

Laferriere's critique, as the book closes with a chapter devoted exclusively to a defence of Tolstoy's wife, S. A. Bers. Tolstoy is blamed for her mental instability in her later years—it is reactive, based on his husbandly neglect. (Rancour-Laferriere appears to view the male as the essentially proactive subject, just as he accuses Tolstoy of doing.) Here, of course, he has a valuable ally in Tolstoy himself, who felt a deep sense of responsibility for the unhappiness of his wife, blaming himself for corrupting her as an innocent young woman. But Rancour-Laferriere inverts Tolstoy's own guilt, viewing his refusals to engage in sexual relations with his wife as sadistic, and suggesting that her unhappiness may have stemmed not from sexual excess, but rather from neglect.

Whether or not this was the case is no longer discernible for the scholar of today, just as there is a tremendous amount that we don't know about the childhood experiences that shaped the psychology of Tolstoy. Though Rancour-Laferriere does consider the possible influences of Tolstoy's various "maternal" stand-ins, who were involved in his upbringing even before his mother's death, there is, again, very little information with which to work. As he attempts to make the famous leather couch at Iasnaia Poliana into a locus of psychoanalytic inquiry, he encounters not Tolstoy himself, but a body of textual evidence, which, like creases in the surface of that couch, can give only a glimpse into what might have transpired there. The Tolstoy who lay there as a newborn is lost to us, as are the feelings that were nurtured in the depths of his psyche as a result of many other childhood experiences that left no visible crease on this surface. Rancour-Laferriere does an admirable job of illuminating some of the more obscure features of that topography, and has offered some provocative interpolations of missing data. His work is marked by the creativity that is required of this enterprise; it is an imaginative exploration that is by its very nature, however, open to questioning.

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I. B. Remizov. *L. N. Tolstoi: Dialogi vo vremeni*. Tula: Izdatel'stvo Tul'skogo gosudarstvennogo pedagogicheskogo universiteta im. L. N. Tolstogo, 1998. Pp. 302.

The author begins his study—actually a compendium of articles on three subjects—by calling for a more nuanced reading of Tolstoy's spiritual legacy than he argues still prevails in today's Russia. Remizov urges his readers to put aside their image of Tolstoy as the purveyor of a simplifying, patriarchal dogma, and to recognize the complex humanism of his subject. He suggests that readers take into account the dialectical interplay of personal experience, worldview, and artistic vision in the fiction and philosophy of the late Tolstoy. As Remizov seeks to demonstrate in the essays in this book, Tolstoy's philosophy remains centred around the individual, even as it investigates ethical universals. In readings of "The Raid" [Nabeg] and *Resurrection*, for instance, Remizov analyzes Tolstoy's use of linkages, contrasts, and juxtapositions that lend multidimensionality to the authorial position. He argues that in "The Raid," the characters live out various approaches to the problem of choice, as Tolstoy explores the possibility that there exists a harmonious correspondence between freedom and necessity. Remizov's chapter on *Resurrection* sets out to correct Bakhtin's perspective on Tolstoy's monologism, arguing that Tolstoy achieves dialogism when he represents Maslova and Nekhliudov as hypostases of one idea. Remizov is particularly concerned to show that Tolstoy conceived of intellectual inquiry as a continual process of searching, and that he never intended to monopolize the truth.

Drawing on the marginalia and notes on volumes in the library at Iasnaia Poliana, Remizov also devotes separate chapters to Tolstoy's reception of Plato, Montaigne, Gogol, Vladimir Solov'ev, and Dostoevsky. Although the information Remizov provides about the marginal commentaries is certainly of interest to specialists, his treatment of Tolstoy's dialogue with other writers seems aimed at non-specialists. He makes little use of secondary sources and, while thorough and

well-organized, his presentation of the material is not likely to open up substantially new vistas for the Western reader. He writes as Tolstoy's advocate, eschewing the sober rhetoric of objective criticism for a more exalted, didactic tone. His didacticism is consistent with his primary goal, a pedagogical one.

Remizov is one of the founders of the Tolstoy School, a research centre in Tula oblast' dedicated to continuing the work begun by Tolstoy at the Iasnaia Poliana school. The final section of his book describes the philosophy, curricula, and lesson plans developed at Tula State University by members of a department created in 1996 to study Tolstoy's spiritual legacy. Students in this department study Tolstoy's life in the context of world culture and become familiar with his philosophical writings. In their fourth year, they have the opportunity to teach in one of the Tolstoy schools now in existence in Tula and Tula oblast'. The research lab has developed curricula on the basis of Tolstoy's *Azbuka* and his *Circle of Reading*, in the spirit of the Iasnaia Poliana experiments. Thus, for example, in the earliest grades, children learn about the life of a birch tree, "not with their minds, but with their hearts" (169). The children imitate the movements of the tree, and then express the harmoniousness of the tree in verse and music.

The research group ultimately strives to help the child understand "the eternal meaning of his existence and to uncover the possibility of spiritual freedom." Their pedagogical program adheres closely to Tolstoy's idea of education as a process of mutual discovery and "co-creation." Like their model, the founders reject the rigidity of traditional methods, including numbered grades. Remizov addresses a problem often encountered in current discourse, that of "dukhovnost'." He indirectly suggests that Tolstoyanism and the application of Tolstoy's pedagogical ideas can help fill a moral vacuum in today's Russia, but he takes pains to distance Tolstoyan ideas from more parochial solutions. Remizov argues for the value of Tolstoy's *Azbuka* and *Circle of Reading* not only in practical terms, but also because in his view they open a path onto what he calls the

"mystery of the word," and because they lead the student toward self-knowledge in the context of a continual, unfinalized search for answers. The curricula "Circle of Reading" and "Cup of Life" are published for the first time in Remizov's volume.

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**Lev Tolstoj. *Guerra e pace* [*Voina i mir*]. Translated by Enrichetta Carafa d'Andria. Preface by Leone Ginzburg. Introduction by Pier Cesare Bori. Turin: Einaudi, 1998 [1990, 1942]. 2 vols. Ixiv, 704 + [742] = Pp. 1446. (Einaudi Tascabili. Letteratura 36.)**

The times are auspicious for Italian-speaking (or -reading) adepts of Leo Tolstoy, who today find themselves in a position to choose from a list of titles in print as rich as probably never before—one hundred and twelve at the latest count. The publishing houses Einaudi and Mondadori, in particular, are in this case proving true to the top-quality reputation they enjoy. Disdaining that ubiquitous bogeyperson of the book industry, duplication, they are vying with each other in publishing or re-publishing, in relatively rapid sequence, all of Tolstoy's major works, as well as a great number of what are generally considered his "minor" ones. Other houses, too, eagerly join in, offering a wide array of less traditional titles.

We thus have—to select but a few examples that run the whole gamut from the short novella to the roman-fleuve—*Padre Sergij* [Otets Sergii] (edited by Igor Sibaldi for Feltrinelli); *Il divino e l'umano. Quattro racconti* [The Divine and the Human. Four Stories] (edited by Gianlorenzo Pacini for Edizioni e/o); *Tutti i racconti* [All the Stories] (edited by Igor Sibaldi, in two volumes, for I Meridiani Mondadori); *I quattro libri di lettura* [The Four Primers] (translated by Agostino Villa and introduced by Pier Cesare Bori for Einaudi). This list, which could be greatly ex-