
Recent Publications and Annotated Bibliography from 1995

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Aleshkin, A. "Mirovoi posrednik pervogo pri-zyva." *Rossiiskaia gazeta*, 11 February 1995: 8.

The article is about Tolstoy's opinion on the governmental and social institutions in Russia after the reform of 1861.

Alexander, Doris. *Creating Literature Out of Life. The Making of Four Masterpieces: Death in Venice, Treasure Island, The Rubáiyát of Omar Khayyám, War and Peace*. University Park, Pennsylvania: The Pennsylvania State University Press, 1996.

The author examines all evidence, including letters, diaries, notes, and drafts, pertaining to the books mentioned in the title in order "to give a blow-by-blow report of what took place in these four authors as they created these four works" (4). Although Tolstoy specialists will already be aware of some of the findings and may choose to disagree with others, the author presents a noteworthy account of the sophisticated exchange which took place between Tolstoy's personal life and his literary creations.

Aoyama, T. "L'Amour sexuel dans la pensée russe: *La Sonate à Kreuzer* de L. Tolstoï." *Studies in Languages and Cultures* 6 (1995): 149-58.

Apostolov, N. N. *Zhivoi Tolstoi: Zhizn' L. N. Tolstogo v vospominaniakh i perepiske*, Vol. 4. St.-Petersburg: Lenizdat, 1995.

This book was originally published in 1928. It represents one of the first attempts to produce an extended biography of the writer based on documents and memoirs of his contemporaries. Materials in the book are arranged in chronological order.

Bayley, John. *Leo Tolstoy*. Biographical outline and select bibliography compiled by Neil Cromwell. Plymouth, UK: Norcote House Publishers Ltd. in association with The British Council, 1997.

Bayley's new monograph on Tolstoy forms part of the "Writers and their Works" series which provides short introductory studies on famous authors and their literary achievements. Focusing on *War and Peace* and *Anna Karenina*, Bayley gives an informative, readable overview of the main components of Tolstoy's life and art. The references to Tolstoy's changing attitudes towards art, the social and political backdrop of his times, and the opinions of established Tolstoy scholars provide the novice reader with a point-of-departure necessary for more sophisticated readings of Tolstoy's works. Neil Cromwell's select bibliography lists the major book-length studies of Tolstoy in English, but unfortunately none of the many excellent articles on Tolstoy are included.

Belknap, R. "Tolstoy's Prince Who Resembles a Cucumber." *Freedom and Responsibility in Russian Literature: Essays in Honour of R. L. Jackson*. Eds. E. C. Allen, G. S. Morson. Evanston, Il.: Northwestern UP and the Yale Center for International and Area Studies, 1995. 153-58.

Using a passage from part 4 of *Anna Karenina* where Tolstoy describes a visiting prince to whom Vronsky must show the sights of Petersburg, Belknap analyses the writer's techniques of destructive description.

Chennikov, V. "Ne Simonov, a Simon!: O redaktsionnoi oshibke v p'ese L. N. Tolstogo "Zhivoi trup". *Novyi Zhurnal* 1 (1995): 189-190.

Danaher, D. S. "Tolstoy's Use of Light and Dark Imagery in *The Death of Ivan Il'ich*." *SEEJ* 39, no. 2 (1995): 227-40.

This paper shows how more or less conventional images of light and dark serve a narrative function in the story, entering systematically into an extended, figurative motif which comes to reflect the text as a whole.

Foster, John Burt Jr. "Nabokov and Tolstoy." *The Garland Companion to Vladimir Nabokov*. Ed. Vladimir E. Alexandrov. New York: Garland Publishing Inc., 1995. 518-528.

This article summarizes Nabokov's attitudes towards Tolstoy and discusses the various allusions to Tolstoy found in Nabokov's writings. While he claimed to detest *Resurrection* and *The Kreutzer Sonata* and held reservations about *War and Peace*, Nabokov considered *Anna Karenina* to be "the supreme masterpiece of nineteenth century fiction" (518). Combining previous scholarship on Nabokov and Tolstoy with his own observations, the author reveals how "Tolstoy functions as an ironic mirage of significant value in mass-cultural or middle-brow settings that trivialize the Russian classics" (520-21) in such works as *Laughter in the Dark* and *Pnin*. Nabokov sees Tolstoy as one of the "unacknowledged forerunners of modern fiction" (527). In his opinion, such scenes as the moonlit night when Prince Andrei overhears Natasha's conversation with Sonia anticipate Proust's complex manipulation of imagery while Anna's random thoughts before her suicide presage stream of consciousness writing.

Garin, I. "Shekspir i Tolstoi: Ob otnoshenii L. N. Tolstogo k U. Shekspiru." *Moskovskaia pravda*, 6 April 1995: 5.

Girshman, M. M. "Sintez prostoty i slozhnosti v stile L. N. Tolstogo". *Izbrannye stat'i*. Donetsk: "Lebed'," 1996. 77-91.

Girshman's analysis of the stylistic characteristics of Tolstoy's late prose is a detailed, sophisticated study which elucidates how Tolstoy's persistent search for truth is reflected in his syntax. Reminiscent somewhat of early Formalist studies, Girshman's essay confronts those who criticize Tolstoy for his stylistic simplicity. He begins by examining Tolstoy's tendency to unite two clauses or two simple sentences that are thematically or grammatically opposed into a single complex sentence by using parallel constructions and the repetition of syllables and words. These "repeated-contrasts" (*povtory-kontrasty*) not only serve to intensify the contrasting thematic elements, they also help to strengthen the unifying force of the narrative which strives to combine each of these contrasts into an artistic whole. Girshman next discusses how Tolstoy condenses the concluding phrases of sentences, in part by reducing their rhythmic syntax, and then shows how this process is extended to the concluding sentences of his paragraphs, and from there to the concluding paragraphs of chapters and the concluding chapters of stories or novels. This pattern of uniformity again serves to strengthen the artistic unity of a work by compressing the many strands of the narrative into a single, generalized whole. Girshman argues that Tolstoy's prose style works towards a synthesis of subjectivity with maximal objectivity and it is from this perspective that he suggests Tolstoy consciously rejects dualism and strives towards monism. This is a complex and highly informative article that provides numerous insights into Tolstoy's process of artistic creation, only a few of which have been touched upon in this summary.

Gromov, V. "Dorogoi graf, chto mne delat'?" *Rossiiskaia gazeta*, 1 December 1995: 28.

This article is about the book "L. N. Tolstoj i SShA" published by IMLI (Institute of World Literature). It reproduces a few quotations from

letters of Americans who wrote to Tolstoy saying that his writings changed their lives. Americans also expressed their views on religious and moral topics. Some of them asked Tolstoy for money, while some sent money to him which Tolstoy used to open several free dining-rooms for peasants.

Gutiérrez, C. F. "El análisis de la novela *Resurrección* de Tolstoi." *Bajtín y la literatura*. Eds. C. J. Romera, M. García-Page, C. F. Gutiérrez. Madrid: Visor, 1995.

Kaidash, S. "Zolia, Diuna, Tolstoi posporili sto let nazad...": Ob otnoshenii pisatelei k religii". *Uchitel'skaia gazeta*, 31 October 1995: 19.

Khan-Pira, Ch. "Ne mogu molchat' posle takoi teleperedachi: Po povodu peredachi "Anafema L'vu Tolstomu" v televizionnoi programme "Rossiiskie universitety". *Literaturnaia gazeta*, 19 April 1995: 6.

This brief note is a response to the TV program "Anathema to Lev Tolstoy" where Tolstoy was called a non Russian and non Orthodox writer. He was also accused of lacking faith in God, and his theology was defined as pernicious. Khan-Pira calls the program "vulgar theology" and protests against its interpretation of Tolstoy. The Synod's decision to excommunicate Tolstoy was just. At the same time, though, Tolstoy's doctrine refreshed religious thinking and attracted various social groups to religion.

Kuz'mishchev, V. "Lev Tolstoi kak zerkalo kavkazskoi voiny". *Rossiiskaia gazeta*, 21 January 1995: 7.

Lebedev, Iu. V. "Mysl' narodnaia' v romane-epopee L. N. Tolstogo "Voina i mir" i pravoslavnyi ideal "sobornosti" v trudakh A. S. Khomiakova". *Vestnik Kostrom-skogo pedinstituta* 2 (1995): 48-51.

Leo Tolstoy — Peter Verigin: Correspondence. Ed. A. Donskov, prepared and with an introduction by L. Gromova-Opul'skaya, transl. J. Woodsworth. Ottawa: Legas, 1995.

The book contains the whole fifteen-year correspondence between Tolstoy and the Doukhobors' spiritual leader Peter Verigin whose letters to Tolstoy are published for the first time. Of special interest are those letters discussing the spiritual life of the individual.

L. N. Tolstoi: Dokumenty. Fotografii. Rukopisi, red. M. Shengeliia. Moskva: Planeta, 1995.

This book illustrates the life and works of Tolstoy through original photos which are related to the writer as well as photos of documents and manuscripts.

Liasheva, R. "Iasnaia Poliana zadaet nam voprosy: Vpechatleniia ot prebyvaniia v Gosudarstvennom memorial'nom i prirodnom zapovednike "Muzei-usad'ba L. N. Tolstogo "Iasnaia Poliana". *Torgovaia gazeta*, 21 June 1995: 8.

Malakhin, V. "My slugi zakona, no eto ne meshaet nam byt' liud'mi": Iuristy v khudozhestvennykh proizvedeniakh L. N. Tolstogo". *Rossiiskaia Iustitsiia*, 7 (1995): 31-34.

The article is concerned with images of law servants in Tolstoy's works. Malakhin connects Tolstoy's interest in legal matters with his studies in the Department of Law in the University of Kazan' in 1845-1847. The author of the article also points out Tolstoy's interest in Russian legal reform. While writing, Tolstoy often used advice of famous lawyers and corresponded with many of them. He also followed and often attended trials.

Mandelker, A. "The Judgement of *Anna Karenina*." *A Plot of Her Own: The Female Pro-*

tagonist in *Russian Literature*. Ed. S. S. Hoisington. Evanston, IL: Northwestern UP, 1995. 33-43.

The article provides a review of feminist criticism as a tool with which to critique Tolstoy's novel. Feminist critics often deny Anna Karenina the status of a tragic or even of a major heroine. Mandelker argues that we need a feminist reading of Anna that will liberate her from the sex-based roles and stereotypes that generate certain evaluative critical responses.

Markov, L. L. "Est' u menia poeticheskoe, prelestnoe delo...: Vospominaniia o L. Tolstom". Publikatsiia D. Iadovkor. *Oktiabr'* 9 (1995): 184-190.

Markov's memoirs are from 1860-65, when Tolstoy opened and worked in the school for peasant children at Iasnaia Poliana.

Metzele, Josef. *The Presentation of Death in Tolstoy's Prose*. European University Studies: Series 16, Slavonic Languages and Literatures, vol. 53. Frankfurt am Main: Peter Lang GmbH, 1996.

This book focuses on the stylistic and artistic means employed by Tolstoy when writing on death. Proceeding chronologically from *Detstvo* to *Khadzhi-Murat*, taking into consideration categories of content, modes (natural vs. violent), modalities (potentiality vs. materialization), variants, sub-modes, and literary techniques (de-familiarization, retardation, digression, etc ...), the author formulates "a poetics of death" (24) in Tolstoy's prose. Discussions of death are "de-romanticized" and "de-sensationalized," with a focus on the inner perspectives of the dying characters. Comparing the three different stages of Tolstoy's prose (early narratives, major prose works, late prose) Metzele observes a growing sophistication in his use of poetic devices and a more varied selection of different aspects of death in the author's later works.

Meyer, P. "Anna Karenina: Tolstoy's Polemic with *Madame Bovary*." *Russian Review* 54, no. 2 (1995): 243-59.

In Tolstoy's polemic with European literature on the "woman question," values absorbed from Rousseau are applied to problems of adultery, and elaborated especially in dialogue with Flaubert. Tolstoy frees Rousseau's views from Flaubertian parody. Answering the French author with Rousseau, Tolstoy reinfuses idealism into the realist novel which in his opinion had become distressingly naturalistic. In *Anna Karenina*, Tolstoy takes an Aristotelian approach: given the continuous movement toward the ideal in the real, the holy ideal of the beloved can be transformed into the actual wife, and the novel of adultery into a *profession de foi*.

Morozov, E. "Chital li V. I. Lenin L'va Tolstogo?: Po povodu otsenok tvorchestva L. N. Tolstogo v stat'iakh V. I. Lenina". *Literaturnaia gazeta* 19 April 1995: 6.

In most of his writings Lenin's evaluation of Tolstoy is superficial. Only in "Lev Tolstoy i ego epokha" does he comment on Tolstoy's works.

Morson, G. S. "Anna Karenina's Omens." *Freedom and Responsibility in Russian Literature: Essays in Honour of R. L. Jackson*. Eds. E. C. Allen, G. S. Morson. Evanston, IL: Northwestern UP and the Yale Center for International and Area Studies, 1995. 134-52.

Morson challenges the usual ascription of agency governing Anna's story. Anna links a series of events which are in fact random in order to create a sense of inevitability about her ultimate fate. Morson contrasts the strong sense of "closure" in Anna's and Vronsky's story to the more open-ended and therefore "prosaic" story of Kitty and Levin.

Murashova, V. "Voina i mir Iasnoi Poliany: O spasenii ekspozitsii Muzeia-usad'by L. N. Tolstogo v gody Velikoi Otechestvennoi voiny". *Pravda*, 4 March 1995.

These are memoirs of a witness, whose parents worked at Iasnaia Poliana, about the evacuation in Autumn 1941 of the museum collection there.

Nezhenets, N. "Gomer, Tolstoi, Sholokhov: O zhanrovo-stilevykh iskaniiakh M. A. Sholokhova". *Slovo* 11/12 (1995): 70-72.

Olson, Laura J. "Russianness, Femininity, and Romantic Aesthetics in *War and Peace*." *Russian Review* 56 (1997): 515-531.

This article traces the ways in which *War and Peace* frames mythic femininity in terms of romantic aesthetic principles. In a "quintessentially romantic" way, a cluster of mythic concepts—femininity, the folk, and Russianness—"[evokes] a return to spontaneity and [critiques] the author's intellectual, aristocratic milieu" (516). Yet the novel never fully embraces these concepts. Instead it rewrites them into "a utopia of the bourgeois family" (516) by transplanting certain aspects of folk into aristocratic culture. Natasha Rostova and Platon Karataev combine femininity with Russian folk roots. Tolstoy's presentation of Karataev as both a Russian folk figure and an androgynous character endowed with the feminine attributes of maternal care and wholeness offers "a critique of the Western individualized view of self" (519). Natasha "provides a link with the spontaneous folk spirit while still remaining a full-fledged character with faults, feelings, and a biography" (521). Her spontaneously Russian dancing and singing closes the gap between the aristocracy and the folk. In the course of the novel, her raw aesthetic power, sensuality and passion—her spontaneous "Russianness"—is restrained and eventually joined with Culture and Rationality. This new self, the ideal of bourgeois domesticity, is represented in the First Epilogue by Natasha as a "fertile female" (*plodovitaia samka*)

striving to build a secure nest "in which each person's self is defined by his or her relation to her, the center of the home, the fulfiller of desires" (528). At the end of the essay, Natasha's "fall"—her experience with Anatole—is seen as an allegory for Russia's near "rape" by invading foreigners. In both cases a lapse into weakness becomes a source of strength and passivity the cause of victory. Just as Natasha undergoes a long sickness during which she loses all traces of the spark that had attracted Anatole, Russia abandons and burns Moscow in the dead of winter, leaving the enemy nothing to eat and nothing to fight. "Russia's passive acceptance," remarks Olson, "of the penetration of its 'mother' city enables it to overcome its foes" (530).

Ovsiannikov, M. F. "Esteticheskie vzgliady L. N. Tolstogo". *Voprosy filosofii* 10 (1995): 120-128.

The article is an old paper from the archives of a communist philosopher.

Popova, O. M., Berdiugina, E. E. "Ispol'zovanie rasskazov L. N. Tolstogo iz 'Azbuk' v formirovanii u doshkol'nikov chuvstvatomicheskogo". *Aktual'nye voprosy raz-vitiia lichnosti*. Shadrinsk, 1995: 41-50.

Porudominskii, V. "Po prochtenii "Voskreseniia": K istorii sozdaniia romana L. N. Tolstogo". *Voprosy literatury* 1 (1995): 183-203.

Porudominskii thinks that a night Tolstoy spent in Arzamas while on a business trip to Penza province is related to the idea many years later for the novel *Resurrection*. During a night of sudden and unexplainable sorrow and horror the writer turned to the Bible. The article also discusses Chekhov's and Stasov's opinions about the novel's final chapter; Tolstoy's intention to change these chapters, and the deep affinity between Tolstoy and Dostoevsky with regard to revolutionaries on the one hand and revolutionary violence on the other.

Porudominskii, V. I. "S tekhn por kak ia sel v vagon...": Zheleznaia doroga v tvorcheskom soznanii L. N. Tolstogo". *Chelovek* 5 (1995): 145-159.

Prozhogin, N. "Schast'e vseгда na drugom beregu: Neizvestnye risunki L. Pasternaka, I. Repina, P. Trubetskogo". *Literaturnaia gazeta*, 15 November 1995: 6.

Reprints of unknown drawings of Tolstoy made by Repin and Trubetskoi, and Pasternak's picture of Tolstoy's friends, P. I. Biriukova and M. A. Schmidt, sitting on a bench at Iasnaia Poliana. Pictures are provided with brief comments about the artists and their relation to Tolstoy and his works.

Romaeva, N. B. "L. N. Tolstoi i svobodnoe vospitanie". *Vestnik Stavropol'skogo pedagogicheskogo instituta*, vyp. 3, 1995: 157-159.

Russian Literature 40, no. 4 (15 November 1996). Special issue on Lev Tolstoy.

The papers in this issue were first read at the symposium, "Crescendos and Quagmires: Tolstoy's Late Prose," held at the Whitney Humanities Center, Yale University, April 23-24, 1994. Of the eleven contributions, five are devoted to *The Kreutzer Sonata*, four to *Anna Karenina*, and one each to *What is Art?* and *Father Sergius*.

In "The Truth of Inner Being: *The Kreutzer Sonata* as a Tragedy of Forgiveness," Robert Bird asserts that Pozdnyshev tells his tale in order to achieve a "tragic resolution" which would reveal to him the "fateful irreversibility" of what he has done, making possible repentance. Yet Pozdnyshev is denied the resolution such a confession would bring because of his inability to free himself from the rule of passion which manifests itself through hatred towards the people and institutions around him. This, in turn, prevents him from accepting full responsibility for his actions: "What remains lacking [in Pozdnyshev] is a sense of being in a

state of guilt in the present, of being immanent to himself as this very being in this very state of guilt" (408).

Vladimir Golstein's essay, "Narrating the Murder: The Rhetoric of Evasion in *The Kreutzer Sonata*," both compliments and extends the arguments put forward by Bird. Golstein contends Tolstoy's novella focuses less on the author's views on sexuality and aesthetics, than "on the portrayal of a paranoid and unrepentant murderer, a man who hysterically accuses everything that mirrors his own ugliness" (451). Combining detailed analyses with relevant diary excerpts, Golstein argues convincingly how the choice of the confessional mode indicates that Tolstoy was not interested in exculpating Pozdnyshev, but in exposing him. As a result, the presentation and analysis of self-deception in which the narrators of the story are engaged become more important than the stories they tell and the views they express.

Two essays, Mahoko Eguchi's "Music and Literature as Related Infections: Beethoven's Kreutzer Sonata Op. 47 and Tolstoj's Novella *The Kreutzer Sonata*," and Elizabeth A. Papazian's "Presto and Manifesto: The Kreutzer Sonatas of Tolstoj and Beethoven" examine the similar compositional elements at work in the sonata and the story. Eguchi discusses how much of the power and highly infectious nature of both works derive from their shared extremism. Where Tolstoy displays the excessiveness of Pozdnyshev's character through his modes of speech, reasoning and action, Beethoven achieves a similar excess by his use of *sforzando* (a forceful accentuation), extreme dynamic contrast, and an obsessive use of a half-step motive. Beethoven's use of eighth notes, rhythmic dissonance, contrast, and ascending passages finds its parallel in the intense style of speech, extreme contrast of words, and rising intensity of Tolstoy's story. Pozdnyshev's silence at certain moments of confession mirrors the unresolved harmonies, held as chords under a fermata and resolved, if at all, as unexpected minor chords, in Beethoven's sonata. Whereas Eguchi maintains the most important features linking the two works are only fully developed in the course of each work, Papazian argues that Tolstoy's story is structured after the first movement of the sonata.

Papazian provides a close reading of both texts and convincingly illustrates the structural parallels between the story and the initial movement of the sonata.

P. Rachel Wilson's essay, "Under the Sign of Leo: Janáček's Kreutzer Quartet," discusses Czechoslovakian composer Leoš Janáček's musical response to Tolstoy's novella—his String Quartet #1: The Kreutzer Quartet. By drawing on Janáček's own readings of Tolstoy's works, especially *Anna Karenina* and *The Kreutzer Sonata*, Wilson reveals how Tolstoy's story, in Janáček's view, depicted a woman unfairly punished for expressing sexual longing. Janáček's Quartet is seen as an ironic recasting of Tolstoy's story that "celebrates the nameless wife's 'tryst' as zealously as Pozdnyshev, Tolstoy's narrator, denigrates it" (536). The crucial difference between Tolstoy's novella and Janáček's quartet, composed some thirty-five years later, lies in the respective artists' opposing attitudes towards music. The Czechoslovakian composer rejects the Russian writer's Platonic view of music as a dangerously seductive, even immoral force and celebrates music's transformative power, allowing Pozdnyshev's wife to transcend briefly a life both false and banal.

Caryl Emerson's essay, "What is Art? and the Anxiety of Music," begins by acknowledging the importance of recent studies challenging Bakhtin's reading of Tolstoy as "monolithically monologic," but then proceeds to suggest that for Tolstoy music was arguably "even more totalizing, tyrannical and indivisible" (434) than literature. Tolstoy's fascination and discomfort with the "performative present" unique to music left a deep mark on his literary work, and one aspect of this phenomenon, the anxiety of music, links *The Kreutzer Sonata* and the later treatise, *What is Art?* Emerson identifies a number of contradictory elements in Tolstoy's theory of art as infection: "its indifference to the dimension of time, its confusion of creation and performance, its insistence on a cloning of feelings in all participants, and its reluctance to address the problems and, as it were, the 'fallout' of expression" (442). Tolstoy had confronted these contradictory elements earlier in *The Kreutzer Sonata*. Pozdnyshev's murder of his wife is the worst possible end result of the anxiety

of infection by music, for the infectee must continue to live on either side of that "immeasurable, timeless" moment of infection *as an agent in time*. As Pozdnyshev himself bitterly remarks, "muzyka tol'ko razdrazhaet, ne konchaet" (music arouses, but does not consummate). Pozdnyshev senses, but Tolstoy the theorist resists, the ability of music not only to fuse performers and listeners into a single, static living whole, but its ability to differentiate, to complicate, and enrich the world with multiple voices through time. It was not sex or spousal possessiveness that drove Pozdnyshev to murder his wife; but rather, the irresistibly dialogic nature of the opening passages of the sonata, the fact that the violin and piano appear as equal partners, answering one another, taking one another seriously in their own sequential or overlapping tempos and times, and that his wife, under the experience of music, grew ever more articulate and creative. "Pozdnyshev could not abide witnessing this growth in his wife's participatory autonomy; in fact he could not really confess its reality to himself, and he condemns himself for his cowardice in the end just as Tolstoy condemns him" (447).

Anna's triumph over Kitty at the ball near the beginning of the novel is the topic of the first essay on *Anna Karenina*, Christine Boyland's "The Ballroom Scene in *Anna Karenina*: Shifting Hierarchies in High Society." Extending Tolstoy's comparison of the ball to a beehive with its rigid social order, Boyland examines the subtle hints and linguistic clues used by Tolstoy to convey that it is Anna, and not Kitty, who is queen of the ball. An informative discussion on the different elements in dances at the ball explains why all of Kitty's hopes of advancing her relationship with Vronsky were placed on the mazurka. Anna's preeminence at the ball is openly acknowledged when, at the climax of the mazurka, she comes forward to the centre of the floor and is encircled by the other dancers.

Gary Saul Morson's paper, "What is Agriculture," plays on the name of Tolstoy's later tract on aesthetics by pointing out that Levin's dreams for his planned treatise ("to effect not merely a revolution in political economy but to annihilate that science entirely") correspond to Tolstoy's own

aims for *What is Art?*, inasmuch as he desired to destroy all existing theories of art and replace them with a new one. While the grandiose designs for the latter work were taken seriously by Tolstoy, they are portrayed with considerable irony in *Anna Karenina*. Like Kitty's experiences with Madame Stahl, Mikhailov's painting, and Karenin's inability to remain in a state of Christian love, what Levin's book really concerns is "how individuals can make themselves better people and how society can improve (or degenerate)" (482). Levin realizes that his plans for implementing improvements on the estate are repeatedly thwarted despite the absence of any malevolence or resentment in the peasants. He has run up against what both he and Tolstoy refer to as "the elemental force." "Over a period of time, practices that arose for local and contingent reasons, calcify into habits, which shape most of our actions. Dictated by no plan, they adhere to no law, but in their messy accumulation they shape most of what happens, for good or ill. If one tries to fight the sum total of habits—the elemental force—one is bound to lose, because they are everywhere" (485). Levin's plans to modernize his estate fail because the changes he introduces go against established habits. Tolstoy applies this same principle to individuals as well. As Levin comes to understand that effective change can only be introduced gradually, so too does Kitty, by her failed attempts at imitating the Christian virtues of Madame Stahl and Varen'ka, eventually perceives that one's nature can slowly be remade by gradually acquiring new habits.

"The Swishing of the Scythes: The Mowing Scene in *Anna Karenina*" by Anna Primrose Bendiksen asks why the chapters on Levin's participation in the harvest "tend to make an impression on the reader that is a bit out of proportion to their actual relationship to the plot" (518). Focussing on the relationship of these chapters to the rest of the novel, Bendiksen attempts to answer this question by examining the theme of rhythm and its relation to Levin. Tolstoy's ideal women, Kitty and Dolly, "mow": they are the ones who keep the rhythm of everyday family life while Oblonsky attends parties and Levin frets over the existence of God. Levin's struggle to live happily with Kitty, to understand her preoccupation with

household concerns, and to live in harmony with her is encapsulated in his mowing: after initial difficulties Levin finds his rhythm and mows in time with the other peasants. Opposed to the organic pace displayed by Kitty and Dolly is the unnatural time of Anna to which neither Karenin nor Vronsky can adjust. Bendiksen notes the references found throughout the novel to Anna's unnaturally quick and light step and observes that Vronsky's explanation for losing the horse race was his falling out of sync with Frou-Frou's pace as she hurdled a jump.

The problems posed by children and their upbringing are the subject of Gregory J. Rayner's essay, "The Grammar of Child-Rearing in *Anna Karenina*." The author illustrates Tolstoy's conscious juxtaposition between the unforeseen challenges of parenting and the established rules of pedagogy. Most prominent among these is grammar, the set of rules governing language. The problems encountered by Serezha Karenin in his studies after the separation from his mother, Levin's experiences in tutoring Grisha Oblonsky in Latin, and his conversations on the education of children with L'vov, the husband of the third Shcherbatsky daughter, all reveal how, in Tolstoy's view, topics such as grammar can benefit a child only if family harmony is intact. Without this harmony, founded on religious belief, the instruction of grammar, or any other subject, loses its context and is perceived by the child as a series of abstract rules just as religion itself, without the transformative power of Christian charity and human sympathy, becomes nothing more than a set of commandments that must be learned and obeyed.

Robert L. Jackson's essay, "Father Sergius and the Paradox of the Fortunate Fall," examines Father Sergius' encounters with women, first in his secular life as Prince Kasatsky, and later as a monk. Upon discovering that his fiancée, Princess Korotkova, had been the mistress of the Emperor, Kasatsky breaks his engagement and becomes a monk because of his lofty sense of innocence and purity. One does not, however, become a saint through pride in one's perfection. Typically, this sense of pride is lost through yielding to temptation. "Sergius must lose his innocence, but he must

lose it in a way that does not totally pollute his ideal or bar his way to redemption. As in the case of Adam, Father Sergius' fall must become the instrumentality of his salvation. He must have a fortunate, that is, a safe fall" (465-66). Yet the temptation offered by the widow Makovkina is not, as Jackson shows, "safe" in any sense. Her real threat to him is not primarily physical seduction, but a relationship that would engage his *entire* being. Sergius' sexual encounter with Mar'ia, by contrast, is an impersonal act involving no emotional exchange. She makes no claims upon his sympathies and Sergius, in contrast to his conduct with Makovkina, exhibits no concern for her "immortal soul." "The impersonal, brothel-like character of these relations made it possible for Sergius *safely* to fall from the heights of monastic perfection and make a transition to a new, humble existence" (473). Sergius' meeting with his cousin Pashen'ka facilitates such a transition. Old and plain, Pashen'ka constitutes a totally unsexual object of interest to him. Her self-sacrificing nature and humble endurance form an ideal for Sergius that opens the way in his life to a new phase of existence.

Shamaro, A. "Vokzal'nyi treugol'nik: Po materialam romana L. N. Tolstogo "Anna Karenina". *Segodnia*, 25 November 1995.

Silbajoris, R. *'War and Peace': Tolstoy's Mirror of the World*. New York: Twayne Publishers, 1995.

In this study Silbajoris examines the three basic narrative dimensions of *War and Peace*: as a historical novel; as a story of fictional characters living among real figures of history; and as a set of philosophical propositions that elucidate Tolstoy's views on history, free will, and the infinite complexity of emotions as they intersect with the epic forces of life.

Simon, C. J. "Evil, Tragedy and Hope: Reflections on Tolstoy's *Father Sergius*." *Christian Scholar's Review* 24, no. 3 (1995): 285-301.

Svadkovskii, B. "Esli by imel delo s obyknovennym bol'nym...": P. Usov—vrach L. Tolstogo". *Meditinskaiia gazeta*, 28 July 1995: 16.

Svadkovskii, B. "Schastliv chelovek, chto polezen bol'nym...": O D. Makovitskom—vrache i edinomyshlennike L. Tolstogo". *Meditinskaiia gazeta*, 24 February 1995: 16.

Tel'kovskaia, M. V. "Slozhnopodchinennye predlozheniia s pridatochnym prichiny v romane L. N. Tolstogo "Anna Karenina". *Semantika i struktura prostogo i slozhnogo predlozheniia*. Orel, 1995: 31-39.

Temkina, M. "Obzor retsenzii na knigi o brake L. N. Tolstogo". *Segodnia*, 11 February 1995: 11.

A review of books about Tolstoy's marriage published in United States.

Tkachev, A. "Podporuchik Sevastopol'skii: Misteriia voiny (K biografii L. N. Tolstogo)". *Voin* 9 (1995): 48-80; 10 (1995): 33-68; 11 (1995): 32-58; 12 (1995): 32-67.

Todd III, W. M. "The Responsibilities of (Co-) Authorship: Notes on Revising the Serialized Version of *Anna Karenina*." *Freedom and Responsibility in Russian Literature: Essays in Honour of R. L. Jackson*. Eds. E. C. Allen, G. S. Morson. Evanston, IL: Northwestern UP and the Yale Center for International and Area Studies, 1995. 159-69.

The article focuses on *Anna Karenina*'s transition from serialized to final form because, as Todd points out, it is the least studied step in the creative process of Tolstoy.

Tolstoi, L. N. "“Merami nasiliia možno ugnetat’ narod, no nel’zia upravliat’ im”: Pis’mo imperatoru Nikolaiu II”. *Nezavisimaia gazeta*, 21 January 1995.

Reprint from “Byloe” #1, 1917.

Tolstoi, L. N. “Pochemu khristianskie narody voobshche i v osobennosti russkie nakhodiatsia teper’ v bedstvennom polozhenii: Iz filosofskogo nasledia pisatel’ia”. *Molodaia gvardiia* 4 (1995): 19-30.

Reprint of an article originally published in 1907.

Tolstoi, V. I. “Iasnaia Poliana privatizirovana narodom: Beseda s direktorom muzeia-usad’-by L. N. Tolstogo “Iasnaia Poliana.”. Zapisal V. Ostrovskii. *Rossiiskaia gazeta*, 11 January 1995: 7.

The interview is about fundraising in cooperation with UNESCO to revive the Tolstoy museum.

Tolstoi and Britain. Ed. W. G. Jones. Berg: Oxford/Washington, D.C., 1995.

The aim of this collection of articles, all dealing with the links between Tolstoy and Britain, is to convey the dynamic development of relationships between Britain and Russia. The collection begins with some extracts from Tolstoy's works: his portrayal of British tourists in Switzerland in the 1860s (“Lucerne”), the chapter from *Anna Karenina* where the writer examines the effect on his heroine of her reading of an English novel, and Tolstoy's numerous references to English writers in his diaries, letters and notebooks.

The second section of the book features articles on the influence of English authors, both specific and general, on Tolstoy's work: H. Gifford's “Dickens in Russia: The Initial Phase,” T. Cain's “Tolstoy's Use of *David Copperfield*,” W. G. Jones' “George Eliot's *Adam Bede* and Tolstoy's Conception of *Anna Karenina*” and E. J. Blumberg's article “Tolstoy and the English Novel: A Note on *Middlemarch* and *Anna Karenina*.”

The third selection of articles in the book is concerned with Tolstoy the thinker and radical reformer: W. H. G. Armytage's “J. C. Kenworthy and the Tolstoyan Communities in England” gives an overview of the spread of communes acknowledging allegiance to Tolstoy; M. J. de K. Holman's “The Purleigh Colony: Tolstoyan Togetherness in the Late 1890's” brings into detailed focus the culture of a single colony; R. F. Christian's “The Road to Yasnaya Polyana: Some Pilgrims from Britain and Their Reminiscences” shows how many felt impelled to make the pilgrimage to meet their master in person.

M. Arnold's “Count Leo Tolstoi” provides review of the writer's life and works while C. Decker's “Victorian Comments on Russian Realism” explains why Tolstoy's fiction won ready acclaim in late 19th century Britain. Three articles feature rejection of Tolstoy's preaching and antipathy to the Tolstoyan view: G. B. Shaw's “A review of Aylmer Maude's *Life of Tolstoy*,” R. West's “Introduction to *Polikushka*,” and G. J. Zytaruk's “D. H. Lawrence's *The Rainbow* and Leo Tolstoy's *Anna Karenina*: An Instance of Literary ‘Clinamen’.” E. B. Greenwood's “Tolstoy, Wittgenstein, Schopenhauer: Some Connections” suggests that Tolstoy had a decisive influence on English philosophy.

The final section of the book produces evidence for the enduring influence of Tolstoy on social policies: I. Maisky's “Introduction to a 1943 BBC Broadcast of *War and Peace*” and E. M. Forster's “Essay on *War and Peace* to Accompany Its Broadcast Version in 1943.” Finally, A. G. Rose's “Some Influences on English Penal Reform, 1895-1921” proves that Tolstoyanism turned out to be more than empty preaching, but had a decided and enduring effect on practical reform.

Totfalushin, V. P. "Voennyi sovet v Filiakh po romanu L. N. Tolstogo "Voina i mir" i istoricheskaia deistvitel'nost'". *Sobytiia Otechestvennoi voiny 1812 goda na territorii Kaluzhskoi gubernii. Problemy izucheniia. Istochniki. Pamiatniki*. Maloiaroslavets, 1995: 86-91.

Turner, C. J. G. "Psychology, Rhetoric and Morality in *Anna Karenina*: At the Bottom of Whose Heart?" *SEEJ* 39, no. 2 (1995): 261-68.

The paper explores the application and implications of Tolstoy's phrase "v glubine dushi" with particular reference to *Anna Karenina*, where it is used more insistently than in *War and Peace* and where its implications more frequently have reference to Tolstoy's moral values. The "depth of one's soul" has at least three levels, at the deepest of which Tolstoy's characters are morally at fault for something of which they are not conscious.

Vasilinina, I. "Strasti po Kareninu: Instsenirovka "Anna Karenina" po odnoimennomu romanu L. N. Tolstogo v Tverskom gosudarstvennom dramaticheskom teatre". *Kul'tura*, 14 January 1995: 9.

Whitcomb, C. "Treacherous 'Charm' in *Anna Karenina*." *SEEJ* 39, no. 2 (1995): 214-26.

The article examines the word "prelest" ("charm"), which occurs in *Anna Karenina* at least eighty-seven times. Nearly every main character in the novel draws upon it at one time or another. Tolstoy's urban aristocrats usually speak of the "enchanting" without reflection, and treat the word as a habitual part of their expressive vocabulary. On the other hand, Tolstoy's favoured characters almost always speak of "prelest" only to capture and frame intense personal experience. The dual sense of "prelest," according to Whitcomb, throws light on two particular issues in the novel: artistic and religious experience.

Zeira, Asher. "Sholem-Aleichem and Lev Tolstoy." *Yiddish* 10, no. 2-3 (1996): 110-114.

The author summarizes the correspondence between the Yiddish writer Sholem-Aleichem and Tolstoy which began on account of the pogrom in Kishinev on April 19, 1903. Sholem-Aleichem wrote Tolstoy asking him to contribute to a literary supplement in Yiddish that was being planned in order to raise funds for the victims of the pogrom and their families. Tolstoy promised to contribute three stories and in the ensuing correspondence declared that the government and church establishment were guilty of inciting hatred and cruelty towards the Jewish people. Tolstoy sent three stories to *Hilf* (Help) and ordered his publishers not to print the stories in Russian, English or any other language until the publication of the supplement. After Tolstoy's death Sholem-Aleichem wrote in a eulogy of him that "in many ways he was close to our spiritual leaders and prophets." Although he criticised other Russian writers such as Gogol, Turgenev, and Dostoevsky for their propagation of Jewish stereotypes and anti-semitism, Sholem-Aleichem greatly admired Tolstoy and took every opportunity to praise him as an example for others.

Znamenskaia, M. E. "Ne sudite liubov' Tolstogo: O vystavke, posviashchennoi S. A. Tolstoi, v Moskve". *Torgovaia gazeta* 25 January 1995: 8.

Zubkov, M. "Velikii Tolstoi emu stachal sapogi: 175 let so dnia rozhdeniia A. A. Feta". *Gudok* 5 December 1995.