

but doomed, figure we've grown to know. Sonya's generous nature has not yet been tainted by calculating self-interest. Dolokhov is still ensnared in the romantic clichés that define him: he kills Andrei's cousin in a duel while serving in the Finnish army, after which he spends three harem-filled years in Georgia, fighting with Persians. Odd tidbits absent from the final text induce a smile of surprise: Andrei's take on the affair between Boris and Helene, Rostov at a brothel, or news of Helene's death from a miscarriage accompanied by the pointed observation that she had been separated from her husband for nine months.

For the most part, and increasingly in the latter half of the Zakharov text, the reader who already know the novel well is overtaken by anxiety. With so much of the Tolstoy text yet to come and so few pages remaining to the text in hand, the reader begins to experience the anxiety of frustrated anticipation, worrying lest favourite scenes be treated differently, that kisses might not be given, fights not fought, or epiphanies not reached. Indeed, two-thirds of the way through, this reader felt compelled to turn to the final chapter and read backwards, chapter by chapter, the sooner to learn how much of Tolstoy's novel was missing.

What then to make of Zakharov's *War and Peace*? A shorter, variant text to pique the curiosity of readers who already know the Tolstoy text? A convenience for busy readers in search of ways to save time? A disingenuous scheme to gain new market share? A Hollywood happy ending to alleviate stress in these difficult post-Soviet days? Whatever the motives, Zakharov's book has enjoyed success, if only among the Tolstoy aficionados who eagerly read it and then hold forth on how unethical the book is. One fervently hopes that the Zakharov text will not make its way to our shores in English translation.

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Peter Brock and John L. Keep, eds. *Life in a penal battalion of the Imperial Russian*

Army: the Tolstoyan N. T. Iziumchenko's story. Trans. J. Keep. York (UK): William Sessions Ltd, 2001. xiv + 63 pp.

The liberation of the peasants in 1861 in Russia was followed by a tumultuous period when many prominent writers were subjected to harsh attacks by critics of the social movement for the lack of moral values in their works. The failure of the *Going to the People* movement of 1874 showed clearly that the progressive circles of the Russian Empire had lost their sense of reality and their spiritual link to the people. This was the inevitable result of the educated classes' attempts to imitate Western models, deepening even further the rift between upper and lower classes. In *The Power of the Land* (1882) Gleb Uspensky, for example, examined in detail tragic feelings of desolation at Russia's inability to achieve the true social conditions for the free development of the individual.

Following the assassination of the reformist Tsar Alexander II in 1881 by young radical intellectuals-turned-terrorists, the government underwent a sharp change in attitude and began taking much more repressive measures against any kind of dissidents.

The outgrowing of social and political illusions also led to a disillusionment with the Russian Orthodox Church, and a growing number of non-conformists from all social classes turning to sectarians or to foreign Gospel preachers.

It was against the background of this atmosphere that Leo Tolstoy, following the completion of *Anna Karenina*, entered his so-called 'spiritual crisis' period, as he explained in *Confession* (1882). His new-found faith, no matter how confused, gradually came to inform his innermost conceptions of life, duty, faith, the philosophy of the land-tillers and, most importantly, the idea of pacifism and non-violent resistance to evil, and was in turn reflected in the views of his followers, subsequently known as Tolstoyans, perceived as a dangerous sect by both state and church.

One of the latter group, Nikolai Trofimovich Iziumchenko (1867-1927), was introduced to the Tolstoyans through the influence of a village

schoolteacher named Evdokim Nikitich Drozhzhin (1866–1894). Like the Doukhobors both these men refused to swear an oath of allegiance to the Tsar or to bear arms against those whom they embraced as their brothers, and both paid a heavy price for their conscientious objection. After incarceration and unsuccessful attempts to lure them back into the Orthodox fold, they were sent to a disciplinary battalion—a particularly cruel form of punishment introduced in 1878 (four years after the advent of universal conscription in Russia). In 1892 Iziuchenko was sentenced to two years in a penal battalion, to be followed by an additional three years' exile in western Siberia.

His story, edited and translated by two eminent scholars (the diary was previously published in Russian in 1905 as part of V. G. Chertkov's *Svobodnoe slovo* series in Christchurch, UK), represents an account of his (and Drozhzhin's) life in the penal battalion located outside Voronezh. It is presented in ten brief chapters of almost equal length ("Under obligatory arrest", "In No 5 Company—until dinner", "Dinner", "A Work day with the company", "In church", "Activities after dinner", "A Walk", "The General inspection", "In the infirmary", "The Jubilee holiday"). It shows the indignity to which prisoners were subjected—suspicion, ridicule, false charges, flogging and other forms of violence.

Yet through this difficult account there shines, as a principal motif, the remarkable resilience of the human spirit—of individuals whose ideals were based on pacifist beliefs. Iziuchenko's story is told in an engaging, racy idiom. More than simply descriptive, it is replete with dialogues and avoids lachrymose scenes. In some ways its accounts of daily life and prisoners' mistreatment are reminiscent of Dostoevsky's *Notes From the House of the Dead*—even down to the comparison of chapters (cf. Iziuchenko's "The Jubilee holiday" and Dostoevsky's "Stage show"). Both accounts reveal the remarkable artistic talents of the Russian peasant folk but also afford a glimpse of a momentary transcendence, through art, of the unity of both the flogged and the floggers in a union of moral purity, a semblance of universal brotherhood.

The translation reads very well; it is not encumbered by slavish adherence to the letter, but catches the spirit of the work. Together with the authoritative Introduction, this work should prove of interest and usefulness to the specialist and the general reader alike, as indeed was Peter Brock's earlier edition in English of "Vasya Pozdnyakov's Dukhobor narrative" (*Slavonic and East European Review* vol. 43, No 100/101 [December 1964/June 1965]: 152-76; 400-14).

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Ivan Bunin. *The Liberation of Tolstoy. A Tale of Two Writers.* Ed. and trans. Thomas Marullo and Vladimir T. Khmelkov. Evanston, IL: Northwestern University Press, 2001. Pp. xxxvi, 364.

Bunin published this book fairly late in his career, 1937, in France, with the Nobel Prize under his belt and the creative juices drying up. As an addition to the vast bibliography of memoir-biographies on Tolstoy, it adds little. The most interesting part of the book is his reminiscences, as a young writer, of his meetings with Tolstoy, and his participation in the Tolstoyan movement. But Bunin's meetings with Tolstoy were few in number, and amply commented on long before this. There is, however, the presumption that Bunin's words on Tolstoy have added weight because he was an heir to Tolstoy and to the tradition of the classical novel that Tolstoy embodied.

Prof. Marullo's introduction and notes reflect this view as does the blurb on the cover from Ruth Rischin that places this work on the level of Boswell's life of Johnson. Bunin has his excellences, but he is no Tolstoy and he has nothing original to say about Tolstoy. Nor is he the heir of the classical Russian novel, of which Tolstoy is the supreme embodiment. It is true that much of the pre-1914 ferment of the Russian novel passed Bunin by. He eschewed the ideological novels of Gorky (with whom he was for a time close friends), as