is mentioned, along with his endorsement of their pacifist and communal lifestyle.

War and Peace. Ed. Brett Cooke. Ipswich, MA: Salem Press, 2014.

This volume of the series *Critical Insights* includes essays and notes on Tolstoy's novel *War and Peace*. It features four pieces by Brett Cooke: "On *War and Peace*," "Tolstoy's Biography and Autogenealogy," "Tolstoy's Dialogue with His Readers," and "Human Nature in Tolstoy's Epic." Other articles include "On the meaning of serfdom," by Anna Hruska; "Dostoevsky, Tolstoy and Napoleon," by Janet Tucker; "Foreign Influences and Domestic Concerns," by Sara Stefani; "Benevolence on the Battlefield," by Rick McPeak; "The Poetic Nature of *War and Peace*," by Olga

Slivitskaya; "The Russian Homer? Food, Eating, and Scenes of Dining in *War and Peace*," by Ronald D. LeBlanc; "Tolstoy's Connections vs. Separation Paradigm," by Kevin O'Brien; "Pierre and Familyhood," by Anna A. Berman; "Orthodox Spirituality and Women's Virtue," by Elizabeth Blake; "Gambling with a Constant Heart: Sonya's Inevitable Loss," by Donna Oliver; "Trembling Napoleon and Fat Kutuzov: Bodies, Historical Figures, and Historical Determinism in *War and Peace*," by Ani Kokobobo; and "The Philosophy of History," by Jeff Love.

Woiwode, Larry. *Words for Readers and Writers: Spirit-Pooled Dialogues*. Wheaton, IL: Crossway, 2013.

This collection of essays discusses the ways words are used by writers and interpreted by readers. Chapter ten, entitled "Tolstoy's Words March Right to Truth," focuses on Tolstoy's ability to remove excess verbiage to present engaging and meaningful gestures. Background on the writing of *War and Peace* is provided through a review of Kathryn B. Feuer's *Tolstoy and the Genesis of War and Peace*.

小五. "塞瓦斯托波尔纪事——托尔斯泰与罗兰及中国新文学." *文化交流* 4 (2014): 46–49. [Xiao Wu. "Saiwasituobo'er jishi——Tuosersitai yu Luolan ji Zhongguo xinwenxue." *Wen hua jiao liu* 4 (2014): 46–49.]

This article investigates Tolstoy's influence on Chinese literature in the early twentieth century. The role of *The Sevastopol Sketches* in Tolstoy's Chinese reception is given primary focus.

Youngblood, Denise J. *Bondarchuk's War and Peace: Literary Classic to Soviet Cinematic Epic*. Lawrence, KS: UP of Kansas, 2014.

This book examines Sergei Bondarchuk's film adaptation of Tolstoy's novel *War and Peace* with relation to the political context of the Cold War. Youngblood details the challenges and successes of the film's production and its influence in film history. The epic scale of the film reveals

insights into social, political, and economic spheres of Soviet existence.

Zalambani, Maria. "История ментальности и литература: Как был принят роман *Анна Каренина* в России конца XIX века." Перевод с итальянского Л. Бескровной. *Russian Literature* 74.3/4 (2013): 417–452.

This article investigates the Russian reception of Tolstoy's novel *Anna Karenina* at the end of the nineteenth century. The interrelationship of literature and society is demonstrated by showing the failure of critics to assess Tolstoy's primary message on the instability of the family until the 1890s, when Tolstoy's release of *The Kreutzer Sonata* renewed the debate with a more direct reflection of the problem. The mentality of the epoch is both reflected and confronted in Tolstoy's novel through the actions and reactions of different elements of society to Anna's position.

---, "Lo sfondo socio-culturale in *Felicità familiare* di L. Tolstoj." *Studi Slavistici* 10 (2013): 69–88.

This article explores the interrelationship of literature and society through an investigation of socio-cultural influences on Tolstoy's early novella *Family Happiness*. Zalambani outlines the changing dynamics of love and family life in relation to radical, utopian, and socialist ideas of the 1840s and 1850s, as well as the changing status of women and women's education at the time. Tolstoy's novella grafts contemporary philosophies of love and successful family life onto earlier literary models of Sentimentalism and Romanticism.

Жирков, Геннадий Васильевич.

"И. И. Панаев и Л. Н. Толстой: редактор и автор. К 200-летию И. И. Панаева." *Мастерская публициста. Опыт прошлого и настоящего: Сборник статей*. Вып.

8. Под ред. Г. В. Жиркова. Санкт-Петербург: СПбГУ, 2014. 53–71.

This article researches the editorial practices of I. I. Panaev with relation to Tolstoy's works. Zhirkov outlines Tolstoy's publication history with Panaev's journal *The Contemporary*.

Zuurmond, Anouk. "Attending the Dying: Images of Compassion." *Arcadia* 49.1 (2014): 74–88.

This article compares reader involvement in Tolstoy's *The Death of Ivan Il'ich* and Jacoba van Velde's *The Big Ward*. Both works present images of prolonged dying with the reader acting as bystander. A close comparison of reader response to these two works reveals the problematic presupposition of ahistoricity in Martha Nussbaum's concept of "compassionate imagination." The differences in historical context and social atmosphere between the two works significantly impact the reader's moral involvement in the text.