

Andrei on the eve of Austerlitz and Nikolai in its aftermath, when both characters overhear the same joke ("Tit, go thresh a bit"). As Sankovitch states, "though the joke may itself be irrelevant, its repetition is significant insofar as it forges a link and encourages comparison between Andrei's thoughts and those of Nikolai." Ultimately, as she argues, it is the "munificence of significance, insight, and implication of the link" that is its "true substance" (177-78). In other words, the repetition becomes significant because it is the sign of this link and of this richness of implication, not because of any intrinsic significance in the repetition itself. Although Sankovitch does not explicitly make this point, another reader might legitimately attach a different meaning to the linkage, for instance by perceiving the repetition of "Tit, go thresh a bit!" as a framing gesture that brackets the horror of battle and engenders a contrast between that turmoil and the harmonious rhythms of peacetime. The allusion to threshing can put us in mind of those rhythms, even as it can be seen ironically to refer to another kind of harvest (of bodies on a battlefield). However, whether one reads the repetition of the threshing joke as contributing to the creation of contrasting planes (war-disharmony/peace-harmony), or whether one views it as a link Tolstoy establishes between Andrei's and Nikolai's experiences, Sankovitch's broader argument holds: the repetition activates readerly attention and even motivates readerly "participation" in the forging of a pattern.

To focus on the repetition of individual words or phrases is to perform a service for readers who might overlook what turn out to be crucial building-blocks in Tolstoy's representations of inner monologue, in the way he structures his episodes, and in the way he connects or differentiates his characters' experience. While some of the repetitions are hard to miss (like the detail of the little Princess's mustache on her slightly-raised upper lip), others lie "hidden in plain view," to cite the phrase Gary Saul Morson applied to Tolstoyan "prosaics" in *War and Peace*. When she turns these relatively unobtrusive structures into objects of inquiry, Sankovitch complements available

studies with broader thematic or historical focus. Her work will be welcomed not only by specialists, but also by readers with no knowledge of Russian. As she points out, well-meaning translators often replace repetitions with synonyms so as to mitigate the perceived awkwardness of the original.

Sankovitch concludes her book with a short discussion of a link between music and memory in Tolstoy's thinking. While noting the central role of memory in Tolstoy's philosophical and poetic system, she perhaps underestimates the "transcendental grounding" (115) of passages that dwell on memory's importance to the construction of coherent selfhood. Yet in minimizing this grounding, she remains true to her compelling vision of Tolstoy as an artist who draws his readers into an unfinalized and always-renewable experience of pattern-seeking and pattern-making. Her approach fits well with Tolstoy's appreciation for the importance of incremental insight, and with his own vision of his texts as open, non-teleological structures that seek nonetheless to impart an intuition of ultimate order.

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1. Constantine Leontiev, "The Greatness and Universality of War and Peace," in *War and Peace: the Maude Translation, Backgrounds and Sources, Criticism*, ed. George Gibian (Norton Critical Edition. New York: Norton, 1996), 1109-10.
2. Gary Saul Morson, *Hidden in Plain View: Narrative and Creative Potentials in War and Peace* (Stanford, CA: Stanford University Press, 1987).

S. L. Tolstoy. *Sergej Tolstoy and the Doukhobors: A Journey to Canada: Diary and Correspondence (Sergej Tolstoj i dukhobortsy: puteshestvie v Kanadu: Dnevnik i perepiska)*. Compiled and with notes by Tatyana Nikiforova. Translated by John Woodsworth, edited by Andrew Donskov. Tolstoy Se-

ries, 1. Ottawa: Slavic Research Group at the University of Ottawa, and Moscow: L. N. Tolstoy State Museum, 1998. Pp. xiii + 402.

January 20, 1999, marks the centenary of the Doukhobors' arrival in Canada. One hundred years ago, from January through May, four boatloads totaling almost 8,000 immigrant Russian religious dissenters landed in Canada to begin a new life in America. Assisting in this complex, massive exodus were several 'Tolstoyans' who respected, even shared the novelist's affinity for Doukhobor teachings. Among these was his son, Sergej, who accompanied the second boatload of Doukhobors from Batoum to their final destinations, and who wrote of the experience in a diary-memoir and letters. This first publication of Sergej Tolstoy's accounts of the exodus serves as an eloquent memorial to mark this centennial year.

No less remarkable is the fact that these materials are published here (and translated) for the first time. How did such a unique, complete, insightful and significant body of writing escape the attention of editors and publishers all these years? We are greatly indebted to Andrew Donсков, the Slavic Research Group at the University of Ottawa, and the L. N. Tolstoy State Museum in Moscow for bringing us these materials at last and in such a timely, well thought out, and complete fashion.

In his detailed, balanced introduction, Donсков refers to Sergej Tolstoy's 115-page travel account as a diary; the editor of the Russian text, Tatyana Nikiforova, describes it as memoirs (*vospominaniia*); and the author himself introduces them with characteristic modesty as notes (*zapisi*). In fact the account is both diary and memoir: the first 24 pages, mostly an introduction, the description of turn-of-the-century Winnipeg (13 pages), and the brief conclusion (3 pages) are summaries of events; the actual travel notes themselves, from the gathering of passengers in Batoum, the 24-day trans-Atlantic crossing to Halifax, a 20-day quarantine, to the week of travel from Halifax to Winnipeg, and the visit to home-

stead sites in early March are all in diary form with daily entries. Sergej Tolstoy's notes, observations and reflections balance admiration for his charges with a critical sense of their childlike limitations, and he shares the well-known reputation of the novelist's children as insightful, interesting memoirists. Furthermore, his account is well paced, bearing the reader along without a lapse in attention. The author's voice—sympathetic, but not worshipful, self-critical and yet assertive—dominates the events and rightfully earns the reader's confidence.

In addition to this dominant tone, there are other voices of Sergej himself that appear in his letters to his father, his sister Tatyana, and his mother during this journey. The tone and substance of his letters home vary remarkably and provide a striking balance to the main work: to his father he writes in a confessional tone, expressing self-doubt and deep insecurities; to his sister he is bantering and light; but to his mother he writes at length on the business and practical details of the journey. These differing attitudes enhance the even, honest tone of the travelogue by placing it in a familiar family context.

In addition to Sergej Tolstoy's own writings, the collection also publishes for the first time letters to him from the Doukhobors Savelij and Nikolaj Khudjakov (15 in all, written from 1899 to 1911) and from individuals involved in the immigration (20 letters, 1898-1902)—from H. P. Archer, an Englishman who went to live with the Doukhobors in Canada; James Mavor, a professor at the University of Toronto who supported their cause; and the Commissioner of Immigration W. F. McCreary. These two groups of letters add new voices to amplify Sergej Tolstoy's writing. The simple, semiliterate, slow voices of the Khudjakovs give resonance to Sergej's extensive observations on the character of his charges; the English voices of those receiving the Doukhobors range from the authoritative to the anxious, emphasize the enormous problems in assimilating such a large group and add an antiphonal effect to the background. An additional dozen, largely official, business documents concerning the journey and resettlement round out the account. Deserving of

special mention are the 19 illustrations of the travelers and of several manuscript pages.

The editing and annotating of the Russian texts by Tatyana Nikiforova is impeccable, as one would expect from the Tolstoy State Museum. The translations of the notes and letters of Sergej Tolstoy by John Woodsworth is most reliable and readable, and his note on names, terms, weights, and measures is very helpful. Finally, both the Russian and English texts have complete indices. There is little more one could wish, except perhaps for a few maps to assist in appreciating the distances and vast territories covered by this remarkable passage.

This collection is a worthy celebration of the Centenary—for descendants of the Doukhobors, for the Canadians who received them, and for students of Tolstoy. It is an auspicious and timely inauguration of the publishers' Tolstoy Series.

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A Calendar of Wisdom: Daily Thoughts To Nourish the Soul Written and Selected from the World's Sacred Texts by Leo Tolstoy. Translated from the Russian by Peter Sekirin. New York: Scribner, 1997. Pp. 384. \$20.00.

Russians are great ones for tear-off calendars. Scholars in the field of Russian cultural studies have their work cut out for them. But even more traditional scholars need to deal with the genre, because Tolstoy spent much of the final period of his life compiling the text of what could have been (and may yet live to be) marketed as a tear-off calendar par excellence. I am speaking of *Krug chteniia: Izbrannye, sobrannye i raspolozhennye na kazhdyi den' L'vom Tolstym mysli mnogikh pisatelei ob istine, zhizni i povedenii 1904-1908* (A Circle of Reading: Thoughts of Many Writers about Truth, Life, and Behaviour Selected, Collected, and Arranged for Every Day by Lev Tolstoy 1904-1908), volumes 41 and 42 of the definitive, ninety-volume *Polnoe sobranie sochinenii*

(*Complete Works*).

Tolstoy would, I dare say, have been pleased to learn of an English-language edition of the compendium. As its reworking of the title indicates, *A Calendar of Wisdom* is meant to be taken seriously as a devotional tool. It bears a testimonial from one Sarah Ban Breathnach, identified here as the author of *Simple Abundance*, calling it "a profound and passionate collaboration between the Great Creator and one of history's consummate artists" and promising that "you'll feel as if a devoted spiritual guide, with a wink in his eye, has secretly helped you circumvent the laws of heaven and earth in order to nourish and sustain you on your own personal journey to wholeness." The editors add that "it deserves to be placed with the few books in our history that will never cease teaching us the essence of what is important in this world." And the translator tells us in his introduction that when it was published in Russia in 1995 for the first time since 1912, that is, since the Soviet regime banned it, it sold over 300,000 copies—clearly to more than Tolstoy scholars.

Tolstoy scholars will, again I dare say, take a different tack. They will notice that Tolstoy cites himself almost as often as all the "many writers" combined (the entries for several days—even several pairs of days—consist entirely of unattributed, which means personal, quotations), and they will trace many of the self-quotations to such works as "In What Does My Faith Consist?" and "What Is Art?" Nor will they be surprised to find that the topics treated by the invited writers overlap considerably if not entirely with the topics he himself wrote about publicly and in his diaries (also a source of quotations) in the post-*Confession* period: God resides within you, live in God without trying to define Him, true art is moral in character, work is good in and of itself, wealth is evil and keeps the wealthy from God, war is evil, love one another, love your enemies, the love of family can be a vice, do not blame others, stand above your rage, be humble, repay evil with good, suffering is necessary for growth, do not kill animals, do not eat meat, there is only one religion, concentrate on the present rather than the past or the future, think of yourself as a spiritual