
Annotated Bibliography for 1997 and Early 1998

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- Aizerman, L. S. "Russkaia klassika nakanune XXI veka. Utopii i antiutopii v snakh geroev russkoi literatury." *Literatura v shkole* 2 (1997): 90-95.

(This is the fourth and final part in a series of articles by Aizerman. Part 3 appeared in *Literatura v shkole* 1 (1997): 111-116. Part 3 considers dreams in Dostoevsky's novels and the image of the hatchet or axe [*topor*] in nineteenth- and twentieth-century Russian literature.) Examines the significance of Petia's and Pierre's dreams for ideas in *War and Peace*, specifically the understanding of what constitutes harmony. Describes how he integrates this discussion into the classroom, using, for instance, Raskolnikov's dream in *Crime and Punishment* as a foil.

- Bich, E. "Dal'niaia pravda L'va Tolstogo." *Zvezda* 5 (1997): 205-218.
- Brock, Peter, ed. *Testimonies of Conscience Sent from the Soviet Union to The War Resisters' International 1923-1929*. Toronto: Private printing, 1997. 42 pages.

Presents documents excerpted from the War Resisters' International *Bulletin* and its continuation *The War Resister*. The documents depict aspects of conscientious objection and the history of pacifism in the interwar Soviet Union. In his introduction Brock explains that Tolstoyans under the leadership of V. G. Chertkov dominated the Moscow pacifist community scene and formed the War Resisters' Group there. The excerpts announce new membership, imprisonment, and releases from prison, appeals to help prisoners,

letters and addresses from Chertkov, news about Tolstoyans living and working outside the Soviet Union, the difficulties encountered by the Moscow Vegetarian Society (which would be closed in 1929). Detailed endnotes.

- Dinega, Alyssa W. "Bearing the Standard: Transformative Ritual in Gorky's *Mother* and the Legacy of Tolstoy." *Slavic and East European Journal* 42.1 (Spring 1998): 76-101.

Compares an episode from *War and Peace*—when Andrei Bolkonskii bears the standard at the Battle of Austerlitz—with the May Day demonstration scene from Gorky's *Mother*—when Pavel Vlasov and then his mother carry the worker's red banner against the soldiers. Argues that Tolstoy's work could have served originally as impetus to the composition of Gorky's work, but with time *Mother* took its own shape and was liberated from its sources.

- Donskov, A. A. "Pis'ma T. M. Bondareva k L. N. Tolstomu." *Russkaia literatura* 1 (1997): 163-181.

Seven letters that Bondarev wrote to Tolstoy between 1895 and 1898. Comprehensive notes.

- Felman, Shoshana. "Forms of Judicial Blindness, or the Evidence of What Cannot Be Seen: Traumatic Narratives and Legal Repetitions in the O. J. Simpson Case and in Tolstoy's *The Kreutzer Sonata*." *Critical Inquiry* 23 (Summer 1997): 738-788.

Joins them because of obvious similarities. In both the legal and the literary drama, a marriage ends up in murder. In both, a jealous husband is arrested and is put on trial for the murder of his wife—and is acquitted. Literary insights illuminate legal obscurities. Examines themes, thematized meanings of the narratives, the structure and process of the narratives, and the historical reception of these processes.

- Foster, John Burt, Jr. "Working with Nietzsche, Nabokov, and Tolstoy: Cultural Variability in the Literary Reception of Philosophy." *REAL: Yearbook of Research in English and American Literature. Volume 13: Literature and Philosophy*. Ed. Herbert Grabes. Tübingen: Gunter Narr Verlag, 1997. 201-218.

A four-part paper, the first two of which survey academic traditions connected to the study of literature. The latter two parts consider ways in which literature interacts with philosophy, examining how Nietzsche, Nabokov, and Tolstoy typify three distinct alternatives in the literary reception of philosophy. *Anna Karenina* encourages a complex, many-sided evaluation of ideas, which it subjects to the relativizing effects of dialogue. Tolstoy both wants philosophy and tries to transcend it.

- Freeman, Mark. "Death, Narrative Integrity, and the Radical Challenge of Self-Understanding: A Reading of Tolstoy's *Death of Ivan Ilych*" *Ageing and Society* 17.4 (July 1997): 373-398.

In *Death of Ivan Ilych* we see the grave consequences of a life lived moment to moment without any sense of the whole. Explores the relationship between death, narrative integrity, and the radical challenge of self-understanding, drawing on the story of Ivan Ilych, and identifies ways in which the study of ageing might contribute to identifying the good and virtuous life.

- Friedrich, Paul. "The Tragedy of Shame: *Anna Karenina*." *The Peirce Seminar Papers: Essays in Semiotic Analysis. Volume 3: The Jakobson Centenary Volume*. Ed. Michael Shapiro. *Critic of Institutions* 12. New York: Peter Lang, 1998. 29-58.

Three main goals: to prove that *Anna Karenina* is a tragedy of shame; to provide an ethnography of literature; to extend a partly Jakobsonian (and Peircean) semiotics into prose. Explores shame as

a simultaneously literary and cultural value in relation to other values and culturally and literarily defined emotions; shame may be an emotional nuance of other values or a central, governing semiotic force. Particular close readings include those of passages in which the word *styd* and its derivative forms occur, or in which blushing is mentioned or occurs.

- Galazhinskaia, T. B. "Detstvo L. N. Tolstogo v klasse. Sistema urokov." *Literatura v shkole* 1 (1997): 151-160.

Pedagogical introduction of this work to students.

- Guseinov, A. "Vera, bog i nenasilie v uchenii L'va Tolstogo." *Svobodnaia mysl'* 7 (1997): 46-55.

Tolstoy's understandings of belief, God, and non-violence are connected. For Tolstoy, life without belief has lost its meaning [*smysl*]; belief establishes the "I" as a concrete life and, furthermore, establishes life as the good [*blago*]. All beliefs are true, but more than others belief in God corresponds to the intellectual and moral claims of contemporary man. Tolstoy's teachings of non-violence suggest that to approve non-resistance to evil is to admit elemental goodness [*blagost'*].

- Herman, David. "Stricken by Infection: Art and Adultery in *Anna Karenina* and *Kreutzer Sonata*." *Slavic Review* 56.1 (Spring 1997): 15-36.

Adultery might be the central concept of Tolstoy's aesthetics. "A part of Tolstoy's fervor in condemning the adultery he abhorred stemmed from the resentment he felt at his own inability to distinguish adultery from art." Examines *Anna Karenina*, *The Kreutzer Sonata*, "Afterward to *The Kreutzer Sonata*," and *What Is Art* in the light of the relationship of art and adultery in Pushkin's "Egyptian Nights."

- Jones, W. Gareth. "Tolstoi's Alternative Society Tales." *The Society Tale in Russian Literature: From Odoevskii to Tolstoi*. Ed. Neil Cornwell. Amsterdam/Atlanta, GA: Editions Rodopi, 1998. 99-113.

Explores Russian society tales of the 1830s to determine their relevance to *Anna Karenina*. Three parts of the novel might be recognized as miniature society tales. Specifically emphasizes the role of Princess Miagkaia. To cast full light on the genuine Russian society, Tolstoy had to provide the contrasting shadows of opinionated society. In that he was assisted by the society tale.

- Leiber, Justin. "On What Kind of Speech Act Wittgenstein's *Investigations* is and Why it Matters." *The Philosophical Forum* 28.3 (Spring 1997): 232-267.

Examines the confessional nature of Wittgenstein's *Investigations*, drawing occasionally on Augustine's *Confessions* and Tolstoy's *A Confession*.

- Olson, Laura J. "Russianness, Femininity, and Romantic Aesthetics in *War and Peace*." *The Russian Review* 56.4 (October 1997): 515-531.

Traces "the ways in which *War and Peace* frames mythic femininity in terms of romantic aesthetic principles," examining particularly the "figurations of femininity" in the images of Platon Karataev and Natasha Rostova. Argues that the novel rewrites femininity, folk spirit, and Russianness into a utopia of the bourgeois family.

- Pearce, Robert. "Orwell, Tolstoy and *Animal Farm*." *The Review of English Studies* ns 49.193 (February 1998): 64-69.

The view that Tolstoy and Orwell are polar opposites, in both their temperament and their artistic aims, is mistaken. Most readings of Orwell's attitude in his essay "Lear, Tolstoy and the Fool" (1947) are superficial. Examines the debt that Orwell owed to Tolstoy's *What I Believe*.

- Pittock, Malcolm. "Wilfred Owen, Tailhade, Tolstoy, and Pacifism." *The Review of English Studies* ns 49.194 (May 1998): 154-166.

Possible sources for Owen's Christian pacifist attitude as revealed in his letter of May 17, 1917, to his mother. Tolstoy's writings and ideas provide a more likely influence than those of Laurent Tailhade.

- Pogorelova, Maiia Grigor'evna. "L. Tolstoi i Moskva." *Literatura v shkole* 4 (1997): 81-91.

The chief research officer at the State Museum for Literature [*Gosudarstvennyi Literaturnyi muzei*] reviews a selection of the materials and information on Tolstoy's life and work in Moscow that students receive on excursions to the museum.

- Ponomarev, E. "Oproshchenie soznaniia. O prodolzhenii *Voiny i mira*." *Zvezda* 6 (1997): 202-208.
- Potapova, T. B. "Sem'ia v romane L. N. Tolstogo *Voyna i mira*." *Literatura v shkole* 1 (1997): 117-119.

Outlines a class lesson. Her goal is to show that Tolstoy's ideal family is a patriarchal one in which older family members look out for younger ones, and younger ones look out for older ones, in which each has the knowledge to give more than he or she takes, and in which relations are built on a sense of what is good and true. Uses music from Prokof'ev's opera *War and Peace*, excerpts from Tolstoy's diaries and letters, scenes from *War and Peace*, and verse.

- Rozanova, S. "Lev Tolstoi i grafina Ina." *Voprosy literatury* 3 (1997): 141-182.

Three topics: (1) Tolstoy's interaction in the late 1850s and the 1860s with families, particularly the Vorontsovs and the Perfil'evs, who could talk to him about events and attitudes in Russia in the early decades of the nineteenth century and thus aid his early research for the work that would

eventually become *War and Peace*; (2) the literary relationship between Tolstoy and Praskov'ia Fedorovna Perfil'eva—between late 1863 and early 1865 she sought out Tolstoy's assistance with the manuscripts of three, notably biographical and autobiographical, works she had written (or, in the last case, had been writing), only the second of which, "Grafinia Ina," was published (*Russkii vestnik* 4 [1864] under the title "Neskol'ko glav iz zhizni grafini Iny" and the signature "O"); and (3) Tolstoy's potential indebtedness to Praskov'ia Fedorovna for the characterizations and accounts she provided in the three works, representations Tolstoy could access when creating such characters as Dolokhov and Stiva Oblonskii.

- Seifrid, Thomas. "Gazing on Life's Page: Perspectival Vision in Tolstoy." *PMLA* 113.3 (May 1998): 436-448.

Tolstoy subscribed to a kind of visual absolutism: "Tolstoy tends to write as though a thing can be known only if it is seen and seen clearly, at times even as though seeing were constitutive of truth." The place of 'ocularcentrism' in European (east and west) thought and culture. The distinctive narrative perspectivalism of Tolstoy's works. Tolstoy's theatre of vision is "the figure of sight predominant in his works that replicates the spatial configuration of an enclosed chamber, compressing a life or the world and projecting it onto a planar surface opposite a viewer and illuminating it with a bright light." How Tolstoy connected issues of vision with those of writing, and how Tolstoy's fictional worlds operate according to the visual rules of writing and reading.

- Serebrianyi, A. "Ob odnom kommentarii Vladimira Nabokova k *Anne Kareninnoi*." *Voprosy literatury* 3 (1997): 373-374.

Nabokov's comment on the German quatrain recited by Stiva Oblonsky at his lunch with Levin (*Anna Karenina*: part one, chapter 11): "Himmlich ist's, wenn ich bezwungen/ Meine irdische Begier;/ Aber noch wenn's nicht gelungen,/ Hatt

ich auch recht hübsch Pläisir." Finds a similar quatrain in a collection of verse Heine wrote between 1816 and 1824: "Himmlich war's wenn ich bezwang/ Meine sündige Begier;/ Aber wenn's mir nicht gelang,/ Hatt' ich doch ein groß Pläisir."

- Spence, G. "The Feminism of Peter Ivanovitch." *Conradiana* 29.2 (Summer 1997): 113-122.

Some previous attempts to locate models in history for Peter Ivanovitch, the leader of the group of Russian revolutionaries in Conrad's *Under Western Skies*. Tolstoy might have been a source, but Dostoevsky or Solovev are more likely models.

- Tarasov, A. B. "O 'poezii' raznoobrazii i 'proze' odnoobrazii v romane L. N. Tolstogo *Anna Karenina*. *Literatura v shkole* 4 (1997): 32-51.

Examines how the concepts of variety and similarity affect the ideological-artistic structure of *Anna Karenina*. The moral outlooks of characters, how these outlooks develop, and how the characters respond to actions and other attitudes in the novel. Some close readings and opinions of previous studies. Stiva is the usual spokesman for variety, and Levin often is the example for similarity.

- Tarasov, B. N. "Dnevnik L. N. Tolstogo: Izbrannye stranitsy." *Literatura v shkole* 1 (1997): 56-67.

Selections for the classroom.

- Thomas, Enayr Vaughn. "Wittgenstein and Tolstoy: the Authentic Orientation." *Religious Studies* 33.4 (December 1997): 363-377.

The depth and nature of the similarity in the way Wittgenstein and Tolstoy share a common model of the authentic religious orientation. In both, a view of religious belief characterized by an abso-

luteness. The individual believer has a perspective on life as a whole. This perspective in turn makes the believer independent of the world.

- Thompson, Caleb. "Wittgenstein, Tolstoy and the Meaning of Life." *Philosophical Investigations* 20.2 (April 1997): 97-116.

Tolstoy's *A Confession* influenced the writing of Wittgenstein's *Tractatus*, and the structure and conception of Tolstoy's work bring into focus that of Wittgenstein's. *A Confession* does not say in particular what activity a life should contain, nor even that the meaning of life is found in activity. Instead it provokes us to act, to abandon the intellect disconnected from some action, to lead the reader out of the trap in which Tolstoy had found himself. The *Tractatus* says that there is no question of the meaning of life, and that coming to see meaning in life is just a matter of living.

- Troitskii, N. A. "I ia by tozhe ne osudil': Advokat N. P. Karabchevskii o L. N. Tolstom." *Istoricheskii arkhiv* 5-6 (1997): 208-216.

Presents documents from the State Archive of the Russian Federation (GARF). Following a brief introduction, the largest section (209-214) consists of an excerpt from a fictionalized biography (author unknown) of N. P. Karabchevskii (1851-1925), a leading lawyer of his time and, in addition, a translator and writer of criticism, verse, fictional prose, and professional studies and speeches. Pages 215 and 216 show two letters prefaced by an explanatory note (from a different collection in the archive). The second letter is from the barrister L. A. Kupernik to Tolstoy (August 25, 1903), in which Kupernik requests a copy of Tolstoy's *Obrashchenie k dukhovenstvu* (first published in 1903) and sends Tolstoy a copy of his published response to a fanatic's defamatory review of Tolstoy's piece. The first letter is a secret police note that describes Kupernik's letter. The police had been following Kupernik and searching his mail.

- Troshneva, A. "Religioznye i eticheskie vzgliady Tolstogo." *Vestnik Moskovskogo un-ta. Seria 7: Filosofii* 2 (1997): 115-116.

Entry listed in the publication of theses prepared on the occasion of the "International Scientific Congress of Students, Graduate Students and Young Academics" that was hosted by the Department of Philosophy, Moscow State University, in February 1996.

- Villard, D. F. "Nedostavlennoe pis'mo [Vospominaniia amer. pisatel'ia o vstreche s L. N. Tolstym]." *Rodina* 2 (1997): 61-65.
- Vygolov, Georgii Pavlovich. "Oni pisali L'va Tolstogo." *Literatura v shkole* 6 (1998): 5-16.

Efforts to capture Tolstoy on canvas, including P. M. Tret'iakov's quashed attempt to organize a sitting in 1869, and the successes of Kramskoi (1873), Ge (1884), and Repin (1907). Personal relationships between Tolstoy and the painters, as well as the illustrations Repin produced for Tolstoy's stories.

- Whittaker, Robert. "Tolstoy's American Disciple: Letters to Ernest Howard Crosby, 1894-1906." *TriQuarterly* 98 (Winter 96-97): 210-250.

Continues from the article "Tolstoy's American Mailbag: Selected Exchanges with His Occasional Correspondents." *TriQuarterly* 95 (Winter 95-96): 7-44. Prints 25 letters Crosby received from Tolstoy between 1894 and 1906. The letters primarily discuss primarily Christian non-resistance and land reform.

Collections and Periodicals

- *Iasnaia Poliana: Literaturno-khudozhestvennyi illiustrirovannyi zhurnal* 1 (1997), 400 pages, 2 (1997), 400 pages.

Vladimir Tolstoy and Anatolii Kim are the chief editors of the journal. It appears in large, journal-

size format with high-quality reproductions (a tiny distraction: in my issue of number 1, pages 199-223 appear upside-down and in reverse order). Both issues consist of published writings and drafts by Tolstoy, excerpts from Tolstoy's correspondence, recollections, contemporary fiction and verse, reproduced photographs and artwork, interviews, biographical accounts, and literary studies (some previously published). The entries are separated frequently by pages that present photographs and artwork. I review only parts directly related to Tolstoy.

Iasnaia Poliana 1 (1997).

Tolstoi, Lev. "Blago liubvi. *Obrashchenie k liudiam-brat'iam*," 6-7.

Written on 21 August 1908, on a day, Tolstoy admits in the afterword, that he thought he was dying. People should "free themselves from the inertia of delusion (the delusion that the struggle, the bestial struggle, perhaps is characteristic of and not destructive to man)" and realize that love is higher than anything else; love is the purpose, the essence, the good of our life.

Tolstoi, Lev. "Repei. *Pervaia redaktsiia 'Khadzhi Murata.'* *K stoletiiu napisaniia*," 9-19.

Tolstoy dates the version 14 August 1896.

Zaitsev, Boris. "Tolstoi. *Zametki*," 53-55.

Zaitsev wrote these notes in 1928. He closes with a modest annotation: These cursory lines are "simply a minute of meditation, of respectful admiration for a Russian genius." They are general musings that acknowledge Tolstoy's efforts to follow his own path in life—in his writing, his daily activities, and his beliefs.

Azarova, Natal'ia. "'Vsia zhizn' ee byla liubov'. . . ." *O perepiski L. N. Tolstogo s T. A. Ergol'skoi*," 231-238.

The important place that Tat'iana Aleksandrovna occupied in the life of the young Tolstoy. How Tat'iana Aleksandrovna became part of the Tolstoy family and particularly how she became close to L. N. Tolstoy.

"Chère tante! *Perepiska L. N. Tolstogo s T. A. Ergol'skoi*," 240-266.

Tolstoy's letters and two of Ergol'skaia's are taken from the 90-volume edition of Tolstoy's works. Her other letters to Tolstoy appear for the first time in print. Their correspondence is preserved at the State Tolstoy Museum in Moscow. 28 letters are printed; ones written originally in French are translated into Russian. They date from 17 January 1851 to 3 December 1854. Detailed notes. Another 42 letters from the correspondence appear in *Iasnaia Poliana* 2.

Iasnaia Poliana 2 (1997).

Tolstoi, Lev. "Obrashchenie k russkim liudiam. *K pravitel'stvu revoliutsioneram i narodu*," 6-12.

Tolstoy asks for peaceful—humble and meek—passage from the present time and its violent conditions. He challenges public arguments and justifies his contentions and suggestions.

Tolstoi, Lev. "'Detstvo,' 'Otrochestvo,' 'Iunost'." *Tri fragmenta chernovikov trilogii. Predislovie k publikatsii Lidii Gromovoi-Opul'skoi*," 15-23.

These materials will appear in the new, much anticipated collection of Tolstoy's works. From *Detstvo* there is an excerpt from a draft of "Grisha" (chapter ten in the draft, chapter twelve in the re-worked final version) and an excerpt entitled "O molitve," which was not included in the final version. The excerpt from *Otrochestvo*, "Puteshestvie," would eventually become "Poezdka na dolgikh." The short piece from *Iunost'* is from the first chapter of the draft and is called "Vystavliaiut okna." It becomes "Vesna," chapter two of the final version.

Tolstoi, Il'ia and Svetlana Tolstaia. "Semeinaia khronika Tolstykh. *Predislovie Vladimira Tolstogo*," 125-157. (Part one)

Biographical account of Il'ia L'vovich's life from 1888 to just before the end of the century. Although not mentioned often, L. N. Tolstoy is presented respectfully as someone more than just a father-figure (and grandfather). His opinions of Il'ia are shown to have been discerning.

Dmitriev, Vsevolod. "Nikolai Nikolaevich Ge," 159-183.

Ge's relationship with Tolstoy (173-179). The influence Tolstoy had on Ge. It was Tolstoy's personality, not his teachings or art, that affected Ge so positively as to bring him from crisis in 1883. The different understandings of art of the two men.

"Chère tante! *Perepiska L. N. Tolstogo s T. A. Ergol'skoi (Okonchanie. Nachalo v No. 1)*," 213-238.

Tolstoy's letters and one of Ergol'skaia's are taken from the 90-volume edition of Tolstoy's works. Her other letters to Tolstoy appear for the first time in print. Their correspondence is preserved at the State Tolstoy Museum in Moscow. 42 letters are printed; as with the first 28, ones written originally in French are translated into Russian. They date from 13 March 1855 to at least 28 August 1865 (one letter is dated simply 1865).

Teffi, Nadezhda. "Moi pervyi Tolstoi." "Ego zhena. *Zametki*," 259-263.

Recounts reading *Childhood*, *Boyhood* [*Otrochestvo*], and *War and Peace* as a child, as well as a brief meeting with Tolstoy. Dated 1920 (259-260). Teffi's immediate response to T. Polner's study *Istoriia odnoi liubvi*. Suggests that life for Sof'ia Andreevna, although often happy, was difficult. It became less pleasant when Tolstoy shifted his focus from writing prose fiction to working on country schools and writing pedagogical

works. Dated August 1928 (261-263).

Tolstaia, Aleksandra Vladimirovna. "Vospominaniia. (*Okonchanie. Nachalo v No. 1*)," 295-322.

Section 23 (315-317): Aleksandra Vladimirovna (1880-1967) recounts briefly a recollection that was passed on to her of a visit between Tolstoy and her family (in the late 1850s or early 1860s—after the "Sevastopol Stories" but before *War and Peace*).

• *XXIV Mezhdunarodnye Tolstovskie chteniia.*

Three volumes from the meetings (September 1998) appear in smaller, journal-size format with paper covers. The print-run of the first volume is 200 copies; of the second and third the print-run is 300 copies.

Shaïdenko, N. A. (chief editor). *XXIV Mezhdunarodnye Tolstovskie chteniia: Materialy plenarnykh zasedanii nauchnoi sessii, Nauchno-prakticheskoi konferentsii "Sodruzhestvo pokolenii," Vserossiiskogo seminara "Izuchenie naslediiia L. N. Tolstogo v shkole i vuze."* Tula: Izdatel'stvo TGPU im. L. N. Tolstogo, 1998. 294 pages.

Consists of 118 studies presented as the plenary session and seminar. The entries are summaries of studies that relate to Tolstoy, his work and thought, and range in length from one-and-one-half to three pages. The plenary session is divided into six sections: L. N. Tolstoy—Artist; L. N. Tolstoy and Literature; L. N. Tolstoy and the Problem of Spiritual Knowledge; L. N. Tolstoy and the Teaching of Non-Violence; Linguistics; and, L. N. Tolstoy and World Culture. Tolstoy Museums in Russia. The last nineteen studies belong to the seminar, "Studying the Heritage of Tolstoy in Schools and Institutions of Higher Learning."

- Remizov, V. B. (chief editor). *Tolstoi i sovremennyi mir: Sbornik nauchnykh statei v 2 chastiakh*. Tula: Izdatel'stvo TGPU im. L. N. Tolstogo, 1998.

These two volumes consist of the full papers presented at the conference.

Chast' I: Idei L. N. Tolstogo v kontekste sovremennoi epokhi. 212 pages.

- 1) Shaidenko, N. A. "L. N. Tolstoi na rubezhe vekov: Ot mira nasiliia k miru soglasiiia," 3-7.

The challenges that face Tolstoy studies. A new age dictates new approaches to the study of Tolstoy and his work. It is necessary to unite the efforts of well-known Tolstoy scholars and young students of Tolstoy.

- 2) Meleshko, E. D. "Filosofiiia neprotivleniia L. N. Tolstogo: Argumenty razuma i argumenty zhizni," 8-24.

Sources and discussions of Tolstoy's philosophy of non-resistance. While Tolstoy's teaching of non-resistance to evil might presuppose extra-rational basis and justification (as noted by Berdiaev and Zen'kovskii), this teaching consistently acquired features of rationalism.

- 3) Nekrasov, I. A. "Antropologicheskaia konseptsiiia L. N. Tolstogo," 25-31.

Tolstoy's teaching on unselfish love as a reasonable activity that renders feelings of gratification, joy, happiness, cheer, goodwill, and a feeling of completeness can be understood as moral-anthropological teaching.

- 4) Guseinov, A. A. "Poniatie nasiliia," 32-53.

Draws on Tolstoy, Hegel, Kant, and others in his effort to define what is meant by force [*nasilie*]. In the structure of human existence force occupies an intermediate status between the natural state of human existence and the intelligent forms into

which this existence flows, between the wildness of a natural condition and the ritual restraint of a civilized life. There are not, however, situations or arguments that would permit force to be considered a common good [*blago*].

- 5) Apresian, R. G. "Printsipy grazhdanskogo obshchestva," 54-70.

What "civil society" might mean in a most general understanding and in the context of contemporary ideological polemics.

- 6) Rekho, Kim. "'Nedelanie': Lev Tolstoi i Lao-Tsy," 71-86.

Connections between the work of Chinese philosopher Lao-Tse (6th Century BC) and the life and work of Tolstoy. Pays particular attention to the concept of non-action that develops from the belief that a wise man complies with the naturalness of all that exists and does not dare to act. Extends this concept to a reading of *War and Peace*.

- 7) Lurkov, S. E. "Eticheskie ucheniia Seneki i Tolstogo," 87-96.

Seneca and Tolstoy both believe that a life should be lived in accordance with divine will and that this leads to mental calm.

- 8) Slin'ko, A. A. "Anatomiiia patriotizma: L. N. Tolstoi i P. Ia. Chaadaev," 97-104.

The moral pathos and inner aspirations in comments by both thinkers on patriotism.

- 9) Burlakova, T. T. "L. N. Tolstoi i N. F. Fedorov (po materialam iasnopoliianskoi biblioteki pisatel'ia)," 105-116.

Tolstoy's interaction with Fedorov's ideas as deduced from his marginalia in his copy of *Filosofiiia obshchego dela* (volume one).

10) Nazarov, V. N. "L. N. Tolstoi i M. V. Lodyzhenskii: Khristianstvo i teosofiia (k publikatsii stat'i Lodyzhenskogo 'Novye vragi khristianstva')," 117-132.

The manuscript of a paper given by Lodyzhenskii at a religious gathering at the home of B. G. Shvartz in Petrograd in December 1915 (122-132). The introduction among other things describes the collection of Lodyzhenskii's writings housed at the State Archive of Tula oblast (GATO).

11) Steiner, R. [A reprint? -MC] "Teosofiia i graf L. N. Tolstoi (lektsii, proiznesennaia 3 noiabria 1904 g. v Berline)," 133-139.

Part of Tolstoy's greatness resides in his belief that ideals are not contained in a material, external life, but flow out of one's human spirit.

12) Alekseevna, G. V. "Amerikanskoe sobranie knig v iasnopolianskoi biblioteke," 140-164.

A detailed account of the library's American collection, commenting on Tolstoy's interests and work. The collection includes fiction, political, economic, legal, religious, and philosophical writings and translations into English of Tolstoy's and other writers' works. The article also comments on Tolstoy's marginalia in the books.

13) Kolafa, Stefan. "Lev Tolstoi i slavianskii mir v proshlom i nastoiashchem," 165-186.

Major events in the Slavic world with Tolstoy. Tolstoy's sense of Pan-slavism, as well as his relationship with Dushan Petrovich Makovitskii (1866-1921), a Slovak who became the personal doctor to Tolstoy's family at Iasnaia Poliana in early 1905.

14) Liubimova, L. D. "Gosudarstvennyi muzei L. N. Tolstogo: Vchera, segodnia, zavtra...," 187-199.

A brief historical account of the museum. Reviews the museum's archival collections, acquisitions, and special exhibitions. Outlines the museum's intentions for the near future.

15) V. B. Remizov, "Tolstoi i sovremennost'. Za i protiv," 200-211.

The significance of Tolstoy's ideas in today's world, especially the understanding that Tolstoy saw meaning and greatness in the life of each individual, each people, and each group of people [*plemia*].

Chast' 2: Khudozhestvennyi mir L. N. Tolstogo. Pedagogika L. N. Tolstogo nakanune XXI veka. 210 pages.

Khudozhestvennyi mir L. N. Tolstogo

1) Lisitsyna, T. A. "Krizis 'russkoi dushi' v 'Sevastopol'skikh rasskazakh' L. N. Tolstogo (Etnolingvisticheskii etiid)," 5-16.

The Sebastopol stories depict the Russian character in a crisis situation. The use of language in these depictions. Authentic patriotism begins with respect for one's native language, which is a "spiritual banner of national unity."

2) Koz'mina, M. A. "L. N. Tolstoi v razdum'iakh nad 'tainstvennoi siloi' poezii," 17-31.

Tolstoy's attitude to poetry—his preferences and difficulties—as it is expressed in diaries, letters, and writings on literature, as well as in the recollections of D. P. Makovitskii.

3) Nesterenko, A. A. "K poetike tolstovskoi povesti: Struktury povestvovaniia," 32-46.

A selection of Tolstoy's stories divided according to narrator types. The effect each type achieves.

4) Fortunatov, N. M. "Kogda pisalsia roman *Voina i mir*? (Ob odnoi tekstologicheskoi idee)," 47-59.

Textual critics are subjecting the logic of Tolstoy's work on *War and Peace* to their own logic when they speak of his having started work on *War and Peace* in 1863. Distinguishes between the time Tolstoy was working on the *zamysel* and the time he was working on the novel, between the time Tolstoy was working on the drafts and when it was already a manuscript—when Tolstoy was working on something that was not called *War and Peace*, but that eventually became an element of *War and Peace*.

- 5) Bludilina, N. D. "Dukh novogo vremeni' (Publitsisticheskie stat'i N. M. Karamzina iz *Vestnika Evropy* kak istochniki *Voiny i mira*)," 60-77.

The socio-political articles that Karamzin published in *Vestnik Evropy* from 1802 to 1804 served as a source from which Tolstoy could create artistically authentic reconstructions of that time for *War and Peace*. For instance, these articles provided an indication of the delusions of Russia's young minds at that time.

- 6) Uchaev, S. M. "Otrazhenie traditsii zhanra sviatochnogo rasskaza v tvorchestve L. N. Tolstogo," 78-90.

Briefly outlines the story components for the "Christmas story" genre (that it directly or indirectly be connected with the holiday traditions and touch on its superstitions; often the stories include a mystical or fantastic element), then traces its appearance in Russian literature. Proposes as a starting point "The Tale of Frol Skobeev" then sketches the genre's employment through to the early twentieth century. Finally, draws examples from *War and Peace* before examining Tolstoy's unfinished story "Christmas Night" [*Sviatochnaia noch*—begun in 1853].

- 7) Krasnov, G. V. "Spornye i besspornye problemy v izuchenii 'pozdnego' L. N. Tolstogo," 91-100.

Considers Tolstoy's writings that appeared after *A*

Confession. Discusses the correlation of Tolstoy's philosophical and religious views, and the peculiarity of his artistic consciousness. Sees the combination or interaction of the divine and the human as a leitmotif in the works of the later Tolstoy.

- 8) Urtmintseva, M. G. "Shtrikhi k portretu (L. Tolstoi v vospriatii V. G. Korolenko)," 101-108.

Analyzes seven pieces that Korolenko wrote on Tolstoy. Korolenko's repeated "interaction" with Tolstoy expresses Korolenko's effort to explain Tolstoy to himself and others and, thus, to become closer to Tolstoy.

- 9) Pakhomova, M. V. "Tvorcheskaiia istoriia rasskaza 'Za chto?' (Dokumental'nyi istochnik i khudozhestvennye postupy k teme)," 109-119.

Examines this story (from the second volume of Tolstoy's *Krug chteniia*), considering previous commentary on the story and underscoring features that define the work clearly as a *rasskaz*.

- 10) Gladyshev, E. V. "Tolstoi o Gamlete (K postanovke problemy)," 120-131.

Explores inconsistencies in Shakespeare and Tolstoy, proposing that Tolstoy's argument with Shakespeare might be seen as an argument with himself.

- 11) Bin, Chan Txan, "Izuchenie L. N. Tolstogo vo V'etname," 132-140.

Surveys book-length studies and articles on Tolstoy and his writings that have been written in Vietnamese since 1962. Reviews translations of Tolstoy's work into Vietnamese.

- Pedagogika L. N. Tolstogo nakanune XXI veka*

- 12) Likhachev, B. T. "Lev Tolstoy v sovremennoi zhizni i pedagogike," 143-148.

The essence of Tolstoy's pedagogy is: to reveal and come to know the divine-human essence of people, to indicate to them the path of self-improvement in their moral-physical growth before God, and in their search for internal moral freedom, devotion to truth, conscience, responsibility, firmness of spirit and will.

- 13) Fudzinuma, Takasi. "Literaturnoe tvorchestvo i pedagogicheskaya deiatel'nost' L.N. Tolstogo," 149-157.

Unites the study of Tolstoy's creative literary work and pedagogical activity before 1880 by identifying relationships between the two fields. The daily questions Tolstoy posed and the actions he took in his pedagogical work were relevant to the topics he treated in his stories.

- 14) Kudriavaia, N. V. "Lev Tolstoy i sovremennoe professional'noe pedagogicheskoe soznanie," 158-184.

Features of Tolstoy's pedagogical work that define it as moral-religious recur in his ideas of the value of self-education, self-improvement, and the goals and results of educational work. (It is indirectly suggested that Tolstoy's life is a model for developing pedagogical awareness.)

- 15) Fortunatova, V. A. "L. Tolstoy i 'Novaya chuvstvennost'," 185-190.

Defines an existent paradox of our time: the particularly material-pragmatic view of the world (an extreme manifestation of which, she explains, is the obsession with the body) results in the self-destruction of its bearer. Tolstoy saw this development occurring in its earlier stages, and proposed that man act with human moderation.

- 16) Nemirovskaia, L. Z. "Shkola budushchego v pedagogike L. Tolstogo," 191-195.

A Tolstoyan school of the future might resemble. The teaching should be such that a student will have to think how to construct a morally better life for himself.

- 17) Sidorenko, V. S. "Vliianie lichnosti L. N. Tolstogo na stanovlenie pozitivnoi samootsenki budushchego uchitel'ia," 196-201.

The "young" Tolstoy serves as a standard by which to measure the developmental process of a positive self-conception [*Ia-kontseptsiiia*] of a future teacher. Emphasizes the principle of moral self-improvement.

- 18) Govorov, N. S. "Poluvekovoi poisk putei realizatsii ostaiushchikhsia nevoploshchennyimi otkrytii L. N. Tolstogo," 202-208.

Tolstoy was creating a new direction—a "theatre of story" [*teatr rasskaza*—for realistic theatrical art, a direction that focused on reflecting the unfolding forms of the story as it depicted the developing human relations connected with it. Tolstoy believed that moral and cognitive development in children is akin to the development of story-telling skills.