

well-organized, his presentation of the material is not likely to open up substantially new vistas for the Western reader. He writes as Tolstoy's advocate, eschewing the sober rhetoric of objective criticism for a more exalted, didactic tone. His didacticism is consistent with his primary goal, a pedagogical one.

Remizov is one of the founders of the Tolstoy School, a research centre in Tula oblast' dedicated to continuing the work begun by Tolstoy at the Iasnaia Poliana school. The final section of his book describes the philosophy, curricula, and lesson plans developed at Tula State University by members of a department created in 1996 to study Tolstoy's spiritual legacy. Students in this department study Tolstoy's life in the context of world culture and become familiar with his philosophical writings. In their fourth year, they have the opportunity to teach in one of the Tolstoy schools now in existence in Tula and Tula oblast'. The research lab has developed curricula on the basis of Tolstoy's *Azbuka* and his *Circle of Reading*, in the spirit of the Iasnaia Poliana experiments. Thus, for example, in the earliest grades, children learn about the life of a birch tree, "not with their minds, but with their hearts" (169). The children imitate the movements of the tree, and then express the harmoniousness of the tree in verse and music.

The research group ultimately strives to help the child understand "the eternal meaning of his existence and to uncover the possibility of spiritual freedom." Their pedagogical program adheres closely to Tolstoy's idea of education as a process of mutual discovery and "co-creation." Like their model, the founders reject the rigidity of traditional methods, including numbered grades. Remizov addresses a problem often encountered in current discourse, that of "dukhovnost'." He indirectly suggests that Tolstoyanism and the application of Tolstoy's pedagogical ideas can help fill a moral vacuum in today's Russia, but he takes pains to distance Tolstoyan ideas from more parochial solutions. Remizov argues for the value of Tolstoy's *Azbuka* and *Circle of Reading* not only in practical terms, but also because in his view they open a path onto what he calls the

"mystery of the word," and because they lead the student toward self-knowledge in the context of a continual, unfinalized search for answers. The curricula "Circle of Reading" and "Cup of Life" are published for the first time in Remizov's volume.

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Lev Tolstoj. *Guerra e pace* [*Voina i mir*]. Translated by Enrichetta Carafa d'Andria. Preface by Leone Ginzburg. Introduction by Pier Cesare Bori. Turin: Einaudi, 1998 [1990, 1942]. 2 vols. Ixiv, 704 + [742] = Pp. 1446. (Einaudi *Tascabili. Letteratura* 36.)

The times are auspicious for Italian-speaking (or -reading) adepts of Leo Tolstoy, who today find themselves in a position to choose from a list of titles in print as rich as probably never before—one hundred and twelve at the latest count. The publishing houses Einaudi and Mondadori, in particular, are in this case proving true to the top-quality reputation they enjoy. Disdaining that ubiquitous bogeyperson of the book industry, duplication, they are vying with each other in publishing or re-publishing, in relatively rapid sequence, all of Tolstoy's major works, as well as a great number of what are generally considered his "minor" ones. Other houses, too, eagerly join in, offering a wide array of less traditional titles.

We thus have—to select but a few examples that run the whole gamut from the short novella to the roman-fleuve—*Padre Sergij* [Otets Sergii] (edited by Igor Sibaldi for Feltrinelli); *Il divino e l'umano. Quattro racconti* [The Divine and the Human. Four Stories] (edited by Gianlorenzo Pacini for Edizioni e/o); *Tutti i racconti* [All the Stories] (edited by Igor Sibaldi, in two volumes, for I Meridiani Mondadori); *I quattro libri di lettura* [The Four Primers] (translated by Agostino Villa and introduced by Pier Cesare Bori for Einaudi). This list, which could be greatly ex-

panded, certainly ought to include Mondadori's reprint of its Oscar Classici (paperback) edition of *Guerra e pace* in two volumes, originally translated by Erme Cadei in 1941, introduced by Giovanni Giudici, and prefaced by excerpts from appropriate sections of Shklovski's landmark book on Tolstoy.

Most recently, Einaudi has followed in Mondadori's footsteps by proposing to the Italian public a re-edition of the *Guerra e pace* it has had in its catalogue since 1942. This is not, however, any old edition insensitively resurrected for the sake of today's market share; it is a book that has a complex story in its own right—a story that, inter alia, Bori painstakingly reconstructs in his Introduction.

Born in Odessa in 1909, Leone Ginzburg came to Italy as a child with his family. A naturalized Italian citizen, he graduated from Turin University and as early as 1932-33 obtained a chair in Russian literature there. He was an active anti-Fascist, and as such in 1934 he refused to swear the oath of allegiance which the Fascist regime imposed on faculty nationwide. To support himself and his family (his wife, Natalia, later rose to prominence as one of the most reputable novelists in twentieth-century Italian literature), Leone resorted to occasional collaborations with journals and newspapers, without relinquishing political militancy in the opposition group GL (*Giustizia e Libertà*). By 1936 Leone had been arrested twice and was under special surveillance. Giulio Einaudi, who in 1933 had founded the homonymous, anti-Fascist publishing house, appointed Leone to coordinate some of his most Europhile collections. This solution too was not allowed to last: by the time World War Two broke out, the Ginzburgs had been banished to the mountains of Abruzzo. It was here that, in 1940-41, Leone worked at his revision of the earlier (1928) Carafa d'Andria translation of *Voina i mir*, struggling not only to meet the deadlines intrinsic to any such major endeavour, but also to overcome the constraints imposed by the state of war, the poor communications between Turin and the Abruzzi, and finally, his own status as a political captive. At the end of 1941 the reviewed transla-

tion, with a new preface by Leone, finally appeared in print.

(In 1943, after contributing to the founding of the Partito d'Azione, Ginzburg was eventually arrested by the Nazi-Fascists. Having suffered severe physical abuse in jail, he died in custody that same year.)

Bori does well to survey these facts, however synthetically, because they are crucial to a correct understanding of Ginzburg's own position vis-à-vis Tolstoy—a position, it goes without saying, deeply influenced by the topicality of Napoleon's invasion of Russia at the very time of Hitler's. The events of 1942 can unmistakably be read as a subtext under the surface of words which Ginzburg wrote with ostensible reference to 1812:

The fundamental faultline in *Guerra e pace* runs between historical characters and human characters. Human characters—be they Natasha, Pierre, Prince Andrei, or even the most insignificant ones—love, suffer, err, change their minds; in a word, they live; whereas the others are doomed to act out a part which they have not themselves written, even though they all (except perhaps Kutuzov) believe that they are shaping it as it unfolds. . . . Napoleon is a character from the historical world, and as such his voice does not reach to the human world; even when heard, it is mere sound, deprived of any effectiveness. . . . Going back to a private life after such experiences is not a deprivation but, on the contrary, a way of reaching back to the one and only spontaneous, creative activity: the activity that one carries out by standing firm in one's own post, and, to the best of one's ability, refusing to relinquish one's duty. . . . War is the historical world, peace is the human world.

Well-advised, too, is Bori's choice to include a sample of the rabid attacks that Ginzburg's work elicited in the Fascist press—a chilly reminder, if any were needed, of just how inextricably linked dictatorships and a culture-inimical view of the world of necessity are.

Bori also includes in his introduction the more traditional philological elements necessary to guide the non-specialist reader to a better appreciation of Tolstoy's magnum opus. The first part of

it covers the genesis and chronology of *Voyna i mir*, including the well-known vicissitudes of the text in the editions published by Tolstoy himself. Eikhensbaum's and Shklovski's works on Tolstoy, as well as more recent ones by Soviet scholars, are brought to bear on the subject.

A second section of the introduction is devoted by Bori to Tolstoy's sources in developing his novel. A third part constitutes a rich Forschungsbericht, extending to cover Tolstoy's reception not only in his motherland but as far afield as France, Germany, England, Italy, and the United States. In the fourth segment, "La guerra e la pace," Bori closely discusses the conceptual core of the book, illustrating Tolstoy's procedure, *ostranenie* included, in articulating the antagonism between the sphere of history (war) and humanity (peace) already alluded to. Bori here stresses—rightly—the substantial continuity and consistency between the early, "pre-conversion" Tolstoy and the later, "post-conversion" one.

The fifth and last part of Bori's introduction details the circumstances of Ginzburg's 1941 revision. Finally, the critical apparatus of the edition at hand is further enhanced by a bibliographic note and a "Note to the Text" with details about the original publications edited by Tolstoy.

The above leaves one fundamental question still unaddressed: how does the translation itself strike contemporary readers? As one, in fact, that has withstood remarkably well the test of time. The Carafa d'Andria-Ginzburg-Bori edition here presented by Einaudi flows smoothly, in an Italian language as understated and effective as Tolstoy's Russian original. Throughout hundreds and hundreds of pages, this reader has felt (slightly) uncomfortable only upon encountering the archaic form "quistione" (178 and *passim*; today spelled "questione") and the Italianized "sciampagna" (359; today reverted to the less provincial-sounding "champagne"). The translation of *Weib* with *moglie* (520n.) might work etymologically, but in today's Italian *donna* would have been closer. Such quibbles, though, are hardly the matter for a philological war. This is an excellent edition—not least in its physical aspect as an object and in its

reasonable price; it is, from beginning to end, a pleasure to read.

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L. N. Tolstoi. *Ispoved'*. Edited by Galina Galagan. Foreword by Father Alexandr Men'. Afterword by Aleksandr Panchenko. Leningrad: "Khudozhestvennaia literatura," 1991.

The first fruits of Tolstoy's intellectual labours after his "conversion" in the late 1870s were three books which he would always thereafter insist were the most important he had ever written. This trilogy, in which he sought to explain the Christian teaching to which several years of emotional struggle and profound reflection had led him, consists of *Issledovanie dogmaticheskogo bogosloviia* [Critique of Dogmatic Theology], *Soedinenie i perevod chetyrex evangelii* [Unification and Translation of the Four Gospels], and *V chem moia vera* [What I Believe]. It is these three books to which Tolstoy looks ahead in his *Confession*, which for that reason is often seen as an introduction or preface to the trilogy. In *Critique of Dogmatic Theology* Tolstoy subjects Orthodox dogma, as presented in a popular catechism of the day, to harsh and searching criticism, attempting to establish as a fact one of his central contentions about the Christian teaching: that as originally propounded by Christ it offered the closest approach to a true understanding of God's will for human beings; but as distorted and perverted by almost 2000 years of the self-interested stewardship of the institutional church it could be said to have become merely ludicrous, were it not also pernicious. The *Unification and Translation of the Four Gospels* attempts to demonstrate how the message of Christ had been, in Tolstoy's view willfully, distorted through the centuries in defence of the false teachings of the Church and to restore the teaching to its pristine state by comparing the received text of the Four Gospels against