

Annotated Bibliography for 2006-2007

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- Алексеева, Галина. "Лев Толстой – переводчик «Декларации чувств» У.Л. Гаррисона." *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Тула: «Ясная Поляна», 2007. 49-55.
- . "Американская утопия в восприятии Л.Н. Толстого." *Лев Толстой и мировая литература* Тула: «Ясная Поляна», 2007. 119-37.
- . "Canon: New Means of Museums for Representing National Traditions." *Proceedings of the ICLM (ICOM) Annual Conference 2006*. Frankfurt on Oder, 2007. 102-10.
- . "Утопия по Толстому: Царство Божие на земле или способ самосохранения?" *Преодолевая страх: на пути к глобальной безопасности: IV международная конференция выпускников программы Фулбрайт*. Волгоград: Программа У. Дж. Фулбрайта в РФ, 2006. 85-87.
- . и Алла Полосина. "Конференции, конференции, конференции..." *Вестник "ЯП"* 62.2 (2007).
- . "«Война и мир» в новом переводе на английский язык." *Вестник "ЯП,"* 62.2 (2007).
- Appleby, R. "Australia's Operatic Phoenix: From World War II to *War and Peace*." *Opera* 58.3 (2007): 364-65.
- Архангельская, Т.Н. "Александр Михайлович Сухотин – знакомый И.С. Тургенева и Л.Н. Толстого." *Спасский вестник* [Тула] 13 (2006): 230-40.
- . "Лесовод Ф.Х. Майер – знакомый Л.Н. Толстого и князей Голицыных." *Хозяева и гости усадьбы «Вяземы»: материалы XIII Голицынских чтений*. Большие Вяземы: «Мелихово», 2006. 302-06.
- . "Некоторые уточнения к комментариям на тему «Толстой – читатель Лескова»." *Толстовский ежегодник-2003*. Тула: «Ясная Поляна», 2006. 273-78.
- . "К вопросу об изучении творчества Л. Н. Толстого в источниковедческом ракурсе: Тезисный вариант доклада на XVIII научной конференции: Вспомогательные исторические дисциплины." *Классическое наследие и новые направления*. М.: РГГУ, 2006. 132-34.
- . "«За строкой письма...» (К вопросу о восприятии И. С. Тургеневым повести Л. Н. Толстого «Детство»)." *Спасский вестник* 12 (2005): 201-14.
- . "О некоторых параллелях в романе из времен Петра I у Л.Н. Толстого и в драме А.С. Пушкина «Борис Годунов.»" А.С. Пушкин в Подмоскovie и Москве. Материалы X Пушкинской конференции в Государственном историко-литературном музее-заповеднике А.С. Пушкина (Б. Вяземы). Москва: 2006. 195-207.
- Aucouturier, Michel. "Deux frères ennemis: Tolstoï et Tchernyshevski." *Tolstoï et l'art*. Ed. Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 14 (2003): 23-27.
- In the 1850s and early 1860s Tolstoy and Chernyshevsky shared little. Though Tolstoy did initially respect his contemporary, Chernyshevsky was too much of a materialist and positivist. These differences became particularly clear in Chernyshevsky's critical remarks on the ideas of education in the *Iasnaia Poliana* journal. By the time Tolstoy wrote *What is Art?*, however, important affinities between the two had emerged. Most importantly, both thinkers favored the ethical potential of art over the aesthetic. Significant divergences remained, of course. Although Tolstoy agreed that beauty was not a necessary feature of art, he found Chernyshevsky and other materialist thinkers insincere, substituting the one abstract category (beauty) for another (material or physiology). Moreover, Tolstoy did not agree with Chernyshevsky that art could accomplish its ethical ends by appealing to reason.
- . "*Guerre et paix* ou le roman comme méthode historique." *À propos de Guerre et paix*. Ed. Luba Jurgenson. Spec. issue of *Cahiers Léon Tolstoï* 15 (2004): 9-18.
- Aucouturier accounts for the uniqueness of *War and Peace*, describing how it not only challenges previous representations of history, but also

transforms the traditional features of historical fiction. Unlike the novels of Hugo, Dumas, and Stendhal, Tolstoy does not include events or figures from history to lend his work greater authenticity; instead, he includes them in order to reveal a higher historical truth. That truth is bipartite. The first part argues that there is no all-encompassing historical truth accessible to historians because perception is necessarily fragmentary, imperfect, and subjective. The totality of a historical *réel* exists independently of human consciousness and conscience. The second truth argues that the novelist is better equipped than the historian to explain personages and events because s/he works with the laws that direct the daily interaction between individuals.

---. "Introduction: L'œuvre de Tolstoï au cinéma (aperçu historique)." *Tolstoï et le cinéma*. Ed. Valérie Pozner. Spec. issue of *Cahiers Léon Tolstoï* 16 (2005): 9-18.

In this overview of Tolstoy and twentieth-century international cinema, Aucouturier describes all the films made about Tolstoy or adapted from his novels and plays. The long list leads Aucouturier to remark that Tolstoy is the author most closely tied to the history of cinema.

---. "Tolstoï et le servage: *La matinée d'un gentilhomme rural*." *Tolstoï et les paysans*. Ed. Luba Jurgenson. Spec. issue of *Cahiers Léon Tolstoï* 17 (2006): 9-16.

Aucouturier demonstrates how *A Landowner's Morning* began as a *roman à thèse* about reforming Russia's monarchy but gradually evolved into a story that criticizes serfdom. Recalling Turgenev's observations, its message is that so long as serfdom persists in Russia, there is no chance of reconciliation or understanding between the aristocracy and the peasantry. Aucouturier attributes this evolution to the influence of Tolstoy's fellow officers during the Crimean War and to the influence of literary works such as Dmitri Grigorovich's *Wretched Anton* and Turgenev's *Sketches from a Hunter's Album*. He assigns the most importance to Tolstoy's personal reflec-

tions on his experience with peasants from 1847-49.

Autant-Mathieu, Marie-Christine. "Les paysans russes dans *La Puisseance des ténèbres*." *Tolstoï et les paysans*. Ed. Luba Jurgenson. Spec. issue of *Cahiers Léon Tolstoï* 17 (2006): 27-44.

A history of the writing, production, and reception of *The Power of Darkness*. Autant-Mathieu discusses why Tolstoy started writing drama in the mid-1880s, the challenges the medium brought to the novelist, his conception of the actor, his desire to write about peasants without resorting to clichés or conventional generalizations, and his goal of presenting the peasant faith.

Backès, Jean-Louis. "Tolstoï et la tradition du roman européen." *À propos de Guerre et paix*. Ed. Luba Jurgenson. Spec. issue of *Cahiers Léon Tolstoï* 15 (2004): 47-56.

Revealing something about the French *fin-de-siècle* reception of *War and Peace* in the process, Backès describes the location of Tolstoy's work in the overall evolution of the European novel. He considers it under the Aristotelian concepts of epic, tragedy, and comedy as well as according to the traits of later genres such as the chivalric romance and the novel. He takes exception to Merezhkovsky's characterization of Tolstoy's writing as purely epic. While there are very strong features that connect *War and Peace* to a work such as Homer's *Iliad*, Tolstoy's novel surpasses that ancient text by embracing the attributes of many other genres as well. No matter which genre *War and Peace* in fact belongs to, late nineteenth-century France did not accept it as a novel in the pure sense of the term. French readers of that time appreciated it as something new and distinct.

Barnes, Anthony. "Found: Tolstoy's short version of *War and Peace*." *Independent on Sunday* 25 Feb. 2007: 21.

The product of Evelina Zaidenshnur's 50-year effort to piece together the earliest version of *War and Peace*, the Bromfield translation (publishers Ecco Press and HarperCollins Canada)

boasts to be the "original version" of the novel. At 912 pages, this translation does not include the author's philosophical essays. Commissioning Editor Clare Reihill argues that the book should enjoy a large audience because previous editions daunted readers. There are also some significant changes in the plot: "There are fewer deaths, more peace, and some characters swap traits or vanish entirely." However, *War and Peace* translator Anthony Briggs voices his disapproval, stating that while Bromfield's translation is probably very good, his work was devoted to a text that should never have been published. Briggs adds: "The moment Tolstoy thought of these ideas, he rejected them and went on to rewrite them."

Белоусова, Е.В. "По пути Царственных страстотерпцев" *Тульские епархиальные ведомости* 2006, № 7, 8, 9.

---. "Оптинский иконописец иеромонах Даниил (Болотов)." *Тульские епархиальные ведомости* 13.63 (2006): 99-104.

---. "Русский Север в истории рода Волконских – Толстых." *Историко-культурное наследие Русского Севера*. Каргополь: 2006. 435-45.

Bencivenga, Ermanno. "The Causes of War and Peace (Tolstoy's *War and Peace*)." *Philosophy and Literature* 30.2 (2006): 484-95.

Treating *War and Peace* as the outcome of the conceptual reflection in which philosophers engage, Bencivenga outlines how the novel is a genre perfectly suited to illustrate and manifest all Tolstoy's historical theses.

Bianchi, Bruna. "Tolstoj e il movimento riformatore americano: Il carteggio con Ernest Howard Crosby (1894-1896)." *La Società degli Individui: Quadrimestrale di teoria sociale e storia delle idee* 22.1 (2005): 123-39.

Библиографический указатель литературы о Л.Н. Толстом. 1985-90. ИМЛИ РАН, Москва: 2006.

This book continues to compile the bibliographic details on the literature about Tolstoy, which V.S. Bastrykina, N.M. Ivanova, A.S. Usacheva, and A.E. Shimbaeva started in the previous five volumes. The bibliography thoroughly reflects the work done not only about Tolstoy, but also on themes of importance to the study of the writer's legacy. Of particular value is the information about works unpublished during Tolstoy's lifetime and about newly available archival documents.

- Бочарова, И.А. "П. Г. Ганзен в Ясной Поляне." Друзья и гости Ясной Поляны. Материалы научной конференции, посвященной 160-летию С. А. Толстой. Тула: «Ясная Поляна», 2006. 151-54.
- Богачева, З.М. "Немецкие переводы повести Л. Н. Толстого «Детство»." Материалы I Международного семинара переводчиков произведений Л. Н. Толстого. Тула: «Ясная Поляна», 2007. 113-21.
- Boulgakova, Oksana. "Un Tolstoï cinématographique allemand et américain, ou comment situer les Russes: mystiques, décadents et barbares." *Tolstoï et le cinéma*. Ed. Valérie Pozner. Spec. issue of *Cahiers Léon Tolstoï* 16 (2005): 49-60. By examining early film adaptations of Tolstoy and Dostoevsky, Boulgakova reveals differing conceptions of Russian identity (la russité) in inter-war Germany and the USA. German film during this time was undergoing its Expressionist phase. The adaptations *Raskolnikov* (1923) and *Die Macht der Finsternis / The Power of Darkness* (1930) maintained the aesthetic look of other famous German Expressionist films, such as *Nosferatu* and *Dr. Caligulari*; unlike those films, which depended on the supernatural or abnormal psychology to justify their stylistic choices, these adaptations drew upon German assumptions about Russia. German Expressionists saw Russia as an empirical example of their conception of the world, one filled with chaos, barbarism, cruelty, and decadence. Looking at Hollywood

adaptations of Tolstoy during the same time reveals markedly different ideas about Russian identity. American cinema portrays a Russia of tsarist splendor aristocracy. In films such as Hill and Brown's *Cossacks* (1928), Russians are portrayed as noble savages with a natural love of horses and other traits American audiences would have found attractive.

- Bouvard, Julie. "La figure utopique du paysan chez Tolstoï." *Tolstoï et les paysans*. Ed. Luba Jurgenson. Spec. issue of *Cahiers Léon Tolstoï* 17 (2006): 57-66. Tolstoy's characterization of peasants and intellectuals, the so-called *образованные люди*, reveals that the latter group can never offer social panaceas of any value because its members are always isolated and solitary. True utopian possibilities emerge in the peasant's way of life because he does not think about love and faith as ideals; he merely lives authentically. Bouvard considers the peasant characters from *Death of Ivan Ilyich*, *Khadzhi-Murat*, *War and Peace*, and *Aliosha the Pot*.
- Brombert, Victor. "The Ambiguity of 'Ivan Ilych.'" *Raritan* 26.1 (2006): 152-62. Brombert's analysis reveals the underlying complexities of *Death of Ivan Ilyich*. Rather than presenting a unified moral message in this story, Brombert argues that Tolstoy intertwines the objective and the subjective in such a way that its ultimate meaning is ambiguous.
- Dauzat, Pierre-Emmanuel, Ed. "George Steiner: la culture contre la barbarie." *Magazine Littéraire* 454 (2006): 26-63. French scholars weigh in on George Steiner's career and significance. Of particular note is Jacques Cateau's "Tolstoï contre Dostoïevski" (36-39) where he discusses the relevance of Steiner's *Tolstoy or Dostoevsky*.
- De Proyart, Jacqueline. "Les paysans chez Tolstoï et Tchekhov: le thème de l'infanticide." *Tolstoï et les paysans*. Ed. Luba Jurgenson. Spec. issue of *Cahiers Léon Tolstoï* 17

(2006): 67-76.

Comparing Tolstoy's *Power of Darkness* to Chekhov's *In the Ravine*, de Proyart detects a dramatic transformation in the peasant social structure between the 1880s and the end of the 1890s. In Tolstoy's play, peasant society persists, despite the perversions and crimes of Nikita, Marfa, and Matryona. Their deeds lead only to self-destruction; they pose no lasting threat to the village community or the Orthodox world. In Chekhov's story, in contrast, social diversification, urbanization, and gentrification have corrupted Russian rural society to the core. There is no return to order at the end of *In the Ravine*. Money and greed have already assaulted the social structure to such an extent that it is ill equipped to address the crime of infanticide.

- Diesenhuis, Doug. "A Cinematic Approach to Publishing." *Poets & Writers* 34.1 (2006): 14-15. Signet Classics and Chamberlain Brothers have published a series of classic novels with DVD recordings of some of the films they inspired. The series includes *Anna Karenina*, which contains the 1948 Vivienne Leigh adaptation.
- Донсков, А.А. *Л.Н. Толстой и Н.Н. Страхов. Эпистолярный диалог о жизни и литературе*. Ottawa, Москва: Slavic Research Group at the University of Ottawa and Гос. Музей Л.Н. Толстого, 2006. In this translation of the introduction to the first two volumes of *Переписки «Л.Н. Толстой и Н.Н. Страхов. Эпистолярный диалог о жизни и литературе»*, Professor Donskov researches the philosophical dialogue between the two writers and traces the evolution of their ideas. In particular he emphasizes how Strakhov and Tolstoy's correspondence reflects the latter's process of familiarization with new directions is Western philosophical thought, insofar as Strakhov was a main source of information for Tolstoy. Moreover, their intense exchange of ideas and numerous critical remarks reflect the development of world (and especially Russian) philosophical and

scientific thought of the last quarter of the nineteenth century.

Delving into problems of art, which were always at the center of Tolstoy's and Strakhov's attention, Donskov analyzes their opinions of prominent contemporaries and writers of different epochs including N.M. Karamzin, A.S. Pushkin, A.A. Grigoriev, V.V. Rozanov, V.S. Sollogub, A.A. Fet, and N.Ia. Danilevskii.

The book offers a thorough presentation on Strakhov's personality, his activities as a philosopher, writer, and editor, as well as his place amongst Tolstoy's close acquaintances. Donskov's judgments are strengthened by yet another important direction in his research—Strakhov's correspondence with Sofia Andreevna Tolstaia, the author's wife. The publication's impressive bibliography (87 entries) gives an impression of the main directions of research on the subject of Tolstoy and Strakhov.

Друзья и гости Ясной Поляны:

Материалы научной конференции, посвященной 160-летию С.А. Толстой (1844–1919). Тула: «Ясная Поляна», 2006.

V.I. Tolstoy, Director of the Museum-Estate of L.N. Tolstoy "Yasnaia Poliana," is the main editor of this collection of materials from a conference commemorating the 160th anniversary of S.A. Tolstaia's birth. In papers presented by famous literary scholars from Tula, Moscow, Tver, and Finland, this book offers an account of S.A. Tolstaia's enormous role in creating an environment at Yasnaia Poliana in which the mental and artistic life of Tolstoy was at the center. This book is intended for literary scholars, students, teachers, museum curators, and cultural scholars as well as for all those interested in the life and work of Tolstoy. This edition includes rare photographs.

English, Sean. "Leo Tolstoy: The Prophet of Peace." *Acorn: Journal of the Gandhi-King Society* 13.1 (2006): 27-33.

Epstein, Joseph. "Written to Last." *New Criterion* 25.1 (2006): 15-21.

Tolstoy makes a brief appearance in Epstein's essay on literary longevity. *Cossacks* is a novella "whose subject could not be more remote, in time or scene, from the middle of 2006" (20). Yet it survives because it grapples with issues, questions, and problems of enduring interest to humanity.

Felperin, Leslie. "Frozen Land (Paha Maa)." *Variety* 389.2 (2005): 42.

A review of Aku Louhimies's adaptation *Frozen Land*, released in Finland and Norway in 2005. Though Louhimie depends on the Russian novelist for content and theme, he departs from Tolstoy to delve into weirder and more nihilistic content.

Fortier, Frances. Caroline Dupont, Robin Servant. "Quand la biographie se «dramatise»: le biographique d'écrivain transposé en texte théâtral." *Les Avatars du biographique*. Ed. Daniel Chartier. Spec. issue of *Voix et images* 89 (hiver 2005): 79-104.

In an overview of six Quebecois plays, this article discusses how famous writers are shown under different biographical angles. Victor-Lévy Beaulieu's *Sophie et Léon* deals directly with Tolstoy's life, condensing more than forty years of his marriage to Sofia Andreevna into four acts. *Sophie et Léon* may be read as a series of attempts to appropriate the man Tolstoy and his works by various people with divergent interests, including those of Beaulieu and the audience.

Fusillo, Massimo. "Epic, Novel." Trans. Michael F. Moore. *The Novel: Volume 2: Forms and Themes*. Ed. Franco Moretti. 2 vols. Princeton, NJ: Princeton University Press, 2006. 32-63.

Fusillo makes a diachronic account of the relations between the epic and novelistic genres. Discussing *War and Peace*, Fusillo remarks that Tolstoy insisted on the work's difference from the novel because he saw it as an artificial and flawed form. The epic genre is better suited to his notion of the continuous flow of nature and history. Fusillo identifies the numerous ways *War and Peace* resembles the epic. It does not have a novelistic

relation to time: The book opens *in medias res* and closes with a sense of continuity rather than closure. Its exploration of war and of Russian Orthodoxy's victory over its French invader espouses the nationalistic values of the epic. The presentation of the inner life of the soldier, whether in the person of Nikolai Rostov or in the myriad anonymous, choral utterances, further typifies this epic aspect of *War and Peace*. Fusillo reiterates Griffiths and Rabinowitz's observation that the work embraces the two preeminent epic traditions, Andrei Bolkonsky representing the Achilles type and Pierre Bezukhov the Odysseus type. Most of all, however, Fusillo draws attention to Kutuzov, a character who embodies the shape of the narrative itself and "brings into play Tolstoy's complete vision of the world and history" (57).

Genis, Aleksandr. "War and Peace in the Twenty-First Century." Trans. Liv Bliss. *Russian Studies in Literature* 43.1 (2006): 3-5.

Genis compares the longevity of *War and Peace* with that of other great novels from the twentieth century and states that no novel has ever eclipsed Tolstoy's. He attributes this to the novel's freshness and lack of exclusively literary commentary: "While the twentieth-century novel is frequently half-collage and half-criticism, *War and Peace* is startling in its complete absence of literary retrospection." Genis predicts that readers ought not expect a twenty-first-century *War and Peace*.

Grant, Bruce. "The Good Russian Prisoner: Naturalizing Violence in the Caucasus Mountains." *Cultural Anthropology* 20.1 February (2005): 39-67.

In this anthropological account of Russian imperialism in the Caucasus region, Grant argues that, from Pushkin to the present, the prevalence of the tale of the good Russian prisoner has been instrumental in emplacing Russian interests into the zone. Tolstoy's role in this myth is more critical than others: Unlike Pushkin's and Lermontov's aristocratic protagonists, Tolstoy's is a Russian soldier, a choice

which highlights Russia's presence as an invading force. Grant is critical of Tolstoy's poor attention to cultural detail. Despite a wealth of research and writing available to him in the 1870s, Tolstoy chose not outline the specific cultural details of the region's inhabitants.

Грызлова, И.К. "Воспоминания генерала Филиппа Поля де Сегюра – один из источников романа «Война и мир»." *Яснополянский сборник 2006*. Тула: «Ясная Поляна», 2006. 335-38.

---. "Жизнь семьи Толстых в письмах С.А. Толстой к Т.А. Кузминской." *Друзья и гости Ясной Поляны. Материалы научной конференции, посвященной 160-летию С.А. Толстой*. Тула: «Ясная Поляна», 2006. 125-39.

Gurria-Quintana, Angel. "Literary License." *Financial Times Supplement Magazine* 22 October 2006: 26-27.

An essay about several recent English translations of literary classics. A good deal of attention is paid to Anthony Briggs's translation of *War and Peace*, his justification for undertaking the task, and his criticisms of the Maude translation.

Guseinov, Abdusalam A. "Tolstoy's theory of nonviolence." *Philosophy Now* 54 (February-March 2006): 14-15.

Hentsch, Thierry. "Tolstoï, la guerre, l'héroïsme." *Spirale* 190 (2003): 17-18.

A review of Bernard Kreise's recent French translation of *War and Peace*. Kreise chose to translate a short version of the novel, as Bromfield and Ecco Press did this year with their new English translation of the novel. Hentsch ponders the messages of Tolstoy's novel in light of current political events and the changing nature of combat.

Hodel, R. "Ganzheitliches und Fremdes in *Anna Karenina*. (The

Integrated and the Foreign in *Anna Karenina*.)" *Zeitschrift Fur Slawistik* 50.2 (2005): 175-98.

Hodel discusses the ethical category of *цельность* by considering three components: 1) the idea of constancy of behavior (Aristotle's *proairesis*), 2) how this behavior manifests itself in a given culture and tradition, and 3) how this behavior manifests itself in the pursuit of personal happiness. The possible liaison between Levin and Anna poses a threat to this ethic; however, Tolstoy ultimately rejects this idea in the final version of the novel.

Housaye, Jean, France Joy. "Lev Nicolaïevitch Tolstoï; Janusz Korczak." *Vie pédagogique* 134 (2005): supplément électronique 1-9.

Hudspith, Sarah. "Life in the Present: Time and Immortality in the Works of Tolstoy." *The Modern Language Review* 101.4 (2006): 1055-67.

This essay examines Tolstoy's relationship to time and immortality first by examining the religious writings of the later portion of his life, then by considering how his characters deal with time and the fear of death. His view of immortality does not resemble the traditional Christian one. For Tolstoy, immortality "was a liberation in this life from the tyranny of time and the terror of death: an eternity in the present" (1055). His focus is on what can be accomplished in this life. One ought to be mindful of his/her physical death in order to ensure an appreciation of its brevity and thus an awareness of the importance of ethical, spiritual, and moral conduct, not to obtain a reward in the next life, but to reap the benefits in this one. Turning to Tolstoy's fictional works, Hudspith illustrates how consistently Tolstoy explores this idea of time, death, and immortality. In particular, she shows how Tolstoy's later fiction coherently engages these ideas.

Ianguirov, Rachit. "La canonisation par l'écran: Léon Tolstoï et les débuts du cinéma russe." *Tolstoï et le cinéma*. Ed. Valérie Pozner. Spec. issue of *Cahiers Léon Tolstoï* 16 (2005): 19-30.

Whether it is in documentary newsreels of his life or in adaptations of his novels, Tolstoy is one of the most important figures in early Russian cinema. Ianguirov shows how the reception of these films was typical for the era: Broader audiences flocked to them while the intelligentsia reviled them. Dmitrii Filossofov's 1914 remark is indicative: Tolstoy's thought is silenced in cinema and his psychology is brought down to the most basic and vulgar level (23). Of particular note is Ianguirov's discussion of Protozanov's *Father Sergius* of 1918 and Sanin's *Polikushka* of 1919 (not shown until 1922). These films typified the new psychological style in Russian cinema following the regime change of 1917. Tolstoy's art was the model of this movement which portrayed interior states with *mise en scène* and acting (26).

Jones, L. Gregory. "Melancholy leaders." *The Christian Century* [Chicago] 123.4 (2006): 47.

An essay on the presidency of Abraham Lincoln. Jones recounts a story from Joshua Wolf Shenk's *Lincoln's Melancholy* wherein Tolstoy encounters a community in the Caucasus that knew of Lincoln."

Jones, Malcom. "Lost in Translations." *Newsweek* 15 October 2007: 80-83.

A review of the Bromfield/Ecco and Pevear & Volokhonsky Knopf translations of *War and Peace*, which adds to the other reviews by Neyfakh and Barnes elsewhere in this bibliography. Jones criticizes the Ecco edition for its lack of notation, something which may have clarified the differences between this and other versions of the novel, and which does not reflect the actual efforts of Zaidenshnur, as Neyfakh notes. Jones interviews Pevear and Volokhonsky on why they chose to undertake a new translation of Tolstoy's novel and on the peculiarities of Tolstoy's style and use of language.

Jurgenson, Luba. "Les limites de la représentation et les représentations de la limite dans *Guerre et paix*." *À propos de Guerre et paix*. Ed. Luba Jurgenson. Spec. issue of *Cahiers*

Léon Tolstoï 15 (2004): 37-46.

Jurgenson identifies a coherent system of representation at work in *War and Peace* during those scenes where life intersects with death. She refers to six key passages from the text: the death of Old Bezukhov, Nikolai Rostov's baptism by fire at the Enns, Andrei Bolkonsky's thoughts on the eve of the Battle of Austerlitz, Andrei's reanimation into life while visiting the Rostovs, Andrei's thoughts before Borodino, and his dream wherein he passes from life into death. Each of these scenes employs a spatial or temporal screen. This screen appears whenever there is a failure of representation. It masks a hidden dimension from the reader, rather than attempting to depict what is beyond representation.

---. "L'image du paysan dans *La Mort d'Ivan Ilyich*." *Tolstoï et les paysans*. Ed. Luba Jurgenson. Spec. issue of *Cahiers Léon Tolstoï* 17 (2006): 17-26.

Tolstoy always observed the linguistic disjuncture preventing landlord and peasant from understanding each other. The source of this failure for Jurgenson lies in the gentry's dependence on codes, conventions, and representation and the peasantry's proximity to nature and playful attitude towards signification. Throughout all of Tolstoy's writing there are countless examples of misunderstanding between landlord and peasant. Things are quite different in *Death of Ivan Ilyich*. Here in a meeting of the peasant and aristocratic minds, the latter is confronted by the inevitability of his own death. It is precisely along linguistic lines where the two come together: Gerasim is the only character capable of speaking truthfully about his master's death; all the other characters skirt the issue, resorting to euphemisms and lies. Ultimately Ivan Ilyich learns to see through the falsity of convention and representation. Gerasim is capable of living without recourse to either; as such, what constitutes a stage in Ivan Ilyich's spiritual ascension towards death is simply the peasant's normal attitude toward existence.

---. "L'usage de la citation et la problématique du sens chez Tolstoï."

Tolstoï et l'art. Ed. Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 14 (2003): 57-66.

Tolstoy cites other texts and art forms to make the reader a witness to the incomprehensibility of other types of art or at least their inability to communicate effectively. He uses this device most famously in almost all his major fiction, but he also uses it to great polemical effect in *What is Art?* in his attack against the malaise and decadence of French Symbolism.

Клюзова, М.Л. "Л.Н. Толстой и А.Швейцер: о рационализме и мистике в этике." *Вопросы философии* 4 (2006): 119-27.

Kliuzova examines the resemblance between Tolstoy's and Albert Schweitzer's thought on ethics and their relationship to reason and mysticism. According to Kliuzova, each thinker was troubled by the underlying problems of the Cartesian dictum *cogito ergo sum*: Reason is proof of existence, but, problematically, it is also a very apt tool for raising doubts against its very source: life. Tolstoy finds a way out of this dilemma by moving beyond rational thought to a proto-rational consciousness of life (сознание жизни) which ensures life is not prone to the empty abstractions available to reason. Reason is still necessary—ethics cannot exist without it—but, argues Kliuzova, it must be tempered by mysticism. Schweitzer articulates this ethical mysticism as an ethics rooted in reason, but one that does not grant itself absolute abstraction. It is a rationalism that acknowledges its limitations. As Kliuzova cites from Tolstoy's *Confession*, "Я не буду искать объяснения всего. Я знаю, что объяснение всего должно скрываться, как начало всего, в бесконечности. Но я хочу понять так, чтобы ... все то, что необъяснимо, было таково не потому, что требования моего ума неправильны ... но потому, что я вижу пределы своего ума" (124). The correspondence between mysticism and reason does not so much involve finding a basis or norms for ethics as it involves the search for its adequate expression, as it already exists in the world.

Kolesnikova, Maria. "Spirit Wrestlers of Southern Russia." *Russian Life* (Montpelier) 48.5 (2005): 34-40.

An examination of the history and present-day existence of the Doukhorobors who chose to remain in Russia when many emigrated from Russia in the late nineteenth century.

Комарова, Т.В. "«... Где Вы, там праздник»." *Друзья и гости Ясной Поляны*. Материалы научной конференции, посвященной 160-летию С.А. Толстой. Тула: «Ясная Поляна», 2006. 5-17.

Komiya, Ayaka. "Gissing, Tolstoy, and the Victorian Vegetarian Movement." *Gissing Journal* 41.2 (2005): 18-25.

George Gissing wrote his *The Crown of Life* in reaction to Tolstoy's *Kreutzer Sonata*. The Victorian author's point of contention is with Tolstoy's use of vegetarianism as an attack on human sensuality. In Tolstoy's story, Pozdnyshchev blames his rich carnivorous diet for his movement from jealousy to murder. In *The Crown of Life*, the hero, Piers, begins the novel as a vegetarian but abandons this diet to great personal benefit. The consumption of meat allows Piers to accomplish more and ultimately to even gain love. Gissing's contention is not with the legitimacy of vegetarianism, but with the denial of the bodily pleasure that Tolstoy attaches to it. Though vegetarianism was very popular in England at the turn of the century, Gissing's novel illustrates how much it differed from Tolstoy's conception of it, despite his popularity with English readers at the time.

Корнаухова, Е.Г. "«... Чудные люди и чудное место Ясная Поляна для памяти»." *Друзья и гости Ясной Поляны*. Материалы научной конференции, посвященной 160-летию С. А. Толстой. Тула: «Ясная Поляна», 2006. 197-216.

Kramer, G. "Anna Karenina." *Osterreichische Musikzeitschrift* 62.2 (2007): 47-49.

Lanne, Jean-Claude. "Les idées esthétiques de Léon Tolstoï." *Tolstoï et l'art*. Ed. Michel Aucouturier.

Spec. issue of *Cahiers Léon Tolstoï* 14 (2003): 9-22.

Lanne examines some of Tolstoy's major aesthetic theses from his theoretical and polemical works and analyzes these ideas from three perspectives. First, he looks at their relation to Tolstoy's ideas on ethics and metaphysics as they arose after his existential crisis. Next, he considers the issue of *technomachie*, which he defines as a struggle in which art wrestles with itself so as to ensure that it is not solely an entertaining diversion, but new, popular, and Christian. Lastly, Lanne discusses Tolstoy's aesthetic theses in light of his artistic utopianism that sought to do away with artifice in art and to attain authenticity and clarity by means of simplicity and accessibility.

Layton, S. "A Hidden Polemic with Leo Tolstoy: Afanasy Fet's Lyric 'Mine was the madness he wanted...'" *Russian Review* 66.2 (2007): 220-37.

Many have written about Tolstoy's affinities with Fet, but few have discussed the cooling of their relations in the 1880s. Here Layton describes that process and reveals how Fet's lyricism and "madness" contradicted Tolstoy's search for truth and God. She analyzes Fet's poem «Моего тот безумства желал...» to reveal that the poet may have intended it as a hidden polemic with Tolstoy's convictions and especially with *Confession*.

LeBlanc, Ronald D. "Tolstoy's Body: Diet, Desire, and Denial." *Cultures of the Abdomen: Diet, Digestion, and Fat in the Modern World*. Eds. Christopher E. Forth and Ana Carden-Coyne. New York, NY: Palgrave Macmillan, 2005. 147-66.

Tolstoy exhibits a particular aspect of the Cartesian mind/body dichotomy. Much of his writing argues that the soul may be set free by means of rigorous control of the body. He is an example of what Bryan Turner calls the "Cartesian paradigm of ascetic rationalism." LeBlanc outlines how Tolstoy included diet into this paradigm and how he continues Western religious and secular thought on the issue. He also recounts the personal difficulties the author had in maintain-

ing his vegetarianism. Tolstoy's choice of a bland, vegetarian diet either caused or coincided with the exacerbation of chronic digestive problems that had troubled him since 1856. LeBlanc also describes Sofia Andreevna's observations on the discrepancy between her husband's ethical pronouncements and his conduct in the home.

---. "Trapped in a Spider's Web of Animal Lust: Human Bestiality in Lev Gumilevsky's 'Dog Alley.'" *The Russian Review* 65.2 (2006): 171-93.

LeBlanc discusses the influence of Tolstoy and Dostoevsky on Gumilevsky's *Dog Alley* (*Собачий переулок*), a work of the 1920s dealing specifically with the polemic of that decade which proposes the consequences of promiscuity and masturbation. It takes the Dostoevskian image of the spider and turns it into a Tolstoyan trope: Rather than solely using the spider, as Dostoevsky does, for its evocation of predation, brutality and control, Gumilevsky also employs it to express Tolstoy's conception of human sexuality, one that is animalistic and pleasure-seeking. It stands outside of morality and spirituality and thus requires control. Gumilevsky develops the Tolstoyan aspect of his sexual metaphor to show that unbridled sexual gratification leads to intoxication and addiction, much as Tolstoy does in *The Devil*. LeBlanc illustrates how in the 1920s Tolstoy and Dostoevsky were perceived more for what they had to say about the human body than about the human mind.

MacKinnon, Arlo. "Chilly Scenes of Winter." *Opera News* 71.8 (2007): 28-31.

An interview with David Carlson about his operatic version of *Anna Karenina*, which premiered at the Florida Grand Opera in Miami in April 2006. Carlson discusses such issues as the historical background behind his decision to adapt the novel, his collaboration with Colin Graham and the choices they made in converting the novel into a libretto, the opera's orchestration and musical motifs he derived from Tchaikovsky, and the

employment of aleatoric music to convey Anna's delirium from morphine addiction.

Macnab, G. "War and Peace." *Sight and Sound* 17.2 (2007): 85.

Материалы I Международного семинара переводчиков произведений Л.Н. Толстого. Тула: «Ясная Поляна», 2007.

From 15 to 18 August 2006 the Museum-Estate of L.N. Tolstoy "Iasnaia Poliana" held the first International Conference of Translators of the Works of L.N. Tolstoy, which brought together representatives from various countries: Japan, the US, Mexico, France, Spain, Greece, Finland, Hungary, Romania, and Russia. The collection reflects all the challenges that face any translator of fiction: translation technology ("Is Translation a Skill or an Art?"), the compatibility of issues of poetics and translation, aspects of the theory of translation, the history of translations of Tolstoy into French, English, German, Greek, Hungarian, Romanian, and the reception of translations in Asia, Europe, and North and South America. A main issue in contemporary literary studies of Tolstoy as a translator is also touched on. Special attention is devoted to the most recent translations, in particular the translation of Tolstoy's diaries into Spanish and of *Anna Karenina* into English.

Matich, Olga. "The White Emigration Goes Hollywood." *The Russian Review* 64.2 (2005): 187-210.

In this history of the White émigré community's initial interaction with Hollywood in the 1920s, Matich outlines the conflict these Russians had with the commodification of their cultural identity on the one hand and their nostalgia for Imperial Russia on the other. A few films based on Tolstoy's novels came out of Hollywood during this time: *The Cossacks* (1928), *Anna Karenina—Love* (1927), and *Resurrection* (1927). Despite the renown of Tolstoy as an author, these films suffered the same fate as all Russian cultural artifacts entering Hollywood at the time. His novels always underwent significant alterations to fit them to the audiences'

stereotypical expectations about pre-revolutionary Russia.

Мардов, Игорь Борисович. *Лев Толстой. Драма и величие любви. Опыт метафизической биографии*. Москва: Прогресс-Традиция, 2005.

Mardov investigates the life of Tolstoy from a metaphysical perspective. The last part of this book examines Maria Aleksandrovna Schmidt, a central figure in Tolstoy's metaphysical life. (T.O.)

---. *Лев Толстой. На вершинах жизни*. Москва: Прогресс-Традиция, 2003.

Mardov delves into Tolstoy's metaphysics and spiritualism in the context of his personality, his characters, and the events of his personal and public life. He devotes a great deal of attention to the author's religious searching. Mardov understands Tolstoy's *вершина жизни* to mean living in the awareness that we are alive in anticipation of something of the highest and greatest importance. Living in this manner grants access to higher spiritual experiences and to an experience of love for God. (T. O.)

McCallum, Donald. "Showing That Which Cannot Be Said in Tolstoy and in the Torah." *Maimonides' Guide for the Perplexed: Silence and Salvation*. New York, NY: Routledge, 2007. 122-46.

Comparing Moses Maimonides's *Guide for the Perplexed* to Wittgenstein's *Tractatus Logico-Philosophicus* McCallum shows a great affinity between these two thinkers on the issue of language and its inability to state the most important truths. The most responsible expression on these matters is silence. It is possible, however, to show these truths, rather than to tell them. Wittgenstein identifies the power of showing vs. telling in Tolstoy's art. McCallum recounts how the Austrian philosopher was more taken by Tolstoy's shorter parables than by his great novels. He then analyzes *Master and Servant* to illustrate Wittgenstein's appreciation for this aspect of Tolstoy's writing and to show how it exemplifies the Tractarian thesis that

"that which *really* matters can only be shown and not said, and furthermore, that it does this in a manner which is both simple and powerful in a way that does not diminish on subsequent readings of it" (127).

Medzhibovskaya, Inessa. "Aporias of Immortality: Tolstoy against Time." *Stanford Slavic Studies* 29-30 (2005): 370-84.

Meyer, Priscilla. "Anna Karenina, Rousseau, and the Gospels." *Russian Review* 66.2 (2007): 204-19.

Drawing from her upcoming book, *How the Russians Read the French: Lermontov, Dostoevsky, Tolstoy* (University of Wisconsin Press, 2008), Meyer demonstrates the role of Rousseau and the Gospels in *Anna Karenina*. These two sources form the basis for much of the novel's moral and philosophical dimensions. For example, Emile's confirmed fears in *Emile et Sophie: Les Solitaires* provide Tolstoy with the source for Karenin's deliberations on Anna's adultery and his subsequent reactions. Tolstoy employs the Gospels to supplement Rousseau and infuse the realist novel with a renewed idealism, one the Romantics denied by their insistence on the inaccessibility of Platonic ideals and which the materialists completely rejected.

Milkov, Nikolay. "The Meaning of Life: A Topological Approach." *Analecta Husserliana*. Ed. A.-T. Tymieniecka LXXXIV (2005): 217-34.

In a paper that addresses how Wittgenstein expanded on the problems of philosophical anthropology, Milkov refers to Tolstoy's Arzamas crisis of September 1869 to illustrate the idea of the "existential paradox," entailing the clash of "two mutually exclusive beliefs in one mind" (219). As Tolstoy recounts in his "Memoirs of a Madman" (1884), for him this conflict consisted of the clash between his belief in the right to live and the triumph of death. Later in this paper, Milkov discusses *Death of Ivan Ilyich* to show the similar ways Tolstoy and Wittgenstein proposed for overcoming the existential paradox.

Mitchell, Juliet. "Natasha and Hélène (War and Peace, Leo Tolstoy, 1863-1869)." *The Novel: Volume 2: Forms and Themes*. Ed. Franco Moretti. 2 vols. Princeton, NJ: Princeton University Press, 2006. 534-40.

A discussion of Tolstoy's presentation of ideologies of social class and gender in *War and Peace* and of how successfully the novel moves from the specificities of individual psychologies to universality. Mitchell focuses on the characters of Natasha Rostova and Hélène Kuragina to reveal the role of seduction in the novel, as it pertains to these characters and to their respective relationships to Pierre Bezukhov. Seduction is portrayed as a boundless force. It is the boundlessness of seduction that constitutes its attraction as well as its repulsiveness. On the particular level, Anatole's seduction threatens to destroy Natasha, while Pierre's characterization of his feelings for her as a "period of blissful insanity" reveals how seduction can lead to life. Recognition of this boundlessness permits Pierre to sense the sublime interdependence of all human beings. It is also a condition for war.

Motskin, Yon, Ed. "Stephen Gaghan Channels Tolstoy and Chayefsky for Syria." *Creative Screenwriting* 13.1 (Winter 2006): 20.

Neyfakh, Leon. "The War over *War and Peace*: Two Publishers Are Putting out Versions of Tolstoy's Masterpiece—But Which Is the Authentic One?" *The New York Observer* 23 August 2007: <http://www.observer.com/2007/war-over-war-and-peace>.

A background of the two latest translations of *War and Peace*, the first, by Larissa Volokhonsky and Richard Pevear (Knopf), the second, by Andrew Bromfield (Ecco / HarperCollins Canada). Knopf has mounted an "aggressive effort" to discredit the shorter Ecco edition. Neyfakh provides interesting details on the activities of Russian publisher, Zakharov, who first brought this edition to light by taking Zaidenshnur's monograph and publishing it without her notes.

Nickell, William. "Tolstoi in 1928: In the Mirror of the Revolution." *Epic Revisionism: Russian History and Literature as Stalinist Propaganda*. Eds. Kevin M.F. Platt and David Brandenberger. Madison, Wisconsin: University of Wisconsin Press, 2006. 17-38.

The centenary of Tolstoy's birth came during a very politically unstable time: Stalin had more or less consolidated his position by expelling Trotskii and his supporters in January and by attacking Bukharin. Nickell provides the background for all the ideological infighting prior to the centenary celebrations and suggests that if Lenin had not written so much about Tolstoy prior to 1917, the author may not have enjoyed such support from the party. That support was limited to his renown as an artist, to be sure. On the intellectual front, much of Tolstoy's thought was refracted through the prism of Marxist-Leninist dogma, if not entirely discredited, such as his ideas of spiritualism, non-resistance to evil, and the nobility of poverty. Nickell suggests that Tolstoy's centenary became more of an opportunity to reflect on the ideas of Lenin and to recognize how the great Bolshevik had corrected all the contradictions and ideological mistakes of the world-renowned author.

Никерина, И.В. "«Берите пример с Сережи...». Визит С. Н. Дурылина в Ясную Поляну." *Друзья и гости Ясной Поляны. Материалы научной конференции, посвященной 160-летию С. А. Толстой*. Тула: «Ясная Поляна», 2006. 73-77.

Никитина, Н.А. "Самая толстовская дочь." *Музей* 1 (2007): 44-49.

---. "Лев Толстой: жизнь вне смерти." *Яснополянский сборник 2006*. Тула: «Ясная Поляна», 2006. 140-46.

---. "Лев Толстой: По ту сторону славы." *Друзья и гости Ясной Поляны. Материалы научной конференции, посвященной 160-летию С.А. Толстой*. Тула: «Ясная Поляна», 2006. 101-07.

---. Путешествие в компании с гением. Путеводитель. Тула: «Ясная Поляна», 2006.

---. "Толстой о духовборцах – людях XXV столетия." *Ренессанс* 2 (2006): 81-85.

Никитина, Т.В. "С.А. Толстая и А.Г. Достоевская: «...Похожие на своих мужей»." *Друзья и гости Ясной Поляны. Материалы научной конференции, посвященной 160-летию С.А. Толстой*. Тула: «Ясная Поляна», 2006. 109-14.

---. "Межведомственное сотрудничество: проект музея-усадьбы «Ясная Поляна» по разработке нового турпродукта." *Справочник учреждения культуры* 8 (2006): 56-60.

Niqueux, Michel. "La Réponse à Tolstoï de Péladan (« Au sujet de Qu'est-ce que l'art? »)." *Tolstoï et l'art*. Ed. Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 14 (2003): 37-48.

Contemporary French reactions to Tolstoy's *What is Art?* were numerous. Niqueux examines Joséphin Péladan's 274-page *Réponse à Tolstoï*, a subject of particular interest since Tolstoy mentions the French author in Chapter III of this treatise on art. Péladan is a pure Platonist, who falls well within the esoteric camp of art. He sees Beauty as a reflection of Truth and Virtue and rejects Tolstoy's depiction of Beauty as a purely superficial component of sensual perception. For Péladan, Tolstoy adopts an overly simple conception of Beauty in order to have an easily refutable target. Though both writers appear to agree on art's mission, Tolstoy's ethics derive from his revision of Christianity, while Péladan derives his from mysticism. Likewise, both figures differ in their conception of the best audience for art.

---. "«Tu pétriras ton pain à la sueur de ton front»: Tolstoï et *Le triomphe du cultivateur* de T. Bondarev." *Tolstoï et les paysans*. Ed. Luba Jurgenson. Spec. issue of *Cahiers Léon Tolstoï*

17 (2006): 93-105.

In the correspondence between Timofey Bondarev and Leo Tolstoy, one encounters a rare example of a meeting of the minds of the Russian intelligentsia and the peasantry. Niqueux provides Bondarev's background and explains Tolstoy's draw to him and his religious and radical ideas.

Nivat, Georges, Ed. "La littérature russe de Pouchkine à Soljenitsyne." *Magazine littéraire* 440 (2005): 30-67.

Several leading French scholars collaborate to provide a general overview of the key figures of Russian literature. Of note here is Michel Aucouturier's "Tolstoï et Dostoïevski: La révélation du «roman russe»" (43-45). Aucouturier discusses the history of translations of these two novelists' works into French since the turn of the previous century and provides some sense of their impact on the French understanding of the novel in general.

Ольшанский, Дмитрий. "Взгляд и желание в структуре женской сексуальности у Л.Н. Толстого и В.В. Набокова (Наблюдения психоаналитика)." *Новый берег* 15 (2007): 42-52.

Nabokov plays with the same dichotomy of femininity as Tolstoy, only he uses the division between "good" and "bad" female characters to entirely different ends. Tolstoy juxtaposes these types to shed light on ethics, morality, and truth, as in the case of Hélène Kuragina and Natasha Rostova. For Tolstoy, a female character's success at motherhood—or lack thereof—plays a large role in determining her ethical status in the novel. Womanhood becomes ethical for Tolstoy when a female becomes the subject of male desire (i.e., a mother). Nabokov employs this dichotomy without concern for morality or for male desire. (T. O.)

Орвин, Д.Т. *Искусство и мысль Толстого. 1847–1880*. Переводчик и редактор А.Г. Гродецкая. СПб.: «Академический проект», 2006. Publisher Akademicheskii proekt of St. Petersburg has undertaken this translation of Professor Donna Orwin's *Tols-*

toy's *Art and Thought: 1847-1880*, translated and edited by A.G. Grodetskaia.

The book presents an analysis of Tolstoy's work from the 1850s to the 1870s. Orwin examines with thoroughness the author's life impressions, creativity, and the philosophical bases of his works. Much light is shed upon the literary and critical context of the time, Tolstoy's creative interactions with his contemporaries, and the author's development of his own distinct ideas as they evolved from his predecessors (such as Rousseau, Goethe, and Kant)

The research retraces the connection between Tolstoy's art and thought throughout his development as a writer. The result of Tolstoy's work in the 1850s, writes Orwin, is his conviction that "nature is moral," as expressed in the writer's early works, including his pedagogical articles. In the 1860s Tolstoy resolved the "problem of nature and morality" in works such as *Lucerne*, *Cossacks*, and *War and Peace*. Orwin's main conclusion is that before 1880 Tolstoy "had done his thinking through his art, while afterward his art...became but an instrument of his thought."

Pavel, Thomas. "The Novel in Search of Itself: A Historical Morphology." *The Novel: Volume 2: Forms and Themes*. Ed. Franco Moretti. 2 vols. Princeton, NJ: Princeton University Press, 2006. 3-31.

Different from the epic and the tragedy, the novel is "the first genre to reflect on the genesis of the individual and the establishment of a common morality" (3). It explores the status of moral ideals and ruminates on whether or not humans ought to "resist the world, plunge in to try to defend the moral order, or concentrate on trying to correct their own frailties" (3). In this essay, Pavel broadly outlines the history of the novel. In the section, "The Nineteenth Century: The Novel Reaches the Height of Its Glory" (21-28), Pavel argues that the nineteenth-century novel emphasizes the role of social contexts and historical realities in the shaping of the human being, rather than moral norms, while main-

taining the debate of previous centuries between idealism and moral skepticism. Tolstoy was wary of Romantic idealism, especially as it applied to individualism. As a writer so strongly influenced by Rousseau, he was equally distrustful of society. Some of his greatest characters fight the ready-made norms of society and question "the contradictions of their own moral instincts" (26). His characters come to embrace a moral norm, but according to their own path and effort, not in the form of received wisdom.

Pavlova, Marianna. "Deux adaptations cinématographiques d'*Anna Karénine*." *Tolstoï et le cinéma*. Ed. Valérie Pozner. Spec. issue of *Cahiers Léon Tolstoï* 16 (2005): 61-70.

Pavlova compares the way Brown's and Zarkhi's adaptations of *Anna Karenina* (1935 and 1968, respectively) convey the novel's ideas and spirit to the screen. She examines the scenes each film favors, their respective treatment of the characters, and the ways in which they portray the novel's symbolism.

Pevear, Richard. "Tolstoy's Transparent Sounds." *New York Times Book Review* 14 October 2007: 35.

Pevear and Volokhonsky added *War and Peace* to their already impressive list of translations of classical Russian prose. In this article Pevear discusses the method he and Volokhonsky employ and offers his insights into Tolstoy's language and other translation issues, such as how to translate the *гребешки* used in the turtle soup at General Bagration's banquet. This article also announces an online month-long discussion to take place on the online edition of *The New York Times* (nytimes.com/books). The panelists will include Bill Keller, *New Times* executive editor; Stephen Kotkin, director of Russian and Eurasian Studies at Princeton; and Francine Prose and Liesl Schillinger.

Philonenko, Alexis. "L'idée de projet et le calcul infinitésimal dans *Guerre et paix*." *À propos de Guerre et paix*. Ed. Luba Jurgenson. Spec. issue of *Cahiers Léon Tolstoï* 15 (2004): 29-36.

Philonenko offers seven observations to illustrate the position of *War and Peace* in nineteenth-century European hermeneutic thought. Much of his discussion revolves around the divergence and coherence between *War and Peace* and Clausewitz's *Vom Krieg*. He also begins his discussion by emphasizing the importance of Schopenhauer to Tolstoy's metaphysics even before he set to writing *War and Peace*.

Picq, Brigitte. "Léon Tolstoï: la traversée de la mort." *Études: Revue de culture contemporaine* 401.5 (2004): 513-21.

As a young man, the events of Tolstoy's life forced him to look death in the face more than once. Picq argues that Tolstoy reverses the perspective one usually assumes when confronted with death: It is the shadow of life (*les ténèbres de la vie*) that nourishes the fear of death.

Полосина, А.Н. "Первый перевод на французский язык «Войны и мира» Л. Н. Толстого." *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Тула: «Ясная Поляна», 2007. 15-30.

---. "Воспитательницы Л.Н. Толстого: А.И. Остен-Сакен и П.И. Юшкова." *Лицей на Пушкинской* [Тула] 22 (2005-06): 163-68.

---. "Образ цыган в творчестве Льва Толстого." *Друзья и гости Ясной Поляны. Материалы научной конференции, посвященной 160-летию С.А. Толстой*. Тула: «Ясная Поляна», 2006. 27-36.

---. "Образ ангела в восприятии Л.Н. Толстого и Вольтера." *Вестник Томского государственного университета* 299 (2007): 27-30.

---. "Лев Толстой о веротерпимости." *Лицей на Пушкинской* 23 (2006-07): 156-61.

---. "Л.Н. Толстой и Ж.-Ж. Руссо: идея совершенствования." *Лев*

Толстой и мировая литература: Материалы IV Международной научной конференции 22-25 авг. 2005 г. Тула: «Ясная Поляна», 2007. 269-84.

Polosina, Alla. "L'Image des Tziganes dans l'oeuvre de Tolstoï." *La Bohémienne, figure poétique de l'errance aux XVIIIe et XIXe siècles*. Eds. Pascale Auraix-Jonchière and Gérard Loubinoux. Clermont-Ferrand, France: PU Blaise Pascal, 2005. 225-33.

As early as 1850, Tolstoy's diaries express his fascination for this ethnic group and his desire to write about it. Romany characters appear in all Tolstoy's major fiction and much of his smaller works too. Polosina draws particular attention to his choice of endowing Katia Maslova with a semi-Romany origin.

Порудоминский, Владимир. "Правила проигранной игры." *Октябрь* 9 (2006): 170-80.

Porudominsky first provides an overview of the role of card playing in Tolstoy's own life and then of its repeated appearance as motif in the author's writing. Cards appear throughout his work, even as early as "A History of Yesterday." Certain types of card games each have a fixed importance for Tolstoy. There are social games that allow for internally observing true feelings, despite the maintenance of a socially acceptable mien. There are also the games of chance involving gambling. Porudominsky analyzes the role of card playing in *Death of Ivan Ilyich* to reveal how it functions as a distraction, preventing individuals from living authentically. (T. O.)

Pozner, Valérie. "Deux adaptations des *Cosaques* ou la guerre Tchétchénie vue par Tolstoï et le cinéma soviétique." *Tolstoï et le cinéma*. Ed. Valérie Pozner. Spec. issue of *Cahiers Léon Tolstoï* 16 (2005): 31-48.

Victor Shklovsky wrote two screenplays for two separate Soviet productions of *Cossacks*, first in 1928 and again in 1961. An analysis of these two films reveals a great deal about the

USSR's changing perspective on Russo-Chechen relations, particularly vis-à-vis the tsarist past. It also sheds light on the difficulties the Soviet regime had in accepting Tolstoy's art *in toto*. Both adaptations drew thematically from *Khadzhi-Murat* in order to focus on the conflict between Chechen and Russian imperial interests. In the first version Shklovsky met the ideological needs of the time by attacking Olenin's aristocracy and creating a positive Chechen hero, Azamat, a character entirely absent from Tolstoy's story. The second version met the needs of its time by adopting an anti-war message and also by espousing the ideology of *дружба народов*.

"Press Commentary on the Tolstoy Centenary Celebration." *Epic Revisionism: Russian History and Literature as Stalinist Propaganda*. Eds. Kevin M.F. Platt and David Brandenberger. Madison, Wisconsin: University of Wisconsin Press, 2006. 39-43.

An English translation of a 1928 article in *Читатель и писатель*, "Умеем ли мы праздновать юбилей?," wherein the author, Novus, argues about the effectiveness of reinventing Tolstoy to suit the ideological needs of the time when there are so many other authors who could better fulfill this role, such as A. Serafimovich and Nikolai Chernyshevsky. Novus's article belies the discomfort many members of the CPSU had with the entire body of Tolstoy's work, a fact that William Nickell discusses in an earlier chapter of this book, cited above in this bibliography.

Ramal, Randy. "Love, Self-Deception, and the Moral Must." *Philosophy and Literature* 29.2 (2005): 379-93.

In an essay that deals with Proust's *À la recherche du temps perdu* and Ann Beattie's "Learning to Fall" as well as Tolstoy's *Death of Ivan Ilyich*, Ramal examines the issue of self-deception and knowledge in matters of love. Referring to philosopher Rush Rhees's distinction between scientific need (i.e., physiological, empirical) and ethical need, Ramal demonstrates how Ivan Ilyich's contemplation of his life and ultimate realization that he has

deceived himself throughout it fulfills the latter need—the need to live life without self-deception. He is able to "discover and end his self-deception by accepting the reality of death" (385). He then experiences a moral conversion allowing him to express his love for his family, and, finally, to die.

La Rochelle, Réal. "Résurrection, de Paolo et Vittorio Taviani. Lumière morte de fin du monde." *24 images* 112-13 (2003): 52-35.

A review of the Taviani Brothers' adaptation of *Resurrection*.

Roddick, Nick. "Frozen Land." *Sight and Sound* 16.11 (2006): 56.

A review of Aku Louhimies's *Frozen Land*, a film released in Norway and Finland in 2005, loosely based upon Tolstoy.

Rolet, Serge. "Anna Karénine est-il un roman monologique." *Tolstoï et l'art*. Ed. Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 14 (2003): 67-75.

The novels of Tolstoy do differ significantly from those of Dostoevsky; however, is Bakhtin correct to characterize Tolstoy's great novels as purely monologic and thereby antithetical to Dostoevsky's? Rolet touches on the differences between the two authors' novels in light of Bakhtin's remarks on the novel as a genre. In so doing, he casts doubt on the critic's observations about Tolstoy's art and concludes that *Anna Karenina* is a "polyphonic monologue."

Розенблюм, Л. "Толстой и Достоевский: Пути сближения." *Вопросы литературы* 6 (2006): 169-97.

Tolstoy's high regard for Dostoevsky's *Notes from the House of the Dead* came not upon the first reading, but upon a subsequent one. Significantly, he reread the prison novel in the fall of 1880, just months before Dostoevsky's death and around the time of the crisis which led to the writing of *Confession*. Rozenblium examines this pivotal moment in the two authors' lives to reveal that it was a culminating point. Throughout the 1870s Dostoevsky and Tolstoy grew closer in their under-

standing of democratic and Christian ideals. The publishing of *Anna Karenina* and Dostoevsky's reactions to it in his *Writer's Diary* partially demonstrate these affinities; the two writers' personal diaries disclose even greater ones. After Dostoevsky's death, Tolstoy continued to develop his Christian ideals. Rozenblium shows how Tolstoy repeatedly returned to his deceased contemporary's work to help him refine them. (T. O.)

Runia, E. "Stijgende Graanprijzen. (Rising Grain Prices: Historical Clichés, Lev Tolstoy's *War and Peace*)." *Tijdschrift Voor Geschiedenis* 119.4 (2006): 578-83.

Schefski, Harold. "Leo Tolstoy and the Russian Autocrats: From Confrontation to Condemnation." *Australian Slavonic and East European Studies* 17.1-2 (2003): 105-24.

Schefski describes the motivations and consequences of the addresses and appeals Tolstoy made to the tsars during his life. Tolstoy was not in a position to address Nicholas I during that tsar's life; however, the author did write to each subsequent ruler.

Sémon, Marie. "Le paysan comme modèle religieux chez Tolstoï (*Enfance, Trois morts, Guerre et paix, Anna Karénine, Confession*)." *Tolstoï et les paysans*. Ed. Luba Jurgen-son. Spec. issue of *Cahiers Léon Tolstoï* 17 (2006): 45-56.

Tolstoy's favorable attitude toward the peasant derives from his attraction to nature, authenticity, and simplicity, which he found in the peasant way of life. It also derives from his attraction to the peasant attitude toward death, thereby uniting his conception of the peasant to his religious and spiritual explorations. The author's affinity for the peasantry was not an end in itself, no simple play-acting in rustic garb; it informed his overall attitude toward religion and his revision of Christianity in particular.

---. "Un génie en guerre contre lui-même: révolte d'un artiste contre la beauté." *Tolstoï et l'art*. Ed. Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 14 (2003): 49-56.

Sémon's essay grapples with the contradictions in Tolstoy's practice as an artist, his subsequent remarks about his career and great novels in *Confession*, and his aesthetic pronouncements in *What is Art?* and elsewhere. She locates the crux of these contradictions in Tolstoy's particular type of realism. According to Sémon, Tolstoy's major fiction before 1881 practices "sacred realism," or "spiritual materialism," in which the perception of the tangible world provides opportunities for spiritual conversion. The source of his approach to realism is the artist's ability to unconsciously reveal the essence of reality. The artist takes eros as his or her motivation, an ecstatic drunkenness that possesses the artist, opens his eyes to the sacred behind the real, and forces him to create. Tolstoy writes of this sensation in a letter to Alexandrine Tolstaia in February 1873 while preparing the third edition of *War and Peace*. It was precisely this feeling of erotic drunkenness and the subsequent feelings of shame it brought the author that led him to abandon his great novels and proscribe a more sober and moral aesthetics. Moreover, a second problem consisted in locating the Absolute in the texture of everyday sensual perception, a sort of "material spiritualism" (51). Sémon concludes that Tolstoy's struggle with the creative process and beauty is indicative of his lifelong search for that unattainable and limitless Platonic Beauty.

Щербакова, М.И. Ed.

И.С. Аксаков—Н.Н. Страхов. Переписка. Ottawa/Москва: Slavic Research Group at the Univ. of Ottawa, ИМЛИ РАН, 2007.

This book is the continuation of a series of joint publications released by the Institute of World Literature of the Russian Academy of Sciences (ИМЛИ РАН) and the University of Ottawa.

For the first time, the complete correspondence between I.S. Aksakov and N.N. Strakhov is published. In all it includes 57 letters that provide an example of the intense patriotic and spiritual struggle for Russia and the unity of the Slavic world. The letters of Aksakov and Strakhov provide many comments on the key events of that

struggle and of contemporary literary life.

The notes to the letters contain main rare pieces of information, many coming from the archives of Moscow, Petersburg, and Kiev and published for the first time, as well as periodical material which has not been published since the second half of the nineteenth century.

Shen, Dan, and Dejin Xu. "Intratextuality, Extratextuality, Intertextuality: Unreliability in Autobiography versus Fiction." *Poetics Today* 28.1 (2007): 43-87.

An examination of unreliability in autobiography that analyzes two autobiographies by Frederick Douglas as well as a recent Chinese biography. Pages 55-56 discuss Tolstoy's *Kreutzer Sonata* and take up some of Yacobi's observations in the chapter cited below.

Shengold, David. "Finally 'Anna' Embarks." *Opera, Supplement. 2007 Annual Festivals Issue* May (2007): 25-28.

Stambler, Iliia. "Heroic Power in Thomas Carlyle and Leo Tolstoy." *European Legacy: Toward New Paradigms* 11.7 (2006): 737-51.

This essay compares two conceptions of heroic power, that of Carlyle in *On Heroes, Hero Worship and the Heroic in History* and the one Tolstoy espouses in *War and Peace*. Carlyle argues for the importance of the hero, his ability to influence events and his mastery. Tolstoy argues the exact opposite. Each model found its respective proponents after the Napoleonic Wars and is a part of long-established intellectual traditions regarding the role of the individual in history. The comparison of these two conceptions of the hero suggests that they arise from a "polarized" and "ambivalent" perception of authority as well as from anxieties about the individual's free will in the face of dramatic historical events.

Тамарченко, Н.Д. "Пути преобразования жанра повести на рубеже XIX-XX веков:

«Крейцерова соната» Л. Толстого и «Дуэль» Чехова.” *Известия Академии наук, Серия литературы и языка* 65.5 (2006): 3-15.

Kreutzer Sonata and *Duel* became two of the dominant texts of the Silver Age because of their thematic concern with the issues of marriage, sex, and moral responsibility. Structurally speaking, each story’s employment of extreme self-consciousness and the confessional mode served as narrative models for the Silver Age as well. These novels were perceived as deliberate breaks with the traditional, Turgenev-style novel, argues Tamarchenko. (T. O.)

Tapp, Alyson. “Moving Stories: (E)motion and Narrative in *Anna Karenina*.” *Russian Literature* 61.3 (2007): 341-61.

Tapp examines the connection between how a narrative conveys the reader forward through a text and how Tolstoy employs railroad travel as a metaphor for desire. She details the novel’s metaphors, motifs, and occasional sound repetitions. Moreover, she includes the role of the reader in identifying the “system of linkages” underlying the novel, thus outlining how the text uses narrative to carry the reader through the novel.

Tempest, Richard. “Толстой и Солженицын: Встреча в Ясной Поляне.” *Между двумя юбилеями, 1998-2003: Писатели, критики, литературоведы о творчестве А.И. Солженицына*. Ред. Н.А. Струв и В.А. Москвин. Москва: Русский путь, 2005. 393-408.

Tempest traces the many Tolstoyan echoes in the works of Solzhenitsyn, such as the difference between Spiridon of *In the First Circle* and Platon Karataev or Shulubin’s criticism of Tolstoy’s Christian ideals and Poduev’s reading of *Death of Ivan Ilyich* in *Cancer Ward*. Tempest’s analysis emphasizes the appearance of Tolstoy in *August 1914* and the influence of *War and Peace* on that novel. (T. O.)

Thibault, Marlène. “*Leo Tolstoy’s Anna Karenina* de Bernard Rose: bande-son, structure narrative et liens intertextuels.” *Tolstoi et le cinéma*. Ed.

Valérie Pozner. Spec. issue of *Cahiers Léon Tolstoï* 16 (2005): 71-80.

An examination of Rose’s 1997 adaptation of *Anna Karenina*. First Thibault outlines how Rose draws explicit connections between Tolstoy’s biography and Levin’s life in the novel. These connections expand Levin’s role to that of the author, thereby radically altering the relationship between his plot and Anna’s. Thibault also pays attention to the employment of the soundtrack in this film: By using famous music by Tchaikovsky and Rachmaninov, the film establishes many important intertextual connections.

Tiupa, V. “The Mythologeme of Siberia—On the Concept of a Siberian Motif in Russian Literature.” Trans. Elena McDonnell. *Orbis Litterarum* 61.6 (2006): 443-60.

Tiupa’s essay discusses the origin and development of the Siberia theme in Russian literature. Analyzing a wide range of texts, such as those of Avvakum, Ryleev, Pushkin, Nekrasov, Dostoevsky, Tolstoy, Chekhov, Erofeev, and others, she reveals how Russian literature has consistently regarded Siberia as an archetypal place that participates in the myth of a descent into and a return from the land of the dead. With specific regard to Tolstoy, Tiupa discusses *Resurrection* and demonstrates how succinctly it falls within the overall archetypal paradigm of Siberia. Entering it, Nekhludov encounters a symbolic world of the dead; by the novel’s end, however, he experiences a new beginning, a resurrection.

Todd, William Mills, III. “The Rise of the Russian Novel.” *The Novel. Volume 1: History, Geography, and Culture*. Ed. Franco Moretti. 2 vols. Princeton: Princeton UP, 2006. 401-23.

Todd considers the development of the Russian novel from *Eugene Onegin* to *Brothers Karamazov*, including some discussion of *War and Peace* and *Anna Karenina*.

Толстой, Л.Н. Полное собрание сочинений. Художественные произведения. Том третий. 1856–1859. Москва: «Наука», 2007.

This third volume of the Complete Works of L.N. Tolstoy (in 100 volumes) includes those works the author published from 1856-59: *Two Hussars*, *The Landowner’s Morning*, *From Caucasian Reminiscences*, *Reduced to the Ranks*, *From the Notes of Prince D. Nekhludov*, *Lucerne*, *Albert*, *Three Deaths*, and *Family Happiness*.

The section of incomplete works includes *A Novel of a Russian Landowner*, *A Landowner’s Diary*, “A Fantastic Story,” *A Noble Family*, *A Practical Person*, *An Uncle’s Blessing*, *Free Love*, “A Passage from the Diary of 1857,” *A Husband’s Notes*, *He Can neither Leave, nor Stay*, “A Bright Holy Sunday,” *Summer in the Country*, and *The Fairytale about How the Other Girl Varenka Quickly Grew Up*.

In addition to these fictional texts of Tolstoy’s, the book contains commentary on the writer’s works and indexes (an annotated index of names and of titles).

Толстовский ежегодник: 2003.

Тула: «Дизайн-Коллегия», 2006.

The latest issue of *The Tolstoy Annual* is completed, with the Director of The Statue Museum of L.N. Tolstoy, V.B. Remizov, as the General Editor. The section “From the Manuscript Collection” contains the latest publications of the museum staff: “A.L. Tolstaia. ‘...Fall asleep Restless Heart’ The Diary of 1914,” a publication and commentary by N.A. Kalinina and S.D. Novikova (28–41), “The Letters of Maria L’vovna Tolstaia to her father. 1887-1897,” a publication and commentary by A.S. Dobrysh (42–119), and “The Letters of S.A. Tolstaia-Esenina to N.P. Puzin,” a publication and commentary by Z.N. Ivanova and N.P. Puzin (123-44). Previously unpublished memoirs of A.F. Kazakov about L.N. Tolstoy prepared by Z.N. Ivanova are also included (120, 121).

The collection additionally presents materials from the academic conference commemorating the 175th anniversary of Tolstoy’s birth (145–278). The subject matter of the participants’ articles reflects the entire spectrum of current Tolstoy research: “Stefaniia Liaudyn-Khshanovskaia and Lev Tols-

toy" (Bazyli Bialokozovich), "L.N. Tolstoy's Folk Tales of the 1880s" (Takasi Fudzinuma), "On the Principle of the Inviolability of the Value of Life: An Experiment in Comparing L.N. Tolstoy's Teaching of Love and D. Ikeda's Idea of Charity" (Mutsuru Eguti), "On the Issue of Translating the Works of Tolstoy in Iran and his Influence on Contemporary Persian Writers" (Dzh. Karimi-Motakhar), "Muscovite and Petersburg Light in L. Tolstoy's Evaluation" (Marzie Iakh'iapur), "L.N. Tolstoy in the Artistic Perception of Boris Pasternak" (Maria Kshondzer), "The Function of Memory in the Aesthetics of Bunin and Tolstoy" (O.V. Slivitskaia), "How Nikolai Rostov Got 'Revenge' for Nikolen'ka Irteniev: From Observations on an Artistic Detail in the Works of L.N. Tolstoy" (N.I. Burnasheva), "L.N. Tolstoy's Special Point of View on A.I. Herzen's Relationship to Revolution and the Christian Faith" (V.Z. Gornaia), "'Genius...Gives Rules to Art.' The Artistic Activity of Tolstoy as a Stimulus for the Development of Theoretical Poetics" (L.V. Chernets), "The Archetype of the Carnival as Plot Developing Factor in Tolstoy's Story *After the Ball*" (E.F. Shafranskaia), "The Russian Landlord in the Portrayal of Karamzin, Gogol, Tolstoy" (L.A. Sapchenko), "Arnet Garbourg's Postscript to *The Kreutzer Sonata*" (T.V. Nikitina), "Lev Tolstoy and Germany: Ekzistentsia" (N.A. Nikitina), "The Family Life of L.N. Tolstoy in the Context of his Humanitarian Philosophy" (E.P. Gritsenko), and "Some Elaborations on the Commentary to the Theme 'Tolstoy as a Reader of Leskov'" (T.N. Arkhangel'ckaia).

A separate section of *The Tolstoy Annual* is devoted to issues of Tolstoy's world outlook and art (279-350). This section includes Daisaku Ikedy's "Retracing the Steps of the Path of Life: A Conversation about Tolstoy," I.B. Mardov's "A Short Sketch of Tolstoy's Views on His Own Immortality," V.I. Porudominsky's "The Rules of the Lost Game: Cards in the Story *The Death of Ivan Ilyich*," and Yu.V. Prokopchuk's "The Essence of Tolstoy's Impersonalism."

The section "Around Tolstoy" sheds light on the archival materials of Gavriil Andreevich Rusanov, a landowner from Voronezh, and Aleksandr Nikiforovich Dunaev, a wealthy Muscovite merchant. Both men turned to the teachings of Tolstoy in their search for truth (T.N. Rusanova, A.V. Rusanov). Included are reminiscences about Tolstoy and letters to the author from a figure involved in peasant education in Nizhegorodskoi Krai and from Aleksandra Alekseevna Shteven, author of the book *From the Notes of a Rural Teacher* (St. Petersburg 1895) (M.M. Levitskaia). There is also an unpublished letter to Tolstoy from Julia Montelsa (publication, foreword, and commentary by A.N. Polosina and Daniel Riutili) and a portion of the correspondence of Tolstoy's former secretary, Nikolai Nikolaevich Gusev, with the journalist Leonid Naumovich Bol'shakov (1960-66) (352-449).

The section "The Thread That Connects All Time" commemorates two distinguished people who devoted their lives to the study of Tolstoy, L.M. Liubimova (1930-2003) and L.D. Gromova-Opul'skaia (1925-2003) (452-64).

Lidia Mikhailovna Liubimova's life was inseparably connected to the State Museum of L.N. Tolstoy, which she directed for twenty years. "Leaving for retirement in 2001, Lilia Mikhailovna left behind all the meetings, telephone conversations, her participation in the museum's affairs—everything imparted the joy of having been associated with this remarkable person" (452). B.M. Shumova, the oldest worker at the State Museum of L.N. Tolstoy recalls, "It was a different situation in the world. Life is difficult, but in our hearts our memories return us to the times of L.M. Liubimova. It happened such a short time ago, but, as Zinaida Gippius wrote, 'then we were living on a different planet'" (457).

The biographical sketch of the Editor-in-Chief of the Academic Edition of the Complete Works of L.N. Tolstoy in One Hundred Volumes and the most authoritative biographer of Tolstoy, Lidia Dmitrievna Gromova-Opul'skaia, is written by the Director

of the A.M. Gorky Institute of World Literature at the Russian Academy of Sciences, Professor M.I. Shcherbakova: "There are only two entries in L.D. Gromova-Opul'skaia's work record: The State Publishing House of Fiction, where she worked as a Senior Editor from 1949-53, and the Institute of World Literature, where she stayed for more than half a century" (459). "It's hard to name a field of research about Russian Literature where the talent of L.D. Gromova-Opul'skaia would not have proven itself. She was at the top of her field as an organizer of Russia's academic life. To a great extent she determined the appearance of contemporary Russian Language and Literature studies and she fondly took part in the fates of several generations of academia. The scholar A.M. Panchenko defined the phenomenon of L.D. Gromova-Opul'skaia with greater precision when he said: 'God gave you three main virtues: faith, as a source of goodness, love, as a creative principle of life, and hope, as a person's guiding star'" (464).

A bibliographical section completes *The Tolstoy Annual* in which a review of all the literature about Tolstoy and his influence from the last decade is included, compiled by B.M. Shumova (466-76).

"Tolstoy's *War and Peace* to Begin Lithuanian Shoot." *Globe & Mail* [Toronto] 15 July 2006: R2.

A brief report of a Lithuanian four-part television production of *War and Peace*. Filming began on 7 August 2006 and was organized by the Italian studio Lux Vide. Shooting was planned to last 11 weeks, with most of the filming to take place in Lithuania, but with some also in St. Petersburg, Germany's Alexander Beyer, Italy's Alessio Boni, France's Clemence Poesy, and Canada's Benjamin Sadler play some of the main roles.

Tretiakov, Sergei Mikhailovich. "The New Leo Tolstoy." Trans. Kristin Romberg. *October* [Cambridge, Mass.] 118 (2006): 45-50.

A translation of Tretiakov's article «Новый Лев Толстой», first published in *Новый лев* 1 (1927): 34-38. Tretia-

kov bemoans the hope for a “red” Lev Nikolaevich and anticipates Tynianov’s observations on overemphasizing the author’s individuality for its ability to shape and limit interpretation.

Troubetzkoy, Laure. “Le proche et le lointain: optique et paysage dans *Guerre et paix*.” *À propos de Guerre et paix*. Ed. Luba Jurgenson. Spec. issue of *Cahiers Léon Tolstoï* 15 (2004): 19-28.

In this examination of the use of vision in *War and Peace*, Laure Troubetzkoy reveals how Tolstoy juxtaposes the long-distance vision of the landscape with the proximate vision of detail in order to unite his characters with the Absolute. That is, the Absolute is irrelevant if it only stands in the distance or high above in the sky; rather, it exists in the exchange between external, “distant” phenomena and our subjective perception. Troubetzkoy’s characterization of the Tolstoyan landscape shows how far the novelist departs from his teacher, Rousseau. In *La Nouvelle Héloïse* the acknowledgement of the Absolute in nature leads to the temporary annihilation of consciousness. For Tolstoy, it leads to its temporary augmentation by uniting the two.

Troubetzkoy, Wladimir. “Tolstoï et Shakespeare. *L’Exorciste*.” *Tolstoï et l’art*. Ed. Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 14 (2003): 28-36.

A perusal of Pushkin’s remarks about Shakespeare reads like a prediction of Tolstoy’s talents: The poet says of Shakespeare that his characters are living beings, possessing a whole series of passions and vices, unlike those of Molière, who are representative of one passion or one vice. Despite this seeming affinity, Tolstoy is well known for his disdainful position on Shakespeare’s art. Troubetzkoy demonstrates that Tolstoy held this attitude throughout his life, and his 1904 essay on Shakespeare is only the formal expression of his long-held convictions. Troubetzkoy does not accept Tolstoy’s denigration of the playwright’s drama and attributes this attitude to a general disparagement of

the Bard in Russia in the mid- to late nineteenth century. Without an overt expression of religious, moral, ethical, or social ideals, Shakespeare had few admirers amongst the practitioners of Belinsky’s Natural School of realism.

Tsimbaeva, E. “Historical Context in a Literary Work.” Trans. Liv Bliss. *Russian Studies in Literature* 43.1 (2006): 3-5.

Tsimbaeva explores some of the historical errors, anachronisms, and paradoxes in the portrayal of life from 1805-20 in *War and Peace*. For example, she argues that Anna Pavlovna Scherer could not have possibly hosted the type of party that opens the novel. Being a Maid of Honor would have required her to live in the palace, and royal duties would have entirely absorbed her time. Tsimbaeva draws up a long list of these sorts of errors in the novel. Her goal in cataloguing them is to attempt to discover how they assist in the creation and operation of the novel’s fictional world.

Улитина, О.В. “Н.В. Давыдов. Воспоминания и письма.” *Друзья и гости Ясной Поляны. Материалы научной конференции, посвященной 160-летию С.А. Толстой*. Тула: «Ясная Поляна», 2006. 181-96.

Verney, Victor. “Tolstoy’s Introduction to War.” *Military History* [Herndon] 23.10 (2007): 54-57.

A brief overview of Tolstoy’s military experience with an emphasis on his exposure to the Caucasus and his attitude towards the Chechens. Verney includes some remarks about Tolstoy’s writing on the region and its people.

Viellard, Stéphane. “Les proverbes chez Tolstoï: du modèle linguistique au modèle moral.” *Tolstoï et les paysans*. Ed. Luba Jurgenson. Spec. issue of *Cahiers Léon Tolstoï* 17 (2006): 77-92.

Tolstoy’s quest for a form of expression that was perfectly pedagogical and moral led him to peasant proverbs and sayings, a mode of expression the author returned to again and again throughout his life. Viellard includes a section on Tolstoy’s later activity

when he wrote the *Azbuka* and the *Almanac*. During this time, the author favored those proverbs that conveyed a moral lesson and included these in his work for pedagogical reasons. In another section of this article, Viellard discusses the importance of Platon Karataev’s use of proverbs and sayings: They unite the character with a collective thought process rather than one that is self-sufficient or egotistical, like the thought of aphorisms. Karataev’s expressions are anonymous and derive from the patrimony of the peasantry. Proverbs thus transcend the individual and connect him/her to a universal conscience, an indestructible knowledge.

Wright, Terence R. “The Word in the Novel: Bakhtin on Tolstoy and the Bible.” *Biblical Religion and the Novel, 1700-2000*. Eds. Mark Knight and Thomas Woodman. Burlington, VT: Ashgate, 2006. 25-38.

Wright attempts to establish Bakhtin’s relationship to Orthodoxy and to the Bible, reiterating how Barthes, Kristeva, and other structuralists tend to overemphasize his ties to formalism. He zeroes in on Bakhtin’s criticism of the Gospel verses cited at the end of *Resurrection*. Bakhtin complains in his “Discourse in the Novel” that these quotations are dead, falling out of “the artistic context,” and are monologic. Wright provides some evidence to suggest that the reception of Bakhtin’s remark has been marred by misunderstandings of the true nature of his religiosity as well as of the role Stalinism played in influencing Bakhtin’s published expressions on the Bible. Wright also illustrates Bakhtin’s altered perception of Tolstoy in later texts, such as his “Notes Made in 1970-71” from *Speech Genres and Other Late Essays*. There he draws a connection between Dostoevsky and Tolstoy, rather than a distinction. Both authors sought a “word that is not my own, a word that is more than myself” (35). For Dostoevsky this led to the creation of the polyphonic novel; for Tolstoy it led to folk parables and Biblical quotations.

Yacobi, Tamar. “Authorial Rhetoric, Narratorial (Un)Reliability, Divergent Readings: Tolstoy’s ‘Kreutzer

Sonata.” *A Companion to Narrative Theory*. Eds. James Phelan and Peter J. Rabinowitz. Malden, MA: Blackwell, 2005. 108-23.

Employing the Tel-Aviv school of narratology, Yacobi outlines five types of unreliability in the *Kreutzer Sonata*, with special emphasis on the role of the story’s genesis and its perspectival incongruities in the formation of that unreliability in the reader’s mind. Yacobi’s purpose is to provide a theory that can account for the numerous divergent readings of *Kreutzer Sonata*. He devotes some space to a consideration of J.M. Coetzee’s essay “Confession and Double Thoughts: Tolstoy, Rousseau, Dostoevsky.” *Comparative Literature* 37.3 (1985): 193-232.

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23 (2006).

This issue is devoted to important problems of Tolstoy Studies in Russia and abroad. Light is shed on the relationship between Pushkin’s *Poltava* and Tolstoy’s *Decembrists*, the historical and cultural context of *War and Peace*, several aspects of the poetics and interpretation of the novel, Tolstoy’s chief philosophical principles, and the specifics of his system of representation. Significant space is given to the rhetoric of *Kreutzer Sonata*, the Slavic question in *Anna Karenina*, and the problems of artistic integrity in the story *Aliosha the Pot*. The peculiarities of the nineteenth-century American novel as they pertain to *What is Art?* and the respective world views of I.V. Kireevskii and Tolstoy are portrayed as the interaction of Russian and European elements of the Enlightenment in Russia.

Зверев, Алексей. Туниманов, Владимир. *Лев Толстой*. Москва: «Молодая гвардия», 2006.
A.M. Zverev (1939-2003) intended to write this biography of Tolstoy many years ago. He understood the works of Tolstoy and his philosophical views in a manner that differed significantly from the common perception in Soviet literary scholarship. His work is much more polemical than that of previous researchers of Tolstoy’s work. Zverev did not finish his project, and V.A. Tunimanov (1937-2006) completed writing the biography. Zverev and Tunimanov had a long-standing friendship. Unfortunately V.A. Tunimanov did not live long enough to witness the publication of this collaboration. In this book the reader will encounter an uncommon and unconventional presentation of Tolstoy’s life and personality.