

it covers the genesis and chronology of *Voyna i mir*, including the well-known vicissitudes of the text in the editions published by Tolstoy himself. Eikhensbaum's and Shklovski's works on Tolstoy, as well as more recent ones by Soviet scholars, are brought to bear on the subject.

A second section of the introduction is devoted by Bori to Tolstoy's sources in developing his novel. A third part constitutes a rich Forschungsbericht, extending to cover Tolstoy's reception not only in his motherland but as far afield as France, Germany, England, Italy, and the United States. In the fourth segment, "La guerra e la pace," Bori closely discusses the conceptual core of the book, illustrating Tolstoy's procedure, *ostranenie* included, in articulating the antagonism between the sphere of history (war) and humanity (peace) already alluded to. Bori here stresses—rightly—the substantial continuity and consistency between the early, "pre-conversion" Tolstoy and the later, "post-conversion" one.

The fifth and last part of Bori's introduction details the circumstances of Ginzburg's 1941 revision. Finally, the critical apparatus of the edition at hand is further enhanced by a bibliographic note and a "Note to the Text" with details about the original publications edited by Tolstoy.

The above leaves one fundamental question still unaddressed: how does the translation itself strike contemporary readers? As one, in fact, that has withstood remarkably well the test of time. The Carafa d'Andria-Ginzburg-Bori edition here presented by Einaudi flows smoothly, in an Italian language as understated and effective as Tolstoy's Russian original. Throughout hundreds and hundreds of pages, this reader has felt (slightly) uncomfortable only upon encountering the archaic form "quistione" (178 and *passim*; today spelled "questione") and the Italianized "sciampagna" (359; today reverted to the less provincial-sounding "champagne"). The translation of *Weib* with *moglie* (520n.) might work etymologically, but in today's Italian *donna* would have been closer. Such quibbles, though, are hardly the matter for a philological war. This is an excellent edition—not least in its physical aspect as an object and in its

reasonable price; it is, from beginning to end, a pleasure to read.

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L. N. Tolstoi. *Ispoved'*. Edited by Galina Galagan. Foreword by Father Alexandr Men'. Afterword by Aleksandr Panchenko. Leningrad: "Khudozhestvennaia literatura," 1991.

The first fruits of Tolstoy's intellectual labours after his "conversion" in the late 1870s were three books which he would always thereafter insist were the most important he had ever written. This trilogy, in which he sought to explain the Christian teaching to which several years of emotional struggle and profound reflection had led him, consists of *Issledovanie dogmaticheskogo bogosloviia* [Critique of Dogmatic Theology], *Soedinenie i perevod chetyrex evangelii* [Unification and Translation of the Four Gospels], and *V chem moia vera* [What I Believe]. It is these three books to which Tolstoy looks ahead in his *Confession*, which for that reason is often seen as an introduction or preface to the trilogy. In *Critique of Dogmatic Theology* Tolstoy subjects Orthodox dogma, as presented in a popular catechism of the day, to harsh and searching criticism, attempting to establish as a fact one of his central contentions about the Christian teaching: that as originally propounded by Christ it offered the closest approach to a true understanding of God's will for human beings; but as distorted and perverted by almost 2000 years of the self-interested stewardship of the institutional church it could be said to have become merely ludicrous, were it not also pernicious. The *Unification and Translation of the Four Gospels* attempts to demonstrate how the message of Christ had been, in Tolstoy's view willfully, distorted through the centuries in defence of the false teachings of the Church and to restore the teaching to its pristine state by comparing the received text of the Four Gospels against

the earliest and best sources and correcting it accordingly. (Tolstoy's *The Gospel in Brief* [Kratkoe izlozhenie evangeliia] represents the substance of his emendations to the received text of Scripture, less the very considerable apparatus of textual commentary which the full version of the work contains.) Finally, in *What I Believe* Tolstoy provided a detailed account of his own understanding of the Christian teaching, based firmly upon the philosophical and textual arguments he had adduced in the two preceding volumes.

All three of these titles were regarded by the ecclesiastical censorship of the 1880s as contrary to Holy Writ (it could hardly have been otherwise) and none of them was allowed publication in Russia as Tolstoy had written them. They were, however, published abroad, through the efforts of Tolstoy's associate Vladimir Gregor'evich Chertkov, and their substance was known in Russia. Their fate in Soviet times was still more problematical. As far as I know, the trilogy was published only once in the Soviet period—in the pages of the *Polnoe sobranie sochinenii v 90-x tomakh* [Complete Collected Works in 90 Volumes, the so-called Jubilee Edition]. *Confession* fared much better in Soviet times and was published in most of the larger multi-volume collections of Tolstoy's writings. Of course, this brief work contains only intimations rather than details of Tolstoy's version of the Christian teaching; in addition, it lends itself to being seen as a denunciation of the moral and intellectual turpitude of the ruling class in mid-nineteenth-century Russia. Much the same situation obtained in the English-speaking world, though for different reasons. There the trilogy came to be regarded as exemplary of the religious crankiness of the aging master. As Tolstoy's fame as a sage and philosopher waned following his death, so too did interest in the works which he himself had found most significant. As far as I know, the trilogy was published in substantially complete form in English translation only twice: in the collected works of Tolstoy published by Leo Wiener at the turn of the century, and in the so-called "Tolstoy Centenary Edition" edited by Aylmer and Louise Maude in the late 1920s and early 1930s. Scholarship both East and West was

for the most part unswervingly silent about the late Tolstoy and his beliefs until the mid-1980s. At that point, in both Russia and North America, serious academic interest in the religious writings of the late Tolstoy was revived. In North America the publication of Richard Gustafson's *Leo Tolstoy: Resident and Stranger* was particularly instrumental in reawakening the interest in the writings of the old Tolstoy. In Russia, the changed political climate made it possible for the study of this apparently forgotten aspect of Tolstoy's opus to re-emerge into the light.

It is to the very great credit of a relatively small number of Russian scholars devoted to the writings of Tolstoy that the religious works of the later years were not forgotten. It would have been most easy for this to have occurred; no claim for academic preferment could be based on the study of these works, and there were numerous of the later non-fictional works (e.g., *Tak chto zhe nam delat'* [What Then Should We Do?]) which could be dealt with unproblematically. Yet, nearly as soon as it became politically possible to do so, portions of this neglected inheritance were offered to the public. An outstanding example is Professor G. Ja. Galagan's carefully annotated edition of *Isповед'* and *V chem moia vera*, published in 1991.

The selection of material for publication in this edition is evidently designed to maximize the impact of Tolstoy's reflections on the reader of today. By presenting the autobiographical background to the writing of the trilogy (*Confession*) and the hortatory summary (*What I Believe*) Professor Galagan confines herself to those portions that are most accessible both to general and academic readers. The parts of the trilogy she has not included (*The Critique of Dogmatic Theology* and *The Unification and Translation of the Four Gospels*) are clearly those that are most dated (the former) and have been treated least kindly by time (the latter). Professor Galagan supplies compendious and very helpful commentary to both of the published works. In particular, her discussion of the genre of *Confession* and its antecedents in Tolstoy's earlier works contains much that will interest the Tolstoy specialist. The notes to indi-

vidual passages are a mine of useful information.

The volume has been supplied with a preface, "Lev Tolstoy's 'Theology' and the Christian Faith," by the late Father Aleksandr Men'. This substantial essay provides a measured introduction both to the works presented in the volume and to Tolstoy's religious thought in general. Of special interest, particularly from the pen of a churchman, is the section devoted to the question of whether the "theological" writings of Tolstoy ought to retain any claim on the attention of the modern reader. The afterword, "Several Pages from the History of the Russian Soul," by Aleksandr Panchenko offers a detailed account of the intellectual and religious context in which Tolstoy's religious and philosophical meditations germinated and developed and in contrast to which they appeared.

It is unfortunate that Professor Galagan's book will not, after the lapse of so many years since its publication in 1991, be easy to obtain. It should have a place in any serious collection on Tolstoy and Russian literature.

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L. N. Tolstoy i F. A. Zheltov. Compiled by L. V. Gladkova, edited by Andrew Donskov. Tolstoy Series 2. Ottawa: Slavic Research Group at the University of Ottawa and Moscow: L. N. Tolstoy State Museum, 1999. Pp. x + 155.

This second volume in the Tolstoy Series represents a fourth exchange of letters between Tolstoy and Old Believers. Professor Donskov has previously edited volumes of correspondence with P. V. Verigin (1995), T. M. Bondarev (1996), and M. P. Novikov (1996). Although less known than these correspondents, F. A. Zheltov deserves to share their company. Like Bondarev and Novikov, Zheltov was a peasant writer. He published short stories, memoirs, and tracts on moral and religious subjects characterized by independent religious and philosophical

thinking stemming from his Molokan upbringing. Deeply impressed by *Confession* and *What I Believe*, in April 1887 Zheltov introduced himself to Tolstoy in a letter that described his religious point of view and his vocation as a writer, asking for guidance in both areas. Tolstoy complied, helping him publish a story "On the Volga" and beginning an exchange of some 65 letters, written mostly over the next ten years, with brief exchanges in 1900 and 1909. Their correspondence discussed moral and spiritual questions, touching upon elements of Christ's teachings, Tolstoy's own writings, details from the life of Molokan peasants, how best to respond to the famine, and principles of raising and educating children.

This volume contains the extant letters, 51 in all, as well as a short verse to Tolstoy and an essay "On Life as Faith in Christ," both by Zheltov. Fourteen of Tolstoy's letters have survived, all previously published in the Jubilee Edition of his works. (There are references in the correspondence to six or seven lost Tolstoy letters, and Zheltov recalled a total of 27 or 28.) Tolstoy's texts gain immeasurably when studied in the context of a two-sided correspondence. For example, in a letter of 29 April 1890 Tolstoy explained his views of marriage as a non-Christian institution just when he was finishing his "Afterword" to *Kreutzer Sonata*. This explanation came in response to Zheltov's questions about marriage, first raised in his letter of 16 March, written after meeting with Tolstoy and discussing marriage, and requesting an explanation of the famous verses of Matthew 19, and then raised again in his letter of 12 April after reading Tolstoy's story (in manuscript, of course). No less interesting is Zheltov's response (on 21 May) which displayed quite a different understanding of marriage and related it to the upbringing of children.

Zheltov's letters, several of which constitute lengthy essays, present valuable responses to Tolstoy's works. For example, as a member of a pacifist and non-resistant community of Old Believers, Zheltov reacted quite unexpectedly to *The Kingdom of God is Within You*, Tolstoy's