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## The Academic Edition of Tolstoy's Works

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A new edition of Tolstoy's *Complete Works* has been in the process of preparation at the Institute of World Literature of the Russian Academy of Science in Moscow for the past 10 years. Specialists from the Institute have been working on the project with scholars from the Institute of Russian Literature in St. Petersburg, as well as from the Tolstoy museums in Moscow and Iasnaia Poliana. We already have the ninety-volume edition printed from 1928 to 1958 and recently reprinted by "Terra," a Moscow publishing house. Why do we need a new publication?

We Tolstoy scholars are indeed grateful for this edition and have made good use of it. We are not, however, completely satisfied with it. First of all, it is not complete. It does contain all of Tolstoy's fictional and publicistic works, although some of them, despite the fact that they were available in well-known editions, were placed in the thirty-ninth and ninetieth volumes, as supplementary. Not all unpublished manuscripts were included. Many drafts, especially those that are hard to read, were not published in the old edition. Selections from drafts of such religious, philosophical and aesthetic treatises as *V chem moia vera?*, *Tsarstvo bozhie vnutri nas*, and *Chto takoe iskusstvo?*, are mainly critical of established positions. The positive side of Tolstoy's doctrine was overlooked as weak and unnecessary. It remains unpublished, kept in the "steel room" in Moscow which houses all Tolstoy's original manuscripts. The new edition, by contrast, will include everything to the last word, even what Tolstoy himself crossed out in the process of writing. This, in any case, is the way the first eight volumes of fictional works have been prepared.

The edition will have 100 volumes, 120 books. It will be divided into five parts, as follows:

I. Fictional works (finished and unfinished)—18 volumes;

II. Other editions and variants of fictional works—17 volumes (or perhaps more);

III. Articles, treatises, collections—20 volumes (some volumes are in two, three, and even four books: *Azbuka*, *Soedinenie i perevod chetyrekh Evangelii*, *Krug chteniia*, *Na kazhdy den'*, *Put' zhizni*);

IV. Diaries and notebooks—13 volumes (without cuts);

V. Letters—32 volumes (along with new letters found after 1958, published and unpublished).

Tolstoy's works are studied in depth today; we are interested in sources of works, in the history of each work including fragments, in specific scenes, details and vocabulary. We might like to find out, for instance, when and in what context the disheveled peasant working with iron or Anna's little red sack appeared the drafts of *Anna Karenina*. Although we have the bulky twentieth volume of the old edition (1939) which contains drafts of the novel, more drafts in volume 69 of the "Literary Heritage" series (*Literaturnoe nasledstvo*, 1961), and a separate edition in the prestigious *Literaturnye pamiatniki* series (1970), it is impossible to answer these questions from the texts which are available today. Only in the new edition, where all the drafts will be deciphered and published fully, and, most importantly, will be published *in chronological order*, will it be possible to read a particular text in the authentic environment.

The main indicator of a scientific, "critical" edition is precision, verification of the text. Publications, even those produced in cooperation with an author, can contain multiple mistakes and misprints. Tolstoy's works suffered not only in the hands of copyists and type-setters, but from censorship, and sometimes from their editors, even those friendly to Tolstoy. In the ninety-volume edition, true "critique of the text" was exercised only over a few works (for instance, the texts of *Vlast' t'my* and *Kreitserova sonata*, and of the story *Khoziain i rabotnik*, brilliantly prepared by N.K. Gudzi and A.S. Petrovskii respectively). In general, however, editors of the old edition were in a hurry and even did not want to do everything in a way it should have been done, because V.G.

Chertkov, the editor-in-chief, did not give first priority to the artistic works of his famous friend. As a result, *after* the Jubilee edition (the name given to the ninety-volume edition initiated in honor of Tolstoy's hundredth birthday) there were several serious but unofficial attempts to compare printed texts with the manuscripts. E. Zaidenshnur worked on *War and Peace*, and, together with V. Zhdanov, on *Anna Karenina*; E. Babaev worked on *Kholstomer* (miniature edition of 1979); I worked on *Kazaki* and the trilogy *Detstvo Otrochestvo Iunost'*. After preparing the first and fourth volumes of the new edition, however, I became convinced that only after taking into account all the manuscripts, and then pondering them over and discussing the results with Tolstoy specialists and textologists, only then can you consider your work complete and correct.

Here are a few examples from *Anna Karenina*, the novel on which the Tolstoy group has been working most recently. More than one hundred years after the novel was published, and after the *Literaturnye pamiatniki* edition, the first page of the novel, where Stiva Oblonskii wakes up "ne v spal'ne zheny, a v svoem kabinete, na saf'iannom divane" (although in his own home), reads: "Zhena ne vykhodila iz svoikh komnat, muzha tretii den' ne bylo doma." In Tolstoy's manuscript, however, it is not "tretii den'," but "tselyi den'." This incongruity will be corrected in the new edition.

In another example, Anna (ch. XIX), expressing her admiration for Dolly's and Stiva's children, takes Tania, who is the same age as Anna's son Serezha, by the hand and kisses her: [vziala] "za ruki i potselovala" (not "na ruki" as we usually read). About Levin we read in ch. XXVII: "Levin edva pomnil svoiu mat'. Poniatie o nei bylo dlia nego sviashchennym vospominaniem. . . ." In Tolstoy's manuscripts it is not "poniatie o nei," but "pamiat' o nei." By making this correction, we have: "Pamiat' o nei byla dlia nego sviashchennym vospominaniem. . . ."

These are "trifles" on the canvas of Tolstoy's great novel. In true art, though, there are no "trifles," and each word counts. How can we make judgments about a writer's style and his language, if his texts are not freed from the mistakes of copyists and type-setters?

Questions, often complicated ones, arise constantly. It would seem that everyone agrees that the edition of 1868-1869 is the basic text of *War and Peace*. At the same time, though, it is clear that the novel was published over time, in segments as each one was completed. In total in this first edition there were six "volumes." In 1873, when Tolstoy included the finished novel into his collected works for the first time, he established a four-volume division which since then has never been changed, even in those editions during Tolstoy's lifetime which reproduced the text of 1868-1869. In essence, the six volumes were a preliminary draft; the division into four volumes represents the writer's final decision. Don't we contaminate our publication of "War and Peace" and violate rules of "scientific" textology by taking the authoritative text from one edition and the division of this text from another? Experienced textologists think not, that it is not contamination, but rather full respect for the will of the novel's creator. Younger scholars protest, defending the "purity of the source."

In 1873 Tolstoy simplified the novel's style through substitution of Russian translations for French and German passages. The artistic concept of the great book suffered from this, and for this reason the text of 1873 cannot be considered authoritative, even though it contains the author's last adjustments. On the other hand, how are we to deal with translations? Should we leave them as they appeared in the edition of 1868-1869, that is, partially and incompetently translated by someone other than Tolstoy? Or should we use the Russian translations prepared by Tolstoy for the 1873 edition, although these are not always translations in the strict sense of this word, but Russian equivalents of the foreign passages? We are inclined to accept the second way, as has been done in the ninety-volume edition and many others.

Notes, which were prepared for the previous edition, especially in volumes published before the second World War, are solid and rich in content, although they are not free from mistakes and misprints. Some tasks—for instance, comments of contemporaries about Tolstoy's works—the old edition did not even try to tackle. These comments

may have been important for Tolstoy and may have affected his reworking of already written material, or they may have influenced his future works. Our edition will provide comments written up to 1910, as well as information about translations of Tolstoy's works in his lifetime. Here we rely on cooperation with international scholars.

*Tolstoi i zarubezhnyi mir* (1975), the seventy-fifth volume of *Literaturnoe nasledstvo*, expanded our knowledge about Tolstoy's role in the world. This volume included a chapter on Tolstoy's foreign correspondence and reviews about Tolstoy in Germany, Poland, Romania, Bulgaria, China, Japan. Sadly and strangely, however, there was no discussion of the reception of Tolstoy in America. This gap was partially filled by the book *Neizvestnyi Tolstoi v arkhivakh Rossii i SShA* (Moskva, 1994), by recent publications of Prof. Whittaker in *Tri Quarterly*, and by a completed, but as yet unpublished volume *Lev Tolstoi i SShA. Perepiska*. This last book was compiled by Russian and American Slavists from more than one thousand five hundred letters from Tolstoy's archives.

Now, engaged in the even more serious task of preparing the new academic edition of Tolstoy's work, we would like to invite the cooperation of Tolstoy specialists from all over the world. There are still discoveries to be made in archives and in old publications, such as newspapers and magazines.

Here are some new findings. Kim Rekho, a Japonist from Moscow, found a translation of *Detstvo* which was not listed in the book *Khudozhestvennyye proizvedenii L.N. Tolstogo v perevodax na inostrannye iazyki* (Moskva, 1961). Ianagi Tomiko, a professor from Tokyo, gave us comments about Tolstoy's early works (before *War and Peace*), which had appeared in the Japanese press. We will gladly use this and any other information in our notes with full attribution given to the contributor. We want to expand our cooperation with the East as well as with the West.

Our cooperation with Canadian Slavists, especially with the University of Ottawa, has been very fruitful. Professor A. Donskov organized a Tolstoy conference in 1996; he has published several books (Tolstoy — Verigin correspondence, correspondence with M.P. Novikov, as well as *Iz arkhiva N.N. Guseva*); and he is preparing materials for two new publications—*Edinenie liudei v mire Tolstogo. Novye materialy i issledovanie* and *Tolstoi i kanadskie dukhobory*. All these activities will make the new academic edition of Tolstoy's Complete Works richer.

I conclude with an answer to the question that is on everyone's minds. When will the first volumes of the new edition appear? I hope that they will be published in 1998, to honor Tolstoy's 170-th anniversary. The present delay is due to a lack of funds needed for publication.

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