

Annotated Bibliography for 2005-2006

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Editor's note: This international bibliography of recent publications on Tolstoy is the fruit of cooperation between Irina Sizova, from the Gorky Institute of World Literature, who provided an annotated bibliography of select Russian-language scholarship; and Tim Ormond, from the University of Toronto, who has translated Sizova's work and catalogued information on other contributions. A Russian version of the joint bibliography will appear on the Gorky Institute's website. (Bibliographic information is alphabetized according to the Library of Congress transliteration system for Cyrillic.)

Ahearn, Stephen T. "Tolstoy's Integration Metaphor from *War and Peace*." *American Mathematical Monthly* 112 (2005): 631-8.

An overview of Tolstoy's theories of history espoused in *War and Peace*, examined from a mathematical perspective. Ahearn follows Eikhensbaum in identifying the source of Tolstoy's mathematical metaphors in the work of Sergei Urusov. Finally, Ahearn proposes ways of applying Tolstoy's integration metaphor in calculus lessons as a means of reinforcing students' conceptual understanding of the definite integral.

Айзерман, Лев. "Пятьдесят лет спустя: Статья первая." *Литература в школе* 9 (2006): 25-28.

The author examines pupils' reception of Prince Andrei Bolkonsky using contemporary literary criticism. Of note are E. Yu Poltavets "Война и мир" на уроках литературы. Москва, 2005., A.N. Razumovsky *Радости и горести счастливой жизни в России. Новый взгляд на "Войну и мир"*. Москва, 2005., A. Boldin в статье "Пьер переполнен." *Октябрь* 10 (2004), and E. Tsimbaeva "Исторический контекст в художественном образе: Дворянское общество в романе *Война и мир*." *Вопросы литературы* 5 (2004).

Алданов, Марк. *Портреты*. 2 т. Москва, 2006.

All of Mark Aldanov's historical portraits are collected for the first time in the same volume. Of particular note is "Печоринский роман Толстого: Толстой и Валерия Арсеньева." (т. 1, с. 424-451). Impressive attention is devoted to the author's diaries of 1854-1857. In "Загадка Толстого: Моральные тенденции и эстетика творчества Толстого" (т. 2, с. 388-489), Aldanov muses over "Tolstoy the Thinker," for whom only moral law existed. Researching the writer's diaries and the novels *War and Peace*, *Anna Karenina*, and *Resurrection*, Aldanov outlines the moral tendencies in Tolstoy's art.

Алексеева В.В. "Повесть Л.Н. Толстого 'Холстомер': История создания." *Конный мир* 6 (2006): 42-45.

A brief account of the history of the writing and publication of "Холстомер." Of special interest is the analysis of how N.E. Sverchkov's illustrations appeared with the story.

Andrew, Joe. "I love you dear captive': Gender and Narrative Versions of *The Prisoner of the Caucasus*." *Russian and Soviet Film Adaptations of Literature, 1900-2001. Screening the Word*. Ed. Stephen

Hutchings and Anat Vernitski. New York: Routledge, 2005. 181-93.

Examining Pushkin and Tolstoy's *Prisoner of the Caucasus*, Andrew illustrates how Bodrov's film of the same title revises the gender relations of the first two works. While still preserving the same basic narrative structure, what Yuri Lotman identifies as the *death—sexual relations—rebirth* paradigm, Bodrov's film diminishes the role of men and the male spheres of violence and revenge, and augments the role of women and femininity.

Атарова К.Н. "Лев Толстой и Лоренс Стерн." *Атарова К.Н. Англия, моя Англия. Эссе и переводы*. Москва, 2006. 224-235. Tolstoy's art possesses an extremely deep relationship with that of the eighteenth century, where many of his devices and forms originate. There is no direct copying, only the assimilation of several artistic devices necessary for the formation of his own artistic system. Atarov presents Lawrence Sterne as one such precursor. The young Tolstoy's keen interest in Sterne is attested in the author's mention of Sterne in letters, his diary entries, especially those between 1851 and 1852, and also in 1903. References to Sterne permeate Tolstoy's works: *Childhood*, *Boyhood*, and *Youth*, the *Sevastopol Sketches*, *War and Peace*,

and *Anna Karenina*. The article ultimately draws attention to Tolstoy's departure from Sterne's influence.

Баландин Р.К. "Толстой. Мужество мыслителя." *Баландин Р.К. Русские мыслители*. Москва, 2006. 281–8.

At the center of R.K. Balandin's article are Tolstoy's spiritual and moral excursions which brought the writer to his own interpretation of Christianity beyond ecclesiastical formalities and the reflection of these views as they appear in such works as *Исповедь*, "Критика догматического богословия," "О жизни," and "В чем моя вера?"

Бердяев Н.А. *Философия неравенства*. Москва, 2006.

A special place in this publication is devoted to Berdyaev's views on Tolstoy's religious anarchism and on the relationship between the individual and society in Tolstoy's moral teachings.

Бочаров С.Г. "Бахтин-филолог: книга о Достоевском." *Вопросы литературы*. Москва, 2 (2006): 48–64.

Bocharov's article is in large part devoted to Bakhtin's opposition of Dostoevsky to Tolstoy. Whereas Dostoevsky is famously characterized as a "dialogic" author, Tolstoy is less concerned with the voices of others, according to Bakhtin. Bocharov questions the validity of this assumption, however, and ruminates over Tolstoy's thesis that "The less import one attaches to the opinion of others, the more powerful is one's sense of God." Through examining *Father Sergius*, Bocharov suggests ways in which Tolstoy's character is inescapably dialogic, if not in the hero's associations with the other characters, then in his own self-evaluation and the author's evaluation.

Бранг Петер. *Россия неизвестная. История культуры вегетарианских образов жизни от начала до наших дней*. Москва, 2006.

In the detailed chapter, "Л.Н. Толстой. Солнце вегетарианского мира," Brang discusses Tolstoy and his family's vegetarianism, monitoring the author's entire life atti-

tude towards hunting and love of animals. Of interest are the author's observations about Tolstoy's appreciation of the significance of alcohol and tobacco in society, as well as the invariable respect Tolstoy held for the Dukhobors and their vegetarian way of life.

Briggs, Anthony. "Commentary: Translating *War and Peace* is an Arduous Task. So Why Attempt It? Because Most Previous Efforts Have Failed to Reflect the Ordinariness of Tolstoy's Language, Explains Anthony Briggs." *New Statesman* 134 (2005): 55.

A brief explanation of Briggs's choice to translate *War and Peace*. Previous translations, he explains, have not expressed the variety of registers actually present in the Russian original.

Бурнашева, Н.И. «...Пройти по трудной дороге открытия...» *Загадки и находки в рукописях Льва Толстого*. Москва, изд. «Флинта», 2005.

Butler, E.M. "Rilke and Tolstoy." *MLR* 35 (1940): 494-505. *One Hundred Years of MLR*. Ed. Prof. Brian Richardson. Supplement of *MLR* 100 (2005): 210-21.

A comparison of two accounts of Rilke's visit to Tolstoy at Yasnaya Polyana in 1899, the latter regarded as the more accurate of the two. Tolstoy and the household treated Rilke with indifference, exposing him to scenes of intense familial discord. The young poet failed to make any impression at all upon the Russian author.

Cameron, Ian. "Sergey Tolstoy and the Doukhobors: The Halifax Quarantine." *Canadian Medical Association Journal* 174 (2006): 1600-3.

Recounts that point during Sergei Lvovich Tolstoy's voyage to Canada with the Doukhobors when they arrived in Halifax to find themselves quarantined to contain an outbreak of smallpox.

Chang, In-Young. "Pevear, Richard and Volokhonsky, Larissa." *Cur-*

rent Biography 67.6 (2006): 61-6.

A profile of Tolstoy translators Richard Pevear and Larissa Volokhonsky.

Черниченко Л.Л. *Князь Владимир Владимирович Барятинский: Писатель в России и в эмиграции*. Москва, 2006.

In this book devoted to the famous writer, dramatist and journalist Prince V.V. Baryatinsky (1874-1941), Chernichenko pays a great deal of attention to this figure's attitude towards Tolstoy.

Дедков, Н.И. *Консервативный либерализм Василия Маклакова*. Москва, АИРО-XX, 2005.

Vasily Maklokov played an active role in the Constitutional Democratic Party, serving in the party's Central Committee and being elected to serve in various State Dumas between 1907 and 1917. Later, he became an important member of the Russian émigré community in Paris, writing several books on social thought and Russian liberalism. Dedkov's monograph on Vasily Maklakov fills many lacunae in political scholarship on this figure and about Russian politics at the turn of the last century. Of note for the present bibliography is the attention Dedkov draws to the influence of Tolstoy and Tolstoyans on the social and political thought of Maklakov. He examines Maklakov's relationship to the Tolstoyan M.A. Novosyolov, and the politician's reaction to the failure of Novosyolov's Tolstoyan colony in Dugino. Elsewhere, Dedkov pays a great deal of attention to Maklakov's relationship to Tolstoy and his family. Maklakov was not a direct disciple of Tolstoy's thought: he considered many of the author's ideas to be too idealistic to be realizable. Nevertheless Dedkov argues that Maklakov always regarded Tolstoy as the standard against which he would measure his own thoughts and actions.

Donskov, Andrew A. *Leo Tolstoy and the Canadian Doukhobors: An Historic Relationship*. Ottawa: Centre for Research on Canadian-Russian Relations, 2005.

A history of the Doukhobors, their mass immigration to Canada from Russia in 1899, and of Tolstoy's and the Tolstoyans' roles in

facilitating their migration. Donskov discusses how assisting the Doukhobors complemented his life-long aim of "Unity of the People" and examines Tolstoy's attitude towards the religious group as evinced in the author's writings and letters. There is also a chapter regarding the Doukhobors' contemporary attitude towards Tolstoy, an aspect of this topic Donskov further illustrates by including three guest essays by members of the Doukhobor community. Finally, Donskov's book includes a number of archival documents. These include two chapters from Sergei Lvovich Tolstoy's diary, which describe the preparations for the Doukhobor emigration and the journey he took with them from Halifax to Winnipeg, excerpts from Sofia Andreevna's memoirs and diaries, as well as thirty-two letters by the author's wife and other individuals dealing with the Doukhobor emigration.

Гончарова Е.И. "Заграничные связи нам тоже дороги": Письма З. Гиппиус, Д. Мережковского, Д. Философова к Б. Савинкову. 1912–1913 годы." *Русская литература* 2 (2006): 160-174.

This work is the first academic discussion of information regarding Tolstoy in the letters of Zinaida Gippius (from 8 March and 5 June 1913). In the letter of 8 March, Gippius reflects on B. Ropshin's (B.S. Savinkov) imitation of *War and Peace* in the novel *То, чего не было*. Literary critics from 1912-13 wrote a great deal about Ropshin's imitation, above all in the articles "О том, что есть в романе *То, чего не было*." (1913) by G.V. Plekhanov and "Литературные отклики" (1912) by V.P. Kranikhfeld, both of which demonstrated Ropshin's imitation of Tolstoy's epic. In Gippius's letter to Savinkov of 5 June, mention is made of the article.

Гордин Я.А. *Мятеж реформаторов: драма междуцарствия. 19 ноября–13 декабря 1825 г.* Кн. 1, Санкт-Петербург., 2006.

In the article "Великий обман" Gordin researches the young Tolstoy's attitude towards Catherine the Great's "Наказ." Drawing upon various historical materials, including information from Tolstoy's diaries and letters, the

author illustrates Tolstoy's conclusions, which were so unflattering to the empress. The book also deals with Tolstoy as the descendent of two of Russia's most celebrated lineages—the Trubetskoy and the Volkonskys.

Гречнев В.Я. *О прозе и поэзии XIX–XX веков.* Санкт-Петербург., 2006.

In chapter II, devoted to Tolstoy's life and art, Grechnev discusses the writer's work from 1870 to 1900. Grechnev gives especial attention to the "short genre," in particular *The Death of Ivan Ilyich*, *The Kreutzer Sonata*, and *Khadzhi-Murat*. Other chapters in the book shed light on the theme of death in Bunin (the tales "Эпитафия," "Исход," and "Преображение") and in Tolstoy (*The Death of Ivan Ilyich*, *Three Deaths*) characterized by the "figurative" thought of Tolstoy and Bunin and Tolstoy's attitude to Bunin's tale "Заря всю ночь." The author recounts the polemical nature of the affinities between Leonid Andreev and Tolstoy. The book also mentions Tolstoy's statements about the poetry of F.I. Tyutchev and the writer's memories of meeting with the poet.

Грещенко Е.И. *Социокультурная деятельность семьи Л.Н. Толстого (вторая половина XIX–XX веков).* Автореферат диссертации кандидата филологии. Москва, 2006.

Greshchenko's dissertation examines the education of peasants by Tolstoy's family and the creation of peasant schools by Tolstoy's close friends in Russia and abroad. The author systematizes the types of cultural and educational activities the author's family undertook (reading, general lectures, publication activity—"Посредник," "Ясная Поляна," and "Азбука"). Special attention is devoted to analysis of the family's encouragement of healthy lifestyles, particularly their struggles against alcoholism and smoking.

Гулин А.В. "Свободный роман." *Толстой Л.Н. Анна Каренина: Роман в восьми частях: Части первая—четвертая.* Москва, 2006. 5-60.

Gulin recounts how the writing and publication of *Anna Karenina* exposed Tolstoy to a

greater awareness of the earth and his earthly surroundings. The article also details *Anna Karenina's* creation. Gulin remarks on Pushkin's influence on Tolstoy. Finally, Gulin ponders the novel's topicality for readers of the twenty-first century.

Hamling, A. "Introducción a convergencias y analogías en el pensamiento religioso de Leon Tolstoy y Miguel de Unamuno. [Introduction to the Convergencies and Analogies in the Religious Thought of Leo Tolstoy and Miguel de Unamuno.]" *Confluencia: Revista Hispánica de Cultura y Literatura* 21 (2005): 68-78.

Herman, David. "Khadzhi-Murat's Silence." *Slavic Review* 64 (2005): 1-23.

Herman considers *Khadzhi-Murat* to be a grand literary experiment in which Tolstoy was able to look beyond the ethical problems the writer associated with artistic creation. In brazen defiance of the dictates in *What is Art?*, *Khadzhi-Murat* strives to move beyond clarity. It portrays the sublime, the fantastic, and the uncanny, "all of which gain in force, the less they submit to clarity" (23). It accomplishes this, argues Herman, by striving to portray silence and to move beyond the "absolute language" for which Tolstoy's narrators have become so well known. In this manner, *Khadzhi-Murat* is Tolstoy's attempt to embody the notion expressed in his favorite Tyutchev line: «Мысль изреченная есть ложь» ("A thought enunciated is a lie").

Hudspith, Sarah. "Dialogues with Dostoevsky in Tolstoy's *Resurrection*." *Dostoevsky on the Thresholds of Other Worlds*. Ed. Sarah Young and Lesley Milne. Ilkeston, Derbyshire: Bramcote Press, 2006. 110-19.

By means of close textual analysis, Hudspith reveals how in *Resurrection* Tolstoy approaches several of Dostoevsky's key ideas regarding criminals and the Russian penal system. *Resurrection* deals with the issues of conscience and responsibility one encounters in *Crime and Punishment*, but it challenges

Dostoevsky's arguments against the role of environment in the fomentation of crime.

Яковенко М.М. *Зоя Ге:*

Документальная повесть.
Москва, 2006.

The main heroine of Yakovenko's book is Zoya Ge, the niece and pupil of the great Russian artist, Nikolai Ge. She spent her childhood and youth in a very artistic milieu. She then became involved with the People's Will, collaborated with Vera Figner, and spent time in the Peter and Paul Fortress. She survived the Revolution, Civil War, the Stalin period, and the beginning of WWII. She died in 1942 in Moscow. Yakovenko's book recounts N.N. Ge's friendship with L.N. Tolstoy and Tolstoy's evaluation of Ge's painting "Христос и разбойник." The book also depicts Tolstoy's influence on N.N. Ge the younger, Zoya Ge's reminiscences of Sulerzhitsky and Tolstoy, and their assistance of the Doukhobours. A brief correspondence between Zoya Ge and Tolstoy is set apart in a special chapter "Два письма."

Иванова Т.Г. *Рукописный отдел*

Пушкинского Дома:

Исторический очерк. Санкт-Петербург: Российская академия наук. Институт русской литературы (Пушкинский Дом), 2006.

Ivanova's account of the formation of the Tolstoy archive at Pushkin House, including the acquisition of the journal «Вестник Европы», Tolstoy's autographs, and the donation of the autographs of V.P. Shneider. Special attention is given to the receipt of Tolstoy's letters to N.N. Vrangeli, from M.D. Vrangeli and Tolstoy's letters to A.F. Koni and K.N. Modzalevsky. Ivanov also reports about the Museum of the Revolution's transfer of Tolstoy's correspondence with A.S. Prugavin, about the Pushkin House's acquisition of L.I. Veselitskaya-Mikulich's archive with Tolstoy's letters, and about Tolstoy's letters from the collection of O.A. Novikov. A short time after this acquisition, Pushkin House received K.Ya. Grof's correspondence with Tolstoy. An entire series of autographs were transferred from the library of the Mayakovsky House of Writers. The author also describes the fate of the Tolstoy archive and the process of transferring

the manuscript legacy from Pushkin House to the Tolstoy Museum in Moscow (ГМТ).

Jones, W. Gareth. "George Eliot's *Adam Bede* and Tolstoy's Conception of *Anna Karenina*." *MLR* 61 (1966): 473-81. *One Hundred Years of MLR*. Ed. Prof. Brian Richardson. Supplement of *MLR* 100 (2005): 191-99.

An elucidation of how Tolstoy drew upon other literary works for his inspiration, in this case, Eliot's *Adam Bede*. Hetty Sorrel serves as an obvious prototype of Anna Karenina. Both characters combine innocence or softness and "animal toughness" (475). Each character displays an evasiveness that combines restraint and vivacity. Moving beyond the Hetty/Anna analysis, Jones also makes connections between Vronsky and Arthur Donnithorne: both novels portray these characters riding their horses to the extreme; likewise, each man comes from a military background and lives according to a code of honor where Society is the arbiter. The importance *Adam Bede* holds for *Anna Karenina* suggests that Tolstoy's composition of the novel was a more concerted, deliberate, and consistent effort than previous critics assumed.

Karuścik, Jerzy. "Л. Толстой и Достоевский Дмитрия Мережковского. Опыт «метафизической критики»." *Slavia Orientalis* 40 (2006): 13-26.

Кацис, Л.Ф. "Сны масона П.Я. Титова и сны Пьера Безухова в *Воине и Мире* Льва Толстого." *Известия российской академии наук* 64.5 (2005): 46-55.

Клюзова, М.Л. "Л.Н. Толстой и А. Швейцер: о рационализме и мистике в этике." *Вопросы философии* 4 (2006): 119-127.

Knight, Louise W. "An Encounter with Tolstoy." *Humanities* 26 (2005): 14-16.

An account of Jane Addams's visit to Tolstoy at Yasnaya Polyana in 1896. They quarreled about numerous topics, ranging from the dimensions of Addams's sleeves to private

property. Though Addams found in Tolstoy a supporter of the suffragist cause, she felt his combativeness and vehemence during discussion to be contrary to his teachings of non-resistance.

Kolstø, Pål. "The Demonized Double: The Image of Lev Tolstoy in Russian Orthodox Polemics." *Slavic Review* 65 (2006): 304-24.

An overview of the various Orthodox reactions to Tolstoy's religious arguments, taking the discussion beyond the Holy Synod's 1901 *послание*. Many writers, scholars, and theologians sought to identify those elements of Tolstoy's ideas that complemented or found their origin in Orthodox thought. More typically, defenders of Orthodoxy portrayed Tolstoy as the Antichrist. Vladimir Solovyev synthesized these two poles to portray Tolstoy as the Antichrist precisely because of the affinities his ideas shared with the Orthodox Church, thereby making him more likely to lead people astray.

Коровин В.И. "Русская классика в зеркале аксиологии." *Филологические науки*. 3 (2006): 85-87.

A review of V.E. Khalizev's book *Ценностные ориентации русской классики* (Moscow, 2005) devoted to the specific features of classic Russian literature. Regarding the issue of plasticity in *War and Peace*, literary scholars usually focus upon psychology, the demonstrative analysis, and the immaterial and meta-plastic principles of the writer's prose. V.E. Khalizev devotes his research to the functions of gesture and mimicry. Khalizev engages D.S. Merezhkovsky in a polemic for diminishing Tolstoy on such narrowly defined spiritual bases.

Котельников В.А. "Воинствующий идеалист Аким Вольнский." *Русская литература* 1 (2006): 20-75.

Discusses the theme of Akim Volynsky and Lev Tolstoy; in particular this article offers an evaluation of the moral philosophy of Tolstoy. Based on archival research in the Volynsky Archive at the Russian State Archive of Literature and Art, the article presents a portion of a letter from Volynsky to Tolstoy of 5 May

1894. Kotel'nikov discloses Tolstoy's unpublished response. Elsewhere he introduces and comments in detail upon the archival "Records of a conversation with Tolstoy, 1 August 1897." The author pays a great deal of attention to Volynsky's comparison of the world-views of Dostoevsky and Tolstoy.

Краснощекова, Елена. "Bildungsroman: из восемнадцатого века в девятнадцатый (трилогия Льва Толстого и «Библиотека моего дяди» Родольфа Тёпфера)." *Русская литература* 2 (2006): 37-54.

Lewis, Peter B. "Wittgenstein, Tolstoy and Shakespeare." *Philosophy and Literature* 29 (2005): 241-55.

Wittgenstein held Tolstoy's religious, moral and aesthetic ideas in high regard. In this article, Lewis outlines the convergences and discrepancies of Tolstoy's and Wittgenstein's respective reactions to Shakespeare. Whereas the former was never able accept the playwright's status or reception, the latter was able to acknowledge how others might hold him in high regard; nevertheless, Wittgenstein sided with Tolstoy in that he, personally, could not identify anything that made Shakespeare great.

Lloyd, Benjamin. "Stanislavsky, Spirituality, and the Problem of the Wounded Actor." *New Theatre Quarterly* 22 (2006): 70-5.

Draws connections between Tolstoy's notion of *infection* in art and the spiritual aspects of Stanislavsky's teachings. In so doing, Lloyd offers a way to rectify the issues of the "wounded actor," a narcissistic, depressed archetype who turns to acting in order to feel and behave on the stage and in class exercises without the self ever being examined. Lloyd derives this archetype from Alice Miller's *The Drama of the Gifted Child*.

Loriga, Sabina. "Tolstoï dans le scepticisme de l'histoire." Trans. Dominique Berbigier. *Esprit* 315 (2005): 6-25.

A summary of all the main theses Tolstoy proposes in *War and Peace* regarding history, power, and free will. Loriga takes exception to

Berlin's assertion that Tolstoy's novel espouses historical determinism. Rather, according to Loriga, Tolstoy's novel also asserts two simple points, albeit contradictory ones. First, freedom is not an absolute state, whereby the individual enjoys complete autonomy; instead, it is an expression of the reciprocal dependence between individuals. Second, there are no circumstances under which the innate liberty of the individual is guaranteed: liberty is not a condition, but an internal state, just as Pierre discovers during his time in captivity. There is a conflict, then, between those sections where the narrator openly discusses history under the scrutiny of the skeptical analyst and the other sections of narrative action.

Matich, Olga. "Lev Tolstoy as Early Modernist: Fragmenting and Dissecting the Body." *Erotic Utopia: The Decadent Imagination in Russia's Fin de Siècle*. Madison: University of Wisconsin Press, 2005. 27-56.

Matich regards Tolstoy's later writings as an anticipation of the *fin de siècle* preoccupations of the Decadent artists and the Symbolists from younger generations. Central to this thesis is the *Kreutzer Sonata*, of course, for its challenge to sexuality, procreation, and the family. However, Matich draws attention to the tendency critics have repeatedly identified, throughout Tolstoy's entire oeuvre, for him to devote an unnatural degree of attention to detail. These so-called "superfluous details" have a two-fold effect. The primary purpose is mimetic, using specific parts from the body to evoke it in its entirety. There is, however, a second fetishizing effect, whereby these body parts become agents of dispersal. Tolstoy uses these superfluous details as rhetorical devices to aid him in his attempt to eradicate sexual desire. In this sense, the later Tolstoy is in direct conflict with the champion of the family and the genealogy of *War and Peace*. Nevertheless, Matich regards the analysis in *Sevastopol in December* of the amputation of Anatole Kuragin's leg and the death of Anna Karenina as precursors to what would become his later obsessions with degeneration, asceticism, and the death of society.

Мелешко Е.Д. *Христианская*

этика Л.Н. Толстого. Москва: Наука, 2006.

A complete study of the Christian ethics of Tolstoy. The first section deals with the metaphysical principles of the philosophy of non-resistance to evil. The author discusses the principles of Christian ethics in the second chapter, dealing with such aspects as the metaphysics and ethics of love, the moral meaning of love, and impediments to love (Tolstoy's views on sin, temptation, and superstition). The third section deals specifically with Tolstoy's principle of non-resistance to evil. The fourth section studies Tolstoy's principle of *неделание* and divides the subject in two: 1) the cultural and historical bases of *неделание* and the interpretation they receive in Tolstoy's Christian ethics, and 2) the principle of *неделание* as an ethical category. The fifth and sixth sections present an analysis of the author's Christian ethics and the ethic program of Tolstoyanism: Tolstoyanism as a form of moral worldview, a means of practically realizing the principles of Christian ethics in the Tolstoyan movement, and the practical ethics of Tolstoyanism.

Morson, Gary Saul. "Sideshow: The Determination of Free Will." *New Criterion* 23 (2005): 17-25.

The ideas of free will and indeterminism espoused in the works of Tolstoy and Dostoevsky contradict the general train of thought in the natural, physical, and social sciences today, just as they contradicted the materialistic biases of Chernyshevsky in their own day. Morson trounces the notion that the ideas of Tolstoy and Dostoevsky are dated or proven by science to be superstitious. Rather, he argues that both the ideas of the Russian novelists and the arguments of determinists and materialists derive from two very old and competing conceptions of time—either time is open, and free will exists, or time is closed and subject to laws that we may or may not be able to discern. The former is not outdated; the latter is hardly new.

McSweeney, Kerry. "Dream Representation in *Wuthering Heights*, *Crime and Punishment*, and *War and Peace*." *Symposium* 59 (2005): 163-78.

An analysis of the depiction of dreams in these three nineteenth-century novels and how successfully they serve the author's intentions "without losing their verisimilar quality" (163). McSweeney notes how Tolstoy's treatment of dreams in *War and Peace* favors the representation of revelatory dreams that arise at critical moments during a character's life, and whose significance lies in their "intrinsic meaning." Dreams in *War and Peace* are some of that novel's primary examples of realism, representing both the inner lives of its characters and artistically revealing the author's vision of human existence.

Назаров В.Н. *История русской этики*. Москва, 2006.

Nazarov devotes a significant portion of his book to the ethics of Tolstoy's non-resistance to evil (Chapter III). V.G. Shcheglov and Tolstoy are regarded as apologists for the idea of non-violence. The author analyzes Shcheglov's book *Граф Лев Николаевич Толстой и Фридрих Ницше: Очерк философско-нравственного их мировоззрения* (1897) and A.A. Kozlov's criticism of Tolstoy's Christian ethics in the book *Религия графа Л.Н. Толстого, его учение о жизни и любви* (1885-1886). Nazarov includes in his research interesting information about N.Ya. Gro't's *Нравственные идеалы нашего времени. Фридрих Ницше и Лев Толстой* (1893) and comments on V.S. Solov'yov's criticism of Tolstoy's moral teaching and the work of Lev Shestov, *Добро в учении графа Толстого и Ф. Ницше (Философия и проповедь)*.

Никитина Т.В.

"Межведомственное сотрудничество: Проект Музея-усадьбы "Ясная Поляна" по разработке нового туристического продукта." *Справочник руководителя учреждения культуры* 8 (2006): 57-60.

T.V. Nikitina recounts in detail the development of the project "Путешествие в компании с Гением," a railway route making visits to both Tolstoy's and Turgenev's museum estates.

Николаева Е.В. "Лев Николаевич Толстой." *История русской*

литературы XIX века: В 3-х частях. Ч. III (1870–1890-е годы). Под редакцией профессора В.И. Коровина. Москва, 2005.

This chapter deals with the life and work of Tolstoy, examining such works as *Childhood*, *Boyhood*, and *Youth*, and *Sevastopol Sketches*. An important section deals with works after 1855-1860: *Cossacks*, *War and Peace*, and other works. Mention is also made of *Азбука*, *Anna Karenina*, and *Confession* as well as other "post-Crisis" works. The end of the book includes various themes for seminar discussions and examples of topics for student papers about Tolstoy.

--- "Толстой Лев Николаевич. "Война и мир." "Детство."

Литература в школе от А до Я. Энциклопедический словарь-справочник. Москва, 2006. 450-455; 525-531; 551-554.

Encyclopedia entries present a sketch of Tolstoy's works. A systematic analysis of the novels *War and Peace* and *Childhood*—works included in the high school program.

Ozick, Cynthia. "The Young Tolstoy: An Apostle of Desire." *The Din in the Head: Essays*. New York: Houghton Mifflin, 2006. 33-46.

Ponders Tolstoy's choice to depict Cossack life idyllically without acknowledging that group's association with anti-Semitism and genocide. Underlying Ozick's essay is the view that Tolstoy's life manifests greater discrepancies than convergences: the younger Tolstoy who wrote *Cossacks* felt a greater attraction to the sensory and the sensual than to the social causes that the older Tolstoy would one day come to adopt.

Полтавец Е.Ю. *Основные мифопоэтические концепты "Войны и мира" Л.Н. Толстого в свете мотивного анализа. Автореферат диссертации кандидата филологии*. Москва, 2006.

This dissertation by E.Yu. Poltavets analyzes the main mythical and poetic concepts in *War and Peace* and the work's orientation towards

the archaic, to various types of books, above all to the Bible. At the same time, Poltavets clarifies the relationship *War and Peace* shares with the parable and the particularities of other sacral texts, including not only the Bible but also texts of other religions.

Полякова Е.И. *Театр Сулержицкого. Этика. Эстетика. Режиссура*. Санкт-Петербург, 2006.

Polyakova researches Lev Antonovich Sulerzhitsky's relationship to the work and religious views of Tolstoy. A passionate Tolstoyan, enduring cruel persecution for his refusal to serve compulsory military duty, and then becoming a close friend and confidant of Tolstoy, Sulerzhitsky organized the migration of the Doukhobours to Canada and accompanied them himself. Later, Sulerzhitsky took an interest in the theatre and served it just as fervently and intensely as he had served the Tolstoyan idea of non-resistance to evil. Sulerzhitsky subsequently became close to Stanislavsky with whom he staged the "Синяя птица." This performance and "Сверчок на печи" laid the basis for the great success of the Studio. Polyakov sheds a great deal of light on the correspondence between Sulerzhitsky and Tolstoy and the reflection of Tolstoy's moral ideas in the play "И свет во тьме светит" banned by the censors upon its staging. The author details Tolstoy's and Sulerzhitsky's contributions to the exodus of the Doukhobours to Canada (1898-1899) and the circumstances surrounding the author's death. The book includes Sulerzhitsky's reminiscences of Tolstoy's funeral.

Прокопов Т.Ф. "Неистовый" Арцыбашев." *М.П. Арцыбашев. Записки писателя. Дьявол. Современники о М.П. Арцыбашеве*. Составление, вступительная статья и примечание Т.Ф. Прокопова. Москва, 2006.

In this introductory article, Prokopov presents Tolstoy's judgment regarding Artsybashev as a substantial and talented writer. Particular attention is devoted to the influence of Tolstoy's personality and work on his younger contemporary, M.P. Artsybashev.

Rancour-Laferriere, Daniel. "Does God Exist? A Clinical Study of the Religious Attitudes Expressed in Tolstoy's 'Confession.'" *Slavic and East European Journal* 49 (2005): 445-73.

In his *Confession* Tolstoy exhibits all the attributes of bipolar II disorder. Moving back and forth between depression and hypomania, *Confession* charts the author's inconclusive vacillations between faith and doubt, with depression accompanying doubt and hypomania conjoining with belief. Rancour-Laferriere categorizes God's place in the text as an antidepressant. The question of whether or not God actually exists for Tolstoy is not determined by faith or by reason but by the bipolar II disorder itself. *Confession* does not end with any sense of resolution. Just as the reader has no sense that the mood swings have ended by the narration's close, nor does the text manage to offer any meaningful answer to the question of God's existence, thereby preventing *Confession* from being a significant theological text. Rather it is an excellent example of autobiography and "an unforgettable monument to the mental sufferings and religious ambivalence of one of Russia's great writers" (470).

Ранкур-Лаферрьер, Дениэл. *Русская литература и психоанализ*. Москва: Ладомир, 2004.

Contains Russian translations of several books and articles on Tolstoy, including *Tolstoy on the Couch* and *Tolstoy's Pierre Bezukhov: A Psychoanalytic Study*.

Репин И.Е., Чуковский К.И. *Переписка 1906–1929* Вступительная статья С.Г. Чурак, подготовка текста и публикации Е.Ц. Чуковская и Г.С. Чурак, комментарий Е.Г. Левенфиш и Г.С. Чурак. Москва, 2006.

In this published correspondence of Repin and Chukovsky, one encounters their judgments concerning Tolstoy. Among the topics discussed in this correspondence, the reader will find reactions to "Мои воспоминания" by Ilya Lvovich Tolstoy and judgments on the decision to publish the 1928 ninety-volume

Jubilee Edition of Tolstoy's works, as well as the expression of views regarding the celebration of the hundredth anniversary of Tolstoy's birth. Other letters recount Repin's invitation of N.A. Andreev to create a monument of Tolstoy, and Chukovsky and Repin's appeal in 1910 to famous writers for the collection of signatures against the death sentence. Likewise, the volume reveals Repin's and Chukovsky's reactions to numerous books that were published on the subject of Tolstoy from 1914 to 1930, such as "Переписка Л.Н. Толстого с Н.Н. Страховым 1870-1894 годов" (1914), "Л.Н. Толстой и Н.Н. Ге" (1930), "Моя жизнь дома и в Ясной Поляне" (1929), the accounts of the sister of S.A. Tolstaya, T.A. Kuzminskaya, and "Лев Толстой и В.В. Стасов. Переписка" (1929).

Sekirin, Peter, ed. *Americans in Conversation with Tolstoy: Selected Accounts, 1887-1923*. Jefferson, NC: McFarland and Co., 2006.

Organizing the memoirs and reminiscences in chronological order, this book offers twenty-six examples of Americans in contact with Tolstoy, originally published between 1887 and 1923. Of particular note are articles by George Keenan, author of *Siberia and the Exile System*; Henry George Jr., son of the influential economist, whom Tolstoy considered one of the most important people of the nineteenth century; and Isabel Hapgood, the first American translator of Tolstoy's works.

Щербак М.И. "Текстологические аспекты изучения русской классической литературы: Лев Николаевич Толстой в XXI веке." *Современность классики. Лекции по истории русской литературы*. Санкт-Петербург., 2006, с. 54–64.

This collection brings together lectures on the history of Russian literature of the nineteenth and twentieth centuries given at the St. Petersburg University for the Humanities. M.I. Shcherbakova's article discusses the textological aspects of studying classical Russian literature, focusing for the most part on the work of Tolstoy and the twenty-first century undertaking of the first academic *Полное собрание сочинений Л.Н. Толстого в*

100 томах. A detailed discussion on the textological preparations for the publications *Л.Н. Толстой и С.А. Толстая. Переписка с Н.Н. Страховым* (Ottawa, 2000) and *Л.Н. Толстой и Н.Н. Стахов. Полное собрание переписки. В 2-х томах* (Ottawa, 2003) prepared under the collective authorship of A.A. Donskov, L.D. Gromova, and T.G. Nikiforova.

Щербенок, Андрей. *Деконструкция и классическая русская литература: От риторики текста к риторике истории*. Москва: Новое литературное обозрение, 2005.

Шипова Т.Н. *Фотографы Москвы (1839–1930): Биографический словарь-справочник*. Москва, 2006.

S.A. Tolstaya is portrayed as an amateur photographer and information is given about her photography collection. Elsewhere, the author describes the group photo "Л.Н. Толстой с толстовцами" executed by the studio of A.I. Mey. There is a description of the album of M.M. Panov taken for Ge's illustrations to Tolstoy's story "Чем люди живы." This book includes interesting information about a photocopy of a portrait of Tolstoy in the 1890s, taken from a daguerreotype of K. Mazer in 1851, and about an album of photocopies containing nearly every iconic image of Tolstoy made during his lifetime—the work of A.K. Figner and A. Khrushchov-Sokol'nikov.

Tolstoy, Leo. *Leo Tolstoy*. Trans. Louise and Aylmer Maude. Ed. Donna Tussing Orwin. Illus. Hervé Blondon. New York: Sterling Publishing Co., 2005.

Five of Tolstoy's shorter stories, "God Sees the Truth, But Waits," "How Much Land Does a Man Need?," "The Empty Drum," "The Imp and the Crust," and "Three Questions." All selected and annotated by Donna Tussing Orwin. Complemented by the illustrations of Hervé Blondon.

Толстой В.И. "Граф Толстой, наш товарищ." *Медведь* 2 (2006): 70–77.

The great-great grandson of the great author, and the director of the State Museum-Estate "Yasnaya Polyana," Vladimir Ilyich Tolstoy discusses his life, the Tolstoy line, Tolstoy's popularity in various countries, and the Museum-Estate "Yasnaya Polyana."

Туниманов В.А. "Достоевский, Страхов, Толстой (лабиринт сцеплений)." *Русская литература* 3 (2006): 38-96.

On 11 May 2006 the Pushkin House suffered a great loss when Vladimir Artemovich Tunimantov passed away in his sixty-ninth year. He was the leading academic member of the Institute of Russian Literature (Pushkin House) of the Russian Academy of Sciences, a Ph.D., the vice-president of the International F.M. Dostoevsky Society, and the president of its Russian chapter, and a talented and brilliant scholar. V.A. Tunimantov's particular research focused for many years on the work and personal interrelations of Dostoevsky, Tolstoy, and Strakhov.

The article "От Достоевского к Толстому" is dedicated to the art of these two great Russian authors and their remarkable contemporary, the critic Strakhov. At the heart of this study is a record made by Tolstoy in his diary of 26 October 1910, not long before his departure from Yasnaya Polyana: "Видел сон. Грушенька. Роман будто бы Ник. Ник. Страхова. Чудный сюжет." This is of course Agafena Aleksandrovna Svetlova, the heroine of Dostoevsky's *Brothers Karamazov*. In this article Tunimantov argues that this association was not a coincidence, that it reflected Tolstoy's longstanding and numerous thoughts about Dostoevsky and Strakhov, about their unusually complex relations, about Strakhov's confessions to Tolstoy in letters, and about the novel *Brothers Karamazov*, which Tolstoy had read twice, the second time being not long before his death. In the article "Отречение от Достоевского. Попытки исповеди," Tunimantov examines Strakhov's criticism of Dostoevsky during the time of his composition of the writer's biography in 1883. When Strakhov died in 1896, he took many secrets with him, including the motivation for his dislike towards Dostoevsky. Tolstoy only held a vague memory of Strakhov's attitude towards the other author, and, instead, recalled the critic's more harmonious pronounce-

ments about Dostoevsky, including Tolstoy's remark of 12 February 1910 "Достоевского любил."

In the final article "Толстой читает роман *Братья Карамазовы*," Tunimantov examines Tolstoy's judgments regarding Dostoevsky's final novel. Tunimantov conducts a thematic and stylistic analysis of *The Brothers Karamazov* by comparing it with the themes and forms found in Tolstoy's works such as "Дьявол," "Фальшивый купон," "Живой труп," and "Карма."

Виницкий, И. "«Вопрос о двери» или Куда смотрит князь Андрей в «Войне и мире» Толстого." *Вопросы литературы* 1 (2005): 315-22.

Considers the function of doors in *War and Peace* with an emphasis on those moments in the novel where Prince Andrei looks at them. Doors represent the essence of Andrei's questions about existence: when his sister gives him the silver cross before he leaves for the front, he kisses her forehead and looks at the door where his young wife lies; later, when he returns on the eve of the birth of their son, once again, a door separates him from Lise; likewise, there is the famous moment of Andrei's own death where he imagines he is trying to lock a door but is too weak. Doors in *War and Peace* are not simply thresholds between life and death or this life and the next one, argues Vinitzky; they all stand for Andrei's fundamental question, one that he ultimately resolves in death.

Вспомогательные исторические дисциплины: Классическое наследие и новые направления. Материалы XVIII научной конференции. Москва, 2006.

A collection of speeches and papers given by Russian scholars and devoted to Tolstoy's art. T.N. Arkhangel'skaya "Об изучении творчества Л.Н. Толстого в источниковедческом ракурсе" (132-4): a retrospective of all the historical stages of Tolstoy studies: the second half of the nineteenth century (A.N. Pypin and N.S. Tikhomirov), the Pushkin House of the Russian Academy of Sciences, the Tolstoy State Museum in Moscow (ГМТ), a diagram of the historical headings compiled by N.A. Milonov (1985).

The author acknowledges the contribution of L.D. Gromovaya-Opuł'skaya to textological research in preparation for the compilation of the Complete Works of L.N. Tolstoy in 100 Volumes, currently being conducted at ИМЛИ РАН. A.V. Bershtadt "Изучение читателей и пропаганды чтения в России XIX века" (141-4): examines the conversations of Tolstoy's interactions with his serfs at Yasnaya Polyana. N.I. Burnashva's "Датировка текстов как основа текстологического исследования сочинений Л.Н. Толстого" (162-5) is devoted to the problem of dating texts. Of particular importance is the volume of manuscript material. The author pays thorough attention to the problem of dating the works of Tolstoy, including the incomplete works, in the *Полное собрание сочинений Л.Н. Толстого в 90 томах* (Юбилейное издание) and in the *Полное собрание сочинений Л.Н. Толстого в 100 томах* (ИМЛИ РАН).

"Выставка 'Первый бал.' *Time Out Москва*. Москва, 2006, 26 июня–2 июля. 117.

In May 2006 the exhibition hall of the Tolstoy Museum in Moscow featured "Мой первый бал," an exhibit of dresses from a collection of ballroom gowns. Special gowns included Natasha Rostova's ballroom gown, created according to its description in *War and Peace*, and a gown originally worn by S.A. Tolstaya. These gowns reflect a long history of design, from the work of Tolstoy's contemporaries to the sketches of Nadya Rusheva.

За что Лев Толстой был отлучен от Церкви. Сборник исторических документов. В 2-х частях. Москва, 2006.

This work is the first to collect, in a complete format, historical documents dealing with Tolstoy's excommunication from the church. The first part presents the historical documents, the most important being the Holy Synod's "Определение" of 20-22 February 1901, Tolstoy's response, Countess S.A. Tolstaya's letter to the Metropolitan Antoniya (Vadkovsky), and Antoniya's response to Tolstoy's wife. The second part systematizes the comments of various spiritual figures, also in full.

Золотусский, И.П. “Толстой читает «Выбранные места из переписки с друзьями».” *Гоголь и Общество любителей российской словесности*. Составитель Р.Н. Клейменова. Москва: изд. Academia, 2005.

A reading of Tolstoy’s marginal notes in two separate editions of «Переписки с друзьями», the first from P.A. Kulish’s 1857 censored text, the second from Tikhonravov’s 1889 complete version, reveals Tolstoy’s evolving attitude towards Gogol. Whereas in 1857 Tolstoy remarks disparagingly that Gogol was

дрянь, Zolotusky finds greater affinities between Tolstoy and Gogol in 1909, when Tolstoy was asked to write about the Ukrainian writer on the hundredth anniversary of his birth.