
Tolstoy Scholarship in Russia and Abroad

Recent Publications and Annotated Bibliography, 2000-2001

Paul Haddock

University of Toronto

- Dunn, Stephen. *Tolstoy in South Jersey*. The Georgia Review LX, no. 2 (Summer 2001): 267. [Reprinted in this issue of *TSJ*.]

This is one poem in a cycle of four called *Literary Visitations* about literary figures and specific geographic locations. The titles of the other poems are: *Twain in Atlantic City*, *Charlotte Brönte in Leeds Point*, and *George Eliot in Beach Haven*.

- Eshelman, Raoul. "Tolstojs realistische Monadologie (am Beispiel von *Detstvo* und anderen Werken)." *Zeitschrift für Slavische Philologie*. Band 59, Heft 2 (2000): 347-378.
- Foier, Katrin B. [Kathryn B. Feuer]. *Genesis "Voiny i mira."* Edited, with introduction by Robin Feuer Miller and Donna Tussing Orwin. Translated by Tatyana Buzina. Russian editor, Galina Ia. Galagan. St. Petersburg: "Akademicheskii proekt", 2001.

A translation into Russian of Kathryn B. Feuer's *The Genesis of War and Peace* (Ithaca, NY: Cornell University Press, 1996).

- Galloway, David J. "Victim of Circumstance: Rastopchin's Execution of Vereshchagin in Tolstoi's *Voyna i mir*." *The Carl Beck Papers in Russian and East European Studies*. No. 1404 (January 2000).

The subject of this monograph is the so-called Vereshchagin episode that occupies chapters twenty-four and twenty-five of Part Three, Book Three of *War and Peace*. In this scene the student Mikhail Vereshchagin is summarily executed on the order of Count Fedor Rastopchin for distributing a pro-French pamphlet predicting that Napoleon would take Moscow and St. Petersburg within six months. In investigating this minor, albeit dramatic, moment in the novel, Galloway examines how Tolstoy gradually added psychological, ideological, and theological subtexts in the successive drafts of his novel.

He begins with the historical background of the episode and shows how the event was portrayed in the sources Tolstoy used when composing *War and Peace*. Here Galloway cites Rostopchin's own account of what transpired in addition to the impact the event made on Prince Petr Viazemskii and Alexander I's letter to Rastopchin expressing his disapproval of how the affair was handled.

Galloway's next focus is on Tolstoy's characterization of Rastopchin and his use of French. He reveals how the Count's adherence to the Jacobin concept of *le bien publique* [the public good], which had become infamous as a result of the French Revolution and the Reign of Terror, became his justification for the execution: "Tolstoi shows that Rastopchin's 'selfless act' (as the Count sees it) is nothing more than an individual attempt to transfer blame and expiate his own anger ... Rastopchin resorts to *le bien publique* as a defense against the prickings of his own conscience" (23).

Finally, Galloway looks at how the underlying Christian imagery of the scene invokes a comparison of Rastopchin with Pontius Pilate and of Vereshchagin with Christ. Tolstoy's handling of the scene, Galloway argues, is designed to show that Rastopchin, like Pilate before him, "wrestles with his own conscience in an attempt to justify and rationalize his role" (22).

Galloway's reading of this scene helps the reader understand how Tolstoy transformed a minor historical incident into a complex narrative that touches on many of the major themes of *War and Peace*.

- Gordon, A. D. *Tolstoy in Palestine. Judaism* vol. 49, no. 4 (Fall 2000): 460. [Reprinted in the current issue of *TSJ*.]

A poem that connects Tolstoy's faith in the rejuvenating power of manual labour with the building of the State of Israel.

- Grant, Robert. "Tolstoy and Enlightenment: an Exchange with Isaiah Berlin." In *The Politics of Sex and Other Essays: On Conservatism, Culture, and Imagination*. Foreword by Raymond Tallis. New York: St. Martin's Press, Inc., 2000. 201-211.

In *The Times Literary Supplement* for 8 July 1988 Robert Grant reviewed A. N. Wilson's biography on Tolstoy and a re-issue of Isaiah Berlin's famous essay, *The Hedgehog and the Fox*. Berlin took exception to some of the opinions Grant expressed and instigated a correspondence to clarify his position. The letters comprising this exchange, along with an excerpt of the relevant portion of Grant's review, constitute the bulk of the article. The pleasure in reading these letters derives from the very casualness and carelessness with which these two first-rate minds discuss Tolstoy and his relationship to other thinkers, both past and present. Berlin concludes the final letter by commenting somewhat ironically on his famous dichotomy: "I enjoyed making it, but perhaps it omits too much. Great scholars in the humanities are, as a rule, hedgehogs—they cannot help developing some kind of monistic vision and seeing everything in what probably rightly seems

to them to be a new light, original, true, discovered by themselves" (210).

- Hooper, Cynthia. "Forms of Love: Vladimir Solov'ev and Lev Tolstoy on *Eros* and *Ego*." *The Russian Review* 60 (July 2001): 360-380.

Hooper explores the central position romantic love holds in the writings of Tolstoy and Solovyov and how it figures in the formulation of the writers' respective ethical systems. She devotes most of her essay to their understanding of Plato, Tolstoy's highly controversial stance regarding sexual love as espoused in *The Kreutzer Sonata* and his Afterword to the story, and Solovyov's rejection of Tolstoy's position in his essay "The Meaning of Love" and his last major work, *Three Conversations*. Hooper reaches the conclusion that in defining love, Tolstoy and Solovyov disagree most of all about aims. For Solovyov, "the goal of love consists in the gradual evolution of humankind, a process synonymous with incarnation, the gradual incorporation of the divine into the forms of daily life" (379). For Tolstoy, on the other hand, "universal love could only be defined in the renunciation of particular personal ties" and his insistence that uncompromising moral integrity, even if apparently self-destructive, "will produce a new and better creation" (380) is consistent with his belief in self-perfection, which required liberation from all biological concerns.

- Horn, Bernard. "The Plot of Suicide in A.B. Yehoshua and Leo Tolstoy." *The European Legacy* vol. 6, no. 5 (2001): 633-638.

In this article the near-suicide of the main character Benjy in Yehoshua's novel *Open Heart* is compared with the actual suicide of the heroine in *Anna Karenina*. At the opening of both novels neither Anna nor Benjy appear the least bit suicidal, but both enter into relationships that end with them seriously contemplating ending their lives. Bernard traces the causes of this development in both novels and explores the reasons why Benjy reconsiders his situation and stops short of killing himself while Anna does not.

- Karasev, L. V. "Tolstoi i mir." *Voprosy filosofii* 1 (January 2001): 33-54.

The *mir* in the article's title refers not to peace, but to the world. The author asserts that Tolstoy's artistic power allowed him to create a fictional world almost equal to reality itself, and no where is this more in evidence than in his epic, *War and Peace*. Furthermore, the various episodes of the novel are united by an underlying "initial sense" [*iskhodnyi mys'l*], the force of which, Karasev believes, stems directly from the writer's creative personality. The article looks at various episodes in *War and Peace* to identify this hidden unity and to explore further the psychological, philosophical, and spiritual sources of Tolstoy's "elemental energy" that allowed him "to stand in opposition to the world" by creating an alternative to it (53).

- Kjetsaa, Geir. *Lev Tolstoj: Den russiske jords store dikter*. Oslo: Gyldendal, 1999.

This is a new, full-length biography of Tolstoy in Norwegian that sets out to provide an objective, factual account of the writer's life and artistic career. Kjetsaa considers Tolstoy to be "surpassed only by Shakespeare, Rousseau, and Dante" in world literature, and notes his influence on thinkers as diverse as Gandhi, Heidegger, and Wittgenstein. The book also incorporates new materials recently discovered by the author in the Swedish Academy in Stockholm and the Nobel Institute in Oslo on Tolstoy's candidacies for the Nobel Prize for Literature and the Nobel Peace Prize.

- Kolstø, Pål. "A Mass for a Heretic? The Controversy over Lev Tolstoi's Burial." *Slavic Review* 60:1 (Spring 2001): 75-95.

Kolstø maintains that the debate over Tolstoy's burial, i.e. whether or not an Orthodox service be performed at his funeral, has been largely overlooked and misinterpreted. In the majority of scholarship the actions of the Church towards Tolstoy have been seen as punitive at their best and vindictive at their worst. Kolstø shows, however, that the Church never stopped hoping for the writer to return to the fold and that many within the Church were sympathetic towards him.

Indeed, the *poslanie* of 1901, when the Church first stated that Tolstoy would be denied the burial rites awarded to believers, was not so much an effort to curtail Tolstoy as it was "a defensive measure to stem what [Metropolitan] Antonii saw as the creeping influence of Tolstoianism among members of his own clergy" (80). Although Tolstoy's wife and many others pleaded with Church authorities to alter their decision, the main reason the requiem ban was not retracted was that Tolstoy himself had in no uncertain terms let it be known that he would very much resent the presence of any ecclesiastics at his funeral. Kolstø looks closely at the debate and shows how the Church painted itself into a corner by promulgating the requiem ban: "It linked its future actions to what Tolstoi did, and thus left the initiative to its adversary. It made itself a hostage to Tolstoi's spiritual development and could not change its decision unless he pronounced the two fateful syllables *kaius* ' (I repent). He did not" (95).

- Kuchin, V.L. *Kapitan Tushin iz Voiny i Mira v romane i v zhizni*. Moscow: Izdatel'stvo "Istek", 1999.

This book details the efforts Tolstoy made to interview artillery officers who participated in the battle of Austerlitz and other engagements of the War of 1905. It was on the basis of these meetings that he developed the character of Capitan Tushin in *War and Peace*. Though the author, who is not a literary specialist, traces the development of Tushin through the drafts and variants of the novel, the strength of the book lies in its detailed account of the military customs, weaponry, and strategy used in the early nineteenth century. Tolstoy's historical accuracy in depicting the battle scenes in the novel is also emphasized by the author.

- LeBlanc, Ronald D. "Vegetarianism in Russia: The Tolstoy(an) Legacy." *The Carl Beck Papers in Russian and East European Studies* No. 1507 (May 2001).

Although Tolstoy is perhaps Russia's most famous vegetarian, his name has not been associated with the movement's resurgence in the post-

perestroika years. The main reasons for Tolstoy's lack of prominence as a vegetarian in contemporary Russia, LeBlanc suggests, are the motivations and rationales that informed his decision to refrain from eating meat. He was less interested in the hygienic or humanitarian aspects of vegetarianism than in its ascetic and moral significance as part of the human striving for self-perfection. LeBlanc's essay explores the nature of Tolstoy's vegetarianism and the ways in which his pronouncements on the subject were manipulated by those who played a key role in development of the vegetarian movement in early twentieth-century Russia in order to explain why the Tolstoy(an) legacy—the legacy of both Tolstoy and the Tolstoyans—appears so circumscribed for vegetarianism in Russia today.

- Lur'e, Ia. S. *Posle L'va Tolstogo: Istoricheskie vozzreniia Tolstogo i problemy XX veka*. St. Petersburg: Izdatel'stvo "Dmitrii Bulanin," 1993.

Ia. S. Lur'e is familiar to Slavists as a specialist in Medieval Russian history and literature. His book on Tolstoy represents the last major project undertaken by the author, who died in 1996. It is divided into four main sections: "Historical *Atomism* in *War and Peace*," "Tolstoy in the Twentieth Century," "Revolution and Tolstoy's Ideas," and "Russian Historical Prose of the Twentieth Century and Tolstoy's Ideas." Lur'e begins with an examination of Tolstoy's views on history as presented in *War and Peace* and maintains that they are not contradicted by later formulations on the same subject expressed in such works as *Anna Karenina*, *Confession*, and the unfinished story *Khodynka*. Tolstoy's views on the revolution of 1905, his attitude towards Stolypin, and his relationship to the *Vekhi* group constitute the main concerns Lur'e investigates in the second part of the book. He then proceeds to discuss the general condemnation to which the writer was subjected by the religious philosophers of the Silver Age, the attitudes of Gorky and Korolenko towards Tolstoy, and the plight of Tolstoyans under collectivization. In the book's final section the author delves into the search for a "red" Tolstoy by such authors as Fadeev and A.N. Tolstoy, considers

Tolstoy's influence on Bulgakov, Tynianov, and Grossman, and examines Solzhenitsyn's somewhat contradictory position towards Tolstoy's philosophy of history. Lur'e brings his wide-ranging erudition to bear on his subject matter and the result is an interesting scholarly study that will be of use to literary specialists and cultural historians of both the nineteenth and twentieth centuries.

- Mazzaello, Paolo. "Lombroso and Tolstoy: An Anthropologist's Unwitting Gift to Literature." *Nature* vol. 409, no. 6823 (22 February 2001): 983.

Cesare Lombroso was an anthropologist famous for his theory that genius was closely linked with madness. According to him, a man of genius was a degenerate, an example of retrograde evolution, in whom madness was a form of biological compensation for excessive intellectual development. This regression, Lombroso maintained, produced its own physical deformities, such as the cranial asymmetry of Pericles, Kant, and Dante and the small stature of Horace, Plato, and Epicurus. While attending the twelfth International Medical Congress in Moscow in 1897, Lombroso decided to test his theory by travelling to Iasnaia Poliana to meet with the undisputed genius of world literature, Leo Tolstoy. Lombroso, who imagined Tolstoy would be "cretinous and degenerate-looking," encountered upon his arrival a man with no physical deformities and whose attitude was calm and friendly. However, Tolstoy strongly disagreed with Lombroso over the latter's theory that certain types of criminals were beyond reform and society, as a result, had the right to defend itself from such individuals, even by means of the death penalty. Lombroso could not understand Tolstoy's attitude and regarded it as the product of a sick and violently passionate mind. Whereas Tolstoy wrote in his diary after their meeting: "Lombroso came. He is an ingenuous and limited old man." (At 61, Lombroso was seven years younger than Tolstoy.) On account of his visit to Tolstoy's estate, Lombroso's anthropological theories appear in *Resurrection*, where they are discussed by Nekhlyudov and others and rejected as immoral.

- Nickell, William. "Smert' Tolstogo i zhanr publichnykh pokhron v Rossii." *Novoe literaturnoe obozrenie* 44 (2000): 43-61.

This article also deals with the events surrounding Tolstoy's death, and Kolstø's and Nickell's articles complement each other in a number of ways. Whereas Kolstø's focus is primarily on the problems Tolstoy's death presented to the Orthodox Church, Nickell looks at the various ways Tolstoy's death was turned into a public spectacle and how various sections of society sought to turn the writer's death to their advantage or, conversely, limit the damage it was causing. Tolstoy's family, the government, Church, political activists, journalists, and university students each strove to present "their" version of Tolstoy, and, concomitantly, their social and political views in the period immediately following his death. This detailed examination brings to the fore numerous interesting facts related to both Tolstoy's life and death and demonstrates just how controversial a figure the great man was at the time of his demise.

- Nikitina, N. "Lev Tolstoi v poiskakh poteriannogo raia (L. N. Tolstoi i Norvegiia)." *Scando-Slavica* vol. 46 (2000): 45-50.

Nikitina's short article examines Tolstoy's attitude towards Norway and his evaluation of three of its most prominent cultural figures, the novelist Bjørnstjerne Bjørnson, the composer Edvard Grieg, and the playwright Henrik Ibsen. While Tolstoy approved of Bjørnson's writings and generally enjoyed Grieg's music, Nikitina points out that he regarded Ibsen's plays with good deal of scepticism, complaining that they were unclear, aimless, and played with the emotions. Tolstoy's son Lev had travelled in Scandinavia and the article recounts how Tolstoy questioned him with interest about the laws and customs of Norway. Upon learning about Norway's laws protecting animals and forests, Tolstoy exclaimed to his son: "You have arrived from paradise, you have some kind of paradise there!" (49).

- Ponomarev, E. R. "Lev Tolstoi v literaturnom soznanii russkoi emigratsii 1920-1930-x godov." *Russkaia literatura* 3 (2000): 202-211.

This article provides a synopsis of the publications and debates over Tolstoy that appeared in the émigré literary press during the 1920s and 1930s. Ponomarev analyzes the extent to which Tolstoy became a rallying point among émigrés of this time for the preservation of Russian culture.

- Rekho, Kim, Ed. *Lev Tolstoi i literaturny Vostok*. Moscow: IMLI RAN, "Nasledie," 2000.

The thirteen essays of this collection are devoted to the literary connections between Tolstoy and such countries as Japan, Korea, China, Mongolia, Vietnam, India, Burma, Afghanistan, and Turkey. Two essays on translations of Tolstoy into Arabic and Persian languages round out the volume. The individual papers address such issues as the philosophical heritage of the East in Tolstoy's writings, Tolstoy's influence on writers from these countries, his contribution to the development of the realistic novel in the East, problems encountered in translating, adapting, and reworking Tolstoy's writings, and his image in the various cultures of the East. A long introductory essay by the editor provides a detailed overview of Tolstoy's artistic and cultural significance in this part of the world.

- Tolstoy, Leo. *Death and the Meaning of Life: Selected Writings of Leo Tolstoy*. Selected and translated by Maureen Cote. Huntington, New York: Troitsa Books, 2000.

The aim of this book is to present "the reader with the essence of Tolstoy's beliefs on immortality, death, God, and the meaning of life" (3). Following a short introductory essay, "Tolstoy as Religious Philosopher," the book is divided into three sections: Part One, "Immortality and Death," is a translation of two booklets by Tolstoy, *About Immortality* and *About Death*, parts of which were later incorporated into *The Circle of Reading* and

The Path of Life, Part Two, "The Meaning of Life," contains Tolstoy's essays "Why am I Living," "The Kingdom of God," "Recognizing the Spiritual Principle," and "Prayers," which according to the compiler of the book summarizes the writer's spiritual faith and explains the actions he thought man must take to grow spiritually; Part Three, "The Final Year (1910)," presents selected diary entries pertaining to spiritual themes made during the last year of Tolstoy's life. The book concludes with a brief epilogue, "The Meaning of Death (Life) for Tolstoy," that juxtaposes the writer's reactions to the deaths of his older brother Sergei and his daughter Maria with Vladimir Chertkov's account of Tolstoy's own death.

- Tolstoy, Leo. *Divine and Human and Other Stories*. Translated from the Russian and with an Introduction and Notes by Gordon Spence. Evanston, Illinois: Northwestern University Press, 2000.

In addition to *Divine and Human*, the other stories included in this collection are *What For?* and *Berries*. All three were written around the time of the Russian revolution of 1905. *Divine and Human* looks back to the populists of the 1870s and the program of political assassination that culminated in the murder of Tsar Alexander II in 1881, *What For?* deals with a family's suffering during the Polish insurrection of 1830-31, and *Berries* contrasts the innocence of peasant children with the tiresome and inane conversation of liberals. In his introduction, Spence provides a concise overview of Tolstoy's life from the writing of his *Confession* in 1879 to his death in 1910. He also identifies the historical sources utilized in composing these stories and discusses how the politics and social opinions expressed in them either agree with or contradict Tolstoy's non-fictional writings.

- Tolstoy, Leo. *A Signature on a Portrait: Highlights of Tolstoy's Thought*. Presented by Michael L. Levin. Second edition. New York: The Levin Press, 2000.

This book is the work of Michael Levin, a Russian émigré, scientist, and former tour guide of Iasnaia Poliana, and his wife, Nancy Levin. The "Signa-

ture on a Portrait" in the title refers to a portrait of Tolstoy brought from Russia by Levin and inscribed by the writer's youngest daughter, Alexandra Tolstoy, who at the time was living in Valley Cottage, New York. In addition to selections of Tolstoy's writings, this book offers quotations from prominent scholarly works on Tolstoy, summaries of some of Tolstoy's key concepts, pictures of Iasnaia Poliana and Alexandra Tolstoy's funeral in New York in 1979, and an account by Nancy Levin of the Levins' visit to Tolstoy's daughter in 1978. Love and respect for Tolstoy the man, his artistic heritage, and his family are clearly evident on every page of this unique book.

- Tolstoy, Leo and Zheltov, Fedor. *A Molokan's Search for Truth: The Correspondence of Leo Tolstoy and Fedor Zheltov*. Translated from the Russian by John Woodsworth. Editor of the English edition Ethel Dunn, original editor Andrew Don-skov. Correspondence compiled by Liudmila Gladkova. Ottawa and Berkeley: Slavic Research Group at the University of Ottawa and Highgate Road Social Science Research Station, 2001.

This book is the English translation of *L. N. Tolstoi i F. A. Zheltov: Perepiska* published by the Slavic Research Group at the University of Ottawa in 1999. (The Russian version was reviewed by Robert Whittaker in the 1999 issue of *TSJ*.) It presents the correspondence of the sectarian peasant writer, Fedor Alekseevich Zheltov, with Tolstoy. Zheltov was not a Doukhor but a "Molokan" (milk drinker) who was born in 1859 in the village of Bogorodsk. Although he attended elementary school, Zheltov's impressive knowledge of religious writings and Russian literature was primarily self-taught. He worked actively in state and social organizations after the 1917 Revolution, but in 1937 was accused of counter-revolutionary propaganda and of having links with sectarian organizations abroad. His execution took place the following year. Tolstoy became impressed by the knowledge and talent of this peasant writer and published a number of his stories

and articles through his publishing house Posrednik [The Mediator].

The book consists of an introductory essay by Andrew Donskov tracing Tolstoy's involvement with Russian sectarians, an autobiographical sketch to the year 1913 by Zheltov, the actual correspondence of fourteen letters by Tolstoy to Zheltov and thirty-seven from Zheltov to Tolstoy, and a reprinting of a 1997 newspaper article from Bogorodsk which relates Zheltov's tragic death and the details of his posthumous rehabilitation in 1959. A variety of issues are addressed in the letters, including the correct understanding of Jesus Christ, the real importance of literature, and how to combat drunkenness, to name just a few. Tolstoy's replies to Zheltov's inquiries are consistent with those found in his better-known writings.

- Tunimanov, Vadimir. "Kavkazskie povesti L. N. Tolstogo." *Slavonic Studies* nos. 3-4 (Special Issue). Sapporo: Published by the Russian Department, Faculty of Letters, Hokkaido University, 1999.

This monograph, which weighs in at over one hundred pages, is an in-depth study of Tolstoy's stories set in the Caucasus. *Hadji-Murad* receives most of the attention, but the reader's understanding is increased by the author's balanced approach to all the stories. Tunimanov not only offers a detailed analysis of each of the stories, he also investigates their reception and evaluation by writers and scholars both within the Soviet Union and in émigré circles.

- Tunimanov, Vadimir. "I. A. Bunin o L've Tolstom (*Osvobozhdenie Tolstogo*: polemika, legenda, lichnoe)." *Slavonic Studies* no. 3-4 (2000). Sapporo: Published by the Russian Department, Faculty of Letters, Hokkaido University, 2000.

Tunimanov's focus is Bunin's complex relationship with Tolstoy. The admiration and scepticism Bunin directed towards Tolstoy is traced by Tunimanov from its inception at the beginning of Bunin's career in pre-revolutionary Russia to its apogee while in emigration in Paris. The three

chapters of this monograph adhere to the three topics suggested in the title: the polemical nature of Bunin's views on Tolstoy, which were formed within the context of the highly charged atmosphere of the émigré press; the legend of Tolstoy that Bunin sought simultaneously to uphold and redefine; and the highly personal nature of Bunin's relationship with Tolstoy. This final point of consideration provides Tunimanov with the means of elucidating the rationales behind statements made by Bunin in his book, *Osvobozhdenie Tolstogo*.

- Vojvodiaë, Jasmina. "Odin aspekt parodii na L'va Tolstogo v *Zapiskakh iunogo vracha* M. Bulgakogo." *Russian Literature* XLIX-II (February 2000): 223-233.

In Bulgakov's short story *V'iuga* the narrator unexpectedly comments: "I suddenly recalled a couple of stories and felt malice towards Lev Tolstoy for some reason." Vojvodiaë identifies these stories as Tolstoy's *Metel'* and *Khoziain i rabotnik* and proceeds to argue that in *V'iuga* Bulgakov parodies Tolstoy's style for comic effect: unlike Tolstoy's protagonist in *Khoziain i rabotnik*, Bulgakov's character feels malice not towards the storm, but towards Tolstoy himself. In both stories the heroes are returning home and encounter a fierce snowstorm that prompts them to confront their mortality and question their reason for being. In Tolstoy's story the narrator, Brekhunov, a merchant, consoles himself with the thought that he would gladly give his life for his worker Nikita. The hero of Bulgakov's story is a young doctor who has just witnessed the death of a young woman he was unable to save; his malice towards Tolstoy, Vojvodiaë argues, stems from his resentment at the ease with which the character in Tolstoy's novel is appeased by a purely hypothetical sacrifice, while his inability to help the young woman leaves him unconsolated despite the very real sacrifices he made in trying to save her.

- Zhigach, Liudmila Vladimirovna. "Formula" russkoi idei. *Opyt prochteniiia idei "narodnoi pravdy" na rubezhe epokh: Pushkin – Dostoevskii – L. Tolstoi – Blok.*

Tver: Tverskoi gosudarstvennyi universitet, 1999.

This study examines the interrelationship of folklore and literature in the works of leading writers of the nineteenth and early twentieth centuries and traces the development of the concepts of national character (*narodnost'*) and popular truth (*narodnaia pravda*) in their writings. Though his name appears often throughout the text, Tolstoy is primarily discussed on pages 49-59 in a section entitled *Tolstovskii "bezumnyi paradoks" kak moment otkroveniiia istiny narodnoi very*. Here the author discusses Tolstoy's understanding of the *narod* and how this is connected with his ideas on the representation of truth in art and his views on folk art.

Recent books on Tolstoy to be reviewed separately in next year's issue of *TSJ*:

Burnasheva, N. I. *Ranee tvorcestvo L. N. Tolstogo: Tekst i vremia*. Moscow: Izdatel'stvo "MIK," 1999.

Lesskis, Georgii. *Lev Tolstoi (1852-1869)*. Moscow: OGI, 2000.

Nikolaeva, Evgeniia Vasil'evna. *Khudozhestvennyi mir L'va Tolstogo (1880-1890-e gody)*. Moscow: "Flinta," 2000.

Books on Tolstoy published in 2000 and 2001 that were unavailable for review by the *TSJ* at the time of publication:

Bloom, Harold. *Leo Tolstoy*. Philadelphia, PA: Chelsea House Publishers, 2001.

Burba, Dmitrii. *Tolstoi i India: prikosnovenie k sokrovennomu*. St. Petersburg: Izdatel'stvo "Fen-shui tsentr," 2000.

Burlaka, D. K. and Isupov, K. G., eds. *L. N. Tolstoi pro et contra: lichnost' i tvorcestvo L'va Tolstogo v otsenke russkikh myslitelei i issledovatelei. Antologiya*. St. Petersburg: Izdatel'stvo Russkogo khristianskogo gumanitarnogo in-ta, 2000.

Gorodetskaia, Anna Glebovna. *Otvety predaniia: zhitiiia sviatykh v dukhovnom poiske L'va Tolstogo*. St. Petersburg: Izdatel'stvo "Nauka," 2000.

Polner, Tikhon Ivanovich. *Lev Tolstoi i ego zhenai: istoriia odnoi liubvi*. Moscow: Izdatel'stvo "Nash dom - L'Age d'Homme," 2000.

Rilke, Rainer Maria. *Rainer Maria Rilke v Iasnoi Poliane*. Marbach am Neckar: Deutsche Schillergesellschaft, 2000.

Zamaleev, A.F. and Osipov, I.D. *Ideinoe nasledie russkoi filosofii*. St. Petersburg: Izdatel'skoto-torgovyi dom "Letnii sad," 2000.