
Tolstoy Scholarship in Russia and Abroad

Recent Publications and Annotated Bibliography for 2003-2004

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- Andrade, Dale. "Secret Mission to the Roof of the World." *The Quarterly Journal of Military History* 15.2 (2004): 56-69.

Iliia Andreevich Tolstoy, a grandson of the writer who had immigrated to the United States after the revolution, was assigned by the Office of Strategic Services at the start of the Second World War to organize a mission to Tibet. Its goal was to observe the attitudes of the people there, seek out allies, and locate strategic targets. This article provides a detailed account of the events of Tolstoy's mission.

- Arens, Katherine and Monica Veldez Kennedy. "Anna Karenina: Medical Propriety as Social Practice." *South Central Review* 19.1 (Spring 2002): 26-52.

Tolstoy's reliance on contemporaneous medical practices relating to pregnancy and childbirth in *Anna Karenina* has gone largely unnoticed. To remedy this lacuna, the authors of this essay compare the pregnancies and childbirths of Anna and Kitty, first as indicative of the relations of the husbands and wives involved, and then as seen from broader social and medical perspectives. The birth scenes define the limits of the male and female worlds in the novel, and the authors suggest that these divisions cause unhappiness in families who should be united in producing a new generation. In their view, Anna and Kitty both emerge as members of unhappy families that are very much alike.

- Bidney, Martin. "Epiphany in Autobiography: The Quantum Changes of Dostoevsky and Tolstoy." *Journal of Clinical Psychology* 60.5 (2004): 471-480.

The quantum changes of Dostoevsky and Tolstoy are clarified by the partly overlapping concept of literary epiphany. The qualities of an epiphany—intensity, resonance, and mystery—are much like the vividness and surprise of a quantum change, which is also felt to be beneficent and permanent. Epiphanic intensity and mystery reinforce the quantum attributes of love and lasting transformation in Dostoevsky's sudden memory of the mother-like tenderness of the peasant Marey in his *Diary of a Writer*. Tolstoy underlines the quantum effects of the embracing light seen in his *Confession*, but this epiphany is more abstract and attenuated than Dostoevsky's episode. Tolstoy's memoir reveals how the shock of identity questioning introduces a complicating factor: the trauma of remorse. The clinical implications of the two authors' accounts are discussed with the aim of helping psychotherapists better grasp the complex human reality of quantum changes by noting how the writers' epiphanies have been imaginatively shaped.

- Blank, Ksana. "V poiskakh ikonichnosti: L. N. Tolstoi i K. Malevich." *Russkaia literatura* 1 (2004): 33-42.

A number of correspondences are identified between Tolstoy's style and use of colour when portraying certain scenes and characters and the theories of suprematism as stated by Kazimir Malevich. Although Tolstoy and Malevich belonged to opposing movements in art, they shared an economy of means that emphasized the essential characteristics of their subjects. The methods of representation of both artists are found to share an affinity with the principles of composition underlying icon painting.

- Boyagoda, Randy. "Finding Faith in *War and Peace*." *The World and I* 19.5 (2004): 289-294.

A comparison of two pivotal moments in *War and Peace* where Prince Andrei, lying wounded after the

battle of Borodino, and Pierre, travelling as a prisoner of the French with the peasant Platon Karataev, both acquire the faith they need to live.

- Brock, Peter. "Adela and Albert: A Tolstoyan Love Story." *Canadian Slavonic Papers* XLV, nos. 3-4 (September-December 2003): 395-408.

Albert Škarvan (1869-1926) is regarded as a figure of some importance in Slovak literature. Though he played no part in political life, he was an enthusiastic cultural nationalist and an advocate of the use of the Slovak vernacular for literature. His *Memoirs of an Army Doctor* (1920) reveals the mindset of a Tolstoyan anti-militarist. In 1895 Škarvan, who was then near the completion of his conscript service, had, largely under the influence of Tolstoy's writings, refused to serve any longer. He remained firm in his decision, and, as a result, served time in a military prison. Tolstoy, with whom Škarvan had started to correspond, warmly supported his stand. Before being sentenced Škarvan spent some time in the psychiatric ward of a Viennese hospital, where the army authorities had sent him for examination. There he met a charming Austrian aristocrat, a widower of Polish origin, Adela von Mazzuchelli, who was visiting another patient. The two fell in love. After he was released from jail, Albert broke off the relationship even though Adela wished to continue it. The romance ended for various reasons, among these the chief perhaps their difference in social states and Škarvan's desire not to become emotionally entangled. Tolstoy was fascinated by their story; so, in a long letter, now preserved in the manuscript collection of the Tolstoy Museum in Moscow, Škarvan related in detail the course of his romance. The present article provides an extensive summary of this letter.

- Carter, Steven. "Tolstoy's *The Death of Ivan Ilyich*." *The Explicator* 62.1 (Fall 2003): 15-16.

A brief examination of the French phrases the narrator of *The Death of Ivan Ilyich* employs to define the life of its cozy, conforming, bourgeois protagonist. Their cumulative effect is to present Ivan as a cliché, "a human cipher dutifully plodding through a miasma of work and days" (16). It is only in the final moments of life that Ivan achieves selfhood; and it is for this reason that death becomes for him a blessed event.

- Danaher, David S. "A Cognitive Approach to Metaphor in Prose: Truth and Falsehood in Leo Tolstoy's *The Death of Ivan Il'ich*." *Poetics Today* 24.3 (Fall 2003): 439-469.

Russian has two words corresponding to English *truth* and four words corresponding to English *lie*. While studies have detailed the semantic and pragmatic differences between these two terms, how these domains are used metaphorically in everyday language—and exploited in literature—has gone unexamined. In the first half of the article, Danaher presents an analysis of everyday metaphorical expressions for Truth and Falsehood in contemporary Russian. Linguistic evidence suggests that these domains are understood via a small set of interrelated conceptual structures. Metaphorical expressions in Russian cluster around one basic metaphor (KNOWING IS SEEING) and three image-schematic structures (STRAIGHT, PATH, and CONTAINER). This network of everyday metaphors serves as a point of reference for an examination of Tolstoy's aesthetic representations of the same domains. In the second part of the article, Danaher examines Tolstoy's extensions and elaborations of metaphors for Truth and Falsehood in *The Death of Ivan Il'ich*, and argues that they comprise a central metaphorical motif, the full complexity of which has yet to be appreciated.

- Delgarno, Emily. "A British *War and Peace*? Virginia Woolf Reads Tolstoy." *Modern Fiction Studies* 50.1 (Spring 2004): 128-150.

After the modernist innovations of plot in such works as *Mrs. Dalloway*, critics have long been puzzled by Woolf's turn to realism in *The Years*. It is argued that the unpublished sections of her review of *The Craft of Fiction* and her notes on Tolstoy suggest that, as a novelist, Woolf was stimulated to challenge the Victorians who first presented Tolstoy to British readers and then faulted him for not sounding more like Trollope or Henry James. As Woolf worked on *The Years* during the 1930s, her reading of Tolstoy provided a position from which to criticize the British nation for policing its borders in the name of family. Woolf's indebtedness to *War and Peace* in formulating and structuring her novel is examined, as is her representation of Tolstoy's sense of historical potentiality as a problem of translation.

- De Moor, Margariet. *Kreutzeronate*. Amsterdam: Contact, 2001.

This novel, which is subtitled "a love story," uses Tolstoy's novella of the same name to ask questions about the nature of artistic inspiration as well as about the relationship between life and art, between form and content, and between the different art forms. The *Kreutzer Sonata* by the Czech composer Janacek serves as a device to bring all these elements together. The piece was inspired by Tolstoy's novella, and in de Moor's novel a blind music critic, Marius van Vlooten, tells the story of his own murderous jealousy toward a younger musicologist as they are waiting for a delayed flight at the airport. Ten years earlier, while on a plane to a music festival in Bordeaux, where the *Kreutzer Sonata* would be performed, he had argued with the first violinist of the ensemble who would play the piece about the extent to which Tolstoy's story is important for understanding Janacek's music. As the blind critic tells his companion, in Bordeaux he fell in love with the violinist and eventually married her. However, he gradually came to suspect her of having an affair with one of her fellow musicians and devised a plan to kill her, which failed. De Moor's novel thus becomes the latest artistic variation on the *Kreutzer* theme that began with Beethoven's composition. Every artist, de Moor argues, provides a different perspective and a new twist: for Beethoven, the erotic element was central; for Tolstoy, jealousy; for Janacek, compassion; and for de Moor, the story is seemingly about love, jealousy, and reconciliation.

- Denner, Michael A. "Accidental Art: Tolstoy's Poetics of Unintentionality." *Philosophy and Literature* 27.2 (October 2003): 284-303.

An overview of Tolstoy's ideas on art as espoused in *What is Art?* and such shorter pronouncements on the subject as *An Introduction to Amiel's Journal*, *Introduction to the Works of Maupassant*, and *An Afterword to Chekhov's Story, Darling*. In these briefer statements Denner sees Tolstoy as developing a theory of "accidental art," which is indicative of Tolstoy's shift away, during his last years of creative activity, from conventional ideas of how a text is made. This theory should then be seen in the context of Tolstoy's interest in Taoism and the radical anarchism that he preaches in *The Kingdom of God is Within You*. *What is Art?*, on the other hand, represents a continuation of his attack on the idea of the necessary usefulness of human agency and human society itself. Tolstoy's dismissal of the role of the author *per se* should be considered in

light of such undertakings as *Thoughts of Wise People*, *Circle of Reading*, and *The Path of Life*—late works that defy generic description and that openly challenge traditional notions of authorship and artistic creation.

- Everling, Sergei. "Ne khodi vo vne, uglubis' v sebja." *Istochnik* 4 (2001): 71-73.

In the spring of 1901, Everling, a young teacher and distant relative of Tolstoy, visited the writer at his Moscow home, and their conversation on contemporary philosophy and pedagogy is recounted here. This is a reprint of Everling's reminiscences, which were first published in 1923 by the Russian émigré journal *Spolokhi* in Berlin.

- Feldman, Steven P. "The Professional Conscience: A Psychoanalytic Study of Moral Character in Tolstoy's *The Death of Ivan Ilych*." *Journal of Business Ethics* 49. 4 (February 2004): 311-328.

Modern professional behaviour all too often fails to meet high standards of moral conduct. An important reason for this unfortunate state of affairs is the expansive self-interest of the individual professional. The individual's natural desire for success and pleasure goes unchecked by internal moral constraints. This essay investigates this phenomenon using the psychoanalytic concepts of the ego ideal and the superego. These concepts are used to explore the internal psychological dynamics that contribute to moral decision-making. The contrasts of self interest and concern for others, selfishness and moral values, social conformity and moral conscience are examined in Tolstoy's study of the modern professional in *The Death of Ivan Ilych*. By reviewing Freud's work on the moral conscience, particularly its complex inner structure and tendencies toward dysfunction, and applying it to Tolstoy's portrayal of Ivan Ilych's personal and professional life, an understanding of the inner foundation of moral character, its dependence on the past through the links between generations, and the need to integrate idealism with moral values is generated.

- Frank, Tom. "From Russia with Love." *Smithsonian* 35.6 (2004): 120-122.

Anna Karenina went to the number one spot on the *USA Today* best-seller list within days after it was announced as "Oprah's Book Club Summer Selection" for 2004. In this humorous and imaginative encounter

Oprah interviews Tolstoy, who has come on the show to promote his *Confession* and his latest heretical pamphlets on art and Christianity.

- Friedrich, Paul. "Tolstoy and the Chechens: Problems in Literary Anthropology." *Russian History / Histoire Russe* 30. 1-2 (Spring-Summer 2003): 113-143.

A long, discursive study on Tolstoy's relationship with the Chechen people. In addition to a survey of the ethnographic and linguistic history of the Chechens, this essay touches on such topics as Tolstoy's knowledge of the Chechen language and culture; passages relating to Chechens in Tolstoy's writings on the Caucasus; and Tolstoy's ability to circumvent the Tsarist censors.

- Gudakov, V. V. "Proizvedeniia L'va Tolstogo i Aleksandra Diuma o kavkaze kak etnologicheskii istochnik." *Russkaia literatura* 2 (2004): 64-79.

Both Tolstoy and Dumas visited the Caucasus in the 1850s—Tolstoy at the beginning of the decade (1851-52) and Dumas toward its end (1858-59). A comparison of the two authors' observations of the region and the people taken from their fictional and non-fictional accounts forms the basis of the article.

- Hodel, Robert. "Zum Epochenu bergang vom Realismus in die Moderne: Korrelation von Metrisierung und Syntax bei Tolstoj und Belyj." *Zeitschrift für Slavistik* 48.1 (2003): 13-28.

A correlation is made between the syntax and rhythm in Russian prose of the nineteenth century and that of the twentieth century. While extensive metrical sequences occur regularly in modernist prose, they can also be found unexpectedly in realist prose, in which, however, they are usually not perceived by the reader. In addition to such classical modernist phenomena as euphony and recurrence, syntax is largely responsible for this difference in reception. Compared to realists like Tolstoy and Turgenev, modernist writers such as Bely, Zamiatin, Babel, and Pil'niak tend to use more flat sentences as well as right-branching clauses in compound sentences. Both of these factors prompt the reader to focus on the rhythmic-phonetic aspects of the sentences rather than the syntactic-logical ones.

- Kedrova, M. M. *et al.* *Voina i mir L. N. Tolstogo. Zhizni knigi*. Tver': Tverskoi gosudarstvennyi universitet, 2002.

A collection of a dozen essays by Russian scholars focusing on the role of the reader in the creation, text, and reception of *War and Peace*.

- Lawson, Lewis A. "From Tolstoy to Dostoyevsky in *The Moviegoer*." *Mississippi Quarterly* XVI, no. 3 (Summer 2003): 411-419.

When in 1983 Walker Percy was asked, "What were perhaps your most significant transitions philosophically?" he replied, in part, by saying, "From Tolstoy to Dostoyevsky." Lawson asserts that this transition can be seen in Percy's first published novel, *The Moviegoer* (1961). The body of the article discusses the numerous references, both implicit and explicit, to the two Russia writers in Percy's novel, and traces the conversion of the narrator, Binx Bolling, from "Tolstoy's view that history is God to Dostoyevsky's view that only through God can we be saved from history" (415).

- Le Blanc, Ronald D. "The Sweet Seduction of Sin. Food, Sexual Desire, and Ideological Purity in Alexander Tarasov-Rodionov's *Shokolad*." *Gastronomica – The Journal of Food and Culture* 3. 4 (2003):31-41.

Explores the ways chocolate—as a food item as well as a literary and cultural sign—becomes politicized and ideologized in Tarasov-Rodionov's novella. The protagonist of *Shokolad*, Alexei Zudin is the chairman of a regional Cheka headquarters, a Bolshevik, and a true believer in the goals of the Revolution. The story centres on a gift of chocolate that comes to symbolize the material luxuries that Zudin, as a good Party member, should be ready to sacrifice. It is argued that Zudin's principled refutation of this simple pleasure resembles in many respects the ascetic orientation of Tolstoy. The debate over sexual morality that Tolstoy inspired through his controversial novella, *The Kreutzer Sonata* (1889), and several of his moralizing essays provided fertile soil for the Bolshevik obsession with purity as part of their plebeian war against privilege. Although the motivation for Tolstoy's asceticism was Christian and religious and Zudin's ideology was based on Bolshevik doctrine and class-consciousness, both sought to make themselves morally pure by resisting and renouncing pleasure. As a result, one can hear distinct echoes of several of Tolstoy's teachings in

Shokolad: the view of women as demonic seductresses; the distinction between luxury and necessity; the preference for peasant-produced bread over gentry-imported chocolate; the need for austere self-denial in sexual and gastronomical matters; the belief that certain types of food can weaken one's resolve to avoid sensual pleasures; and the call to share our food fraternally and unselfishly with others. Finally, Le Blanc observes that a striving for moral self-perfection inspires the asceticism of both Tolstoy and Tarasov-Rodionov's character. He writes: "Like Tolstoy, Zudin believes that our greatest challenge is to eradicate the enemy that lies within" (38).

- Lovell, Stephen. "Finitude at the Fin de Siècle: Il'ia Menchikov and Lev Tolstoy on Death and Life." *The Russian Review* 63 (April 2004): 296-316.

Il'ia Menchikov was a renowned scientist who won the Nobel Prize in 1908 for his work in the field of immunology. In the 1900s he published two popularizing works that represented a synthesis of his experience as an immunologist and his years of thought and research on the natural world. In order to prolong life, Menchikov maintained that man should eat sensibly, exercise moderation in all things, and generally treat his body well, because that will enable him to complete an optimal life cycle, which in turn will make him a morally healthy being. As a positivist and materialist, Menchikov's views on life and death were in many ways irreconcilable with Tolstoy's, yet it is clear that their outlooks shared a number of common features. Both resisted the trend of the times to mix science and religion in a search for immortality and rejuvenation; instead, they acknowledged death as the defining fact in life and tried, by pushing themselves to their intellectual limits, to work out how to live accordingly. The essay is divided into four parts: the first two examine Menchikov's and Tolstoy's respective attitudes toward death; the third recounts the details of their single meeting, which took place in May of 1909 at Iasnaia Poliana; and the final section looks at the commonalities between the worldviews of the writer and the scientist.

- Marks, Steven G. *How Russia Shaped the Modern World: From Art to Anti-Semitism, Ballet to Bolshevism*. Princeton and Oxford: Princeton University Press, 2003.

Marks refers to Tolstoy as "One of the fathers of [...] modern counterculture" (102). In chapter four—"Tol-

stoy and the Nonviolent Imperative"—he looks at the philosophical groundwork laid by Tolstoy to such movements as the non-violent resistance associated with Mahatma Ghandi in India and the civil rights struggle in the United States. The chapter is divided into three sections that discuss Tolstoy's stature and the reception of his ideas in Europe, Asia, and the United States respectively. Tolstoy and his ideas, Marks concludes, made such a lasting impact because "at one and the same time they offered a highly individualistic, anti-statist vision and a cooperationist / communitarian / collectivist vision, which taken as a whole or separately promised release from the established world order and worldview" (139).

- Medzhibovskaya, Inessa. "On Moral Movement and Moral Vision: The Last Supper in Russian Debates." *Comparative Literature* 56.1 (Winter 2004): 23-53.

Argues that the nineteenth-century Russian artistic visions and commentaries on the Last Supper are inseparable from the Orthodox notion of the Eucharist, to which the scene of the Last Supper itself is paradoxically *not* central. For the Russian mind, the scene of the Last Supper is typically a social, not a theological or liturgical, phenomenon. Thus, when the social and theological come dangerously close to one another, as they do in Nicholas Ge's famous painting *Tainaia vecheria* [The Last Supper – 1862], a disruption of values and spiritual terms of reference inevitably occurs. Because Russian literature holds up a mirror to this agon, a detailed comparison of Tolstoy's and Dostoevsky's reading of the Last Supper and of Ge's painting is undertaken. For Tolstoy, Ge's painting illustrates the central problem of contemporary religious reception—namely, that society considered Christ an incomplete answer to its demands. Motivated by the criticism of Ge's Christ as historically inauthentic, apolitically determined, and not conventionally beautiful, Tolstoy aligns *Tainaia vecheria* with his own interpretation of the Last Supper in his actual revision of the Gospels (1878-1881). The Eucharist is also discussed in relation to the ethics of vision by extending the comparison between Tolstoy and Dostoevsky, who disagree in their understanding of moral movement and moral vision, to include Mikhail Bakhtin, the conventional watershed for their differing logocentric convictions.

- Nikolaeva, M. M. "Anna Karenina glazami vracha-farmakologa." *Daugava* 91.3-4 (2004): 172-174.

An examination of Anna's growing dependence on morphine from a medical perspective. In describing her reliance on the drug, Tolstoy depicts Anna as possessing all the physical and mental symptoms of addiction. This leads to speculation on Tolstoy's familiarity with morphine and whether or not he may have been administered the drug as a child after breaking his arm.

- Ozick, Cynthia. "The Good Cossacks. Tolstoy and Genocide." *The New Republic* 230. 4 (June 28, 2004): 36-40.

Framed by lively and provocative comparisons of the old Tolstoy with his much younger self, this article looks at the time in the writer's life when he composed *The Cossacks*, and examines the essentially romantic nature of the work. Ozick alters the picture of the naturally free, life-loving Cossacks that Tolstoy presents when she introduces the darker side of their history; namely, their participation in pogroms and other atrocities, especially the Chmielnicki massacres. In a single year, between 1648 and 1649, under the leadership of Bogdan Chmielnicki, Cossacks murdered three hundred thousand Jews, a number not exceeded until the rise of the genocidal Nazi regime. Ozick points this out not to bring Tolstoy to task, but to show that his interests lay elsewhere. In her reading, *The Cossacks* is above all a story of love and longing surrounded by lyrical and voluptuous descriptions of nature that represent Tolstoy's sensuous genius at its ripest.

- Ozick, Cynthia. "Henry James, Tolstoy, and My First Novel." *The American Scholar* 73. 4 (Autumn 2004): 15-24.

In reminiscing about her early career, Ozick invokes Tolstoy, "the pinnacle of all novelists" (23), and cites the opening paragraph of *Hadji Murad* in homage to the ambition of her youth. As a young, unnoticed writer holed up in a small apartment in the Bronx, Ozick possessed the hubris to see herself as a writer of Tolstoy's talent and stature. This hubris, she believes, fed her ambition and made her future success possible.

- Poliakova, E. A. *Poetika dramy i estetika teatra v romane. Idiot i Anna Karenina*. Moskva: Rossiiskii gosudarstvennyi humanitarnyi universitet, 2002.

A detailed examination into the various dramatic elements found in Dostoevsky's *Idiot* and Tolstoy's *Anna Karenina*. Poliakova concludes that while Dosto-

evsky's novel is constructed according to the laws of drama, Tolstoy's novel is so structured as to allow the characters "to liberate themselves from the power of theatrical space" (254).

- Rice, James L. "Comic Devices in *The Death of Ivan Ilich*." *Slavic and East European Journal* 47. 1 (2003): 77-95.

Although critical response to *The Death of Ivan Ilich* has been for the most part humourless, Rice set out to describe the extensive inventory of comic devices in Tolstoy's story and to highlight the multifarious comic techniques distributed throughout the text. In doing so, he also touches on Tolstoy's circumstances at the time of writing the story, his motivation for joking about mortality, and some theories of the comic that shed light on that darkly whimsical creative impulse. Rice observes that much of the humour in *The Death of Ivan Ilich* is irony of one form or another. This leads him to conclude that Tolstoy's hero, despite his deathbed awakening, dies unredeemed: "In Dickensian terms, he [Ivan Ilich] is a Scrooge who glimpses the horror of death but does nothing for Tiny Tim. In Tolstoy's story, the author vents his spleen and regales the reader with the human comedy in its harsher and darker aspects" (93-94).

- Savina, L. N. *Problematika i poetika avtobiograficheskikh povestei o detstve vtoroi polovini XIX v. (L. N. Tolstoi Detstvo, S. T. Asakov Detskie gody Begrovavnuka, N. G. Garin-Mikhailovskii Detstvo Temia)*. Volgograd: Peremena, 2002.

A chapter devoted to Tolstoy addresses the theme of childhood in his pedagogical, publicistic, and artistic writing. Here the author examines such topics as the autobiographical elements in Tolstoy's writing, his literary sources, and the influence of Rousseau. In a later section, characters from Tolstoy's autobiographical stories are compared with those in similar stories by Asakov and Garin-Mikhailovskii.

- Shul'ts, S. A. *Istoricheskaia poetika dramaturgii L. N. Tolstogo (germenevticheskii aspekt)*. Rostov-na-Donu: Izdatel'stvo Rostovskogo universiteta, 2002.

This monograph illuminates the connections between Tolstoy's dramatic works and the drama of antiquity, Shakespeare, Schiller, and that of the twentieth century.

Special attention is paid to the philosophical and aesthetic views of the late Tolstoy. By considering broader questions on the theory and development of drama in its European context, the author strives to secure a place for Tolstoy within this tradition.

- Slivitskaia, O. V. "Motivirovanoe i nemotivirovanoe v psikhologicheskoi proze: Stendal' i Tolstoi." *Russkaia literatura* 2 (2004): 80-89.

More than any other writer, Tolstoy maintained that it was Stendhal who influenced him the most. It is clear that the two writers share an ability to probe the motivations behind the actions undertaken by their characters. However, the methods they use and their purposes for doing so differ significantly. The reasons for this are investigated with reference to Tolstoy's *Anna Karenina* and Stendhal's *Scarlet and Black*.

- Trivedi, Saam. "Artist-Audience Communication: Tolstoy Reclaimed." *Journal of Aesthetic Education* 38.2 (Summer 2004): 38-52.

Trivedi concurs with the widely accepted view that, despite Tolstoy's own literary achievements, his views on art are without much merit. Nonetheless he believes the writer was "on to something" after all. In particular, he believes a concept of artist-audience communication similar to what Tolstoy had in mind can be fleshed out of *What is Art?* so as to avoid the problems Tolstoy ran into, while reclaiming the insights in his views. Trivedi begins by outlining the benefits a quasi-Tolstoyan concept of artist-audience communication might have for aesthetic education and proceeds to spell out this concept in detail. He then offers his criticism of Tolstoy's understanding of artistic communication and ends by distinguishing it from his more balanced concept of artist-audience communication.

- Vetlovskaja, V. E. *Analiz epicheskogo proizvedeniia. Problemy poetiki*. Sankt-Peterburg: Nauka, 2002.

This theoretical study of the poetics of epic works contains one chapter (154-185) devoted to *Anna Karenina*. Here Vetlovskaja identifies and examines a system of divergent motifs that Tolstoy utilizes in the chapters where Anna and Vronsky meet with the artist Mikhailov in Italy.