

G. Turner ("Blood is Thicker than Champagne: The Bonds of Kinship and the Marriage-Bond in *Anna Karenina*"), in his fiction Tolstoy seems to express more faith in brotherhood and sisterhood than other bonds. One is reminded here of the visit Tolstoy himself made to his own sister prior to his death. But, of course, Tolstoy pushed on and—as this volume suggests—died as everyone's brother.

Some of the authors—Gustafson, Munir Sendich, and Rimvydas Silbajoris—suggest that our common experience of death is, for Tolstoy, what makes us all brothers and sisters. Sendich ("*War and Peace* in English Literary Criticism 1884-1994: Criticism's Reaction to Tolstoy's Concept of 'Brotherly Love'") explores the corollary to this: in the face of death, concepts such as nationality cease to bind, for as the French soldier who helps Pierre look for a Russian girl in the Moscow fire puts it: "Faut être humain... Faut être humain. Nous sommes tous mortels, voyez vous?" Silbajoris ("The Brotherhood and Solitude of Death in Tolstoy") shows how certain Tolstoyan characters, as they die, reach a new fellowship, where the "dissolution of a person's identity" in death is "the fulfillment of universal love" rather than "an entrance into cosmic oblivion." In this regard, the Tolstoyan linkage between death and brotherhood, explored by Gustafson, Silbajoris, and others, reminds one of John Donne's belief that "no man is an island, entire of itself" and that "any man's death diminishes me, because I am involved in Mankind; And therefore never send to know for whom the bell tolls; it tolls for thee."

1. Turgenev quotes from a letter he received from Flaubert in a letter he wrote to Tolstoy on 12/24 January 1880 (#5069).

2. Other articles—Alexander Zweers ("Ivan Bunin's Interpretation of Tolstoy's Concept of 'Brotherly Love'"), Kathleen Parthé ("Village Prose: From Brotherhood to Fratricide"), and the banquet address by Larry Ewashen ("Tolstoy and the Doukhobors Today")—explore twentieth-century applications and interpretations of Tolstoy's thought.

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L. D. Gromova-Opul'skaia and Z. N. Ivanova, eds. *Novye materialy L. N. Tolstogo i o Tolstom. Iz arkhiva N. N. Guseva*. Ed. A. A. Donskov. Munich: Verlag Otto Sanger, 1997. (Vorträge und Abhandlungen zur Slavistik, 32.) Pp. 267 + ix. Index.

This collection of unpublished memoirs about Tolstoy (with several new Tolstoy letters) sparkles like a colorful, multifaceted mosaic of brilliant gems which, upon close scrutiny, generously rewards the specialist and the generalist alike. The resulting picture is the familiar figure of Tolstoy, but the bits and pieces of this composite image are fresh and strikingly new. Professor Andrew Donskov, who has recently produced editions of Tolstoy's correspondences with T. M. Bondarev, with M. P. Novikov, and with P. V. Verigin, now has edited this collection, for which Russia's senior Tolstoy scholar, L. D. Gromova-Opul'skaia, together with Z. N. Ivanova prepared the texts and commentary. This major contribution to Tolstoy studies reflects the highest standards of Russian textual criticism.

The reminiscences and letters were gathered by N. N. Gusev (1882-1967), but remained unpublished among his papers, now held at the State Tolstoy Museum in Moscow. One senses throughout the guiding hand of this remarkable Tolstoy scholar and biographer, who knew the value of these brief glimpses into the life of the genius writer-philosopher and the simple man. Gromova-Opul'skaia's appreciation of Gusev, "Sekretar' L. N. Tolstogo," suggests the character of the vision that first brought these materials together. Donskov's detailed introduction not only provides an overview of this collection, but also serves as an analytical table of contents which identifies, describes, and briefly characterizes each of the 57 separate pieces.

In the first section, Tolstoy himself speaks in seven short letters (none more than a page, most just several lines) to different addressees—a family member, friends, and a follower—from 1889 to 1910. The variety of topics and tones provide an overture to the second, major part, which contains

forty-three individual reminiscences (averaging five pages each, the longest 14 pages, the shortest 1 page) covering events from 1856 to 1910. The points of view illuminating Tolstoy are as varied as the memoirists—from close acquaintance to first-time visitor, from experienced journalist and critic to uneducated clerk—and as varied as their settings, from Moscow to Iasnaia Poliana, from lecture hall to open road (on a bicycle), from criminal trial to artist's studio, from an aristocratic drawing room to the studied rustic atmosphere of Tolstoy's country home. The result is a wealth of observations on his relations to family, friends, disciples, publishers, to Russian and European writers, to painters and philosophers, to artists and actors. This composite image is remarkably rounded and complete, unlike the narrower, if deeper impression often produced by a single memoirist. Its unity derives not only from the common subject, but from the fact that all are eyewitness accounts of concrete, personal encounters, dominated by the physical, real presence of Tolstoy.

The closing section comprises four letters written to Gusev, from 1926 to 1937, in response to requests for details needed in annotating for Tolstoy's collected works. These letters, which are also memoirs, provide an appropriate conclusion by illuminating Gusev's role in biographical research on Tolstoy. The indices to this collection—of Tolstoy's works and of personal names—are thorough and provide a reliable tool for scholarly access.

The collection is a fitting tribute to Gusev on the thirtieth anniversary of his death. Its scholarly apparatus (notably the commentary and notes appended to each memoir), the care with which the texts have been prepared, and the high standards which the edition achieves, yield a work worthy of Gusev and his legacy. Like the best biographical research and textual criticism, the significance of the whole far exceeds the sum of its parts.

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