
Reviews

Biblioteka L'va Nikolaevicha Tolstogo v Iasnoi Poliane. Bibliograficheskoe opisanie. Part 3. Knigi na inostrannykh iazykakh. Ed. N. V. Kotrelov *et al.* 2 vols. Tula: Izdatel'stvo Dom "Iasnaia Poliana," 1999. 700+670 pp. Cloth.

These two volumes list all the foreign books found in Tolstoy's personal library at Iasnaia Poliana. They are part of the great on-going project at the Tolstoy Museum at Iasnaia Poliana to document the library in its entirety. The first two parts of the series, published in Moscow by "Kniga," included books in Russian (2 volumes, published in 1972 and 1975 respectively) and Russian periodicals (1978). Two more parts are planned: the fourth, on foreign periodicals; and the fifth, on other print materials in the library. As in the previous volumes, each item is described in a separate entry that includes all available bibliographic information as well as any markings or marginalia by Tolstoy or others. Rather than discuss this new publication separately, *Tolstoy Studies Journal* will publish in our next issue a review article of the entire series so far. In the meantime, we recommend to all our readers that they, and, even more importantly, the libraries with which they are associated, acquire these uniquely valuable volumes as well as copies of their predecessors in the series.

L. N. Tolstoy. *Complete Collected Works in 100 Volumes.* (a) Works of fiction in 18 volumes. Series I, Vol. 1. Moscow: Nauka, 2000. Pp. 509. (b) Redactions and variants of works of fiction in 17 volumes. Series II, Vol. 1 [= Vol. 19 of the complete set]. Moscow: Nauka, 2000. Pp. 564.

The year 2000 will go down in history as the launch-date of the 100-volume edition of Leo Tolstoy's *Complete Collected Works*, a product of the Tolstoy Group of the Russian Academy of Sciences' Gorky World Literature Institute in Moscow. The series opens with the publication of two initial volumes: one containing the trilogy: *Childhood, Boyhood and Youth*, along with additional early works, the other comprising the exhaustive range of variant manuscripts pertaining to these works.

This "project of the century," as the academic edition of Tolstoy will undoubtedly be known, is overseen by an editorial board under the direction of that legendary *tolstoved* Academician Lidiia Dmitrievna Gromova-Opul'skaia—most notably such brilliant scholars as G. Ja. Galagan and A. M. Panchenko, but also including F. F. Kuznetsov, K. N. Lomunov, P. V. Palievskii, S. M. Tolstaia, and the current director of Iasnaia Poliana Vladimir Il'ich Tolstoi. There has been close collaboration on the part of the Russian Literature Institute (Pushkin House) in St. Petersburg and the Tolstoy Museums in Moscow and Iasnaia Poliana. Individual contributions have come from Slavists of various countries, including Canada and the United States. Especially noteworthy are the contributions to the commentaries by the Japanese scholar Tomiko Yanaga, the Dutch Tolstoy specialist Erik de Haard and the Orientalist Kim Reho. Financial support for the first volume was provided by the Japanese Tolstoy Society and its

chairman Kusuo Hitomi. It is indeed a pity that only 1,500 copies were printed, which will most certainly be sold out very quickly.

There have been many publications of Tolstoy's collected works. Twelve such editions appeared during his lifetime, the first few of them involving the author's direct involvement; the latter issues saw the active participation of his wife Sof'ia Andreevna as well as philosopher and literary critic N. N. Strakhov (whose own correspondence with the Tolstoy family was recently co-published by the Slavic Research Group at the University of Ottawa and the L. N. Tolstoy Museum in Moscow). New editions of Tolstoy's works continued to be published long after his death, both in Russia and abroad, each one adding some newly discovered gems that had hitherto been lost or somehow omitted from earlier editions. But never before has an attempt been made to present literally everything that Tolstoy ever wrote, without a single omission or editorial distortion, and in a published (not merely archival) form that enables us to trace the whole history of the creation and appearance of these works. All the writings from Tolstoy's own hand, including the crossings-out and the manifold corrections, have been deciphered, transcribed, and set forth in chronological sequence according to the development of Tolstoy's career as a writer.

This monumental project encompasses not only an exhaustive accounting of Tolstoy's own writings, but will offer, like the two volumes which have already appeared, a vast array of materials relating to the background of their creation and their reception on the part of readers and critics both in Russia and abroad—e.g., references to sources and earlier publications, stage productions of the plays, critical reviews, and translations of his works published during the writer's lifetime. A total of 45 volumes will be devoted to Tolstoy's extensive diaries and his massive correspondence with people all over the world (more than ten thousand letters written, over fifty thousand received—many of them only recently discovered)—all set forth in chronological order and, like his published writings, will no doubt be meticulously checked by the editors

against original manuscripts and other reliable sources. References to persons, places, objects, and events will be explained in annotations. The editors also promise to show how both the letters and the diaries have yielded a multitude of new insights into the author's published writings.

The entire 100-volume set comprises five "series" as follows: Series I [Vols. 1-18]: Fiction works (both completed and "unfinished"); Series II [Vols. 19-35]: Redactions and variants of fiction works; Series III [Vols. 36-55]: Articles, treatises, anthologies (some volumes comprising more than one book); Series IV [Vols. 56-68]: Diaries and notebooks; Series V [Vols. 69-100]: Letters.

The opening volume's frontispiece shows the famous portrait commissioned in 1873 from I. Kramskoi by Pavel Tret'iakov for his Moscow gallery: Tolstoy at the mid-point in his career, at the height of his creative genius. Sof'ia Andreevna (Tolstoy's wife), who oversaw the work, exclaimed the canvas, painted at Iasnaia Poliana, was so lifelike it was "frightening," and asked the artist to make a copy for the family. This copy may still be seen in the manor house at Iasnaia Poliana.

The frontispiece of Volume 1 of the second series (= Vol. 19 of the full set) features another Tolstoy: a young man in the spring of 1851 about to set out for the Caucasus, where his first book, *Childhood*, would be penned. Clearly visible in the portrait is that uncontrollable lock of hair which contributed to his overall sense of physical inferiority (so well portrayed in the trilogy in the protagonist Nikolai Irten'ev)—the same broad nose, puffed-out lips, large ears, but also the same penetrating, cross-examining eyes, the clean broad forehead, the artistic hands with their long fingers... Obviously, the portraits and photographs will keep changing and following the readers from one volume to the next—and it will no doubt take more than one decade to round out the full set. The 90-volume Jubilee Edition took 30 years to complete (1928-1958). The new one, all things considered, will take account of previous accomplishments, correct mistakes, and set itself even more far-reaching tasks.

All this is evident in the two volumes that have been published to date. Let me focus in particular on the second—which contains the manuscript versions of the trilogy and the early “unfinished” works. Reading page after page, one realizes how interesting, splendid, and original this prose is, even in the writer’s first drafts, even though it did not satisfy Tolstoy’s constant striving for perfection. So much of it was thrown out not because it was bad or weak, but because the writer’s thought had changed or he found no place for it in a published work. In the manuscripts of the trilogy, for example, there were many digressions: discussions about music, literature (especially French writers), hunting, the life of country landowners, and the secular world, along with direct appeals to readers and critics. These are precious pages, which reveal the young writer’s views from a number of different angles. They were all eliminated, however, in the final published text, mainly because they made the narrative top-heavy. In August 1851, for instance, Tolstoy noted: “In spite of my favourite writer Sterne’s considerable talent for telling a story with clever dialogue, I find even his digressions awkward” (*PSS* 46: 82). As it turns out, the main character of *Childhood*, which Tolstoy was writing, tells the story of his childhood as though he were not simply reminiscing, but actually living through it. “Adult” musings, no matter how clever or profound, had become inappropriate.

What the Jubilee Edition presented in separate fragments is given in the new edition in full, much of it for the first time—notably all the variants of *Four Epochs of Development*, *Childhood*, *Boyhood* and *Youth*. Brief excerpts from the last, most complete manuscript of *Youth*, for example, were published in 1912 by Pavel Biriukov (Volume I of Sytin’s edition of Tolstoy’s *Complete Collected Works*). The Jubilee made some additions to this. But it is only now that we have the complete text.

Four Epochs of Development—the unfinished novel which spawned Tolstoy’s trilogy—is quite justifiably placed in Volume I as an independent composition in the “unfinished” category. The manuscript, it may be recalled, is untitled. Even though the title *Four Epochs of Development*

(alternatively: “Four Epochs of Life”) can be traced back to Tolstoy, to his diaries and letters of the period, the commentaries might have emphasized even more strongly the arbitrariness of such a title for the published manuscript.

It goes without saying that the deciphering of the whole legacy of Tolstoy’s manuscripts is an extremely complex and time-consuming task. But the publication has already begun. As indicated in the “Editor’s Note,” some of the volumes of the third series will take up two, three, or even four books. Our knowledge of Tolstoy’s craftsmanship will become immeasurably enriched. Most importantly, as is evidenced by the two volumes which have already appeared, we shall at last have a completely reliable final printed text. The end result can be realized only by analyzing all the manuscripts along with the authorized editions.

Let me cite just a few examples of corrections made in Volume I on the basis of the author’s manuscripts. In *Childhood*, for instance, the word “mantiia” [mantle, cloak] in reference to one of Grandmother’s garments is a mistake which was present in all the editions published during Tolstoy’s lifetime; Tolstoy, on the other hand, had “mantiliia” [mantilla, a Spanish lace scarf]. Again, Nikolen’ka at his mother’s coffin is afraid of being taken for an unfeeling lad who “iz zhalosti” [out of pity] and curiosity climbs onto a chair, while the author’s own manuscript reads “iz shalosti” [for a lark]. In *Boyhood*, Nikolen’ka stumbles through the lesson he has failed to study about the French king Louis IX [Russian: Liudovik, korol’]: “Liudo... kor...,” where in place of “kor...” published editions had a meaningless “kar...” In print editions of *Youth*, the phrase “cherniaia ten’ zabora” [the black shadow of the fence] was transformed by mistake into “vecherniaia ten’ zabora” [the evening shadow of the fence]; “neterpelivo [impatiently], nervously, turning his head to one side” became “netoroplivo [unhurriedly], nervously, turning his head to one side” and so forth. These may be, of course, trifles, but on the plane of literary craftsmanship even a “trifle” is significant. Tolstoy once said that precision is needed even more in literature than in science. Restoring the true Tolstoy is the