

Annotated Bibliography for 2009–2010

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Алексеева, Г. В. *Американские диалоги Льва Толстого (по материалам личной библиотеки писателя)*. Тула: Издательский дом “Ясная Поляна”, 2010.

G. V. Alekseyeva investigates Tolstoy’s perception of American literature, philosophy, and religion at different periods of his life (mainly in the last three decades) and at all levels (historical, social, cultural, spiritual, and personal). The final nine chapters reconstruct a “Tolstoyan” America for the reader. The work includes a large bibliography and index.

Anniversary Essays on Tolstoy. Ed. Donna Tussing Orwin. Cambridge: Cambridge UP, 2010.

This collection of eleven articles presents a wide range of topics covering new ground in the field of Tolstoy Studies. The following articles are included in the collection: “Tolstoy and Music,” by Caryl Emerson; “Sublime Vision and Self Derision: The Aesthetics of Death in Tolstoy,” by Andreas Schönle; “Tolstoy’s Peaceable Kingdom,” by Robin Feuer Miller; “Leo Tolstoy: Pacifist, Patriot, and *Molodets*,” by Donna Tussing Orwin; “Leo Tolstoy’s Correspondence with Nikolai Strakhov: The Dialogue on Faith,” by Irina Paperno; “The Worm of Doubt: Prince Andrei’s Death and Russian Spiritual Awakening of the 1860s,” by Ilya Vinitsky; “Tolstoy’s Spirituality,” by G. M. Hamburg; “Tracking the English Novel in *Anna Karenina*: Who Wrote the English Novel that Anna Reads?” by Edwina Cruise; “Violence and the Role of Drama in the Late Tolstoy: *The*

Realm of Darkness,” by Justin Weir; “What Men Quote By: Tolstoy, Wise Sayings, and Moral Tales,” by Gary Saul Morson; and “The ‘Proletarian Lord’: Leo Tolstoy’s Image during the Russian Revolutionary Period,” by Michael A. Denner. An introduction by Donna Tussing Orwin is also included.

Apressyan, Ruben G. “Revenge Is Mine, I Will Repay’: On the Normative Contexts and Associations of the Commandment ‘Resist Not Evil.’” *Russian Studies in Philosophy* 48.2 (2009): 8–27.

Jesus’ commandment “Resist not evil” is analyzed in the context of Old Testament injunctions and early Christian writings. The later expression of this command in the philosophical writings of Tolstoy deserves criticism. Tolstoy’s doctrine of nonviolence overlooks the forms of resistance that are sanctioned and required by Christian ethics.

Басинский, Павел. *Лев Толстой:*

Бегство из рая. Москва: Астрель, АСТ, 2010.

This work by P. V. Basinsky investigates the departure and death of Lev Tolstoy, which took place exactly one century ago. The hundred-year long publication of documentary testimony and analytical articles has not abated interest in the drama of Tolstoy’s life. On the basis of this documentary material, including archival material, the author offers a vivid reconstruction of the events. Step by step, the life and departure of Lev Tolstoy is laid out, looking at the causes of the family

drama and the secrets of his will signing. The book includes rare photographs from the archives of Yasnaya Polyana as well as from the state museum of L. N. Tolstoy.

Batuman, Elif. “The Murder of Leo Tolstoy: A Forensic Investigation.” *Harper’s* 318 (2009): 45–135.

In this personal essay, the author recounts her experience of attending the International Tolstoy Conference at Yasnaya Polyana. She begins with a description of her graduate proposal for funding, continues with her impressions of the other papers that were presented at the conference, and concludes with her ruminations on the possible murder of Tolstoy.

———, *The Possessed: Adventures with Russian Books and the People Who Read Them*. New York: Farrar, Straus and Giroux, 2010.

This collection of personal essays about studying Russian literature in graduate school includes an essay entitled “Who Killed Tolstoy?” This essay recounts the author’s experience at the International Tolstoy Conference at Yasnaya Polyana. A version of this essay was previously published in *Harper’s Magazine*.

Beck, Karin. “The Emperor Has No Voice! How Not to Do Things with Words in *War and Peace*.” *Tolstoy Studies Journal* 21 (2009): 1–15.

In *War and Peace*, Tolstoy exposes Napoleon’s linguistic inability. The Emperor cannot read reality around him and as a consequence cannot use language correct-

ly. His word choice is frequently inappropriate and often nonsensical, even when he considers it particularly wise. Napoleon discredits himself with his own words. Beck analyzes Napoleon's inappropriate language use to show how his speech renders the Emperor unable to deal with Russian reality.

Briggs, Anthony. *Brief Lives: Leo Tolstoy*. London: Hesperus Press, 2010.

This brief biography presents a comprehensive overview of Tolstoy's life and work, focusing on three influential figures in the author's development: Rousseau, Schopenhauer, and Vladimir Chertkov. Briggs's description of the different stages of Tolstoy's artistic development is interspersed with analysis of the author's most well-known works. The overall assessment of Tolstoy is that of an "unhappy, unpleasant man attracted to other unhappy, unpleasant men through inescapable affinity."

Brooks, Jeffrey. "Chekhov, Tolstoy and the Illustrated Press in the 1890s." *Cultural and Social History* 7.2 (2010): 213–232.

Anton Chekhov and Leo Tolstoy addressed an expanding reading audience with new interests in their serialized works: Chekhov's study *The Island of Sakhalin* (1893–4) and Tolstoy's novel *Resurrection* (1899). Brooks shows that the two authors employed various techniques in order to reach a diverse audience: Tolstoy simplified his vocabulary, used a mono-dimensional plot and avoided subplots, foreign words and subtle shifts that could deflect the reader's attention, while Chekhov adapted a unique documentary style, putting himself directly into the text. Discussing the questions of life and death, sin and redemption, good and evil, and gender relations in their works, each author engaged in a conversation with their contemporaries about the pressing issues of their day.

Browning, Gary L. A *"Labyrinth of Linkages" in Tolstoy's Anna Karenina*. Brighton, MA: Academic Studies Press,

2010.

There are a number of key symbolic and allegorical passages of Tolstoy's novel *Anna Karenina* that merit closer inspection. Browning divides the symbolic level of the text into three main "clusters of symbols": the first includes Anna's train ride from Moscow to St. Petersburg, which connects to the reoccurring image of the *muzhik* in Anna's nightmares; the second includes the extended allegory of the steeplechase, which represents the actions of the characters both before and after the episode; and the third includes Levin's early ice-skating encounter with Kitty. Browning provides a thorough analysis of the first two of these clusters, using a comparison of the early and final drafts of the novel to underline his key points.

Бушканец, Л. Е. "Дневник Л. Н.

Толстого и самопознание современного молодого читателя." *Русская словесность* 1 (2010): 15–19.

Tolstoy's journal forms an important part of the author's creative production. The personal thoughts included in the journal, which was written with periodic gaps from 1847 until Tolstoy's death, form a narrative that provides interest not only to the literary scholar studying the author's life by looking for facts, but also to the young reader hoping to gain understanding from reading a story. This article closely analyzes a number of passages written in the 1850s to demonstrate how the form and content of Tolstoy's journal resemble his later artistic output.

Charlton, Blake. "Caring for Ivan Ilyich." *Journal of General Internal Medicine* 25.1 (2010): 93–95.

Over a century after its publication, *The Death of Ivan Ilich* remains poignant to medical educators. By means of textual analysis, Charlton shows how unique social barriers inhibit the ability of caretakers to provide assistance to a dying patient and argues that the same forces that distanced Ivan Ilich from his caretakers continue to separate today's patients and physicians. Tolstoy's short story reminds readers that being fully present

with the ill can be a potent therapeutic tool.

Chekhov, Mikhail. *Anton Chekhov: A Brother's Memoir*. Trans. Eugene Alper. New York: Palgrave Macmillan, 2010.

This biography of Anton Chekhov, written by his brother Mikhail and first published in the Soviet Union in 1933, is presented for the first time in English translation. This work provides a unique and personal perspective on Chekhov's life. The book briefly mentions Chekhov's first meeting with Tolstoy late in life and his impressions of Tolstoy's household and family.

Чернец, Л. В. "Невербальный диалог в романе Л. Н. Толстого *Анна Каренина*." *Русская словесность* 2 (2010): 3–8.

Tolstoy includes many types of nonverbal dialogue in his novel *Anna Karenina*. Looking closely at a number of self-contained scenes from the book, this article describes Tolstoy's use of gesture, mimicry, tone of voice, and character action to reveal the inner psychology of his characters during moments of dialogue. This analysis includes a broader discussion of Tolstoy's scenic construction of the novel, including the temporal development that arises from this focus on nonverbal cues.

Christoyannopoulos, Alexandre. "Be-think Yourselves or You Will Perish': Leo Tolstoy's Voice a Centenary after His Death." *Anarchist Studies* 18.2 (2010): 11–18.

Cologne-Brookes, Gavin. "Sophie's Voice, Tolstoy, Film, Music: Interpreting a Leaf from the Manuscript of *Sophie's Choice*." *Mississippi Quarterly* 62.3–4 (2009): 511–526.

This analysis of the title leaf of chapter four of the manuscript for William Styron's novel *Sophie's Choice* provides a rare glimpse into the creative process of the writer. The symbolic function of mirrors in the text reveals a connection to Tolstoy's *Anna Karenina*. While the symbolic function is similar, Sophie is given a first-

person voice that differentiates her from Anna.

Эйхенбаум, Б. М. *Лев Толстой.*

Исследования. Статьи. Санкт-Петербург: Факультет филологии и искусств Санкт-Петербургского государственного университета, 2009. This publication comprises four books and a number of articles about Tolstoy that represent Eikhnenbaum's forty year scholarly experience (1919–1959). The following books are included in the collection: *Young Tolstoy* (1922), *Tolstoy in the Fifties* (1928), *Tolstoy in the Sixties* (1931), and *Tolstoy in the Seventies* (1960). Chapters from an unfinished monograph about Tolstoy (1974) include information about Tolstoy's student years (1844–1847), his stay in the Caucasus (1851–1853), and his collaboration with *The Contemporary* (1856–1857). A separate rubric discusses Tolstoy's evaluation of Belinsky's legacy (1857–1858). Additional articles are devoted to Tolstoy's legacy and worldview, including "Tolstoy's Creative Oeuvre" (1922), "Tolstoy's Literary Career" (1929), "Tolstoy's Artistic Stimuli" (1935), "Pushkin and Tolstoy" (1936), "Tolstoy's Inconsistencies" (1938), "The Legend of a Green Stick" (1950), and "Lenin's Views on Tolstoy's Historic Significance" (1957).

Fedorova, Milla. "Food and Humanism: Bulgakov's Dialogue with Tolstoy on Dogs' Food, Vegetarianism and Human Nature in 'Sobač' e Serdce.'" *Russian Literature* 65.4 (2009): 431–450.

This article analyzes the references to Tolstoy that occur in Mikhail Bulgakov's novel *Heart of a Dog*. The ironic treatment of Tolstoy's vegetarianism at the beginning of the novel opens a dialogue with Tolstoy that continues to develop throughout the text. This article provides a brief history of the public response to Tolstoy's philosophical teachings centering on food in order to provide a context for exploring Bulgakov's stance on various aspects of humanism.

Fernandez, Dominique. *Avec Tolstoï.* Paris: Grasset, 2009.

This review of Tolstoy's life and work includes a critical analysis of his major output in the context of European literature.

Fuller, John Randolph. "Leo Tolstoy and Social Justice." *Contemporary Justice Review* 12.3 (2009): 321–330.

Fuller argues in this article that Tolstoy deserves to be recognized as a crusader for social justice and that he gave intellectual and moral outline to the peacemaking criminology tradition to the point that he can be regarded one of its originators. Fuller discusses Tolstoy's practice of his own teaching of Christian love and that he has been identified as a model for nonviolent resistance. Fuller goes on to discuss the danger Tolstoy's brand of Christian pacifism posed to the power in both Russia and other nations and how Tolstoy's life and writings have currency for contemporary problems.

Givans, Ray. *Tolstoy in Love.* Dublin: Dedalus Press, 2009.

A collection of poems by Ray Givans. Some poems comprise both inner portraits of and meditations on a gallery of writers, including Leo Tolstoy, Fyodor Dostoevsky, Aleksandr Solzhenitsyn, and others.

Gordimer, Nadine. "Leo Tolstoy and *The Death of Ivan Ilyich*." *Telling Times: Writing and Living, 1954–2008.* New York: W. W. Norton & Company, 2010. Gordimer's collection of essays includes this piece written in 2005, which extols Tolstoy's use of structure and style in *The Death of Ivan Ilich*. Gordimer ruminates on some of the philosophical questions raised by Tolstoy's text.

Hewett, Joel. "An Overlooked Source for the Opera Scene in Tolstoy's *War and Peace*." *Notes and Queries* 57.2 (2010): 223–224.

This brief research note identifies a possible inspiration for Tolstoy's depiction of the opera scene in *War and Peace*. In December 1864, Tolstoy attended Mikhail Glinka's *A Life for the Tsar*, following

which he wrote a letter to his wife in which he detailed his boredom during the performance. Tolstoy's personal experience as a spectator of this production may have served as the direct basis for the similar event that occurs in his novel.

Яснополянский сборник—2010.

Статьи. Материалы. Публикации. Сост. Л. В. Милякова, А. Н. Полосина. Тула: Ясная Поляна 2010.

This twenty-fifth edition of the *Yasnaya Polyana Collection* (Яснополянский сборник) contains the latest research pertaining to Tolstoy from scholars both in Russia and abroad. This edition is dedicated to the one-hundredth anniversary of Tolstoy's death.

Jameson, Fredric. "War and Representation." *PMLA* 124.5 (2009): 1532–47.

Jameson examines the depiction of warfare in texts by Grimmelshausen, Döblin, Tolstoy, and Alexander Kluge. Jameson approaches the problem of representing war through an analysis of the formal oppositions between the act and the scene as well as between the individual or existential and the total or collective.

Kasper, Karlheinz. "Classics, Persecuted Authors, Contemporaries: Russian Literature in German Translation." *Osteuropa* 60.1 (2010): 115–48.

With 35 new translations, Russian literature once again maintained its position on the German book market last year. The stand-out achievements among the new translations are several works of classic Russian literature of world-class literary ranking, such as Aleksandr Pushkin's *Eugene Onegin*, Nikolai Gogol's *Dead Souls*, Fyodor Dostoevsky's *The Gambler*, and Lev Tolstoy's *Anna Karenina*.

Keller, Ursula and Sharandak, Natalja. *Sofja Andrejewna Tolstaja: Ein Leben an der Seite Tolstoj.* Frankfurt am Main: Insel Verlag, 2009.

This biography of Sofia Tolstaya is based on her memoirs.

Хайнади, Золтан. "Искусство и

метафизика смерти: Лев Толстой и Мартин Хайдеггер: Философско–поэтический опыт сравнительного изучения.” *Вопросы литературы* 5 (2009): 304–332.

Tolstoy had a profound influence on Heidegger’s concept of death, although there are notable differences in each of their approaches. Tolstoy includes love at the core of his thought even when writing on death, as exemplified in *The Death of Ivan Ilich*, while Heidegger underscores the ontological solitude of man by approaching life from the perspective of death.

Холиков, Алексей. “Мало ли что из подлости можно сделать!” Об эволюции взглядов О. Мережковского на учение Л. Толстого.” *Вопросы литературы* 3 (2009): 454–467.

This article details Merezhkovsky’s interaction with Tolstoy and his work. Merezhkovsky’s views of Tolstoy and his teachings evolved from complete acceptance to harsh critique. Historical context is required in order to identify Merezhkovsky’s stance toward Tolstoy at a particular time.

Кириллина, О. М. “Мотивы *Анны Карениной* в зеркале восприятия писателей XXI века.” *Русская словесность* 4 (2009): 38–48.

This article focuses on the symbolic use of mirrors in Tolstoy’s novel *Anna Karenina* and analyzes the extensions of Tolstoy’s motifs as they appear in the work of four twentieth-century authors: Vladimir Nabokov, Milan Kundera, Viktor Pelevin, and Viktoriya Tokareva. The parallel relationships of Levin–Kitty and Anna–Vronsky in many ways mirror each other; in the characters’ personal lives, moments of mirroring provide confirmation of hidden thoughts and feelings. The concerns that appear in Tolstoy’s novel remain pertinent in the present day, as evidenced by the continued focus on these themes in contemporary literature.

Kolstø, Pål. “‘For Here We Do Not Have an Enduring City’: Tolstoy and the Strannik Tradition in Russian Culture.” *The Russian Review* 69.1 (2010): 119–134.

Tolstoy’s attitude toward the three forms of Orthodox spirituality which he admired the most—*starchestvo*, *iurodstvo*, and *strannichestvo*—was marked by a certain ambiguity. In Tolstoy’s hierarchy of religious calling, *strannichestvo* comprises a higher stage than both monasticism and *starchestvo*. This article discusses the phenomenon of *strannichestvo* as it was understood in Orthodox theology and practiced in Russia during Tolstoy’s lifetime. Kolstø explores Tolstoy’s attitudes toward *strannichestvo* and the role this form of spirituality played in the novelist’s personal life, thinking, and writings.

Kuzmic, Tatiana. “Adulterous Nations: Family Politics and National Identity in the European Novel.” Diss. University of Illinois at Urbana–Champaign, 2008. This dissertation identifies and examines the national anxieties that underlie the representations of adulterous heroines in nineteenth-century European novels. Included in this treatment is Tolstoy’s novel *Anna Karenina*, the heroine of which is seen as a representation of Russia’s anxieties due to expansion and crisis.

Ланская, О. В. “Дом в раннем творчестве Л. Н. Толстого и А. И. Солженицына.” *Русская словесность* 1 (2009): 76–80.

This article considers the significance of the various conceptualizations of house or home (дом) that appear in the early works of Tolstoy and Solzhenitsyn. A comparison of the different methods for describing home in Tolstoy’s story “A Landowner’s Morning” and Solzhenitsyn’s story “Matryona’s Home” reveals a shifting lexico–thematic emphasis between the works. The loss of home in both works represents a tragic removal of a larger tradition that includes elements of family, life, and nation.

Лев Толстой и время: Сборник статей.

Под ред. Э. М. Жиликова, И. Ф. Гнусова. Томск: Изд–во Том. ун–та, 2010.

This fifth installment in the Tomsk State University publication series is dedicated to the study of Tolstoy’s works. Tolstoy’s artistic heritage is analyzed in six sections through many different perspectives. The first section includes articles that compare Tolstoy’s works to other classic works of Russian literature; the second section focuses on the poetics of Tolstoy’s work; the third section deals with the problem of Tolstoy as a reader and critic; the fourth section is focused on Tolstoy’s philosophy; the fifth section explores the reception of Tolstoy’s work outside of Russia; and the sixth section concerns itself with Tolstoy’s understanding of Siberia.

Лев Толстой и его современники. Энциклопедия. Издание 2–е.

исправленное и дополненное. Под общей ред. Н.И. Бурнашевой. Москва: 2010.

This second edition of the encyclopedia (the first of which was published two years ago) has significantly expanded the circle of Tolstoy’s contemporaries. The work includes over 800 documentary articles on the life of Tolstoy that deal with different stages of his life. However, the present volume does not complete the listing of people who are in some way connected with Tolstoy. The work of creating a complete picture of the writer’s connections with his contemporaries is a task for future editions.

Lieven, Dominic. *Russia against Napoleon: The True Story of the Campaigns of War and Peace*. New York: Viking, 2010.

This book reexamines the reputation of the Russian army that defeated Napoleon and gives an account of the war as seen from the Russian perspective. The author aims to move beyond the myths to the realities of the Russian war effort in 1812–14. Lieven argues that Russia defeated Napoleon not because of some Tolstoyan rising of the people or the efforts of singular heroes like Kutuzov, but instead, be-

cause of the ability of the Russian leaders to outthink their French counterparts, the advanced training of the Russian professional military, and the superiority of the Russian light cavalry.

Medzhibovskaya, Inessa. "Tolstoy's Hieromonk." *Tolstoy Studies Journal* 21 (2009): 55–64.

Tolstoy's mysterious plan for his unfinished story about a hieromonk reflects the novelist's interest in a theme of rebellious monks, human and divine love, and revolution. Medzhibovskaya's research note discusses the text of the drafts, manuscript versions, and publication history of Tolstoy's unfinished story and addresses the question of politics in shaping the fates of its development. The note will be further developed in the article "Terror Un-sublimated: Hieromonks, Revolution and Tolstoy's Last Master Plots," forthcoming in *TSJ* 22 (2010).

Meyer-Stabley, Bertrand. *La comtesse Tolstoï*. Paris: Payot & Rivages, 2009. A biography of Sofia Tolstaya.

Mieszkowski, Jan. "Watching War." *PMLA* 124.5 (2009): 1648–1661.

The historical representation of war has transformed it to the point where leading observers interact with combat in ways other than visual experience. This article compares the active warfare of the Napoleonic era to the representations of combat in works by Rousseau, Stendhal, and Tolstoy. In *War and Peace*, the creative conceptualization of battle provides greater understanding than Pierre's eyewitness experience of the event.

Mondry, Henrietta. *Vasily Rozanov and the Body of Russian Literature*. Bloomington, IN: Slavica, 2010.

This examination of Vasily Rozanov's philosophical thought focuses on his application of a theory of body politics to the literary works of Russia's great writers. The analysis of Rozanov's writings is divided into single chapters for each major figure of Russian literature under review: Pushkin, Gogol, Turgenyev, Dostoevsky,

and Tolstoy. The sixth chapter, which describes the aesthetic, ethnic, and political prism through which Rozanov views Tolstoy, is entitled "The Russianness of Leo Tolstoy's Body as a Mirror of the Russian Family Crisis." It includes a review of the many articles Rozanov wrote on Tolstoy, beginning in 1892 and continuing beyond Tolstoy's death in 1910.

Moore, Lindy. "The Reputation of Isabella Fyvie Mayo: Interpretations of a Life." *Women's History Review* 19.1 (2010): 71–158.

This article examines the reputation of Isabella Fyvie Mayo, a Victorian novelist who was also a friend of Lev Tolstoy and Mahatma Gandhi. She later entered the political and social sphere as an ethical anarchist and pacifist who fought against imperialism and racism around the world.

Morson, Gary Saul. "The Pevearsion of Russian Literature: Disastrously Popular New Translations of Tolstoy, Dostoevsky, and Others Threaten to Dishearten and Distance New Generations of Readers from Transformative Works of Greatness." *Commentary* 130.1 (2010): 92–98.

Richard Pevear and Larissa Volokhonsky have received much acclaim for their new authoritative translations of classic works of Russian literature. This critical essay identifies many shortcomings in these new translations by comparing specific passages from P&V to the earlier translations of Constance Garnett, Bernard Guilbert-Guerny, and Ann Dunnigan. Errors in word choice, tone, and style in the P&V versions of Dostoevsky's *Notes from Underground* and *The Brothers Karamazov*, Gogol's *Dead Souls*, and Tolstoy's *Anna Karenina* and *War and Peace* are identified and explained.

Moss, Anne Eakin. "Tolstoy's Politics of Love: 'That passionate and tender friendship that exists only among women.'" *Slavic and East European Journal* 53.4 (2009): 566–586.

This article outlines the relationships among the female characters of Tolstoy's

major novels. Feminine friendship is presented as Tolstoy's ideal relationship despite his misgivings about such arrangements.

Nickell, William. *The Death of Tolstoy: Russia on the Eve, Astapovo Station, 1910*. Ithaca: Cornell UP, 2010.

This book gives an account of Tolstoy's death, its circumstances, and its consequences. Drawing on newspaper accounts, personal correspondence, police reports, secret circulars, telegrams, letters, and memoirs, Nickell outlines the public spectacle that surrounded the last days and death of Lev Tolstoy, a revered cultural figure, at a railway station in Astapovo in 1910. Nickell discusses the role and the growing power of the media in the coverage of the historical moment of Tolstoy's death in the context of Russia on the eve of revolution.

НИКИТИНА, НИНА. *Софья Толстая*. Москва: Молодая гвардия, 2010.

The writer and cultural historian N. A. Nikitin retells the life story of Sofia Andreyevna Tolstaya, who shared much of her life with Tolstoy. Sofia devoted her life after her husband's death to the preservation of his legacy. This book consists of 29 chapters, including a list of important dates in the life of S. A. Tolstaya and a bibliography.

Odesskaya, Margarita. "Leo Tolstoy's Treatise 'What Is Art?' in the Context of the Disintegration of Idealistic Aesthetics." *Social Sciences* 40.4 (2009): 47–55.

This article analyzes Tolstoy's treatise "What Is Art?" in the historical and literary context of the end of the nineteenth century. At a time when the triad of "truth, good, and beauty" ("правда—добро—красота"), formulated by the aesthetics of Kant and Schiller, were being devalued, Tolstoy stepped forth on the side of the "fathers." The bringing together of beauty and virtue in Tolstoy's treatise can be seen as a polemic of Tolstoy with Schiller. The late Tolstoy places education as the main task of literature, which brings him closer to the men of the sixties than to

the aesthetics of Baudelaire or Wilde, for whom beauty itself was sufficient and complete. Tolstoy encourages the valuation of beauty for good as the ideal that art should serve.

O'Driscoll, Cian. "Hedgehog or Fox? An Essay on James Turner Johnson's View of History." *Journal of Military Ethics* 8.3 (2009): 165–178.

This article draws on Isaiah Berlin's analysis of Tolstoy's understanding of history to determine whether the contemporary just war theorist James Turner Johnson should be categorized as a monist (hedgehog) or pluralist (fox). Because of the frequent comparisons to Berlin's ideas, comparisons between Johnson and Tolstoy occur throughout the article. Berlin's claim that Tolstoy might be categorized as a fox even though he believed himself to be a hedgehog applies equally to Johnson, who appears univocal but is in actuality producing a variety of voices in his work.

Ореханов, Георгий, свящ. "В. Г. Чертков и Л. Н. Толстой." *Российская история* 2 (2010): 129–138.

This article presents biographical information on V. G. Chertkov, focusing on the moments of intersection with Tolstoy's life. The changing historical view of Chertkov's influence on Tolstoy is presented in connection with Chertkov's legacy as a writer and publisher.

----, *Жестокий суд России: В. Г. Чертков в жизни Л. Н. Толстого*. Москва: Издательство ПСТГУ, 2009.

This book provides a historical analysis of V. G. Chertkov's role in Tolstoy's life. The author sets up his argument in response to Rozanov's assumption that the Russian people will have a harsh judgment for Chertkov when all is known. In particular, Chertkov's influence on Tolstoy's relationship with the Orthodox Church is analyzed and discussed. This monograph is part of a larger work in progress dedicated to the topic "L. N. Tolstoy and the Russian Orthodox Church."

----, "Отлучение или отпадение?"

СМЫСЛ СИНОДАЛЬНОГО АКТА О ЛЬВЕ ТОЛСТОМ." *Родина* 11 (2009): 60–63.

This article examines the motivations behind the Sinodal Act of 1901, a decision that had important ramifications on Tolstoy's life. Tolstoy's excommunication contributed to the tragic quality of his final decade.

----, *Русская православная церковь и Л.Н. Толстой: Конфликт глазами современников*. Монография. Москва: Издательство ПСТГУ, 2010.

This book consists of two parts. The first part discusses the spiritual quest of Russian intelligentsia in the second half of the nineteenth century as well as Tolstoy's philosophical and religious convictions and the peculiarities of their reception. The second part investigates V.G. Chertkov's role in Tolstoy's life and in the popularization of his ideas. Particular attention is devoted to the Sinodal Act of 1901 and to the attitudes of the state and the Church toward Tolstoy.

Pankenier, Sara. "The Birth of Memory and the Memory of Birth: Daniil Kharms and Lev Tolstoy on Infantile Amnesia." *Slavic Review* 68.4 (2009): 804–824.

This article compares the autobiographical memory of Daniil Kharms in the short story "Incubation Period" to that of Tolstoy in his *Earliest Recollections*. The confrontation of infantile amnesia promotes a particular polemical and ideological argument for each writer. While both authors maintain their unique elements of tone and style, the adult perspective of the experienced infantile world is remarkably similar in the two autobiographical fragments.

Popoff, Alexandra. *Sophia Tolstoy: A Biography*. New York: Free Press, 2010.

This comprehensive biography of Lev Tolstoy's wife, Sofia, provides detailed information on her life, focusing on her influential role in Tolstoy's literary production and her often overlooked talents as a writer, photographer, translator, and artist. Popoff's biography attempts to

rehabilitate Sofia from the prevailing image of a malicious and selfish figure by focusing on her practicality, versatility, and generosity.

Rabaté, Dominique. *Le Roman et le sens de la vie*. Paris: José Corti, 2009.

Part two of this work, entitled "La leçon de la mort," examines Tolstoy's depiction of death in *The Death of Ivan Ilich*.

Rogers, Chip. "Universality in *The Death of Ivan Ilich*." *Tolstoy Studies Journal* 21 (2009): 49–55.

Rogers's research focuses on authorial generalizations in the narrative discourse of Tolstoy's story *The Death of Ivan Ilich*. The ordering of chapters, the use of a third-person editorial omniscient narrator, the careful selection of metaphors, and the use of numerous "inevitably" and "as always" generalizations, inspire the reader's close identification with Ivan despite our aversion to his more troubling and offensive attitudes and actions.

Rozenblium, L. "Tolstoy and Dostoevsky (Closing the Distance): At the Turn of the 1870s–1880s." *Russian Studies in Literature* 45.4 (2009): 62–97.

Although readers and critics have often underscored the differences between Tolstoy and Dostoevsky, between their worldviews and the concerns of their writing, Rozenblium makes an argument for the similarity of their core beliefs at the end of their lives. For all his profound disagreement with Dostoevsky, Tolstoy held that in their notion of God, Christian morality, and the good of people and humanity, he and Dostoevsky were headed in the same direction. This article examines the relationship between the writers in the last years of Dostoevsky's life as well as Tolstoy's attitudes toward Dostoevsky in the three decades that followed Dostoevsky's death.

Rubenstein, Roberta. "Reading over Her Shoulder: Virginia Woolf Reads *Anna Karenina*." *Woolf Editing/Editing Woolf: Selected Papers from the Eighteenth Annual Conference on Virginia Woolf*.

Eds. Eleanor McNeese and Sara Veglahn. Clemson, SC: Clemson University Digital, 2009. 76–83.

Virginia Woolf read Tolstoy's novel *Anna Karenina* prior to beginning her literary career, and reread it in 1926. Drawing from Woolf's notes, Rubenstein examines the impact of these readings on Woolf's method and style. Woolf's impressions of the novel were generally very positive.

Schönle, Andreas. "Modernity as a 'Destroyed Anthill': Tolstoy on History and the Aesthetics of Ruins." *Ruins of Modernity*. Eds. Julia Hell and Andreas Schönle. Durham, NC: Duke UP, 2010. 89–103.

After the 1812 invasion, Moscow was a city in disrepair. This article provides a historical context for Tolstoy's depiction of the ruined city in *War and Peace*. Tolstoy maintained a unique position compared to the common ideological responses to the 1812 destruction in Russia. Tolstoy's focus on the aesthetic features of the ruins and the restorative function of the event allows for an escape from modernity through an increase in community and enhanced temporal perspective. Tolstoy employs a metaphor of a destroyed anthill to underline this freedom from modernity.

Серебряный, С. "Лев Толстой в восприятии М. К. Ганди." *Вопросы литературы* 5 (2009): 333–362.

This article discusses Gandhi's perception of Tolstoy's thought and personality. In his autobiography, Gandhi listed Tolstoy's "The Kingdom of God is Within You" as one of the most important influences in his life. For Gandhi, Tolstoy was a pioneer of the philosophy of nonviolence and an advocate of religious universalism.

Sobol, Valeria. *Febris Erotica: Lovesickness in the Russian Literary Imagination*. Seattle: Washington UP, 2009.

This book examines the development of the concept of lovesickness in both literature and medicine, focusing on the manifestations of the theme in Russian literature of the nineteenth century. Kitty

Scherbatskaia's case of lovesickness in Tolstoy's novel *Anna Karenina* is highlighted as a polemical response to Chernyshevsky's treatment of the issue in *What is to Be Done?* Tolstoy challenged the concept of lovesickness altogether by introducing shame, rather than love, as the primary cause of the malady.

Sobolev, Lev. "War and Peace as Read by Contemporaries." *Russian Studies in Literature* 45.4 (2009): 7–61.

Sobolev catalogues the usual and contradictory praise and complaints expressed by readers and critics encountering *War and Peace* as it first appeared. He collects, quotes from, and summarizes a range of contemporary reaction to the novel in a survey that complements the more extensive criticism of the novel collected by A. V. Knowles in his *Tolstoy: The Critical Heritage* (1978), as well as more recent scholarly treatments of reaction to the novel, such as Dan Ungurianu's *Plotting History: The Russian Historical Novel in the Imperial Age* (2007).

Stene-Johansen, Knut. "Tolstoy and the Making of the Inhuman." *Illness in Context*. Eds. Knut Stene-Johansen and Frederik Tygstrup. Amsterdam: Rodopi, 2010. 125–135.

Stene-Johansen investigates the role of illness in human existence using the example of Tolstoy's *The Death of Ivan Ilich*. The novella deals with illness as a starting point for a change in the way of living, breaking from the idea of death in a Heideggerian sense.

Stetschkin, P. "Interview with Lew Tolstoy (1906)." *Sinn und Form* 62.5 (2010): 598–606.

Sun, S. Y. "The Apostate Nie Yuntai's Comparison between Christianity and Buddhism and Its Inspiration to Sino-Christian Theology." *Logos & Pneuma-Chinese Journal of Theology* 33 (2010): 145–176.

Nie Yuntai, an important entrepreneur in the history of modern China, converted to Christianity in 1915, when he was 35 years

old. His conversion, which aimed primarily at national salvation, is an achievement of an American missionary William Wirt Lockwood (1877–1936), not the result of reading Lev Tolstoy's writings as Nie himself claimed exclusively when he reconstructed his autobiography after he apostatized from his belief of Jesus Christ.

Szostakowska, Katarzyna. "Lew Tolstoj i starcy Pustelni Optyńskiej." *Slavia orientalis* 58.2 (2009): 131–152.

This article details Tolstoy's five visits to the Optina Pustyn monastery. Tolstoy's interaction with the elders is contextualized with a description of the spiritual milieu of nineteenth-century Russia, in which many notable authors sought advice from the *starsy* at Optina. Tolstoy's general disapproval of staretsdom did not prevent Tolstoy from seeking advice from the elders.

Tolstoï et la musique. Ed. Michel Aucour-turier. *Cahiers Léon Tolstoï* 20. 2009.

A collection of essays exploring the relationship between Tolstoy's creative output and music.

Толстой и о Толстом. Выпуск 4–й. Материалы к комментариям. Москва: ИМЛИ РАН, 2010.

This fourth installment of the academic edition of Tolstoy's *Complete Works* consists of five parts. The first part includes articles about the Tolstoy's kin, based on previously-unpublished archival materials. The second section contains articles that discuss Tolstoy's milieu—his contemporaries, visitors, and correspondents. The third section is devoted to little known episodes of artistic history related to Tolstoy's works; it also identifies the books from Tolstoy's library in Yasnaya Polyana that serve as sources for Tolstoy's masterpieces. The fourth section reviews Tolstoy's legacy in the twentieth century, namely, the value of Russian archives and Tolstoy's influence on world culture, as well as the subsequent translations of his works into foreign languages. The fifth section includes N. N. Strakhov's previously-unpublished short story "Morn-

ings" (По утрам), which Strakhov sent to Nekrasov's *The Contemporary* (Современник) along with Tolstoy's *Childhood* (Детство); it also includes the letters of the German writer Paul Ernst to Vera Kosenko, his Russian fiancée, about Tolstoy's *Kreutzer Sonata*. This collection includes an index of Tolstoy's works, an index of names, and a list of illustrations.

Толстовский сборник—2008. Л.Н.

Толстой и русская революция.

Материалы XXX Международных Толстовских чтений. Тула: 2008.

The articles in this collection deal with a wide range of scholarly issues related to Tolstoy Studies. The pedagogical papers focus on the significance of Tolstoy's teaching for the training of prospective educators, Tolstoy's views of the "teacher-student" relationship, Tolstoy's approaches to teaching as they compare with post-non-classic pedagogy, and Dostoevsky's polemical attitude toward the depiction of a child's soul in Tolstoy's work. Other papers focus on Tolstoy's poetics, investigating the linguistic view of the world through the philosophical prism of the novel *War and Peace*, the authorial conception of the world as presented in the short story "Two Hussars," and the holistic structure of the novel *Resurrection*. Historical examinations focus on Tolstoy's legacy in the revolutionary culture of the twentieth century, especially as it relates to Tolstoy's spiritual tradition. In addition, these papers discuss the origin of penury in Russia, the harmony of man and Universe in Tolstoy's works, and the idealized form of social organization (utopia) that is represented in Tolstoy's thought. Other articles from this collection examine Tolstoy's relationship with the peasant writer S. T. Semenov, including a linguistic analysis of each author's work; Tolstoy's interest in the Islamic West, as portrayed in *Hadji Murat*, "The Prisoner of the Caucasus," and "Elias"; Tolstoy's attitude toward the agricultural reform of P. A. Stolypin; and Tolstoy's conception of spiritual crisis as depicted in *The Death of Ivan Ilich*.

Tolstoy, Leo. *The Death of Ivan Ilich and Other Stories*. Trans. Richard Pevear and Larissa Volokhonsky. New York: Alfred A. Knopf, 2009.

This collection of Tolstoy's short stories includes "The Prisoner of the Caucasus," "The Diary of a Madman," "The Death of Ivan Ilich," "The Kreutzer Sonata," "The Devil," "Master and Man," "Father Sergius," "After the Ball," "The Forged Coupon," "Alyosha the Pot," and "Hadji Murat." An introduction by Richard Pevear is also included.

----, *Forbidden Words: On God, Alcohol, Vegetarianism, and Violence*. Ed. Simon Parke. Guildford: White Crow Books, 2009.

A collection of Tolstoy's writings that were not published in Russia during the author's lifetime. This book includes seven short works: "God or Mammon," which comprises an assault on alcohol; "How to Read the Gospels," which aims to help the reader discover the essence of Jesus's teachings; "Letter to Hindu," which is a reply to Tarak Nath Das, in which Tolstoy takes his well known arguments for non-violence onto the world stage; "The Significance of Science and Art," which features Tolstoy's attacks on the confluence of moral and intellectual error, which he believed to have permeated European science and art by the turn of the 20th century; "The First Step," which is a piece of writing in search of the moral man; "You Shall Not Kill," which is an article on non-violence; and "Thoughts on God," which presents a collection of Tolstoy's thoughts gathered by Chertkov. This edition is a celebration of the one-hundredth anniversary of Tolstoy's death.

----, *Last Steps: the Late Writings of Leo Tolstoy*. Ed. Jay Parini. Trans. R.F. Christian. London: Penguin Classics, 2009.

This book brings together essays, diaries, and letters from Tolstoy's later years. It includes pieces featuring his unorthodox version of Christianity. Other essays espouse social justice, pacifism, vegetarian-

ism, and discuss the question of aesthetics and ethical values. The introduction by Jay Parini, author of *The Last Station: A Novel of Tolstoy's Final Year*, places Tolstoy's works in biographical and literary context.

----, *Resurrection*. Trans. Anthony Briggs. London: Penguin Books, 2009.

This new translation of Tolstoy's novel includes a detailed chronology of the author's life, an introduction by the translator, endnotes to the text, and a chapter summary of the novel's content.

Tolstoy, Leo and Winters, Ben H. *Android Karenina*. Philadelphia: Quirk Productions, 2010.

"Functioning robots are all alike; every malfunctioning robot malfunctions in its own way." This book adds a science-fiction plot into Tolstoy's original text, populating the work with scientists, aliens, and advanced technology. The additional elements blend into the fabric of the original novel, forming a new co-written story.

Urban, V. David. "Tolstoy's Presence in Fugard's 'Master Harold'...and the boys: Sam's Pacifist Christian Perseverance and 'A Case of Illness.'" *Renascence: Essays on Values in Literature* 62.4 (2010): 311-326.

This article discusses the presence of Tolstoy's teachings in Athol Fugard's play "Master Harold" ...and the boys (1982). The author shows how Sam, a black servant, exemplifies Tolstoy's philosophy of egalitarianism and Christian pacifism and demonstrates a compassionate dignity toward his master in a manner reminiscent of Tolstoy's Gerasim in *The Death of Ivan Ilich*.

Yoshii, Akio. "Gide et Tolstoï: Autour de la lecture du Retour de l'Enfant prodigue à Iasnaïa Poliana." *Bulletin des amis d'André Gide* 38.166 (2010): 205-21.