
Supplement to the Annotated Bibliography, 1996–1997

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1997

- Bich, E. "Dal'niaia pravda L'va Tolstogo." *Zvezda* 5 (1997): 205-218.

In the first half of the article, the author wonders about the state of his society—about life's everyday difficulties, as well as the lack of order and justice in society as a whole. This leads him to examine briefly Tolstoy as philosopher and thinker in light of Berdiaev's comments on Tolstoy in *Dukhi russkoi revoliutsii*.

- Ponomarev, E. "Oproshchenie soznaniia. O prodolzhenii 'Voiny i mira'." *Zvezda* 6 (1997): 202-208.

Review of *P'er i Natasha* (Moskva: Vagrius, 1996) by Vasili Staroi, a work in two volumes which, according to Ponomarev, attempts to continue *War and Peace* for a contemporary audience. Censures the premise for writing the work and the final version, questioning why a society should need to rewrite "the classics" and indicating stylistic and ideological shortcomings in Staroi's text.

- Rylkova, Galina. "The History of Natasha Rostova's Affair with Anatole Kuragin." *Canadian-American Slavic Studies/Revue Canadienne Américaine d'Etudes Slaves* 31.1 (Spring 1997): 51-63.

There is a rationale behind Natasha's behaviour in her relationship with Anatole. Compares it to her

behaviour with Andrei and examines it alongside relationships that evoke similar behaviour in Karamzin's "Natalie the Boyar's Daughter" and "Poor Liza." Natasha's affair with Anatole can be understood as structured literary text that resembles a novella.

- Villard, D. F. "Nedostavlennoe pis'mo [Vospominaniia amer. pisatel'ia o vstreche s L. N. Tolstym]." *Rodina* 2 (1997): 61-65.

1996

- Balonov, Feliks. "Izhe imat' um da poch-tet." *Neva* 8 (1996): 237-239.

Considers alphabetical and numerical systems to account for the spellings Tolstoy used when writing *War and Peace*—L'empereur Napoléon" and "L'Russe Besuho" or "Pierre Besuhoff." Tolstoy wanted to link Napoleon with Pierre, when Pierre tallies the names according to mystical numerology, and thus Tolstoy had to find a spelling that would allow the calculations to work. Pierre had to come up with 666, the number explained by the Book of Revelation as that which designates the beast of the Apocalypse. Hints that Bulgakov followed Tolstoy's lead in using letters to designate numerical value, when he created (or calculated) Petliura in *The White Guard*.

- Balonov, F. P. "Chisel ne stavim, s chis-lom bumaga stanet nedeistvitel'noi... Mnymi antikhris-t u L. Tolstogo i M. Bulgakov." *Russkaia literatura* 4 (1996): 77-92.

Proposes a comparative analysis of *War and Peace* and *The White Guard*, in which attention would be paid to Tolstoy's Napoleon and Bulgakov's Petliura. Considers the conduct of Pierre and his "relationship" with Napoleon, as well as the representation of Napoleon as the Antichrist in *War and Peace* and non-fictional works concerned with the Napoleonic Wars. Provides background on, and clarification of, Tolstoy's perceivable employment of alphabetical and numerical sys-

tems in *War and Peace* and explains seeming mathematical mistakes made by Tolstoy and Pierre in the work. Employs similar systems to show Petliura's link to *War and Peace*. Includes some material published in the article from *Neva* 8 (1996) mentioned above.

- Boldina, E. "Narodnye proekty pamiatnika grafu L. N. Tolstomu." *Moskovskii arkhiv* 1 (1996): 531-537.

Very short overview of the plans for statues of Tolstoy that were forwarded after Tolstoy's death. Includes one photograph and four drawings.

- Chester, Pamela. "The Landscape of Recollection: Tolstoy's Childhood and the Feminization of the Countryside." In *Engendering Slavic Literatures*, 59-82. Bloomington: Indiana University Press, 1996.

In depictions of countryside by Tolstoy, Wordsworth, Constable, and Levitan, "a feminine presence hovers over, even blurs with, the scene, so that the landscape itself is feminized." Aims to clarify each artist's deeper emotional need to hold on to the landscapes of his childhood. Refers to Tolstoy's *Childhood*, Wordsworth's *The Prelude* (1799-1805), two scenes of Constable's *Dedham Vale* (1802, 1828) and his *Golding Constable's Flower Garden* (1815), and Levitan's *Vladimirka* (1892) and *Golden Autumn* (1895).

- Donskov, A. A. "'Zhitie Petra Mytaria' v peredelke L. N. Tolstogo." *Russian Language Journal* 165-167 (1996): 241-247.

Places Tolstoy's choice to adapt the "Zhitie Petra Mytaria" in the context of Tolstoy's aspirations and work at the time: in his efforts to assert a moral creed and find a literary form that would allow him to convey his moralistic beliefs, Tolstoy turned to dramatic legends and "lives" [zhitie], both of which provided useful material. Gives brief account of Tolstoy's interest in the "Zhitie

Petra Mytaria" and describes stylistic changes Tolstoy made to the version that appeared in "Posrednik" in 1886, a version previously adjusted to contemporary Russian by Petr Petrovich Belikov from the Church Slavonic original of Dmitrii Rostovskii. Includes an example of Tolstoy's edition, reprinted from the original (housed in the manuscript division of the State Museum of L. N. Tolstoy).

- _____, "'Zhitie Petra Mytaria' v obrabotke L. N. Tolstogo." *Russkaia rech'* 4 (1996): 6-9.

Except for minor changes, a partial reprint of the version that appears in *Russian Language Journal* 165-167.

- Ginzburg, C. "Making Things Strange: The Prehistory of a Literary Device." *Representations* 56 (Fall 1996): 8-28.

Notes briefly the importance of riddles and Tolstoy's work for Shklovsky's writing on *ostranenie*, and focuses in detail on how writers from Marcus Aurelius to Proust employed this device. Concluding the section that examines the use of *ostranenie* from Marcus Aurelius to La Bruyère and Voltaire, Ginzburg shows how, for Tolstoy (who read works by most of, if not all, these writers), *ostranenie* could function as a delegitimizing device on artistic, political, social, and religious levels.

- Gorbunov-Posadov, I. "'Uroki L'va Tolstogo' [O vzgliadakh na vospitanie]." *Rus'* no. 5 (1996): 33-40 [Reprint from *Svobodnoe vospitanie* 12 (1908)].

Examines Tolstoy's attitude toward upbringing [*vospitanie*] and education [*obrazovanie*], underscoring the respect Tolstoy held for individuality, soul [*dusha*], freedom, and the potential of children. Considers Tolstoy's pedagogical writings and two "conversations" [*besedy*] between Tolstoy and a group of children, at which the author was present. One "conversation," reprinted from

Svobodnoe vospitanie 1 (1907), appears after this article on pages 40-44.

- Kafanova, O. B. "Lev Tolstoi—chitatel' i kritik Zhorzh Sand." *Russkaia literatura* no. 1 (1996): 182-200.

Describes historically and critically Tolstoy's response to Sand's writings and the ideas she promoted—notably the actions of women and the union of marriage—as well as his response to Russians and Russian works that endorsed Sand's writings and ideas. Kafanova analyzes Tolstoy's understanding of Sand's work in the context of her own readings of Sand.

- Krasnoshchekova, E. "Semeinoe schast'e v kontekste russkogo romana vospitaniia (I. A. Goncharov i L. N. Tolstoi)." *Russkaia literatura* no. 2 (1996): 47-65.

Discusses Goncharov's *Obyknovennaia istoriia* and *Oblomov* and Tolstoy's *Semeinoe schast'e* as "novels of development," paying particular attention to the story lines that depict family happiness in the novels. Offers close readings of the works and argues that it is the heroines who gain greater understanding of the world.

- Kretova, E. Iu. "Infinitivnye obstoiatel'stva tseli i sposoby ikh perevoda na pol'skii iazyk (Na materiale trilogii L. N. Tolstogo *Detstvo, Otrochestvo, Iunost'*)." *Materialy po russko-slavianskomu iazykoznaniiu* 21 (1996): 79-86.
- Lapteva, L. P. "Cheshskii myslitel' XV v. Petr Khel'chitskii v russkoi istoriografii. Petr Khel'chitskii i Lev Tolstoi." *Vestnik Moskovskogo universiteta*. Ser. 8, Istorica 3 (1996): 48-56.

First half of the article introduces Khel'chitskii and provides a brief account of nineteenth-century Russian historians who examined his work. In the

second half argues that Tolstoy found support for his ideas in "V chem moia vera?" in the writing of Khel'chitskii, particularly in his "Essence of Faith" [*Set' very / Siet viery*].

- Lauer, Reinhard. "Das Anna-Syndrom in der russischen Literatur." In *Familienbindung als Schicksal: Wandlungen eines Motivbereichs in der neuen Literatur* (Bericht über Kolloquien der Kommission für literaturwissenschaftliche Motiv- und Themaforschung 1991-1994): 123-144. Göttingen: Vandenhoeck & Ruprecht, 1996.
- Mardov, I. V. "O 'novom zhizneponimani' L'va Tolstogo." *Voprosy filosofii* 9 (1996): 39-45.

Tolstoy's Christian beliefs. We can understand Tolstoy's teachings more clearly if we distinguish two spheres of existence in the inner life of man, the socially spiritual [*obshchedukhovnaia*] and the personally spiritual [*lichnaia dukhovnaia*]. The new understanding of life that Tolstoy was working out in the 1880s and voiced in the 1890s has to do with the coming together of these spheres: the truth of life can be conveyed, and thus lead to a socially spiritual existence, by the examples (rather than conscious instruction) of those who live a personally spiritual life.

- Nikiforova, T. G. "Iz Zapisok I. M. Ivakina [Vospominaniia o L. N. Tolstom]." *Oktiabr'* 9 (1996): 148-157.

Notes of Ivan Mikhailovich Ivakin (1855-1910), who was a teacher in the Tolstoy household from the early 1880s. He observed and participated in many events there and met many people who visited. These notes are from 1886-1888 and complement the selection of Ivakin's notes which were published in *Literaturnoe nasledstvo* (vol. 69, book 2). A brief introduction and extensive notes. Ivakin witnessed Fet's work on translations.

- Nosov, V. "Obshchina L. N. Tolstogo v svete ucheniia zhivoi etiki." *Osnova mira* (Tomsk 1996): 158-162.

- Pavlov, Svetoslav. "Pis'ma romana *Voina i mir* kak sredstvo sviazi ego strukturnykh elementov." *Russian Language Journal* 165-167 (1996): 291-302.

Examines sections of *War and Peace* in which the conveyance, exchange, and the content of letters function to join episodes, define characters, and organize the structure of the work. Shows how the seemingly official letters of Alexander, Napoleon, and military leaders effect transitions in the text from primarily literary narration to historical and philosophical digressions [otstuplenie].

- Perlina, N. "Lev Nikolaevich Nekhliudov —Myshkin, ili Kogda pridet Voskresenie." In *Dostoevskii i mirovaia kul'tura*. Almanakh no. 6. Sankt-Peterburg: Akropol', 1996. 118-124.

Analyzes the links between Dostoevsky's *Idiot* and Tolstoy's *Resurrection*, exploring connections in theme and story-lines and underscoring aspects of Myshkin's character that were developed in Nekhliudov's. Discusses why *Idiot* and Myshkin might have interested and attracted Tolstoy.

- Popov, Konstantin. "Semantiko-stilisticheskaia kharakteristika leitmotivnykh slov lozh', bol' i smert' v povesti 'Smert' Ivan Il'icha' L. N. Tolstogo." *Russian Language Journal* 165-167 (1996): 143-154.

Discusses what Tolstoy's use of the words *lozh'*, *bol'*, and *smert'*, as well as their derivatives and synonyms, means for the scenes in "Death of Ivan Ilych" in which they occur and the story as a whole.

- Romanenko, A. D. "Iz bumag V. G. Chertkova i ego sovremennikov." *Novyi zhurnal* 202 (1996): 189-229.

Presents fourteen documents issued or received by Chertkov between 1917 and 1922, when he was collecting and organizing materials that would be used in the Jubilee edition of Tolstoy's works: letters, addresses [obrashchenie], resolutions, and announcements. The materials are unpublished or have been published once in rare journals. Romanenko introduces the collection and provides notes for each entry.

- Shcherbakov, V. I. "Neizvestnyi istochnik *Voiny i mira* ('Moi zapiski' masona P. Ia. Titova)." *Novoe literaturnoe obozrenie* 21 (1996): 130-151.

Examines the role that P. Ia. Titov (1758-1818) played in early drafts of *War and Peace*, as a model for a character and in the final version as the provider of experiences and diary material for Pierre's character and diary. Presents Titov's notes, diary entries, and "Confession," revealing the similarities they share with sections of the final version of *War and Peace* and arguing that they provided Tolstoy a source from which he could understand more clearly the nature of individuals who lived at the time in which *War and Peace* was set. Draws on archival material from the Russian State Library (RGB) and the State Museum of L. N. Tolstoy. The essay was translated and published in *TSJIX* (1997): 66-84.

- Sloane, David. "The Poetry in War and Peace." *Slavic and East European Journal* 40 (Spring 1996): 63-84.

Proposes that it "is the counterpoint of the prosaic and the poetic [...] that explains the effect the novel has had on readers" and argues that *War and Peace* succeeds largely because it is a poetic novel: outlines how the universe depicted in *War and Peace* is governed by causes that structure life in meaningful ways; explores the coincidence that Tolstoy was concerned with the idea of life as a

"kind of poem in the process of being created" when he began writing *War and Peace*; examines Tolstoy's efforts to realize the "sound" of an epoch in *War and Peace* by reproducing human speech; describes how Tolstoy organized the prose rhythmically, in places mimicking life, "whose natural rhythms are irregular," and how he used phonological associations to depict the coming together of semi-conscious thoughts and sensations that lead to epiphanies.

- Smith, Karen R. "Resurrection, *Uncle Tom's Cabin*, and the Reader in Crisis." *Comparative Literature Studies* 33.4 (1996): 350-371.

Reads *Resurrection* and *Uncle Tom's Cabin* as protest novels. Argues that both novels generate meaningful analyses when considered in terms of the relationship they construct with a reading public primed to respond to the works' sentimental expressions, social messages, and religious teachings.

- Soina, O. S. "L. N. Tolstoi: paradoksy eticheskogo chelovekotvoreniiia." *Chelovek* 2 (1996): 60-79.
- Zurek, Magdalene. *Tolstoj's Philosophie der Kunst*. Heidelberg: Universitätsverlag S. Winter, 1996. 425 pages.